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A Relevance-Theoretic Approach to Faulkner's Style and Stylization in his Major Works

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COMPARATIVE STYLISTICS

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ABSTRACT

The background for this thesis is our dissatisfaction with the definitions brought to style up-to-date, and in particular with the lack of a reasonable theoretical framework by which it is described. These definitions of style, as an authentic representation of a writer, the sum total of atypical and recurrent expressive and formal devices that constitute his manner of expression, remain vague and lacking in effective systemization. Resting on the assumptions that utterance interpretation is a cognitive process, that an essential feature of human communication is the expression and recognition of intentions and that utterances raise expectations of relevance because the search for relevance is a basic feature of human cognition, which communicators (writers) may exploit, Relevance Theory provides a framework within which we can account for intentions underlying Style and Stylization. It is then with this theoretical tool that we endeavour to highlight intentional stylistic practices in Faulkner's thirteen major works. Our main objective is to demonstrate that there is no constant manner of expression; a writer's style is the product of intentional and deliberate manipulations of language based on his preferences and abilities, as well as on specific pragmatic purposes. We provide a literature review of Relevance Theory in the first chapter while we submit the corpora to a three-folded inferential analysis extending over three chapters: Chapter two discusses Faulkner's Syntactic Features (Not-only but Paromologia, not-but Dirimens Copulatio; the Discourse Marker (Even) and the varied syntactic structures); chapter three, his Lexical Features (Compounding) and chapter four his Rhetorical Features (Simile). Chapter five draws our research results into a classroom situation wherein we put Relevance Theory at the service of pedagogy. The series of the designed activities treat mainly the Writing and Reading skills by enhancing the teaching of Context, Intention and Relevance. Finally, conclusions are drawn as to the efficacy of Relevance Theory in the understanding of the mechanisms underlying human communication, and then a redefinition of Style and Stylization are suggested. Style is redefined as the writer's decision to foreground/background, it can be more or less stylized based on this decision, on his relationship and complicity (Mutual Cognitive Environment) with his reader and on the pragmatic and stylistic effects he wants to create while Stylization is an artistically motivated deviation exhibited through qualitative and quantitative foregrounding. The foregrounded stylistic devices equate foregrounded implicatures and stylistic differences are just differences in the way relevance is achieved.

RÉSUMÉ

Notre insatisfaction à propos du flou définitionnel qui affirme de manière approximative et ambiguë que le style est la représentation authentique d'un écrivain visible à travers des expressions formelles, atypiques et récurrentes et les conceptions du style qui, somme toute, restent vagues et manquent de systématisation notamment en l'absence d'un cadre théorique effective touchant à la question du style ont été les premières motivations qui ont présidé à l'avènement de cette recherche doctorale. Cette carence théorique peut, selon nous, être comblée par la Théorie de la Pertinence qui nous permet entre autres de rendre compte des intentions sous-jacentes au Style et à la Stylisation car reposant sur l'hypothèse que l'interprétation d'un énoncé relève d'un processus cognitif et ce, sans oublier que toute communication n'est au fond que l'expression et la reconnaissance des intentions doublée du fait que les énoncés suscitent des attentes de pertinence. C'est grâce à ces outils théoriques que nous nous efforcerons de mettre en évidence les pratiques stylistiques intentionnelles dans les treize œuvres majeures de Faulkner. Notre objectif principal est donc de démontrer qu'il n'existe pas de manière constante d'expression, le style d'un écrivain est le produit de manipulations intentionnelles et délibérées de la langue en fonction de ses préférences et aptitudes, ainsi que sur des fins pragmatiques spécifiques. Pour ce faire, nous allons saisir, dans le premier chapitre, l'essentiel de la Théorie de la Pertinence pour, ensuite, soumettre notre corpus à une analyse inférentielle qui va s'étendre sur trois chapitres qui vont s'intéresser, tour à tour, aux traits syntaxiques de l'écriture de Faulkner (Négation, marqueurs de discours et structures syntaxiques variées), aux traits lexicaux (composé lexical unifié) et à l'expression de la rhétorique (la Comparaison). Le chapitre cinq se propose, quant à lui, de didactiser les acquis de cette recherche en fonction de deux objectifs essentiels à savoir, ceux de la compétence d'écriture et de la lecture par l'enseignement/apprentissage des notions de Contexte, de Pertinence et de l'Intention. Finalement, nos conclusions soulignent l'efficacité de la théorie de la pertinence dans la compréhension des mécanismes sous-jacents la communication humaine et proposent une redéfinition de la notion du Style et de celle de Stylisation. La première notion est conçue comme la décision de l'auteur de mettre au fond ou en saillance une entité donnée ; le Style peut être donc plus au moins stylisé en fonction de cette volonté ainsi que de la relation que l'écrivain a avec son lecteur et du but communicatif recherché (effets pragmatiques et stylistiques). Quand à la deuxième, elle est entendue comme une déviation artistiquement motivée visible aussi bien qualitativement que quantitativement. Nous irons également vers les dispositifs stylistiques mis en saillance afin d'affirmer que leur rôle est de mettre en saillance des implicatures et que les différences stylistiques ne sont au fond que la façon dont la pertinence est atteinte**.**

ملخص

تنطلق هده المذكرة من عدم اقتناعنا بما تقدم من تعاريف للأسلوب إلى يومنا هدا و خاصة في غياب إطار نظري معقول. تبقى هده التعاريف التي تحدد الأسلوب كتمثيل حقيقي للكتاب كمحصلة للأدوات الشكلية و التعبيرية المتكررة واللانمطية و التي تشكل طريقته في التعبير, غامضة و منقوصة من التنظيم الناجع.

بالاستناد على أن تأويل المنطوقة هي عملية معرفية, على أن التعبير و معرفة المقاصد هي سمة إنسانية للتواصل الانسانى, و على أن المنطوقات تدعو الملائمة لان هده الأخيرة هي ميزة أساسية للتفكير والتي قد يوظفها الكتاب, فان نظرية الملائمة توفر الإطار العلمي الدى يمكننا من الإحاطة بالمقاصد المحددة للأسلوب و التأسلب. فعليه فان نظرية الملائمة تمكننا من توضيح التطبيقات الأسلوبية الإرادية لأهم ثلاثة عشرة رواية فولكنر Faulkner.

إن هدفنا الاساسى هو توضيح عدم ثبات طرق التعبير حيث أن أسلوب الكاتب هو لنتيجة لتحوير ارادى و مقصود للغة مراعاة لخياراته و قدراته وكدا لأهدافه التداولية الخاصة.

يتناول الفصل الأول نبذة مراجعيه لنظرية الملائمة فيما تتناول الفصول الثالثة الموالية تحليل استدلالي للمدونات. الفصل الثاني يناقش السمات النحوية (not only...but, not...only, even) و بنيات نحوية متنوعة. يناقش الفصل الثالث تركيب المفردات (Compounding) فيما يوضح الفصل الرابع السمات البلاغية (Rhetorical) أسلوب التشبيه. يسقط الفصل الخامس نتائجنا في وضعية تعليمية أين يتم توظيف نتائج نظرية الملائمة في التعليم و عليه فان الأنشطة و التمارين اللغوية المصممة تعالج بصفة أساسية مهارتي الكتابة والقراءة و دلك بتطوير تعليماتها في إطار السياق, المقصود (نية الكاتب) و الملائمة. و خلصت الفصول إلى مدى نجاعة نظرية الملائمة في فهم أوضح للآليات المحددة للتواصل الإنساني, و منه للوصول إلى محاولة تعريف جديدة للأسلوب التأسلب.

إن الأسلوب, ادن, هو قرار الكاتب في جعل بعض السمات الأسلوبية ناتئة أو ظاهرة و جعل البعض الأخر منحصرة متراجعة, و يكون بدلك الخيار الأسلوبي أكثر أو اقل تأسلبا بالنظر إلى دلك القرار, إلى علاقته و اشتراكه مع القارئ في الوسط المعرفي, وبالنظر إلى التأثيرات الأسلوبية و التداولية التي يريد الكاتب خلقها. فيما يكمن التأسلب في انحراف الأسلوب منطلقا من دواعي العمل الفني التي تظهر مدى تمكن الكاتب و التي تظهر جليا في النتوء الكمي و النوعي.ان الأدوات الأسلوبية الناتئة أو الأكثر بروزا تعادل استلزامات ناتئة بدورها وما الفروقات الأسلوبية إلا فروقات في تحقيق الملائمة.

To my parents

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More often than not, a researcher is a 'secluded-lonely-hunter', coming to terms with his own thoughts and doubts. At least that is my experience during these four years. Still, it is beyond doubt that I received all the support, advice, encouragement and love from my family, my teachers and friends. Accordingly, I would like to express my gratitude to a number of people who over these years have contributed in various ways to the completion of this work.

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LIST OF ABBREVIATIONS

Faulkner's Works:

1. TSAF: The Sound and the Fury (1929)
2. S: Sanctuary (1931)
3. AILD: As I Lay Dying (1930)
4. LA: Light in August (1932)
5. AA: Absalom, Absalom! (1936)
6. TU: The Unvanquished (1938)
7. TH: The Hamlet (1940)
8. GDM: Go Down, Moses (1942);
9. GDM/FH: Go Down, Moses /The Fire And The Hearth
10. GDM/PB: Go Down, Moses /Pantaloon in Black
11. GDM/The Bear: Go Down, Moses / The Bear
12. ITD: Intruder in the Dust (1948)
13. RFN: Requiem for a Nun (1951)
14. AF: A Fable (1954)
15. TT: The Town (1958)
16. TM: The Mansion (1959)
17. TR: The Reivers: A Reminiscence (1962)

C.It: Cognitive Interpretation
C/D/M Hypotheses: Confirmed, Denied or Modified Hypotheses
CA: Contextual Assumption
CCM: Classical Code Model
Ch : Character
CI: Contextual Implication
DMs: Discourse Markers
E: Explicature
En: event
L: Location
MN: Metalinguistic Negation
MUN: Metarepresentational Use of Negation
OIMC: Ostensive-inferential Model of Communication
P.S: Perceptual Stimulus
PIA: Procedural Information Approach
RT: Relevance Theory
T: Time

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GENERAL INTRODUCTION

GENERAL INTRODUCTION

Style is a manner of expression characteristic of an individual, period, school or nation[1]... A man's style is as much a part of him as his face, his figure... it is the physiognomy of his mind[2]… It is simply the man himself (de Buffon 1753) … it is the dress of thought [3]… it is just dirty fingerprints [4]… it is the constant form, expression, elements and qualities in the art of an individual or group of individuals [5]…

When considering the currently dominating conceptions and definitions of style, the first thing that immediately strikes one is that these definitions tend to view it as a mere expressive manifestation of an individual personality, the sum total of atypical and recurrent expressive and formal devices that constitute the writer's thumb and the 'particular sign' on his 'identity writing card'.

The principal criticism which one can address to this way of considering style is that it sticks to the expressionist conception that was dominant among founders of literary stylistics. The expressionists usually conceive style as the constant and profound features of the author's personality. Spitzer (1970: 54), for example, looked for the psychological root of the various stylistic features which mark the individuality of a writer[6].

Then, we witness a kind of a 'put-into-boxes' labelling of the artist and his writing. As such, Hemingway's style is described as "*gritty, simple, spare, and journalistic*[7]", Jane Austen's is called "*dry*" (See Wheeler 1998-2006); Dickens' is labelled "*theatrical, outsized, vigorous and garrulous*" (ibid); Faulkner's is "*deemed knotty, trickery and groping*" (ibid); Henry James' is "*obsessed and ratiocinative*" (ibid); Hardy's is "*rough-hewn, impersonal, intense and grandiose*" (ibid); Charlotte Brontë's is overwhelmed with a striking emotional intensity, Whitman's is romantic and sensitive; George Bulwer-Lytton's is excessively "*torrid*"[8]; Anthony is often considered as a fantasy writer...

Likewise, we associate certain stylistic features with this or that writer. The use of the first-person narrative becomes unmistakably a hallmark of Charlotte Brontë's style; the use of stream of consciousness technique is definitely associated with Faulkner, James Joyce or Virginia Woolf; multisyllabic words, irony and understated wit is associated with Jane Austen; Latinate vocabulary, long sentence structure and interruption of the narrative to address the reader are the fingerprints of Dickens; uncluttered, concise, staccato sentences are the signature of Hemingway; interjections, dashes, parentheses and commas are the favourites of Bulwer-Lytton; long, rolling sentences, embedded clauses and experimentation with compound words are unmistakably those of Faulkner and the extensive use of puns is that of Piers Anthony…

It is undoubtedly agreed upon that individual writers do differ in their styles. It is true that they tend to use different vocabularies, different sentence structures, and different punctuation techniques. Their sentences differ in length and complexity and their words are put together in different patterns of sound and meaning. Each writer's tone may be objective and distanced, or up-close and personal. Indeed, style incorporates all these specific traits that enable us to recognize at once the writer's signature. Whence, one has to admit that style is the essence of what makes a person's writing distinguishable.

However, one remains with crucial questions: Are the artists' idiosyncrasies definite and absolute laws? Or are they just tendencies? Cannot these writers adapt different styles at different times in their writing careers? Cannot they vary their style when appropriate? Is a writer's style consistent throughout all his work? Can he use one style or another to suit his purposes, rather than simply having a single style? Is a good writer not perfectly capable of switching back and forth from one style to another?[9]

Examples from art and literature show that an artist's style can indeed vary. Shakespeare, for instance, used a metrical pattern consisting of lines of unrhymed iambic pentameter, called blank verse. His plays were composed of blank verse, although there are passages in all the plays that deviate from this norm and are composed of other forms of poetry and/or simple prose. Henry James' prose in his later works is frequently marked by long, digressive sentences that defer the verb and include many qualifying adverbs, prepositional phrases, and subordinate clauses while his style was a fairly straightforward one in his earlier writing[10]. While Caravaggio's distinctive use of chiaroscuro is consistent throughout his work, Picasso's work shifts and falls into different periods, the 'Blue Period' being quite distinct from the archetypally Cubist works (See Duncan 2005). Hemingway is

best known for the tough simplicity, brevity and clarity of style, however, in A Farewell to Arms, we will often find another Hemingway at work. His style changes and it does purposefully[11]. A passage taken from this novel's Chapter three (3) is an instance of a writer who is capable of bamboozling the critic and the stylistician and going out of the glove into which many tend to imprison him. His so well-known stylistic attributes are not at all static and constant. This shift from very straightforward sentences to clause-filled and a 93 word[12] sentence demonstrates how a writer can vary his style as appropriate, aim for certain complex effects, experiment with language and self-consciously manipulate words. This use of language to produce a particular effect for a particular purpose in a particular context, the willingness to so use language for what the language has to offer, these purposeful re-arrangements of words that many authors can perform, this stylized form of verbal construction and expression necessarily demand conscious artistic manipulation of language.

As such, we will perceive something that goes beyond the simple manner of expression; the simple way of giving voice to the 'inner self', there is a sort of deliberate choice of language. The latter is not always used spontaneously but is subject to a careful, intentional and conscious manipulation, a kind of stylized form of style, and this is what can be referred to as stylization.

If one accepts that stylization is the act of stylizing, causing to conform to a particular style, then it stands as a principle of decision in a work of art, the signature of the artist's will. That is why, Sontag parallels the difference between style and stylization to that of will and wilfulness[13]. This notion implies that attention to the finer points of grammar or syntax or paragraph construction or diction or tone is of a great concern. The fact of reducing style to an index or an expression of the author's personality implies that they are of little concern if not all.

As a result, we can no longer agree with the current conceptions of style, which are definitely anti-intentional as according to them style strictly speaking does not imply a choice or intention and that it is a property which can be described with no mention being made of the intentions of the author. Thus, redefining style as the result of an intentionality whether conscious or not is according to us the element that may be missing in the current definitions of the notion of style and thus invites us to explore further.

Therefore, the background to this thesis is dissatisfaction with the definitions brought to style up-to-date, and in particular with the lack of a practical theoretical framework by which it is described. These definitions of style, as an authentic representation of a person remain vague and lacking in effective systemization.

The need to get away from this vagueness goes hand in hand with the need to enhance the notion of style as choice i.e., the selection of certain options offered by the language system[14]. In linguistic stylistics this notion is enriched by the notion of *style as a mode of discursivity*[15] which has concrete social consequences. The fact of choosing one style over another, of one option over another among what the language system can offer is a way of pursuing goals and realizing effects (Ibid). Our belief will accordingly be that a re-exploration of style is needed not merely because this notion can no longer be treated as a matter of language alone, but also because we need a framework to design style as an integrated relation between language options and their purposes and effects.

A further need is to establish as a reference point, the certainty that literary works acquire their position as works and texts only when they construct a relationship with a communicative situation. In fact, one cannot overlook the very essence of any work of art: the three-way relational interaction between the sender, the message, and the receiver. It is within this structure that a typology of style must be looked for, by contemplating the need to analyse style on a personal (writer's motivation and intentions), cultural (the shared cultural background), textual (semantic i.e. the constant themes that are referred to in the text and its syntactic properties i.e., the formal characteristics that regulate its communicative principles) and on a pragmatic level i.e. the effects they are supposed to reach with regard to its reader.

Therefore, this thesis is an inquiry into the language of William Faulkner's major works and the analysis aims to identify and distinguish areas of habitual and idiosyncratic style from those of deliberate stylization to unveil the writer's intentions and stylistic strategies in modeling his pragmatic goals.

Our analysis is not at all evaluative, but rather a descriptive one and interpretation is its secondary agenda. As far as interpretation is concerned, we right away refute the introspective and the impressionistic one, though we admit that the subtlety of literary language eludes any kind of finite scientific description whatsoever. Our investigation

will try to approach the utopia of being as much rational and objective as possible inasmuch as we will use scientific frameworks.

Of course, we are aware that pretending to get to somebody's intentions is quite fallacious as one may argue that the pragmatic concept of intention is of a personal nature. No reader or critic can afford the pleasure of getting neither into a living writer's mind nor into a dead one's grave to verify his intentions. This is the irony of New Criticism and Wimsatt and Beardsley's intentional Fallacy[16]. It is indeed an error of assuming a text means what its author intended it to mean for even the writer's intentions are bound to change over the course of time if ever the writer is always conscious of his own motivations in writing his text. And it is also arbitrary to point one's finger to some textual features and claim they are more intentional than others for this naïve and daring finger might as well overlook the less habitual features which are neither less idiosyncratic nor less artistically motivated. Yet, it is possible, from a reader's[17] perspective[18] to get the necessary and testable analytical tools to approach at least approximately the writer's goals in a somehow objective[19] and systematic way. This is in fact what we will endeavour to realize in this thesis whose main objectives can be summarized as follows:

The first axis of this thesis is devoted to the identification and description of the most/less recurrent stylistic features and proposes a unified account of their function which fits the developing pattern of the language and relates it to the author's intention. This account aims at providing a theoretical basis for the difference between a mere stylistic feature and a stylistic technique, thus enabling the reader to re-examine complex texts whose interpretation has been problematic to date.

The second axis considers how messages of intentionality conveyed by choosing one style over another are conscious. We contend that while choice is not necessarily conscious, an awareness of its consequent communicative goals might be implicit in the writer's communicative competence. In this way, linguistic choices serve as an instrument for the writer and simultaneously as an index used by the reader to find these implied communicative goals i.e., the expression and recognition of intentions (Grice 1989)

Focusing as it does on language use, production and reception, the third axis of this thesis aims at deepening theoretically and experimentally the study of the reading strategies of style reception, comprehension and process. A particular interest is given to the

response of readers to complex texts. We contend that the results to-be-brought by the corpus analysis might have some pedagogical implications for both reading and writing, leading the way to a clearer understanding of style conception and perception.

This thesis addresses the question centred on the following main issues:

- What inferences the writer expects his readers to draw from his use of a particular style? What inference does the use of a given stylistic device invite the reader to draw in his interpretation of the text?
- Why does a writer use language in a particular way, what specific effects does he intend to convey?
- Does the author always choose words and syntactic constructions that allow for the derivation of his intent?
- To what extent is it possible to recover authorial intent?
- How does the overall structure of a text work to achieve a certain communicative goal?
- How do individual pieces of text fit together to produce stylistic effects?
- Is a writer's style always atypical and constant? Is it only a manner of expression?
- What is the use of style?
- What is the use of stylization? And in what areas is the writer's style most stylized?
- What is the difference between a stylistic feature and a stylistic technique?

This thesis addresses the question of what inferences the writer expects his readers to draw from his use of a particular style. It hypothesizes that this style does not have a fixed meaning in lexical terms, but the function of alerting the reader to expect an indication of the writer's thought and intention. It is the responsibility of the reader to draw from the text the most relevant relation between the form of language and its function and purpose.

This claim is based on the assumption that a communicator presents information that is relevant to his hearers or readers, and that by manipulating the language purposefully, he is inviting the recipients of his communication to draw inferences that would not have been as easily recovered if he had used the language differently. Therefore, the argument developed in this thesis is that by using language in a particular way, the writer is not only selecting a particular grammatical form, but is doing this having in mind the cognitive effects which his readers may expect to receive from such a use. Thus, it is our

hypothesis that the use of particular diction and syntactic constructions leads the reader to expect a particular type of information and at the same time alerts him to expect a representation of the writer's own attitude.

We also tend to subscribe to the hypothesis that the manipulation of language is to encapsulate the content of a more complex nature. The writer does not use haphazardly a specific sentence structure, word-building and diction. His decision not to select other forms equally possible, but rather these, reflects the inferences which he expects his readers to draw. Moreover, this selection demonstrates the ability of writers in handling different constructions to explicate the same content, and in so doing to invite the reader to draw inferences from the choices they have made.

A further hypothesis is that a writer's style is not constant throughout all his works. Faulkner for instance, is indeed clearly accustomed to specific syntactic construction however stylization is actually observable in many of his works. We think this was performed by the writer when he wished to represent either his own thoughts or those of characters but we cannot claim at this level that such decisions are necessarily conscious and deliberate.

We also believe that when a writer sets out to produce a piece of text, he does so with a specific pragmatic goal in mind. In order to achieve this goal, he must make particular linguistic choices. Stylization is the medium that enables him to do this.

As we hypothesize that stylization is a process whereby the writer sets up deliberately to a conscious writing to adapt his style to a particular finality, we can meet this instance in a writer's production to imitate world views. An important implication of the fact that linguistic choice gives rise to different meanings is that linguistic choice operates as a constraint on interpretation and yields different world views. As explained by Fowler (1986), world views typically reproduce ideologies, in the sense that language, as a tool for the classification and interpretation of reality, constructs *common sense* versions of how things are or should be in the world(s) we inhabit[20].

Thus, cognitive theories based on the notions of frame and mental models emphasise the active role played by the reader of a message in the construction of the world that is evoked by the text in his mind. In this sense, talking about discourse understood as text in context means talking not only about the pragmatic factors that determine the choice of

linguistic items in interaction, but also about how such choices contribute to the creation of specific mental worlds or constructions of a given reality.

When considering style, one should not only consider Idiosyncrasy[21] but be able to answer the two crucial questions: "what and how often?" and "what and what for?" These questions, according to us make the fundamental difference between a stylistic feature and a stylistic technique. In other words, a feature is determined by the frequency of its occurrence. Then, any given content can be expressed in different/identical linguistic realisations a given number of times but as soon as one can determine a function and purpose to this frequency one can advance that this feature becomes a technique and as such the writer's conscious application and modelling of language. Similarly, a given technique, if met frequently can be said to constitute a stylistic feature of that writer. Consequently, we may claim that since 'purpose' is behind the use of the most functional stylistic devices, then effect is viewed as strengthening the intentional aspect of style**.**

The corpus used for this study is William Faulkner's major works. The most important part of this writer's output is definitely formed by his twenty novels, though he wrote poems, plays, and short stories. Choosing among his books is a very difficult task as they are not equally representative of his style. But bearing in mind the burden of this thesis, we think that this difference in representation is in fact what we are looking for.

Thus, we will eliminate his first novels, Soldier's Pay (1926), Mosquitoes (1927), and Sartoris (1929) for they mark his apprentice period, showing much outside influence; Pylon (1935) and The Wild Palms [If I Forget Thee Jerusalem] (1939) for they have not been recognized as major achievements; The Town (1958): it is a part of what constitutes Faulkner's fictional chronicle of Yoknapatawpha County and the Snopes Trilogy that began with The Hamlet (1957), The Town (1958) and ended with The Mansion (1959). We believe that by studying the first and the last novels of this Trilogy, we can make up for the second one The Town (1958).

We will keep The Sound and the Fury (1929) (as it is considered by many critics as Faulkner's best work and is synonymous to the writer's name), Sanctuary (1931) (intentionally written for mercantile motivation), As I Lay Dying (1930) (characterized by the richness of 59 separate monologues of 15 different characters, including the dead mother. This offers a very important style variation), Light in August (1932) (the protagonist's blurred

identity might have considerable impact on his language), Absalom, Absalom! (1936) (offers the highest level of Faulkner's writing, a very challenging way of telling and retelling the story of Thomas Sutpen), The Unvanquished (1938) (wherein Faulkner goes to a more traditional mode of writing), The Hamlet (1940) (the epic scale is balanced by extremely insightful characterization), Go Down, Moses (1942) and Intruder in the Dust (1948) (close the most creative period in Faulkner's career, and they are perhaps most representative of his style). Requiem for a Nun (1951), A Fable (1954), The Mansion (1959) and The Reivers (1962) (vigorously criticized as they suffer from too many of the writer's mannerisms).

The decision to work on this writer's oeuvre is made on one basis: No other twentieth century fiction writer seems to have provoked as much criticism as Faulkner has. Paradoxically, his writing is so often and so profusely analyzed not necessarily because it is considered the most valuable, but rather because many critics perceive it to be puzzlingly complex and perplexingly uneven. Sean O'Faolain (1964) in his essay *Faulkner's Stylistic Failings* voiced perhaps the harshest and the most sweeping criticism of Faulkner's writing[22] and he has not been the only one.

Before Faulkner gained the actual position as one of the greatest, the most influential and talented writer of the 20th century, many critics deprecated his artistic achievements as he stood accused of excessive mannerism, meaningless garbage, deliberate and gratuitous obscurity, inability to write[23] and of a morbid interest in brutal unhealthy and taboo-breaking themes. However, before he developed his signature style, Faulkner had proven himself a powerful writer of ordinary, perfectly accessible prose. And even after gaining his notorious high modernist style, he was still able to produce a very accessible and straightforward writing. This striking easiness and ability of shifting from one style to another is in our opinion worth studying.

Moreover, among modern writers, Faulkner's oeuvre presents a good example of complex texts. As far as complexity is concerned, it certainly is pertinent to the topic of style[24]. Besides, we think that his works offer valuable corpora to our thesis, as they right away reformulate our research question: does Faulkner really get carried away by his capricious stylistic mannerisms or is his choice of words and structures entirely deliberate and has a specific artistic function?

To answer such a question effectively, there is little consensus as to which theoretical frameworks can be used and in the absence of a stylistic theory *per se*, we are led to adopt an eclectic analytical approach to enable ourselves to consider all the components of form and meaning. Thus, our main theoretical framework is that of Relevance Theory (henceforth RT), supplemented by Computational Stylistics (count-words approach to highlight foregrounded features), Lexical Pragmatics (to systematically account for lexical and rhetorical features), Procedural Information Approach (to explicate in detail the workings of some syntactic features) and Lemon Squeeze[25] (to render an exhaustive description of sentences).

RT is a cognitive psychological theory first proposed by Dan Sperber and Deirdre Wilson (1986/1995). This cognitive approach to language may be seen as an attempt to work out in details one of Grice's central claims: that an essential feature of most human communication, both verbal and non-verbal, is the expression and recognition of intentions (Grice 1989: Essays 1-7, 14, 18; Retrospective Epilogue)[26].

This theory claims to articulate the principles behind the cognitive processes by which the mind selects the interpretation of an utterance. In other words**,** it attempts to determine the principles by which speakers and hearers of a language communicate with one another, both verbally and non-verbally. Thus, it treats utterance interpretation as a cognitive process. Utterances raise expectations of relevance because the search for relevance is a basic feature of human cognition, which communicators may exploit. The use of an ostensive stimulus may create precise and predictable expectations of relevance not raised by other stimuli. In this thesis, we will describe these expectations and show how they may help the audience to identify the communicator's intentions.

Furthermore, one important notion relevant to our analysis is Sperber and Wilson's Ostensive-inferential Model of Communication. It is based on the claim that, when we communicate, we make use of ostensive and inferential mechanisms. In the case of non-verbal communication, the communicator engages in ostensive behaviour and the audience in inferential behaviour. In the case of verbal communication, communicator and audience not only resort to ostension and inference but also make use of coding and decoding mechanisms.

A further prominent claim of RT is that language is underdetermined: speakers do not say all what they 'mean' but rely on inference to communicate. Inferencing relies on knowledge which is common to both parties, both contextually and in terms of shared world

view. Thus, communication is partly dependent upon the crucial concept known in RT as the Mutual Cognitive Environment. We think the conception and reception of style rely heavily on such a mutually shared cognitive environment, without which it is less than fully understood. Certainly individual words have content, but that content has to be developed by inferences which are drawn from the context.

It is true nevertheless that in spite of a shared cognitive environment a hearer may fail to make the inferences which a speaker intended or even may make inferences which he did not intend. In such cases, the communication may fail. RT might offer a powerful explanatory model for the success and also the failure of oral and written communication. It may also shed new light on how a communicator's intentions can shape his utterances and affect his audience's comprehension process.

As we assume that style is a deliberate linguistic choice, the writer then, by stylizing his style does not only manipulate his narrator/character mind but also predicts and manipulates the mental states of the reader. Knowing of the reader's tendency to pick out the most relevant stimuli and process them so as to maximize their relevance, we think writers are able to produce a stimulus which is likely to attract the reader's attention, to prompt the retrieval of certain contextual assumptions and to point him towards an intended conclusion. Exploiting the reader's natural cognitive tendency to maximize relevance, the writer's self-stylization does not only intend to affect the thoughts of his reader but also gets him to recognize that he has this intention. To investigate and discuss this assumption, we believe that RT is an appropriate framework.

Moreover, we think that this relevance-theoretic[27] account of cognition, comprehension and communication might have practical implications for the Teaching of English as a Foreign Language (TEFL). Sperber and Wilson's model of communication, the notion of cognitive environment and their view of man as a complex but efficient information processing device might reveal to be of paramount help to resolve many of our queries: how do readers in a second-language situation process style and how do they process stylization? How do they resolve ambiguities and referential ambivalences? When is an input relevant? What is the actual or expected relevance of two different inputs? How can non-native readers allocate their cognitive resources and improve their inferential mechanisms to be better readers, and to predict and influence the cognitive processes of others to be better writers?

Investigating these issues will probably enable us to demonstrate that teaching techniques based on Sperber and Wilson's assumptions of how the mind works in communication processes are much more helpful than those which ignore the cognitive aspects. We will therefore try to show that the cognitive support is indispensable in our teaching of a foreign language because the simple even not so simple, understanding and use of its linguistic code is not at all sufficient.

At the same time, we wish to provide a room that echoes Miliani's 'Cri du Coeur' hurled at literature teachers (in an ESL situation) some years ago, (Cf. Miliani. M in Benzaoui & Miliani: 2003). Years later, the question of reconsidering our teaching of literature at the Algerian universities remains swept under the carpet of both teachers and Algerian educational authorities.

Instead of dressing up our students in an "*intellectual strait-jacket*"[28] (ibid), we should offer them the 'intellectual handglass', might they offer themselves the experience of hunting meaning up in and beyond words and the pleasure of sweeping not just the text's horizon but also that of their own life-worlds.

Instead of neutralizing texts presenting them as an inviolable, sacrosanct stronghold, we should train them not merely to elicit their personal responses to the text but most importantly **to be aware of** and employ their 'latent' inferential abilities, might they stand on their own feet and shove willingly and trustfully along the so-long-thought-of 'stronghold'.

Instead of imposing on them our personal impressions of texts[29], we should make the text theirs and not the teacher's, might they invest more into prospective critical reading and thinking, comprehension and appreciation.

We think that some of the teaching techniques, to move from spreading idle talk to concretizing those seemingly utopian goals, lay within the scope of our thesis as they may indeed emerge from the application of RT's insights on literary corpora.

Style shifting is according to us the first symptom of the writer's conscious/unconscious manipulation of language patterns. Thus, our methodology is not only interested in considering the effects this shift may engender, but also considers the very language elements that produce these effects.

In so doing, we think the effects felt by the common reader or even perceived by a more professional one are the recognition of the expression of intention put into words, sounds and patterns by the writer. Thus, the writer's intention is brought into the open by the reader's recognition. We contend that travelling backward from recognition to intention i.e., from effects to language forms is a plausible way to highlight the patterning of the options the writer has selected in accordance with those he could have selected and find out his stylistic strategies in formulating his pragmatic goals.

To undertake this voyage in Faulkner's so wide Yoknapatawpha, one would need to re-create whole patterns of artistic functions of every work in their full consequence, which, we think, in case of writers of wide-ranging ability, is not only unfeasible but beyond any human mind. Then, as it is improbable to cover every stylistic instance in so vast an arena, we will make use of Computational Stylistics to limit our investigation to foregrounded features. Justifying the selection of foregrounded features as a field of investigation, we invoke their stylistic and pragmatic function.

We will then be in a better position to study the patterning of prominent elements across the whole corpora, both synchronically and diachronically to relate that patterning to the interplay of recognition and intention. This structure-centred and succession-centred analysis is meant to help us identify, describe and compare the main stylistic features. The differences which can be noted are conceived of as outcomes of changes.

These changes must be viewed not merely as objects of observation, but as objects of explanation, too. We cannot stop at locating and revealing shifts; we also must be concerned with their causes. As for these causes, we think that at least parts of them are at the source of the writer's pragmatic competence which determines and formalizes his linguistic choices and stylistic intentions and goals. Therefore, we will attempt explanations of changes and shifts of style that may be of external or/and internal character.[30] This will pave the way for a better understanding of the themes where we will attempt an interpretation.

The arrangement of chapters followed in this thesis is: Chapter one gives a review of different definitions and conceptions of style and stylization. This is followed by a literature review of Relevance Theory. We will introduce the basic cognitive notion of Relevance, the Cognitive and Communicative Principles of Relevance. Then we will focus on the Ostensive-inferential Model of Communication and on the Cognitive Environment on

which the theory claims that communication, whether oral or written, is based. Then, we will tackle those aspects which are pertinent to the description of language features such as the concepts of Underdeterminacy, Metarepresentation and Inferencing.

Chapter two, three and four are devoted to the corpora analysis. They respectively tackle the syntactic, lexical and rhetorical features of style. This will offer a detailed inquiry into Faulkner's language and determine the distinction between the intentional stylistic devices and the idiosyncratic ones. This will enable us to identify and discriminate between the writer's stylistic techniques and his stylistic features; consequently, this will encapsulate intentional and deliberate areas of writing.

Chapter five draws some pedagogical implications inherent to the application of RT in TEFL/ESL teaching of both reading and writing skills. We will suggest a series of activities whose ultimate objective is two-fold. The first focus will be on the level of the reading techniques i.e., information processing. The second is on the writing ones i.e., achieving 'self-stylization'. Finally, following all the data dealt with in this thesis, results are discussed and conclusions are drawn.

We are aware that the application of this theory on a complex literary work of the wide-ranging ability and difficulty of William Faulkner's oeuvre is extremely demanding as it presents particular challenges, but if the analysis is fruitful, its insights might have considerable potential for throwing fresh light on the notion of style.

Moreover, by examining some of the principles of cognition involved in human communication and information process, we may reach a unified analysis of style which might contribute to a better understanding of literary productions. We also contend that the application of this theory to the field of reading might come out with a theoretical model of discourse processing. Besides, in combining Style and Relevance Theory, we hope to offer a new model for stylistic analysis and at least perform some very timid steps towards the establishment of a general theory of style[31] and its parameters of identification.

Notes

[1] Webster's and Random House dictionary definitions.

[2] See Schopenhauer's definition in Miln, *A Style as a Specific Problem of Literary Translation* published at http://piglet16.narod.ru/chapterI.html#1

[3] See Wesley, S at **www**.searchquotes.com/...**the_dress_of_thought**%3B...**dress**.../24429

[4] See Benda at http://charon.sfsu.edu/styles.html

[5] "*Par 'style', on entend la forme constante – et parfois les éléments, les qualités et l'expression constants – dans l'art d'un individu ou d'un groupe d'individus. Le terme s'applique aussi à l'activité globale d'un individu ou d'une société, comme quand on parle d'un 'style de vie' ou du 'style d'une civilisation »'.* Meyer Schapiro, ATELIER DE THÉORIE LITTÉRAIRE : STYLE, Published at http://www.fabula.org/atelier.php?Style

[6] The original quotation is : «*… le radical spirituel, la racine psychologique des différents traits de style qui marquent l'individualité d'un écrivain* » (Spitzer 1970 : 54).

[7] His style involves uncluttered, concise, staccato sentences with few authorial comments, removal of commas from the places they would normally appear and deadpan description of often gruesome events. (See Wheeler L. K 1998-2006 *what is style.* Published at http://web.cn.edu/kwheeler/style.html)

[8] *"… one characterized by interjections and interruptions and piled-up phrases and clauses. Bulwer-Lytton loves punctuation marks like dashes, parentheses, and commas. While Bulwer-Lytton's style was quite popular in the Victorian period, most modern writers find his style excessive."* (Ibid)

[9] One answer to these questions is suggested by Saint Jerome who proposes four criteria (we hereby mention only three): 1/ *(if among several books attributed to an author one is inferior to the others, it must be withdrawn from the list of the author's works. (*This, according to Michel Foucault, is a way of defining the author as a constant level of value). 2/ *the same should be done if certain texts contradict the doctrine expounded in the author's other works* (Foucault thinks that the author is here, constrained to remain within one long lasting conceptual or theoretical coherence. 3/ *one must also exclude works that are written in different styles, containing words and expressions not ordinarily found in the writer's production* (the author is here conceived as a stylistic unity). (See Foulcaut in Lodge.D and Wood. N 2000: 181)

[10] See Answers.com, world's greatest encyclodictioamalacapedia in http://www.answers.com/topic/henry-james

[11] Writing from Frederic Henry's point of view, Hemingway sometimes uses a modified stream-of-consciousness technique to reflect his characters' changing states of mind. Usually Henry's thoughts are choppy, staccato, but when he becomes drunk the language changes and is more complex. (See Wheeler L. K 1998-2006)

[12] "*I had gone to no such place but to the smoke of cafes and nights when the room whirled and you needed to look at the wall to make it stop, nights in bed, drunk, when you knew that that was all there was, and the strange excitement of waking and not knowing who it was with you, and the world all unreal in the dark and so exciting that you must resume again unknowing and not caring in the night, sure that this was all and all and all and not caring…"* (Hemingway 1929: 13-14)

[13] *"Our perception of the style of a given work of art is always charged with an awareness of the work's historicity, its place in a chronology. The difference I have drawn between "style" and "stylization" might be analogous to the difference between will and wilfulness."* (See Sontag. S, *On Style* at http://www.coldbacon.com/writing/sontag-onstyle.html)

[14] *"the selection of certain options offered by the overall language system"* (See de Beaugrande (1993)

[15] "*The notion of style as choice in linguistic stylistics is enriched by the notion of style as a mode of discursivity with concrete social consequences. The strategic use of one style over another, offers an important means for pursuing goals and providing or denying access to knowledge. Clearly, style can no longer be treated as a matter of language alone, but as a relation between language options and their characteristic motivations and effects."* (Ibid)

[16] "*For Wimsatt and Beardsley, meaning was to be determined solely from close reading of a text: since we have no way of knowing what an author (at least a dead one) meant to say, we can only assume that the meaning of a text must be derived from reading it closely. They suggested that even when we have statements about the author's intention (such as diary entries, critical essays, or new works from living authors), the text means only what it says. Even if Keats were to rise up out of his grave and tell us "That's not what I meant," the New Critic would be able to respond, "But that's what you said, so that's what it means.*" (See Lynch, J. Guide to Literary Terms, Published at http://www.english.upenn.edu/~jlynch/Terms/Temp/close.html)

[17] Gibbs (1999) treats the concept of intention from the perspective of the reader and argues for a proper distinction between authorial intent and the reader's perception of intent. He demonstrates that any conversation or work of art or piece of literature is approached with the assumption of intention. The reader/viewer/listener assumes that there is an intention to communicate by somebody. If the author cannot be directly accessed, then a construct of an author is created. In either case, intentionality is a key part of the communication process and cannot be eliminated in the perception of meaning and significance.

[18] *"The structures in the text as perceived by the reader can indicate distinctive choices of diction and syntax, or more high-level structures of content and of rhetorical approach. These structures outline the 'epistemic choices' or the path taken by the thinking process, and suggest the shape of the writer's mind and of his individual style."* (See Epstein 1978: 68)

[19] Most pragmatists working today would agree that pragmatic interpretation is ultimately "*a non-demonstrative inference process which takes place at risk: there is no guarantee that the meaning constructed, even by a hearer correctly following the best possible procedure, is the one the speaker intended to convey. However, this picture may be fleshed out in several ways, with different implications of pragmatics to other cognitive system. On the one hand, there are those who argue that most, if not all, aspects of the constructing a hypothesis about the speaker's meaning are closely related to linguistic decoding. These code-like aspects of interpretation might be carried out within an extension of the language module, by non-matapsychological processes whose output might be inferentially evaluated and attributed as a speaker's meaning. On the other hand, there are those who see pragmatic interpretation as matapsychological through and through. On this approach, both hypothesis construction and hypothesis evaluation are seen as rational processes geared to the recognition of the speaker's intentions, carried out by Fodorian central processes (Fodor, 1983), or by a "theory of mind" module dedicated to the attribution of mental states on the basis of behavior."* (See Sperber and Wilson (2002) Pragmatics, Modularity and Mind-reading In in Mind and language, 2002, 17. 3/23 published at www.dan.**sperber**.fr/wp.../PragmaticsModularity**Mind**Reading.pdf

[20] This indirect relation between human mind and reality, domains which are mediated by language, is stressed by recent cognitive approaches to the study of linguistic phenomena (for more details, see de

Beaugrande and Dressler, 1981, Lakoff and Johnson, 1980, van Dijk and Kinstch, 1983, Fauconnier, 1985, Semino, 1997, Werth, 1999).

[21] Idiosyncrasy is "*the stylistic distinctiveness of literary artists, as exemplified by their use of language"* (Epstein 1978: 65).

[22] *"[Faulkner] cannot write plain English; not because he is untutored but because his psyche is completely out of his control. (...) There are times when he seems to be writing with a blunt chisel on his grandfather's grave-stone alone at midnight by candlelight; and at times when he seems to be babbling into a microphone as if he were addressing a crowd of twenty thousand people"* (O'Faolain 1964: 353).

[23] *"[Faulkner] writes as he does because he chooses to write that way," as "one gets no such sense of security from his work: least of all from his groping style. Those sequences of possible words--'it was seeking, hunting...'; 'he had invented, made it...'—suggest only a man who does not know what he is about to say."* (ibid: 354)

[24] Style has been, at least briefly, dealt with by most major Faulknerian critics; the most valuable criticism brought to Faulkner's works is thematic while few critics (Polk, Brooth, Millgate, Longley) worked on the language *per se*. So we are to a certain degree, indulging in an uncharted territory.

[25] The expression "*Lemon-squeezer school of criticism*" was originally used in 1933 by the poet and critic T.S. Eliot to disparage critical methods that relied on detailed verbal exegesis (also known as close reading or practical criticism). 'Lemon squeezer' is a modern term, then, for an old-fashioned exercise--exhaustive rhetorical description. "*Find every verbal pattern you can in a given text [. . .]What conclusions emerge from this analysis? This kind of analysis? Well, to start, a miscellaneous pulling of first one thread then another, a random description, quickly starts building a coherent whole [. . .]The second conclusion stands equally clear: this kind of analysis could go on forever. There seems to be no natural, logical place to stop. . . . You use the lemon squeezer as a generalized search technique that gradually exposes the fundamental shapes a prose is composed of. As you come to see these, they will determine which kinds of patterns you continue to seek and which terms--of the many overlapping ones, large scale and small--you choose as essentially descriptive [. . .] The nomenclatural game, fun in itself, leads to a critical understanding which in turn reclarifies and redefines the nomenclature. No wonder this kind of description is the oldest technique for prose analysis we have. Creaky and awkward though it can be, it works.*" (See Lanham, R. A. (2003)

[26] Wilson and Sperber. *Relevance Theory* in G. Ward and L. Horn (eds) *Handbook of Pragmatics*. Oxford: Blackwell, 607-632) Published at http://www.dan.sperber.com/relevance_theory.htm#_ednref1

[27] *Theoretical* (adj) might be more appropriate to use here, but *theoretic* is also an adjective: "…*to fit the world into a theoretic frame*…" (Camus at http://quotes.dictionary.com/search/theoretic_?page=1#r3Sq9sVTkCuZz6Tk.99); "…*its theoretic standard*…" (Mill: ibid). See also *theoretic* at http://www.thefreedictionary.com/theoretic and at http://www.merriam-webster.com/dictionary/theoretical.

[28] "*Today's ways of teaching literature do not allow students to become meaning makers only parrots capable of regurgitating what was presented in the classroom. Some literature teachers impose on their students to wear an intellectual strait-jacket: thus the course becomes a simple transposition of the teacher's impressions and feelings to the learner towards a literary work, and not an intellectual exercise for the latter who should seek and discover meaning by himself with the means and strategies provided by the teacher."* (See Miliani, M. in Benzaoui, F. and Miliani, M. 2003: 2)

[29] "*The teacher must therefore switch from a teacher-centred pedagogy to a learner-centred one where a space will be left for a pedagogy of deviation to identify the level of aestheticism of a given work of art. The teacher must bring into the open his students' idiosyncratic interpretation of the literary object and allow the sensitivities to express themselves and avoid building sensory shackles. One-man shows, where the narcissistic teacher is only intent on listening to himself, should be banned.*" (ibid: 46)

[30] "*… Constituents of external conditioning are mainly socio-historical, cultural factors, including pragmatic ones, too, which are well-known facts of literary history"* (See http://www.bad-seed.org/~cave/interviews/94-no9_style.html)

[31] Some 50 years ago, Pierre Guiraud considered the possibility of a general theory of style that comprises without distinctions, all the artistic spheres: *« À sa limite le style définit le caractère spécifique de l'action; et on pourrait imaginer une stylistique générale comme l'étude des rapports entre la forme et l'ensemble des causalités informantes. Une telle étude n'a jamais été envisagée ; nous ne possédons même pas une théorie du style commune à tous les arts, et qui pourrait être une partie de l'esthétique »* (Guiraud 1954 : 6).

CHAPTER ONE:

LITERATURE REVIEW

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1. Introduction

The writer's intention and the reader's recognition of that intention establish the ground for an act of communication much claimed by Grice*: "an essential feature of most human communication, both verbal and non-verbal, is the expression and recognition of intentions*" (Grice 1989: Essays 1-7, 14, 18; Retrospective Epilogue). Grice's theory of Implicature (1975, 1978) is seen as an initial attempt within linguistic theory to logically define how interlocutors comprehend seemingly unrelated utterances in discourse. Since Grice's proposals, a focus of attention has been on inferential procedures, thought to underlie hearers' ability to interpret and coordinate linguistic and non-linguistic information in the comprehension process. Dan Sperber and Deirdre Wilson, Relevance Theory (Sperber and Wilson 1985, 1986, 1995, 1998, 2002, 2007) is a more recent account of human communication, grounded within a general view of cognition. Relevance Theory claims to be a theory of communication, putting forward a hypothesis concerning how speakers use and how hearers process language.

In this chapter, we will delineate this theory, but before that, we need to provide definitions of what we think are important key terms in our work, namely Style and Stylization.

2. Definition of Terms

2.1 Style vs. Stylization

Historically style has undertaken a very long voyage and has undergone a number of transformations. It has been defined in as many different ways as its different stops. During the Antiquity, it functioned as a rhetorical concept. It kept this function until the 19th century when it became a literary concept and in 20th century, it ended up as a principle of formal categorization, classification and register.

For the Hermeneutics[1], it is the symptom of the author's world's vision; this equates the phenomenologist[2] view wherein style is but a revelation of being as the thinking subject is inseparable from the object it intends. Classicism sees style as synonymous with excellence or artistic quality of high distinction produced by careful attention to traditional forms while it results from the spontaneous overflow of powerful feelings according to the Romantics[3].

The traditional variationist paradigm of sociolinguistics considers style as a direct behavioural manifestation of the linguistic system in a community; Style is then defined as attention paid to speech (Labov, 1972). For the Semiostylistics, (e.g., G. Molinié, 1986, 1993, 1998,) style means a distinctive vision of the world (1986: 201) and Textlinguistics equates style with textuality. Bally's Stylistics of Effects, Leo Spitzer's hermeneutic stylistics and Michael Riffaterre's structural stylistics commonly bring back stylistic organizations to their psychological purposes: style is but the external crystallization of an internal form[4].

As a result, the swing of the pendulum from emotions to consciousness carries style from one definition to another: Style is "*a manner of expression characteristic of an individual, period, school or nation*" (Webster's and Random House dictionary definitions.)... "*it is simply the man himself"* (De Buffon, G-L: 1753) … "*it is the dress of thought*"[5] … "*it is just dirty fingerprints*"[6] … it is "*the constant form, expression, elements and qualities in the art of an individual or group of individuals"*[7]…etc.

However, a new tendency has emerged over time; Sontag posits that style of a given work of art is *"... always charged with an awareness of the work's historicity, its place in a chronology. The difference I have drawn between "style" and "stylization" might be analogous to the difference between will and wilfulness."*[8]

Along the same line of thought, Swift advances that *"Proper words in proper places make the true definition of a style."*[9], and that style is in fact "*the principle of decision in a work of art, the signature of the artist's will."* (ibid)

Coupland (2001), building on Rampton's (1995) and others' researches, further theorizes the concept of stylization. As he constructs it, stylization refers to a more specific set of discursive practices than language styling in general, operating *"in a specific mode of social action, PERFORMANCE in the strong, theatrical or quasi-theatrical sense of that term"* (Coupland, 2001: 346). Stylized practices project personas, identities, and genres that involve known linguistic repertories and have well-formed socio-cultural profiles. They often link a speaker or an utterance to a speech event. Coupland explicitly defines Stylization as *"the knowing deployment of culturally familiar styles and identities that are marked as deviating from those predictably associated with the current speaking context"* (ibid).

Style and Stylization have become two co-existent concepts; while the former is often seen as the image of the author's mind, the latter is considered to be the fruit of exercise. However, , the

boundary between the two is still blurred and to date, the problem facing stylisticians is how to consistently define style and stylization as there is no solid foundation to determine where one ends and the other starts. Some even doubt: "*Does style exist at all?"* (See Gray 1969 in Miššíková (2003: 21) and Gray's answer is a vigorous negative; style is something like "*the emperor's clothes; everyone says it is there but no one can actually see it"* (Ibid).

There is no universally valid criterion for defining style. Some 'you-know' notions are indeed vague and illusive as they defy any kind of defining frame whatever. Style is a case in point: trying to catch its meaning in the narrow trap of a definition is in itself a trap.

There is still no definitive and satisfactory explanation of this notion in literature. Style is decorticated and placarded, packed and unpacked, constructed, deconstructed and reconstructed, modeled and remodeled, defined and redefined. No two parties seem to agree on one definition and one does not know to whom one has to pledge one's allegiance. One is just at one's wits' end.

Yet, we tend to adhere to Sperber and Wilson's view that *"style is the relationship"* (Sperber and Wilson 1995: 217). The relationship is firstly considered in terms of choices since "*Choice of style is something that no speaker or writer can avoid"* (Ibid: 218). Then, how are choices made? The whole story revolves around one criterion: Relevance.

3. Relevance Theory[10]

3.1 General Background

Relevance Theory (henceforth RT), an inferential approach to pragmatics, is a cognitive theory (Sperber and Wilson (1981, 1985/1986, 1987a, 1987b, 1993, 1995, 2002, 2004) and Wilson (1998, 1999). In particular, it treats utterance[11] interpretation as a cognitive process. Its basic claim is that what is fundamental to communication - because it is fundamental to cognition - is the pursuit of relevance. Thus, it is based on the concept of **relevance** which "… *applies only to the recognition of speaker intentions"* (Wilson and Sperber 1986b: 83) and on two principles of relevance: **the Cognitive Principle of relevance** (Maximization of Relevance) and **the Communicative Principle of relevance** (Expectation of Relevance). This is shown in Figure (1).

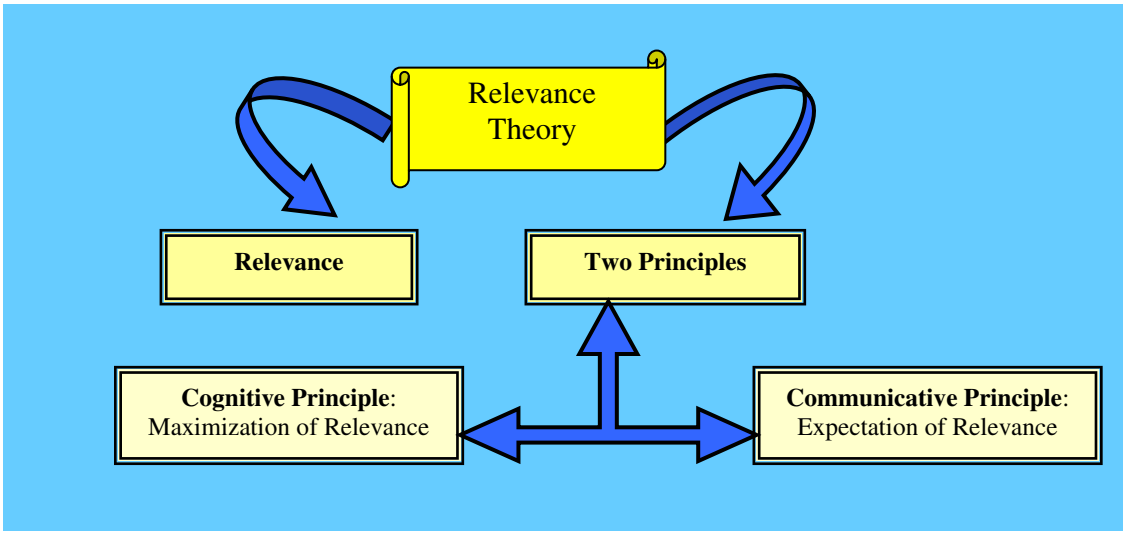


Figure 1: Relevance Theory

3.2 Relevance

The ordinary English word *Relevance* is a fuzzy term. It is much used by different people or by the same people at different times and in different contexts and one cannot find out its translation in every human language (Sperber and Wilson 1995: 119). Relevance is generally defined as *"the ability […] to retrieve material that satisfies the needs of the user."* (ibid); and any information is relevant if it has "*significant and demonstrable bearing on the matter at hand*" (Webster 2005). Sperber and Wilson believe that scientific psychology needs a concept close enough to the ordinary language of the notion of relevance as the psychological property of mental processes is roughly approximated by this notion. It is thus, adequate to call this property relevance too but in a more technical sense and now as a useful theoretical concept (Sperber and Wilson 1995: 119).

In Relevance theoretical framework, authors claim that the main principle driving successful communication is the principle of relevance. This principle is first and foremost a human intuitive power; people do have intuitions of relevance: *"... they can consistently distinguish relevant from irrelevant information, or in some cases, more relevant from less relevant information."* (ibid: 119). Saracevic also states that relevance[12] is an intuitive, primitive, "*y'know*" notion (Saracevic, 1976: 90); people understood and understand relevance similarly over time, space, cultures, and domains: *"Nobody has to explain to users of IR (Information Retrieval) systems what relevance is, even if they struggle (sometimes in vain) to find relevant stuff. People understand relevance intuitively"* (Saracevic, 1996: 215).

The problem is that these intuitions are not at all easy to elicit[13] or use as evidence; they are relative to contexts and "*there is no way of controlling exactly which context someone has in mind at a given moment."* (Sperber and Wilson 1995: 119) These intuitive judgements of relevance are thus, suggestive but not conclusive; they provide a starting point but are not a unique and final criterion (ibid: 119). In fact, intuitions are much linked to other criteria which enter the whole scheme and on which relevance depends. These criteria are the Cognitive and the Communicative Principles of Relevance.

3.2.1 The Cognitive Principle of Relevance

3.2.1.1 Contextual Effects

When communicating, we do not merely throw words at one another. We do use words that relate to our contexts and situations. Then both the speaker and hearer exchange words, remarks (verbal) or even signs (non-verbal) in a common environment and generally with a common body of (declarative and procedural) knowledge. The speakers do not willy nilly spill forth the contents of their minds, and hearers neither expect, nor wish them to: the speaker assumes that a hearer listens to what he has to say because he is interested in it: it has relevance for him. The hearer listens to the speaker because he assumes that he has something relevant to tell him, but if it is irrelevant for him, then communication may fail. Yet the principle of relevance will lead the hearer to persevere until he 'makes sense' of the speaker's utterance. "*...the hearer is guided by consideration of relevance in carrying out this task.*" (Sperber and Wilson 2007: 116). This task i.e., 'making sense' is very important: it may increase the hearer's knowledge, it may help reassessing some information previously held, it may improve his representation of the world[14] (ibid: 103) or it may just modify both the speaker's and the hearer's context "*... that is to have a substantial contextual effect ..."* (ibid). This is why it is called a *contextual effect*[15] by Sperber and Wilson.

They claim that *"An assumption*[16] *is relevant in a context if and only if it has some contextual effect in that context."* (ibid: 121), in other words "*an assumption which has no contextual effect in a given context is irrelevant in that context"* (ibid). Then, they define relevance as a relation between an assumption and a context and draw an equation between these two and the contextual effects that they may generate. Therefore, an effect is the result of *"an interaction between old information and new information*" (ibid: 109). There are various possible contextual effects:

(a) New information may provide further evidence for, thus strengthens old assumptions: Contextual strengthening.

(b) New information may provide further evidence against and may lead to the weakening or abandonment of old assumptions: Contextual Weakening or Contextual Deletion.
(c) New information may provide the derivation of contextual implications: Contextual Implication[17].

To illustrate these links-ups between old information and new information, between a context and an assumption, we shall tackle examples of cognitive/contextual effects in what follows.

a. Contextual Implication 1

Let us consider the hypothetical conversation between Fatima and Mohamed in (1).

(1) [**Context1**: Mohamed and Fatima talk about their reading preferences]

a. Fatima: Do you like reading Faulkner?
b. Mohamed: I don't like complex works.

In this exchange, Mohamed's statement cannot be said to be a direct answer to Fatima's question. Fatima asks Mohamed whether he likes reading Faulkner or not, but Mohamed's answer states that he dislikes complex works which seemingly does not answer the question. Yet, Fatima can actually consider Mohamed's answer as a satisfying one as much understanding takes place. The question is how this can be possible though not expressed in the expected linguistic form "No, I do not like reading Faulkner."

The principle of Relevance has much to do in the inferential process that leads to understanding and consequently to the derivation of contextual implications: Suppose that Fatima already holds the schematic assumption that Faulkner's works are complex, this in itself is a Contextual Assumption known in this specific context by both Mohamed and her (what Sperber and Wilson call Mutual Cognitive Environment) (see section 3.8), then it will be easy for her to add this Contextual Assumption to the one provided by Mohamed's response (the fact that he does not like such works) in order to derive the final Contextual Implication that Mohamed does not like reading Faulkner. This process takes place as in Figure (2)[18].

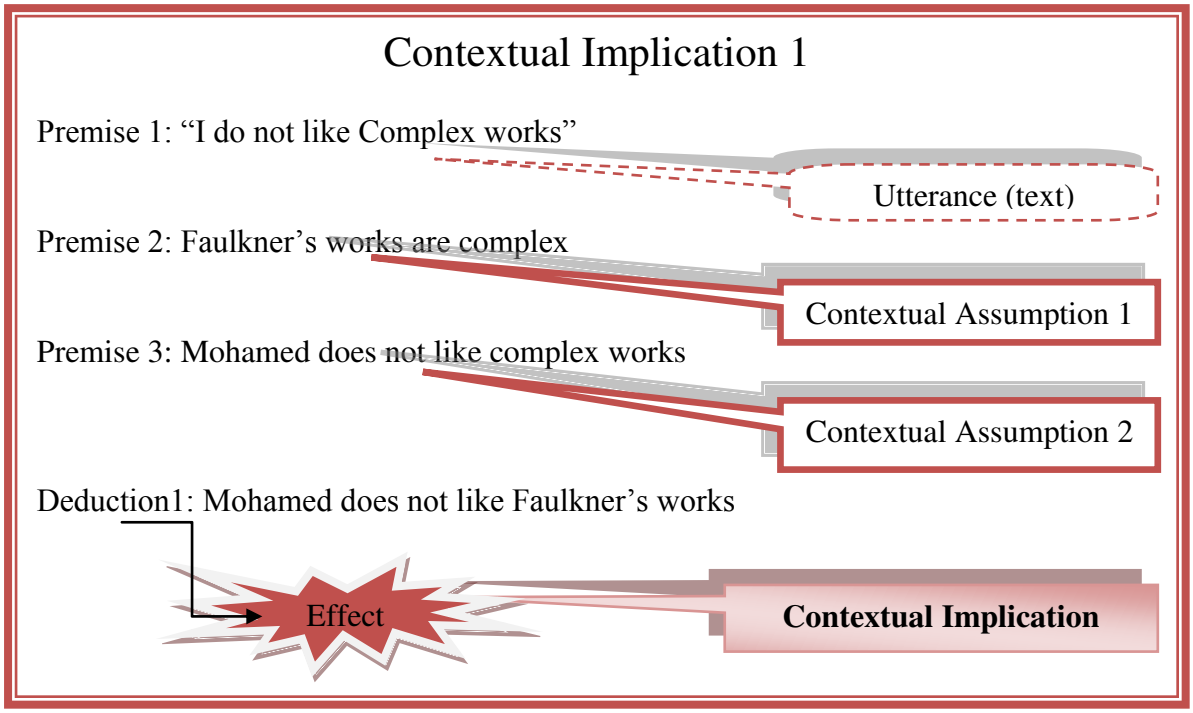


Figure 2: Contextual Implication 1

b. Contextual Implication 2

Let us consider now the slight modification in Mohamed's response in (2):

(2) [Context2: Same context as 1]

c. Fatima: Do you like reading Faulkner?
d. Mohamed: Faulkner's works are complex.

Similarly, sharing the same context (cognitive environment), Fatima finds Mohamed's answer relevant because she already knows that he usually prefers reading works of a straightforward kind of writing and she also knows that Faulkner's works are not of such a kind. Then, from these two premises (a premise is the use of interconnected new and old items of information), she builds up two contextual assumptions: the first is that Faulkner's works are complex and the second is that Mohamed does not like complex works then she is able to infer that he does not like reading Faulkner. This is illustrated in Figure (3).

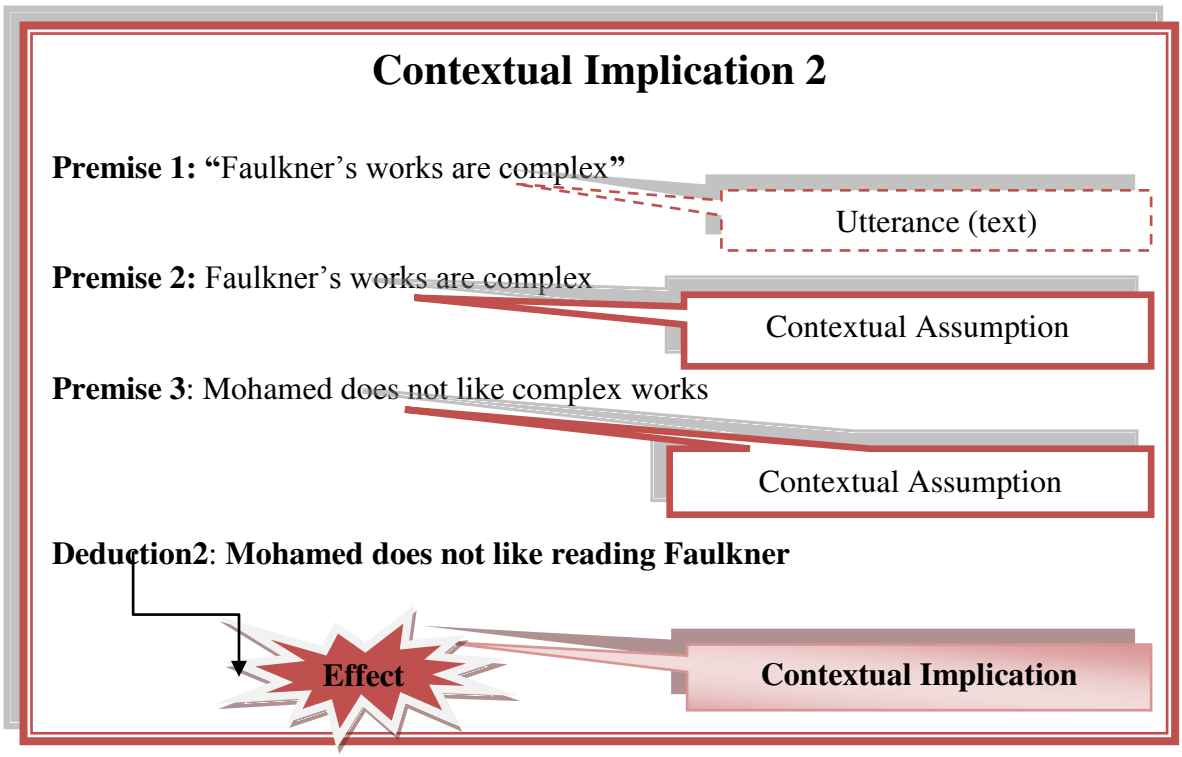


Figure 3: Contextual Implication 2

c. Contextual Strengthening

Let us take Context (1) and (2) above into account and assume that Fatima and Mohamed mutually share two assumptions (see Metarepresentation: section 3.5) i.e., Mohamed knows that Fatima knows that Mohamed knows that Mohamed usually prefers reading works of a straightforward kind of writing and that Faulkner's works are not of such a kind, consider Context (3):

(3) [Context3: It is Mohamed's birthday, his friend Djamel is invited]

a. Djamel offers The Sound and the Fury to Mohamed.
b. Mohamed: "Thank you" (unhappily)

In this context (cognitive environment), Fatima recalls (b) from context (1) and (d) from context (2) and can access deduction (1) (**Mohamed does not like Faulkner's works**) and (2) (**Mohamed does not like reading Faulkner**); therefore Mohamed's reaction (being unhappy of receiving such a present) is understandable and even expected. The unhappily uttered "thank you" is thus relevant because it confirms and thus strengthens a memorized assumption about Mohamed's reading preferences. Here is the schematized process for this kind of contextual effect called Contextual Strengthening by Sperber and Wilson (2007: 103-105).

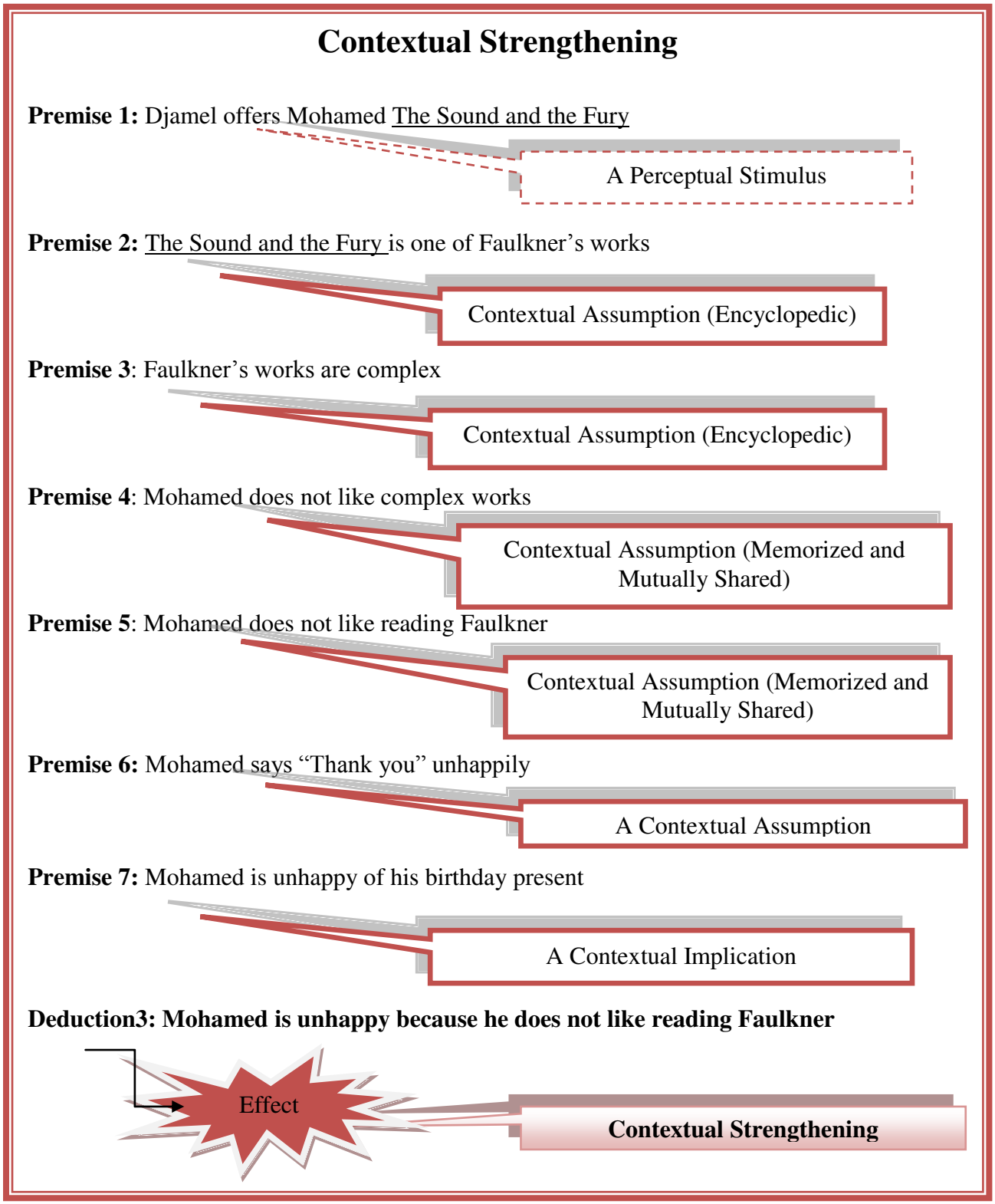


Figure 4: Contextual Strengthening

d. Contextual Weakening/ Deletion

We will keep the same example as in Context (3); the difference is that this time, Mohamed's facial expressions show that he is very happy of receiving a copy of The Sound and the Fury and thanks his friend sincerely as in (4):

(4) [Context4: Mohamed's birthday party**]**

a. Djamel offers The Sound and the Fury to Mohamed for his birthday.
b. Mohamed: "Thank you" (happily)

We assume that Fatima can access assumption (b) from context (1) and assumption (d) from context (2). As she trusts Mohamed, she has no reason to doubt his word and since "*assumptions based on the acceptance of somebody's word have a strength commensurate with one's confidence in the speaker"* (Sperber and Wilson 1995: 77), she holds these assumptions quite strongly. She also accesses some stored deductions (1) (**Mohamed does not like Faulkner's works**) and (2) (**Mohamed does not like reading Faulkner)** which are similarly strongly held: "*the strength of assumption arrived at by deduction depends on the strength of the premises from which they were derived"* (ibid: 77). Therefore Mohamed's reaction (his happiness to receive Djamel's present) is quite puzzling and even contradictory with her memorized assumptions. Yet it is indeed both very important and relevant:

- It is important because it constitutes a perceptual experience and thus leads to a very strong assumption "*assumption based on a clear perceptual experience tend to be very strong"* (ibid: 77).
- It is relevant because it modifies a previous thought/assumption.

In this case, Fatima's access of assumptions (b and d) not only does not help, but makes Mohamed's response (his happiness to receive Djamel's present) more **difficult** to understand and as *"...the strength of an assumption is increased every time that assumption helps in processing some new information, and is reduced every time the processing of some new information is difficult.*" (ibid: 77 underlining mine) Fatima's assumptions become weaker and may lead to two different effects (depending on the strength of that perceptual experience): either to Contextual Weakening or Contextual Deletion. Here is how this process might be schematized:

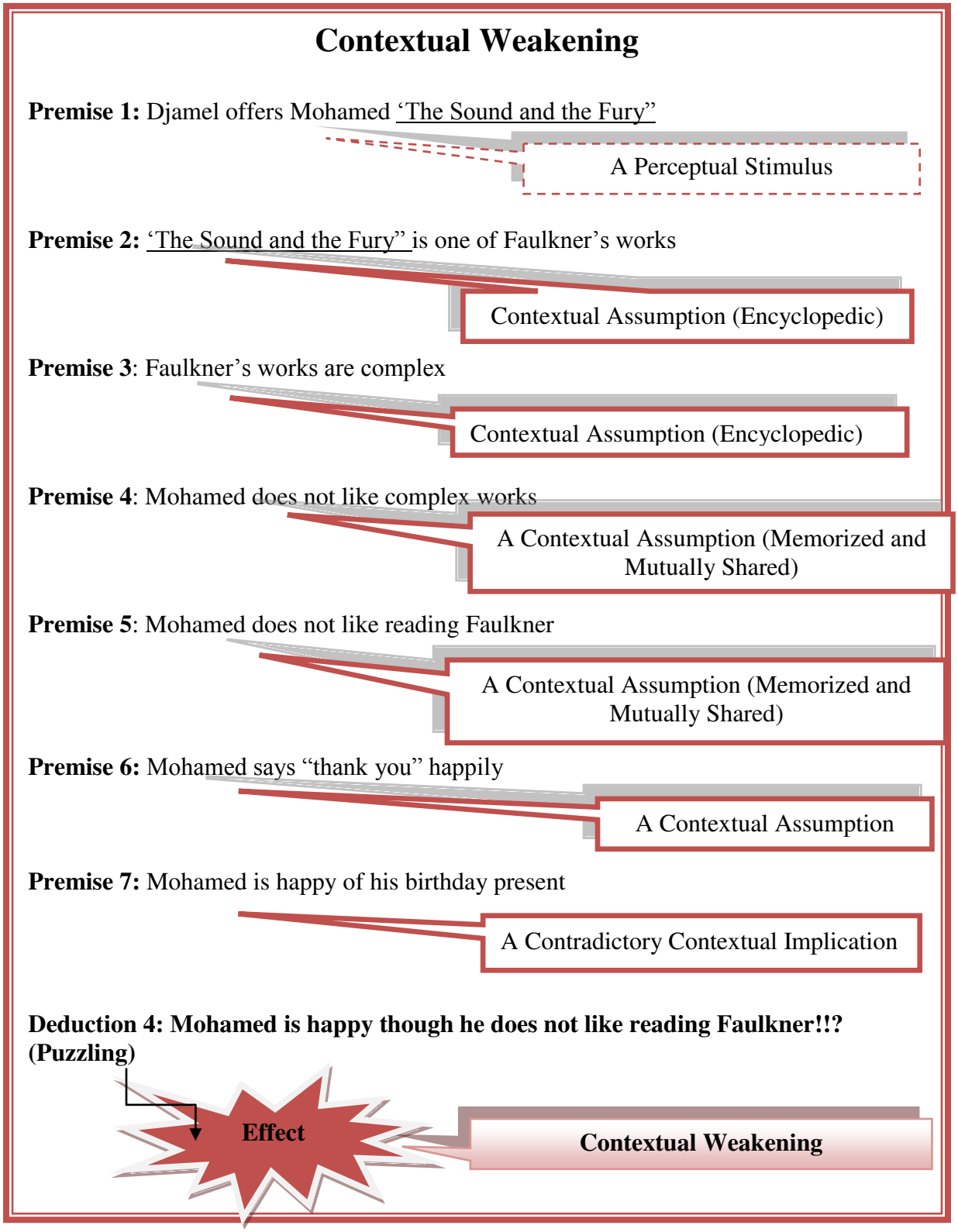


Figure 5: Contextual Weakening

Moreover, Sperber and Wilson argue that having contextual effects is not only a necessary condition for relevance, it is also an indication of degrees of relevance because *"other things being*

equal, the greater the contextual effects, the greater the relevance." (ibid: 119) i.e., an assumption is more relevant than another if and only if it produces more contextual effects. Yet, these effects are not for free, they have a 'cost' which redefines relevance in matter of degrees. It is named "*Processing effort*" (ibid).

3.2.1.2 Processing Efforts

An assumption is relevant if it has "*... a substantial contextual effect, at a* ***low processing cost****."*(ibid: 116, highlighting mine). This means that an assumption is relevant or (more relevant than any other) if its process in a context requires small processing effort and produces large contextual effects.

As a whole, relevance is defined in terms of effort/effect, input/output, cost/benefit trade off and it is also a matter of degree. Sperber and Wilson compare the concept of relevance to concepts of *productivity or yield* (ibid: 123). A firm with a very small output cannot be said to be unproductive if compared to a firm with zero output. It is productive to some degree and the assessment of its productivity is done on the basis of the value of the goods produced and on the production costs *"other things being equal,* ***the higher*** *the production cost,* ***the lower*** *the productivity"* (ibid: 124, highlighting mine).

Similarly, the degree of relevance is measured in terms of expenditure of energy (mental process, like any biological processes, involves an effort, an energy) and of the cognitive/contextual effect (the product) achieved "*Other things being equal,* ***the greater*** the processing effort, **the lower** the relevance." (ibid: 124, highlighting mine).

Processing effort is affected by two main factors:

(d) The form in which the information is presented
(e) The accessibility of the context

To illustrate these ideas, consider Context5 (adapted from Sperber and Wilson 1995: 124):

(5) [Context5: Peter wants to get to Boston by plane as soon as possible, and does not know when the next plane is. He asks Mary, who may tell him either a, b or c]

a. The next plane to Boston is at 5.30.
b. The next plane to Boston is sometime after 4.00.
c. The next plane to Boston leaves 7,500 seconds after 3.25.

The question is to know which of the three answers is the most relevant for Peter. Let us compare the three of them taking into consideration the effort/effect assessment:

- **Answer (5a):** it states clearly the exact time of the departure. Peter makes no effort to process it and can make an assumption as to take immediate decision. Thus the effect is immediate for very low effort.

- **Answer (5b):** it states that the plane is some time after 4.00. Peter needs to know how long after 4.00; it is not clearly stated and requires some thinking; this does neither help him to strengthen a decision nor abandon one. The effect is small and the effort is high.

- **Answer (5c)**: it states that the plane leaves 7.500 seconds after 3.25. Here Peter has to go into some calculations which require some mental concentration in order to convert 7.500 seconds into minutes (7500 seconds= 125 minutes) then into hours (7500 seconds= 125 minutes = 2hours and 5minutes). Then, he has to add the obtained result to 3.25 (2h.5mn + 3h.25mn = 5h.30mn) to get to the same time given in (5a) i.e., 5.30. The effort is high for the same effect as in (5a).

The result is that (5a) is the most relevant for Peter as it requires the ***least*** effort and generates the ***greatest*** effects while (5c) is the least relevant because it has the same cognitive effects but more processing effort is needed to derive them.

Now, let us suppose that Peter is given the three answers at once, how can he know which of the three is the most relevant for him?

It is known that any given mental process has a cost for the organism, be it high mental concentration or daydreaming. Yet**,** time spent on the former involves a greater processing effort than equal time spent on the latter (ibid: 130). The crucial, *intuitive* (and generally unconscious) question is: which of the two activities is more rewarding and more productive for a person? According to RT, it is the one that requires less processing effort and produces more 'benefits'.

This applies for human communication. Any given assumption is unconsciously or consciously[19] but intuitively[20] judged to be worth the processing (i.e. judged to be the most relevant) depending on the benefits (contextual/cognitive effects exemplified in section 3.2.1.1) it may achieve and on the cost (processing efforts) it may incur. This is the principle underlying Peter's intuitive judgement that answer (5a) is the most relevant and this is what Sperber and Wilson mean by maximisation of relevance "*... human cognition tends to be geared to the maximisation of relevance."* (Sperber and Wilson 1995: 152) i.e. human cognition, attention and processing resources (maximise) go

to information that seems the most relevant (achieving high cognitive effects and incurring low efforts). This is the core of the first principle of RT, i.e. the Cognitive Principle of Relevance.

This principle, together with a broadly Gricean view of communication as a process of inferential intention attribution (Sperber and Wilson 1985, 1995, 1998, 2002) lays the ground for the second principle of relevance called the Communicative Principle of Relevance.

3.2.2 The Communicative Principle of Relevance

3.2.2.1 Ostensive Stimulus

So far, the relevance of an utterance (or sentence) has been equated with the relevance of the assumption it expresses. It has been claimed that a complex cognitive process requiring a mental effort is involved in the treatment of an assumption to yield possible cognitive/contextual effects. Yet, one may ask: How is an assumption formed? How does a speaker contribute in forming an assumption within his hearer's mind?

First**,** let us answer a first question: How is an assumption formed? Following Fodor (1983), Sperber and Wilson see the mind as made up of a variety of specialized systems of two broad types:

a. The input systems: they process visual, auditory, olfactory, linguistic and other perceptual information (Sperber and Wilson 1995: 71).

b. The central systems: they integrate information derived from the various input systems and from memory, and which perform inferential tasks (ibid).

The input systems transform sensory representations into conceptual representations (i.e. thoughts). When a thought is treated by the individual as a representation of the actual world, it is called an ***assumption***.

The new assumptions formed in our minds interact either with the already existing assumptions (Old information) or with new (connected or unconnected) information (ibid: 48); they then give birth to new assumptions (called **Premises)**. When old and new combined premises are used in an inference process, further new information can be derived; the effect is important and is called a *multiplication effect* (ibid: 48). When the processing of new information gives rise to such a multiplication effect, the information is relevant "*The greater the multiplication effect, the greater the relevance*." (ibid: 48). The

following figure is an illustration of this process that takes place in an individual's Input and Central systems.

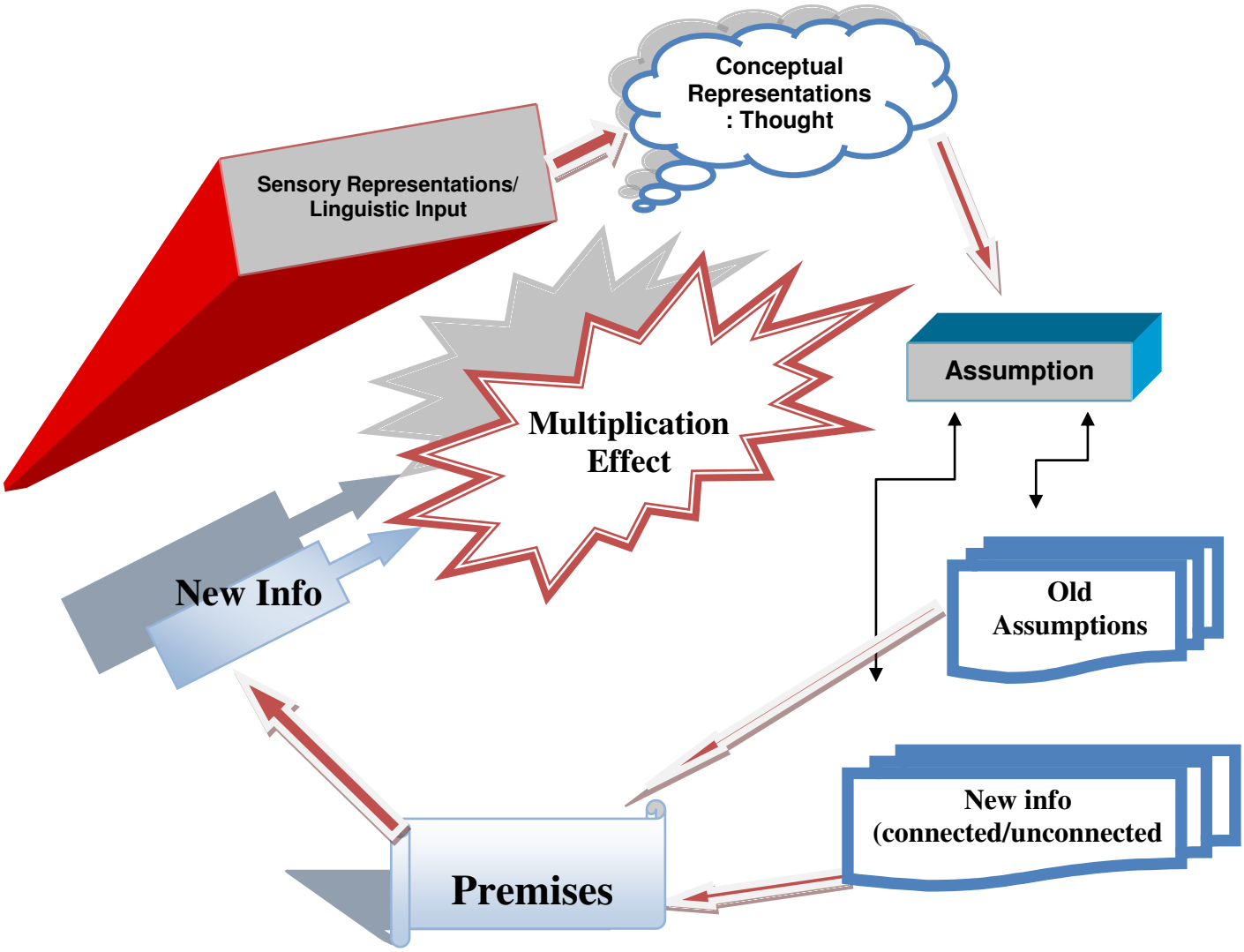


Figure 6: Multiplication Effect

Second**,** let us answer the second question: How does a speaker contribute in forming an assumption within his hearer's mind?

We have seen that the interaction of assumption (new/old, connected/unconnected) may give rise to premises which in turn may result in new information or new assumption. There are initially three kinds of assumptions:

- Those which derive from perceptual systems e.g., visual, auditory, olfactory...
- Those which derive from the linguistic input system (a speaker's utterances)
- Those which derive from memory (i.e. from encyclopaedic or world knowledge)

Not all the derived assumptions in our mind have the same strength and relevance. The strength of an assumption depends on the way it was acquired (ibid: 77). If it derives from the perceptual systems, it is said to be held with a greater degree of strength. If it derives from memory, it is held with different degrees of certainty, depending on how much we trust our memory. Then, if it derives from the linguistic input system (a speaker's utterances) its degree of certainty (and also of relevance) will depend on how much we trust the source of information (is the speaker trustful, competent ...?) and on how much *evidence* and *overtness* are provided. The question then is to know whether it is *overtly, intentionally* and *deliberately* communicated or not. If it is so, then it must present a **stimulus[21].**

It is at this level that Sperber and Wilson introduce a further aspect of communication within RT: its deliberate nature: what they label **Ostension** or the **Ostensive Stimulus:** any stimulus "*which makes manifest an intention to make something manifest"* (Sperber and Wilson 2007: 49) is called an ostension.

They maintain that in any ostensive communicative situation, wherein the speaker intends to communicate **overtly** certain information, the hearer[22] is guided in the process of interpretation by "*the search for relevance"* (Ibid) and by the assumption that the speaker, as a rational communicator, is aiming at optimal relevance.

3.2.2.2 Optimal Relevance

To help the hearer maximise the relevance of an utterance and guide him towards the recognition of intention, all a speaker has to do is present a stimulus hoping that his hearer perceives it and cognitively processes it as to incur some effects.

A stimulus is then, designed to attract an audience's attention to the communicator's meaning *"Given the universal tendency to maximise relevance, an audience will only pay attention to a stimulus that seems relevant enough.*" (See Sperber and Wilson 1986a: 29, 58, and 61). By producing an ostensive stimulus[23], the speaker therefore encourages his audience to presume and ***expect*** that there is information relevant enough to be worth processing i.e. a guarantee of relevant information (Sperber and Wilson 1995: 266).

Since human beings tend to maximize[24] relevance, the speaker tends to use the most ostensive stimulus that may create precise and predictable expectations[25] of relevance not raised by other stimuli[26]: "*every ostensive stimulus conveys a presumption of its own optimal relevance*" (ibid) i.e.; utterances with an ostensive stimulus *"...create expectations of optimal relevance*" (ibid). These expectations help the audience identify the communicator's meaning. Then, the notion of optimal relevance is meant to spell out what the addressee of an act of ostensive communication is entitled to look for/to expect in terms of effort and effect. Put differently, an addressee intuitively weighs the cognitive effects and the efforts needed in the process of any kind of information; if there is an adequate cognitive effect without an unnecessary effort, then the ostensive stimulus is optimally relevant and deserves the hearer's attention and process.

As a whole, an ostensive stimulus is optimally relevant to an audience iff[27]:

> **a-** It is relevant enough to be worth the addressee's processing effort. i.e., the addressee is entitled to expect the ostensive stimulus to be at least relevant enough to be worth processing. It is also worth processing only if it is more relevant than any alternative input available at the time.
>
> **b-** *It is the most relevant one compatible with the speaker's abilities and preferences*. (Sperber and Wilson 1986: 266) i.e. in producing an utterance, the speaker is limited by her abilities (to provide relevant information and to formulate it in the best possible way), and her preferences (her goal of getting the hearer to draw not just relevant conclusion but the preferred and intended one)[28]

Put differently, if human cognition is relevance-oriented, then information raises expectations of relevance; if I tell you something then you expect it to be relevant, then among the things I may tell you, as an addressee, you will pick up the interpretation that I as a speaker might reasonably have intended to satisfy your expectations

To sum up, the basis for RT's Communicative Principle of Relevance is the warranty of relevance that makes "*manifest the intention behind the ostension"* (Sperber and Wilson 1995: 50) and creates expectations within the hearer's recognition of that intention. This is associated with the use of an ostensive stimulus to engender a new concept: the Ostensive-inferential Communication.

3.2.2.3 Ostensive-Inferential Communication

The concepts ostensive communication, inferential communication and ostensive-inferential communication refer to the same principle and process but seen from different angles*: "that of the*

communicator who is involved in ostension and that of the audience who is involved in inference". (ibid: 54).

In this respect, ostensive-inferential communication, two layers of information issuing two levels of intentions are involved: the informative intention and the communicative intention (Sperber and Wilson 1986, 1995)

a. The Informative Intention

For efficient information processing, it is necessary to recognise the intention behind the ostension (Sperber and Wilson 1995: 50). Since ostension carries the guarantee of relevant information, the hearer who does not recognise the intention behind this ostension may miss relevant information. And since ostension is a means to point out relevant information, it also points out the speaker's intention to inform the hearer of this information. Thus, this deliberate intention to inform the audience of something is called Informative intention "*to make manifest or more manifest to the audience a set of assumptions I"* (ibid: 58). Consider Context (6)

(6) [Context6: In Paris, a young foreign woman is looking at the Eiffel Tower and finds it breathtaking. She wants to share this appreciation of the scenery with a nearby tourist. She may form the intention to inform him that she finds the scenery breathtaking by producing either (a) or (b)]:

(a) Looking at the tower with an enthusiastic facial expression.
(b) "What a breathtaking Tower!!"

The expression of intention through body language in (6a) is referred to as an ostensive behaviour which has also been a subject matter Within RT. It relies on actions and facial or attitudinal expressions rather than words "*a behaviour which makes manifest an intention to make something manifest"* (ibid: 49). The production of the perceptual stimulus is therefore an intention to inform somebody of something too "*Informative intention: to make manifest or more manifest*[29] *to the audience a set of assumptions I"* (ibid: 58).

If asked what she wanted to make manifest or more manifest to the tourist, the answer the young woman could give is that she wants to share an impression[30] with him. Yet, most cases of human communication are "*partly precise and partly vague*" (ibid: 59). The non-verbal communication tends to be relatively weak as it opens up doors of several Implicatures; one may ask: does the tourist adequately

interpret the young woman's facial expression or not? How many possible interpretations of this informative intention may he formulate?

These questions might not be raised in (6b) because verbal communication enables the hearer to pin down the speaker's intentions about the explicit content of her utterance (ibid: 60). This overt expression is in itself an intention to let the nearby tourist know of her intention to inform him that she finds the tower breathtaking. This deliberate overtness will automatically transfer communication to a higher layer within the hierarchical structure of intention referred to as Communicative Intention.

b. The Communicative Intention

Sometimes one's informative intention remains unfulfilled i.e. the hearer is unable to recognize the speaker's intention (unable to attribute one precise meaning) in which case engaging in ostensive communication becomes the best way in fulfilling it (Grice in Sperber and Wilson 1995: 61). Hence, sentence (6b) forms a communicative intention, i.e. an intention to let the nearby tourist know of her intention to inform him that she finds the tower breathtaking. It is this communicative intention that is the mark of ostensive communication.

Her facial expressions might have revealed her enthusiasm for the beauty of the Tower in a purely accidental way. By contrast, when she utters *"What a breathtaking Tower!!" she* indicates 'ostensively' that she intends to share her enthusiasm. The strongest possible form of communication is linguistic communication as it *"introduces an element of explicitness where non-verbal communication can never be more than implicit*" (Sperber and Wilson 1995: 175)

Then, the "*What a breathtaking Tower!!"* will be an ostension that makes manifest to both the young woman and the nearby tourist that the young woman has an intention to inform the nearby tourist of her appreciation of the Tower. This linguistic communication will limit the nebula of alternative interpretations and thus, the scope of implicatures. This will help the audience focus on the intended meaning: among a set of assumption I[31], the hearer will know which one the speaker intends. The tourist in Context (6) must correctly recognize[32] the young woman's informative intention and formulate metarepresentations (see section 3.5) such as (6c) and (6d) rather than any other wrong (or weak) ones such as (6e) or (6f):

(6c) [she intends for me to believe that she finds the tower breathtaking]
(6d) [She wants me to share her enthusiasm]

(6e) [She wants me to lend her my binoculars]
(6f) [She is just picking me up!]

Therefore, Communicative intention*: "to make it mutually manifest to audience and communicator that the communicator has this informative intention"* (ibid: 61) i.e. the intention to inform the audience of one's informative intention introduces here the fuller characterisation of ostensive-inferential communication that involves the notions of *Manifestness and Mutual Manifestness*[33]. In particular, Sperber and Wilson argue that for communication to be truly overt, the communicator's informative intention must become not merely manifest to the audience (i.e. capable of being recognised and accepted as true, or probably true), but mutually manifest to communicator and audience.

This double-layered intention is both productive and inferential (recovery). From the production perspective (Ostensive), intention to communicate, results directly, from the intention to fulfil the informative intention, i.e., to make the audience believe something. From the recovery perspective (inference), unless the audience correctly recognizes the speaker's informative intention, communication has failed.

Apart from fulfilling an informative intention, there is another reason in engaging into an ostensive communication: while informative intention alters the hearer's cognitive environment (ibid: 58), the communicative intention alters the mutual cognitive environment of the hearer and speaker. Although it might be of little cognitive importance, it is of "*Crucial social importance*" (ibid: 61) as it may have social implications. It may open up doors for further interaction and further communication: e.g., the young girl may actually discover an affinity with the tourist by her ostensive behaviour/utterance and together may engage in further communication.

As a whole, Ostensive-inferential Communication refers to the communicative situation where *"the communicator produces a stimulus which makes it mutually manifest to communicator and audience that the communicator intends, by means of this stimulus, to make manifest to the audience a set of assumption I"* (ibid: 63). From this precise definition, RT's theorists build up their Model of Communication detailed in the following section.

3.2.3 Ostensive-inferential Model of Communication

The Classical Code Model, which can be traced back to Aristotle, and the more recent inferential model proposed by Grice are said to be separately unable to account for communication as a complex phenomenon as they both lack in effective description of what really occurs in an act of communication. According to Sperber and Wilson, there must be a general theory combining the two models to provide full-fledged explanations of the different aspects of communication. Therefore, they propose to amalgamate the two models to produce one composite model baptized Ostensive-inferential Model of Communication.

Grice's aforementioned claim i.e., "*an essential feature of most human communication, both verbal and non-verbal, is the expression and recognition of intentions*" (Grice 1989: Essays 1-7, 14, 18; Retrospective Epilogue) is the founding statement to Sperber and Wilson's Ostensive-Inferential Model of Communication (henceforth OIMC). The Classical Code Model coding and decoding system is also another stepping stone in OIMC's foundation. Yet, the difference is important.

The Classical Code Model (henceforth CCM) treats communication as involving a sender, a receiver, a set of observable signals, a set of unobservable messages and a code that relates the two. The sender selects a message and transmits the corresponding signal, which is received and decoded by the receiver using an identical copy of the code[34] (Sperber and Wilson 2002: 3-23). In Sperber and Wilson's OIMC, communication is based on the use of ostensive and inferential mechanisms. "... *a communicator provides evidence of her intention to convey a certain meaning, which is inferred*[35] *by the audience on the basis of the evidence provided."* (ibid)

In the case of non-verbal communication, the communicator engages in ostensive behaviour and the audience in inferential behaviour. In the case of verbal communication, Sperber and Wilson argue that humans can communicate in two different ways: either by coding and decoding or by ostension and inference (Sperber and Wilson 1995: 174). Consequently communication process involves two types: one based on the former and one on the latter.

Firstly, the coded communication is said to be dependent and subservient to the inferential process. It is linguistic: acoustic or graphic signals communicate semantic representations. These recovered semantic representations are a source of hypotheses and evidence for the second communication process: the inferential:

> *"An utterance is, of course, a linguistically-coded piece of evidence, so that verbal comprehension involves an element of decoding. However, the decoded linguistic meaning is merely the starting point for an inferential process that results in the attribution of a speaker's meaning"*[36]

Secondly, the inferential process is autonomous; its function remains the same whether or not combined with the coded communication though this latter enriches it: *"Linguistically encoded semantic representations are abstract mental structures which must be* ***inferentially*** *enriched before they can be taken to represent anything of interest"* (Sperber and Wilson 1995: 174 highlighting mine). Therefore, human communication is said to be a mixture of coding and inference[37]. It contains an element of inferential intention-attribution withdrawn from the coded linguistic evidence (since grammar of the language is just a code which pairs phonetic with semantic representations of sentences)

As utterances are themselves only one source[38] of input to the speaker's pragmatic competence, on the inferential view, they *"... are not signals but pieces of evidence about the speaker's meaning, and comprehension is achieved by inferring this meaning from the evidence provided."* (Sperber and Wilson 2002: 229). Pragmatically, an utterance is not a signal, it is perceived as a phonetic stimulus "a *perceptible modification of the physical environment"* (Sperber and Wilson 1995: 176) which triggers an automatic process of decoding[39] to which a semantic representation is then assigned making manifest an assumption or a set of assumptions I. Here is an example (See Sperber and Wilson 1995: 176-177)

e.g., [itlgetkəɱld] = a phonetic stimulus analysed as a token of a particular linguistic structure [itlgetkəɱld] analysed in turn as "*it will get cold*" and assigned a semantic representation making manifest an assumption or a set of assumptions (1):

(1) Assumptions
a. Someone has made a sound
b. There is someone in the house
c. Mary is at home
d. Mary has spoken
e. Mary has a sore throat
f. Mary has uttered the sentence "*it will get cold*"

3.2.3.1 Deductive Device

The then derived assumption (s) (1 a-f) will be sent to what Fodor (1983) calls the "*Hypothesis Testing Device*" (HTD) (Fodor 1983 in Sperber and Wilson 1995: 176-177) renamed by Sperber and Wilson the "*Deductive Device*"[40] (Sperber and Wilson 1995: 176/177). This Deductive Device (henceforth DD) is first of all an automaton with a memory and the ability to: "*...read, write and erase logical forms*[41]*, compare their formal properties*[42]*, store them in memory, and access the deductive rules*[43] *contained in the logical entries of the concepts*[44]*"* (ibid: 95, underlining mine). Deduction proceeds as follows:

1. The stimulus - including the linguistic code - is processed in the Input systems. The Input systems involve deductive processes that bear a one-to one relation between the perceptual stimulus and its cognitive interpretation.

2. An utterance is assigned a series of representations: phonetic, phonological, syntactic, semantic and conceptual[45].

3. A set of assumptions which will constitute the axioms (the initial thesis) of the deduction are placed in the memory of the device which "*...explicates the content of any set of assumptions submitted to it"* (ibid: 97). The device reads each of the assumptions.

4. Purely by decoding, the DD Accesses the logical entries of each constituent **concept** and applies any rule whose structural description is satisfied by that assumption.
   This delivers a logical form[46] for the assumption:

> **Logical Form:** *x* told *y* at t_1 that z will get cold at t_2.

These interpretations, or logical forms, are then sent to the Central systems where they combine with information in memory to form hypotheses. This is the hypothesis formation stage. The logical form need not stand in a one-to-one relation with the semantic representation (or "output" of a grammar).

5. By an inferential process of reference assignment[47], this logical form is completed into the fully **propositional form**[48]:

> **Propositional Form:** Peter Brown told Mary Green at 7.00 p.m. on June 23 1992, that the dinner will get cold at 7.00 p.m. on June 23 1992.

This would be accomplished on the basis of information derived from context, which is selected from other Input systems (perceptual or linguistic), and/or schematic information in memory. (The linguistic description yields a range of semantic representations, one for every sense of the sentence uttered). Each semantic representation is a schema which is completed and integrated into an assumption about the speaker's informative intention.

6. Checks to see whether it has an appropriate pair of assumption in memory.
a- If so it writes the output assumption down in its memory as a derived thesis. This process applies to all initial and derived theses until no further deductions are possible.
b- Redundancies and contradictions are monitored in the system (see Sperber and Wilson 1995: 95 for this operation.)

7. At this stage the formed hypothesis is tested against a backdrop of prior assumptions about the world, which Sperber and Wilson believe will result in the hearer achieving his or her goal of gaining an optimal representation of the world (See Sperber and Wilson 1986: 94-5).

Figure (7) reproduces the track from stimulus to hypotheses and Figure (8) is an attempt to schematize the overall process (including the input systems, the central systems and the deductive device) of the hypotheses formation and confirmation.

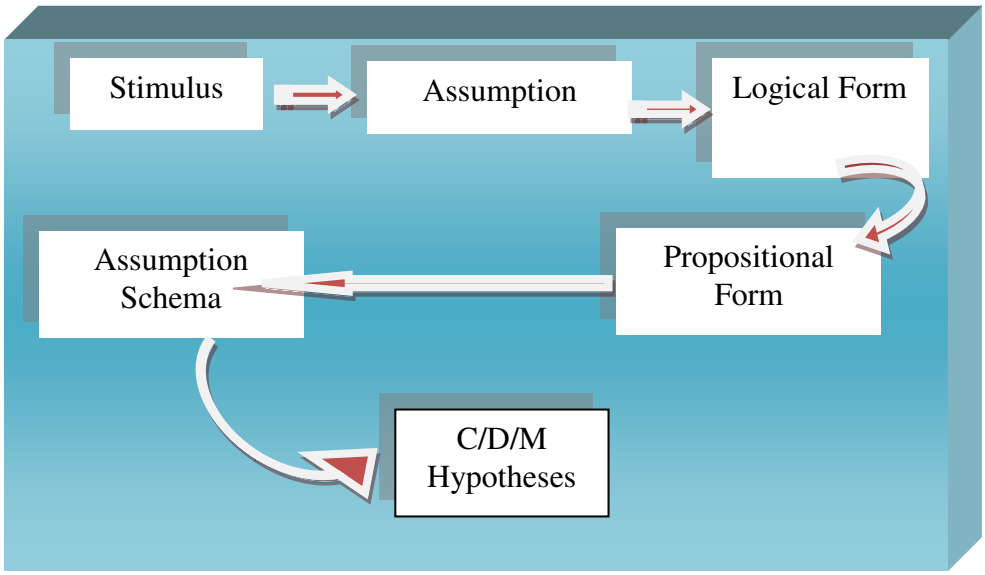


Figure 7: From Stimulus to C/D/M Hypotheses

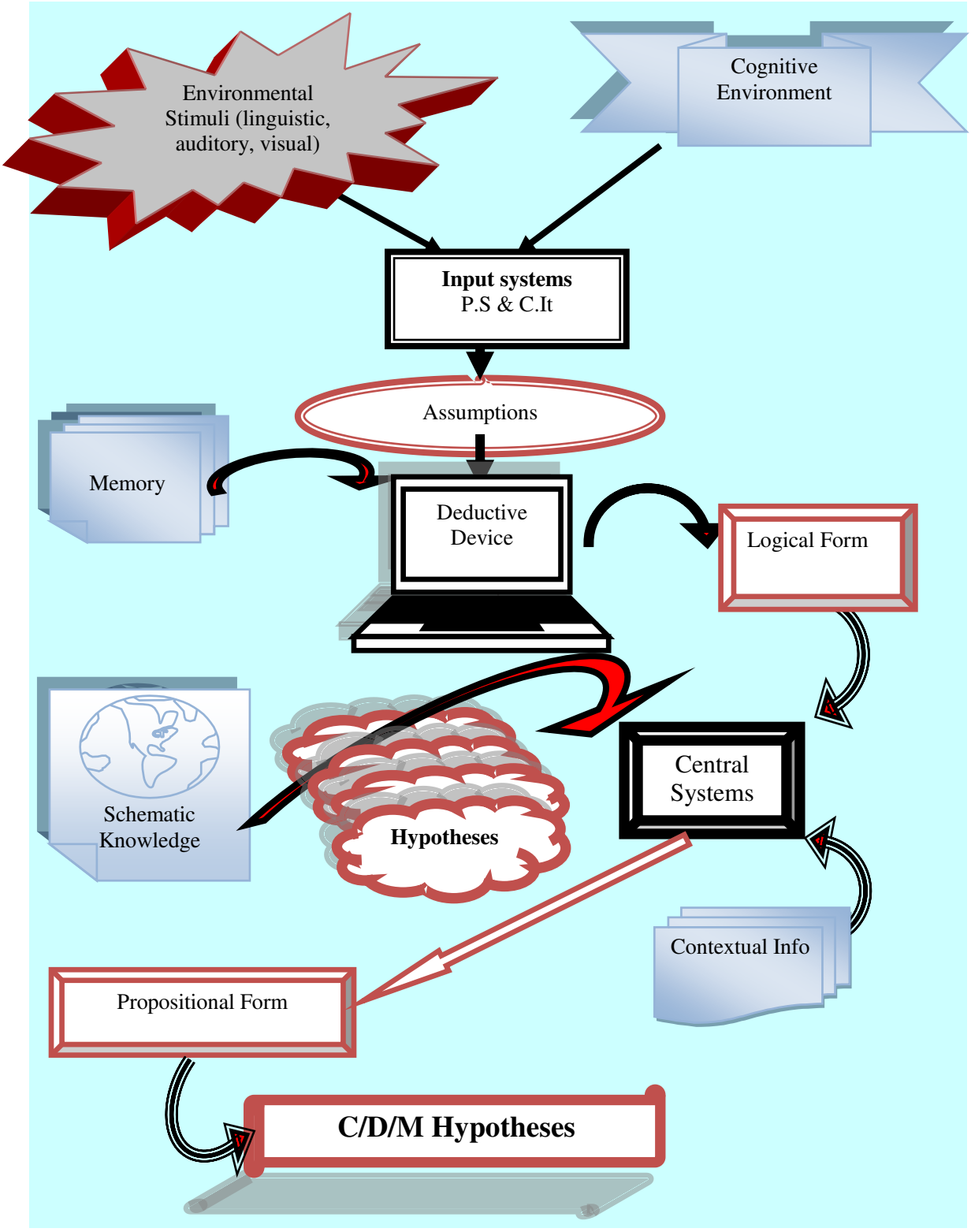


Figure 8: Hypotheses Formation and Confirmation

3.3 Inference

Let us consider Context (7) where Fatima may respond by saying (a) or (b):

(7) [Context7: Mohamed is about leaving, carrying a shopping basket.]

(a) Fatima: "Are you going to do some shopping?"
(b) Fatima: "Can I come with you?"

Fatima's utterances (7a) and (7b) are instances of inference of conclusions from observed behaviour, with no word being uttered. One may just ask: What is it that makes Fatima infer such conclusions? The reasonableness of Fatima's assumptions comes from her ability to infer from the actions of *carrying a shopping basket* and *leaving*, that some shopping is going to be done: the second contextual information (*a shopping basket*) is added to the first one (*leaving*) to generate a Contextual Implication (See Section 3.4): [Mohamed is going to do some shopping].

It is just a plain fact about human beings that they do seem to *infer* all the time, they begin to infer as soon as they see another human, be it from words or from an observed behaviour. In fact, very often, it is unnecessary (even superfluous) to check the confirmation of one's hypothesis as in the question asked in (7a), since Mohamed may ironically or even sarcastically answer "No, I am going to the Pope!!", while (7b) would be a more relevant, and appreciated, response.

Accounting for the success of this kind of communication has been an uneven fundamental problem to many theories. From ancient Rhetoric to Modern Semiotics, communication has been explained in terms of a code-like process wherein a communicator encodes and the addressee decodes using an identical copy of a code. Nevertheless, both Modern Pragmatics and the Romantics have demonstrated that human communication cannot be fully explainable in terms of the CCM.

One striking area wherein human communication defies and highlights the CCM shortcomings is inference. The Romantics pointed out the fact that *"...communication achieves some unparaphrasable effects strongly suggest that more is communicated than is actually encoded"* (See Sperber and Wilson 1990). Similarly, modern Pragmatics has shown that "*communicators can convey information they **could** have explicitly encoded without however encoding it, by making it somehow an implicit part of their communication"* (Ibid, highlighting verbatim). From these statements, Sperber and Wilson raise the

unavoidable question: how are the unencodable poetic effects (See Section 3.9.2) and encodable but unencoded implicatures communicated? The answer is: Inference.

The nature of Inference and the inference processes involved in communication have posited a serious difficulty for pragmatics. Bach and Harnish comment:

> *"Our empirical thinking in general is rife with generalizations and inference principles that we are not conscious of when we use them, if we are conscious of them at all. It would take us well beyond present-day cognitive psychology to speculate on the details of any of this. Whatever these processes are, whatever activates them, whatever principles or strategies are involved, they work, and work quite well."* (Bach and Harnish 1979: 93 in Sperber and Wilson 1995: 70)

The difficulty is pushed further: Unlike logicians (who in testing the validity of an argument, assume that: If the premises used in their inferences are true, and the argument has the right logical form, the conclusion will necessarily be true), human beings use their assumptions to make inferences but, as assumptions are held with varying degrees of strength, there may be confirmation or disconfirmation but no proof. It is precisely because of this that Sperber and Wilson call the process of inferential comprehension **non-demonstrative** (1995: 65-66).

In the absence of proof to validate the truth of assumptions in human communication, Sperber and Wilson advance that the principle of Relevance may in many areas cater for that need. The inferences which a hearer may draw are constrained by Relevance. If there are several possible interpretations of an utterance, a hearer will derive the most easily accessible which RT defines as the most relevant. Besides, it is also the principle of relevance which decides word interpretation in terms of disambiguation and pronominal reference assignment.

Moreover, since the linguistically encoded sentence meaning often underdetermines (see section 3.7) the speaker's meaning, then, the linguistic meaning recovered by decoding is just one of the inputs to a non-demonstrative inference process. Thus, successful communication is not dependent on a speaker saying everything he 'means', but on the stimulus and on the contextual information from the physical environment he may share with the hearer or with a wider community: shared contextual

assumptions. Both **contextual information** and **shared contextual assumptions**[49] aid the speaker in communicating and the hearer in inferring and building up his understanding of the speaker's intention.

3.4 Relevance-theoretic Comprehension Procedure

RT's principles of Relevance (Cognitive and Communicative) and the definition of Optimal Relevance in turn suggest a comprehension procedure which is claimed to be spontaneously followed in utterance interpretation (Sperber and Wilson 1995: 137):

1) *Follow a path of least effort in computing cognitive effects: test interpretive hypotheses in order of accessibility,*

2) *and stop when your expectations of relevance are satisfied." i.e., "the correct interpretation of an ostensive stimulus is the first accessible interpretation consistent with the principle of relevance.*

This procedure integrates effort and effect in the following way:

(f) The hearer is entitled to expect at least enough cognitive effects to make the utterance worth his attention.
(g) The processing effort is the effort needed to achieve these effects.
(h) The hearer is entitled to accept the first interpretation that satisfies his expectation of relevance.

The hearer's main goal is to construct a hypothesis about the speaker's meaning which satisfies the presumption of relevance conveyed by the utterance. This overall task can be broken down into a number of sub-tasks:

a. Constructing an appropriate hypothesis about explicit content (in RT terms, **EXPLICATURES**) via decoding, disambiguation, reference resolution, and other pragmatic enrichment processes. (See details in Section 3.6 below)
b. Constructing an appropriate hypothesis about the intended contextual assumptions (in RT terms, **IMPLICATED PREMISES**).
c. Constructing an appropriate hypothesis about the intended contextual implications (in RT terms, **IMPLICATED CONCLUSIONS** or **IMPLICATURES**). (See Sperber and Wilson 1987b: 751)

Moreover, Sperber and Wilson advance that comprehension is an on-line process: Against a background of expectations (anticipatory hypotheses), the hypotheses about explicatures, implicated premises and implicated conclusions (Implicatures) are developed in parallel. These hypotheses may be revised, elaborated or even abandoned as the utterance unfolds. Therefore the above mentioned sub-tasks should not be thought of as sequentially ordered:

> *"The hearer does not FIRST decode the logical form of the sentence uttered, THEN construct an explicature and select an appropriate context, and THEN derive a range of implicated conclusions".* (ibid)

This comprehension process is not only dependent on the hearer's general assumption of relevance but also on his expectations about the utterance relevance to him, i.e., what benefits (cognitive effects) it is likely to achieve. Via backwards non-demonstrative inference process, those expectations contribute to the identification of explicatures and implicated premises paving the way to the whole understanding of the speaker's intentions (ibid)

The success of the relevance-theoretic comprehension procedure is, according to Sperber and Wilson, related to a competent speaker. His attitude is decisive: is he being as informative or as truthful as he should or could be? A speaker may tell lies, be self-interested, deceptive, be deliberately vague or merely be a poor and incompetent communicator. Yet even such a type of communicators "... *manifestly intends her audience to assume that her stimulus is relevant enough to be worth processing – why else would he pay attention?"* (ibid) RT addresses this issue by positing three strategies which a hearer will employ in attempting interpretation: Naïve Optimism; Cautious Optimism; Sophisticated Understanding.

3.4.1 Naive Optimism

It is an intrinsic part of human cognition to endeavour in order to make sense (or give sense) to facts evolving in their environment. Every heard or even overheard item is soon processed and inferences are soon drawn in their attempt to find relevance. In this attempt, they "*follow the path of least effort"*" (Sperber and Wilson 1995: 137).Very often the effects they get are rewarding (such a path leads to a relevant meaning, then the hearer will stop processing) but sometimes the effect-effort trade off is unbalanced: the cost seems to be greater than the benefit (the processing effort and processing time seem to be greater than the cognitive effect). At this point the hearer stops processing, since the principle of relevance is not fulfilled. In lay language "if you do not understand it, get rid of it".

3.4.2 Cautious Optimism

The hearer moves on to a less accessible interpretation, described by Sperber (ibid: 189.) as "*Cautious Optimism*", whenever he believes that the speaker is truthful, but is perhaps not as competent as he should be in his communicative strategy. The hearer therefore, forgets about the first selected interpretation and moves on to the next most relevant one.

3.4.3 Sophisticated Understanding

A hearer's expectations of relevance may be more or less sophisticated. The unsophisticated version, presumably the one always used by young children, what is expected is actual optimal relevance while the more sophisticated version is used by competent adult communicators. Whenever a hearer is aware that the speaker may be mistaken about what is relevant to him, or is suspicious of the speaker's truthfulness and faith (this latter may merely intend to appear relevant), he adopts this approach to unveil the speaker's real communicative intention. Then, with the belief that the speaker "wants me to believe that…" the hearer uses more revealing and insightful contextual assumptions and encyclopaedic information to get to relevant interpretation.

The ability to use such strategies, to select one strategy among others, to find out the relevant paralleling information to fill in the 'communicative gaps' and to draw the concomitant inferences is according to RT a universal human gift. It is based mainly on human beings ability of mind reading i.e., to represent what someone else is thinking which Sperber and Wilson named Metarepresentation.

3.5 Metarepresentation

Gricean idea that verbal comprehension is a form of mindreading has been relatively uncontroversial in pragmatics for more than thirty years (Bach & Harnish 1979; Davis 1991; Kasher 1998; Grice 1989; Levinson 1983; Neale 1992; Sperber & Wilson 1986/95). Shifting attention away from the CCM, Grice advances that the comprehension process starts from a metarepresentation of an attributed utterance and ends with a metarepresentation of an attributed thought.

The idea of metarepresentation became familiar in cognitive science through work on naïve psychology or mindreading i.e., Theory of Mind[50] (the ability of attributing mental states to others or the ability to form thoughts about attributed thoughts (Carruthers & Smith 1996; Davies & Stone 1995a, 1995b; Whiten 1991). In later developments of RT the notion of metarepresentation has been tackled to complement that of interpretive use (see Sperber 2000).

Sperber claims that the universal human ability to use interpretive strategies[51], such as cautious optimism or sophisticated understanding, is based on the ability to metarepresent what someone is thinking i.e., an ability to represent the thought of the speaker/writer.

Although humans have this ability, they use it constantly but unconsciously. In describing the way in which humans communicate with one another, RT suggests that every utterance/sentence is a bearer of a content intended and formulated by the speaker; the same content is interpreted by the hearer on the basis of the evidence of what was formulated. Thus both of the speaker and his hearer mentally represent the utterance as the vehicle of a specific content: they, in RT's nomenclature, metarepresent it (ibid)[52].

To put it differently, modern humans, communicate by decoding words and by inferring their meaning. This is just a means to an end: our basic goal is to unveil the speaker's meaning not the sentence/utterance meaning. Speaker's meaning is a mental representation entertained by him and intended to be recognized by the hearer and towards which, this latter is expected (by the speaker) to take some specific attitude. Verbal understanding and also text comprehension consist then, in forming a metarepresentation of the speaker's/writer's representation i.e., a higher order metarepresentation, since the speaker's representation is itself a metarepresentational intention.

Therefore, a metarepresentation is *"a representation of a representation: a higher-order representation with a lower-order representation embedded within it*" (See Wilson, 2000: 411-448). A well-developed metarepresentational ability may generate different layers of metarepresentation and make certain forms of communication possible. Thanks to this ability, an individual may therefore:

a. Form beliefs or desires by emulating those he attributes to another individual.
b. Form beliefs about the state of affairs others' representations are about.
c. Want to modify the beliefs and desires of others.
d. Want others to become aware of his beliefs and desires and to emulate these.
e. Attribute intention to others which they may or may not acknowledge.
f. Express his attitude to the real world or to a potential situation, described as a potential state of affairs.

Here is an illustration of the three possible layers of metarepresentation:

(8) [Context8: Fatima is watching a movie. Mohamed comes in and notices that Fatima is watching a movie].

This scene may unfold in four-layered metarepresentations:

3.5.1 First-order Metarepresentational Belief

Fatima	Mohamed
Fatima is watching the movie; she is unaware that Mohamed is watching her.	From her behaviour, he infers that she believes that the movie is interesting. Having a prior assumption of Fatima's interests, he infers that the movie is interesting[53].
Mohamed's Fist-order Metarepresentation is: Fatima believes: 1. that the movie is interesting.	

Table 1: First- Order Metarepresentation

3.5.2 First-order Metarepresentational Intention

Fatima	Mohamed
Fatima is aware that Mohamed is watching her She is aware that he may infer from her behavior that the movie is interesting, She intends to affect Mohamed's belief i.e., she wants him to infer that the movie is interesting.	Mohamed is unaware of Fatima's intention to affect his beliefs.
Fatima's First-order Metarepresentational Intention is: Mohamed should believe: 2. that the movie is interesting.	

Table 2: First-order Metarepresentational Intention

3.5.3 Second-order Metarepresentational Belief

Fatima	Mohamed
Fatima is unaware of Mohamed's awareness of her intention.	Mohamed is aware 1. that Fatima intends him to believe 2. that the movie is interesting.[54]
Mohamed's Second-order Metarepresentational Belief is: Fatima intends 1. that he should believe 2. that the movie is interesting.	

Table 3: Second-order Metarepresentational Belief

3.5.4 Third-order Metarepresentational Belief

Fatima	Mohamed
Fatima intends Mohamed to be aware of her intention to inform him that the movie is interesting. Hence, two informative intentions: 1. a first-order informative intention that Mohamed should believe that the movie is interesting, 2. a second-order informative intention that Mohamed should be aware of her first-order informative intention.	As Mohamed trusts Fatima, his awareness of her first-order informative intention, gives him an extra reason to believe her[55].
Third-order Metarepresentational belief: Fatima wants Mohamed to believe 1. that she intends 2. that he should believe 3. that the movie is interesting!	

Table 4: Third-order Metarepresentational Belief

3.5.5 Fourth-order Metarepresentational Belief

Fatima	Mohamed
Fatima intends Mohamed to be aware that she intends him to believe that the movie is interesting (to be aware of her informative intention) through ostensive behavior[56]	Mohamed is aware that Fatima intends him to be aware of her informative intention (Mutual manifestness)
Fourth-order Metarepresentational Belief: Fatima intends 1. that Mohamed should believe 2. that she intends 3. that he should believe 4. that the movie is interesting.	

Table 5: Fourth-order Metarepresentational Belief

We have seen above an instance of non-verbal communication generating fourth-order metarepresentations wherein only an ostensive behavior is used. Verbal communication can as well result in similar metarepresentations. Consider Context (9) where Mohamed tells Fatima (1) and in understanding Mohamed's utterance, Fatima might entertain a series of metarepresentations of the type in (2):

(9) [Context9: Mohamed plans for the summer holidays and informs Fatima]

(1) We are going on holidays next summer

(2) Metarepresentations:

a- Mohamed said, "We are going on holidays next summer"
(Direct quotation=a First-order metarepresentation)

b- Mohamed said that we are going on holidays next summer
(Indirect Quotation =a First-order metarepresentation)

c- Mohamed believes that we are going on holidays next summer=
(Mixed direct and indirect quotation=a second-order metarepresentation)

d- Mohamed intends me to believe that we are going on holidays next summer
(Free indirect quotation= a third-order metarepresentation)

e- Mohamed intends me to believe that he intends me to believe that we are going on holidays next summer.
(Free indirect quotation within a free indirect quotation = a fourth-order metarepresentation)

(2a) represents a direct speech while (2b) an indirect speech, both of which represent Mohamed's utterance as **first-order representations**. In example (2b), there is an element of interpretation, in that the quotation is not verbatim, but interprets Mohamed's utterance. In both (2a) & (2b), Mohamed may not have been telling the truth, the speaker, however, makes no claim about the truth value of Mohamed's statement. Fatima merely reports it descriptively (2a)[57] or interpretively[58] (2b).

In (2c), however, Fatima attributes a belief to Mohamed which is not claimed to be based on his utterance, although it may be, but on her inference from Mohamed's utterance. Fatima's utterance is therefore a second-order metarepresentation of a belief. Whereas, in (2 d-e), she attributes intentions to Mohamed which is a higher-order metarepresentation of a thought or intention[59].

Metarepresentations (2 a-e) illustrate four main types of quotation displaying utterances of higher-order representation and lower-order representations, and are components of the speaker's meaning: they are part of what Mohamed intends to communicate by uttering (2). Fatima's utterances (2 a-e) display her ability to represent (2a-b) and metarepresent (2 c-e) Mohamed's thoughts, beliefs and intentions.

Next to the embedding of one representation in another, the reliance on a relationship of resemblance between two representations is the second element characterizing metarepresentation, both of which are contained in the notion of interpretive use.

Different from interpretive use, however, in metarepresentation the resemblance does not have to be between the intended interpretations but can also lie in the sharing of linguistic properties. Wilson proposed to call such resemblances "**metalinguistic"** (because of the close resemblance between the original and the quotation (See Wilson 2000: 426). Thus**,** metarepresentation captures all instances of "*representation by resemblance*" (Ibid). Meanwhile, when applied to language expressions, one ought to be aware of the metarepresentational interpretation that may obscure the boundaries between mental representation and stimuli that form the core of human communication as we know it (ostensive-inferential communication).

While stimulus is perceivable linguistic/behavioral evidence requiring a process of inferential interpretation, mental representations by contrast, are private; they cannot be shared with others by perception. It follows from this insight that the now called **"***higher-order acts of communication"* (ibid) can provide information about either the stimulus used or the interpretation intended in the original act both of which are its two key elements. From here two types of higher-order acts of communication are engendered:

> 1/ **S-mode** (stimulus-oriented mode): These are higher-acts of communication that focus on a stimulus and aim at informing the audience of *what was said*.
> 2/ **I-mode** (interpretation-oriented mode): they focus on the intended interpretation and inform the audience of *what was meant*.

This framework provided a sound explanation of the intuition that *"telling what was said*" and "*telling what was meant"* are not necessarily the same thing (See Sperber, 2000: 117-137) and established a sound ground for the new coined tern EXPLICATURE as a completion to Grice's implicature.

3.6 Implicatures vs. Explicature

The concept of implicature is a theoretical construct first introduced by Grice (1967, 1989) to deal with examples in communication where what a speaker means goes beyond the meaning literally[60] expressed by a particular utterance. Grice defined implicature essentially as what is communicated less

what is said[61] (Noro 1979: 76; Sadock 1978: 282). Put differently, implicature was characterized simply as whatever is communicated that is not part of what is said by a speaker.

In subsequent developments of Gricean theory, most neo-Griceans have kept this definition of implicature; this has engendered a large number of different types of implicature[62]. Among these, the relevance theoretic view of implicature is seen as one of the main alternatives to the Gricean and neo-Gricean notion of implicature to have emerged, yet, it is often criticized of being too reductionist (See Haugh 2002).

RT has reduced the scope of pragmatic phenomena encompassed by the notion of implicature into a single principle of Relevance and put what neo-Griceans have identified as generalized conversational implicatures, short-circuited implicatures, conventional implicatures and so on, all into the same category as what is literally said, namely the new category of explicature.

By introducing the notion of explicature Sperber and Wilson (1995: 182) state that pragmatic inferences contribute not only to what is implied, but also to what is explicitly communicated. They defined an explicature as an "*explicit"* assumption communicated by an utterance, which is a development of a logical form encoded by the utterance (*ibid*: 182), that is "*An assumption is an explicature if and only if it is a development of the LF encoded by the utterance*" (Sperber and Wilson, 1986: 182). Carston, who has amply researched the phenomena of explicit and implicit meaning (1988, 1995, 1996, 1998a, 1998b, 2000, 2001, 2002), has developed the definition of explicature in the following manner:

> *"...a propositional form communicated by an utterance which is pragmatically constructed on the basis of the propositional schema or template (logical form) that the utterance encodes; its content is an amalgam of linguistically decoded material and pragmatically inferred material…*" (Carston 2000: 10).

The *pragmatically inferred material* Carston refers to is the result of some pragmatic processes involved in deriving explicatures; they include disambiguation (making inferences about which sense a word/sentence with multiple senses refers to), enrichment (Broadening/narrowing), Indexical Resolution (making inferences about who or what indexicals (such as 'I', 'she' or that') refer to), saturation (including reference assignment), *ad hoc* concept construction (Carston 2000)...etc.

While explicature is made up of a combination of linguistically decoded material and pragmatically inferred material (ibid), implicature refers to propositions "*...which are not developments of the logical form, but rather are constructed according to a combination of contextual information and the proposition expressed by the utterance* […]" (Yus 1999: 494 in Haugh 2002). This definition of implicature follows from Sperber and Wilson's original assumption that any assumption communicated which is not explicit must be implicit, and thus must be an implicature[63] (Sperber and Wilson 1995: 182), i.e., an implicature is essentially any communicated assumption that is not an explicature and whose conceptual content "*consists of wholly pragmatically inferred matter*" (Carston 2000: 10).

To be inferred, implicatures need to be intended by the speaker and be understood by the hearer as intended (Sperber and Wilson 2002). This condition generated two types of implicatures: Strong/Weak Implicatures depending on whether a proposition is more or less strongly implicated by an utterance.

1. It is STRONGLY IMPLICATED (or is a **STRONG IMPLICATURE**) if its recovery is essential in order to arrive at an interpretation that satisfies the expectations of relevance raised by the utterance itself.
2. It is WEAKLY IMPLICATED (or is a **WEAK IMPLICATURE**) if its recovery helps with the construction of an interpretation that is relevant in the expected way, but is not itself essential because the utterance suggests a range of similar possible implicatures[64], anyone of which would do (Sperber & Wilson 1986a: §1.10-12, §4.6).

As a whole, RT offers a growing body of evidence that intention-recognition makes an important contribution to explicit (explicature) as well as implicit (implicature) communication, and shows how the comprehension process may be seen as involving the mutual adjustment of contextual assumptions, explicatures and implicatures in order to satisfy the hearer's expectations of relevance. This may occur even if the linguistic meaning vastly underdetermines the speaker's meaning, but this also has been widely researched by RT's advocates under the concept underdeterminacy.

3.7 Underdeterminacy

> *"Distinguishing meaning from communication, accepting that something can be communicated without being strictly speaking <u>meant</u> by the communicator or the communicator's behavior*"

(Sperber and Wilson 1995: 57 underlining verbatim)

This is according to Sperber and Wilson, a major challenge for any account of human communication. By treating underdeterminacy as an essential property of the relation between linguistic expressions and the propositions they are used to express (no sentence ever fully encodes the thought or proposition it is used to articulate), RT's proposed framework raises the challenge and endorses perhaps one of the most radical approaches in the field. It is now widely held in pragmatics that linguistic meaning *underdetermines* speaker's meaning (Carston 2000: 15-83). The central problem for pragmatics then, is to explain how the gap between sentence meaning and speaker's meaning can be bridged.

As an utterance is *"a linguistically-coded piece of evidence*" (Sperber and Wilson 2002: 3-23), its comprehension involves an element of decoding. However, as stated before, the decoded linguistic meaning merely provides data for the inferential process wherein a speaker's meaning can be attributed. Carston backs up:

> *"I think that public language systems are intrinsically underdetermining of complete (semantically evaluable) thoughts because they evolved on the back, as it were, of an already well-developed cognitive capacity for forming hypotheses about thoughts and intentions of others on the basis of their behavior".* (Carston 2000: 30)

Cartson's radical underdeterminacy thesis also entails that verbal communication is heavily *inferential*; encoded linguistic meaning provides merely a schematic starting point on the basis of which speaker meaning must be *pragmatically* supplied. The problem is that the linguistic meaning recovered by decoding vastly underdetermines the speaker's meaning (ibid). The gap between sentence meaning and the speaker's meaning is so great that the hearer remains with a set of unresolved queries: linguistic indeterminacies, ambiguities, referential ambivalences, ellipses, undetermined explicit content, unidentified implicatures, unresolved metaphors and ironies …etc. Linguistic utterances just fall short, typically by a wide margin, of encoding their speaker's meanings and the hearer has to supply appropriate set of contextual assumptions to solve those queries and to get to what the speaker intended to assert. The goal of pragmatic theory, Sperber and Wilson maintain, is to explain how this is done (ibid).

As aforementioned (See Section 3.3), pragmatic interpretation is said to be a non-demonstrative inference process which does not guarantee that the constructed meaning is the intended one and that

the code-like aspects of interpretation based on linguistic and pragmatic decoding processes, provide an output that can be inferentially processed and attributed as a speaker's meaning. Then hypotheses formation and confirmation are seen "*as rational processes geared to the recognition of the speaker's intentions"* (ibid).

Sperber and Wilson explain that even if the domain of grammar is expanded, there comes a point at which pragmatic choices based on contextual information, have to be made. One way, for instance, of resolving reference assignment is to set up contextual parameters for the speaker, time of utterance, place of utterance, and so on (see Lewis, 1970; Kaplan, 1989)[65] and choosing the most relevant:

> *"Other things being equal, from a range of contextually-available interpretations, hearers tend to choose the most salient or accessible one, the one that costs the least processing effort to construct."* (Gernsbacher, 1995 in Sperber and Wilson 2002: 3-23)

This tendency of human cognition to seek relevance in a way that narrowly constrains the interpretation of utterances provides *"inferential comprehension with strong regularity in the data which justifies a dedicated procedure.""* (ibid) Therefore, RT's Cognitive and Communicative Principles of Relevance are plausible routes[66] and strong tools to limit underdeterminacy and to track the speaker's intentions. However, in many cases, these routes would lead to a cul-de-sac if the hearer does not possess a sufficient knowledge about the speaker's knowledge. This issue has been addressed in another concept: Mutual Cognitive Environment.

3.8 Mutual Cognitive Environment (MCE)

Arguing for the inadequacies of the Mutual-knowledge Hypothesis and the vagueness of Shared Assumption framework (Lewis 1969, Schiffer 1972, Clark and Marshall 1981), according to which human communication is a *symmetrically co-ordinated* process based on *mutual knowledge* (knowledge which is not only shared by both participants, but known to be shared, and known to be known to be shared, and known to be known to be known to be shared, and so on *ad infinitum*.), Sperber and Wilson demonstrate that these notions are psychologically implausible and are not in any case required for successful communication (See Sperber and Wilson 1995: 15-20)

They have then, sought to cater for Mutual Knowledge in the form of postulating the existence of substitutes: the notions of Mutual Cognitive Environment (henceforth **MCE**) and Mutual Manifestness (Sperber and Wilson 1995: 38-46), according to which human communication is rather an asymmetrical process. That is the success and efficiency of such a process falls upon the communicator's shoulder. The responsibility for avoiding misunderstandings is not equally shared between communicator and addressee but lies exclusively with the communicator "*...so that all the hearer has to do is go ahead and use whatever code and contextual information come most easily to hand"* (ibid: 43).

In a MCE, a speaker entertains strong intuitions about his hearer's accessible assumptions, he is then expected to formulate his utterances accordingly and appropriately but most of all *manifestly* intending the hearer to supply appropriate Contextual Assumptions.

> "*A speaker who intends his utterance to be interpreted in a particular way must also expect the hearer to be able to supply a context which allows that interpretation to be recovered."* (ibid: 16 underlining mine)

A context, according to Sperber and Wilson, is a psychological construct, a subset of the hearer's assumptions about the world. It is not restricted to information about the immediate physical environment or the immediately preceding utterance, it also embraces future expectations, scientific hypotheses, metarepresentations, cultural and religious beliefs, anecdotal memories … etc. (ibid: 15-16). From this insight, it follows that though, humans do share the same language within the same community and do have the same inferential abilities, they in fact, diverge on their assumptions about the world. They are idiosyncratic: no two humans have identical life history, views, experiences or memorized information which are components of their cognitive abilities (ibid: 39) and which contribute to their ability to become aware of further facts. From this, comes Sperber and Wilson's definition of the Cognitive environment:

> *"A cognitive environment of an individual is a set of facts [or, more generally, assumptions] that are manifest to him. To be manifest, then, is to be perceptible or inferable."*(ibid: 39)

To explain this, Sperber and Wilson draw a parallelism with the cognitive ability of sight:

> *"With respect to sight, each individual is in a visual environment which can be characterized as the set of all phenomena visible to him. What is visible to him is a function both of his physical environment and of his visual abilities."* (ibid: 39)

When it comes to communication, each individual is in a cognitive environment wherein what is manifest to him *"is a function of his physical environment and his cognitive abilities."* (ibid) Extending the comparison further, they observe that '*two organisms which share a visual environment need not actually see the same phenomena; they are merely capable of doing so.*' (ibid: 41) i.e., two individuals who have the same visual abilities, share the same physical environment and the same phenomena are visible to them cannot be said to share total visual environments because not only visual abilities and visual environments are never totally identical but because they need not actually see the same phenomena[67].

In the same way, '*to say that two people share a cognitive environment does not imply that they make the same assumptions: merely that they are capable of doing so.'* (ibid: 41) i.e., two individuals cannot be said to have identical cognitive abilities (since these are affected by personal memories, experiences...etc) and even if they may share the same cognitive environment, they are incapable of making identical assumptions.

On this basis, Sperber and Wilson argue that to share a cognitive environment is not sufficient, it needs to be manifest to the two individuals i.e., shared: "*Any shared Cognitive Environment in which it is manifest which people share it is what we call* ***mutual cognitive environment****"* (ibid: 41 enhancing verbatim). The result is that in such a mutual cognitive environment, every manifest assumption[68] is '*mutually manifest*.' (ibid 41- 42)

Furthermore, the notion of manifestness is a notion of degree since some facts or assumptions may be more/less manifest than others (perceptible or inferable). Sperber and Wilson explain that *'anything that can be seen at all is visible, but some things are much more visible than others.'* (ibid: 39). They illustrate this by means of the following example:

> "*In an environment where the doorbell has just rung, it will normally be strongly manifest that there is someone at the door, less strongly so that whoever is at the door is tall enough to reach the bell, and less strongly still that the bell has not been stolen".* (ibid: 40)

Graphically, we might recapitulate what has been said so far in Figure (9) below.

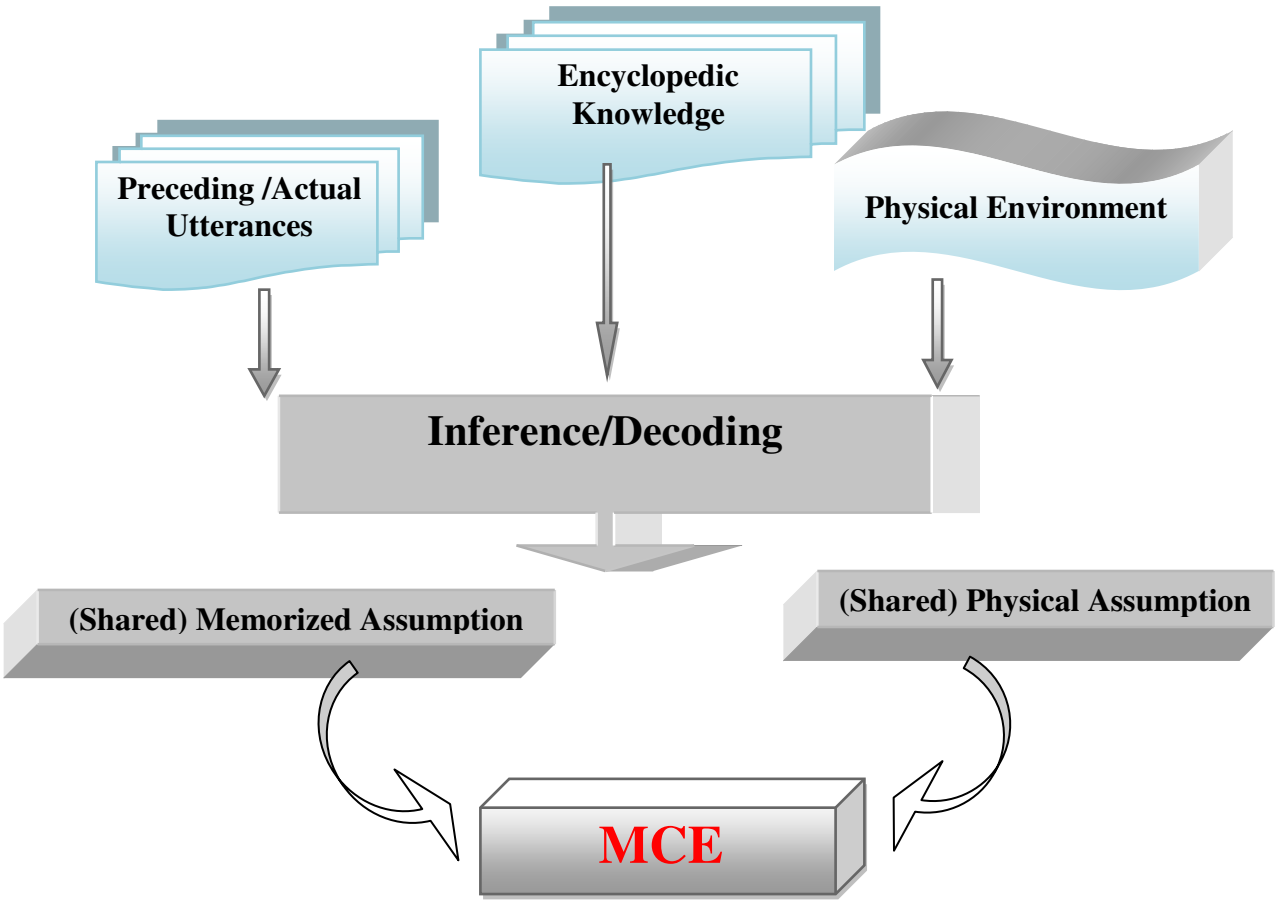


Figure 9: Mutual Cognitive Environment

To better perceive the function of the MCE and the utility of this notion, let us consider the following example[69].

Suppose that your car has broken down on the road, two other cars stop and the people ask what the problem is. People in the first car hold some knowledge about mechanics while those in the second car do not. Let us refer to people in car 1 as Audience 1 (A1) and to people in car 2 as Audience 2 (A2). You tell them:

a- "It's a vapour lock"

Audience 1 (A1)	Audience 2 (A2)
Know what a vapour lock is	Do not know what a vapour lock is
Information available in A1 MCE **[CA1]:** "It's a vapour lock" **[CA2]**: the car has broken down **[CA3]**: The problem with the car is a vapour lock **[CA4]:** The engine does not get fuel **[CA5]:** The fuel line has got so hot in one place that the fuel has evaporated **[CI]:** The car needs to be repaired **"**It's a vapour lock**" is *r*elevant** **Effect: Blowing hard into the fuel tank can unblock the line.**	**Information available in A2 MCE** **[CA1]:** "It's a vapour lock" **[CA2]:** the car has broken down **[CI]:** The car needs to be repaired ? "It's a vapour lock" **not optimally relevant** **Effect:?**

Table 6: MCE and Effects

A1 and A2 above are two distinct types of audiences. While the former share**s** with the speaker the encyclopedic knowledge about the technical word "vapour lock", the latter hardly know**s** what it is. The result is that A1 are right away able to process the utterance using all the available contextual assumptions to infer the appropriate contextual implication "*the car needs to be repaired*" and hence evaluating the utterance as relevant. Consequently, A1 are able to derive the expected effect i.e., finding out ways of helping the speaker by suggesting "*Blowing hard into the fuel tank can unblock the line*".

Meanwhile, as A2 do not handle the required background knowledge, they are not able to go beyond the simple contextual implication that "*the car needs to be repaired*" without any further effect. In this case, communication, if not totally broken, it is not effective. Gutt refers to such an instance as "*Secondary Communication Situation*" i.e., *"the actual cognitive environment of the audience does not*

contain all the information needed to interpret an utterance" (Cf. Gutt 2000: 76 in Gutt 2004). This can be schematized in the following graph:

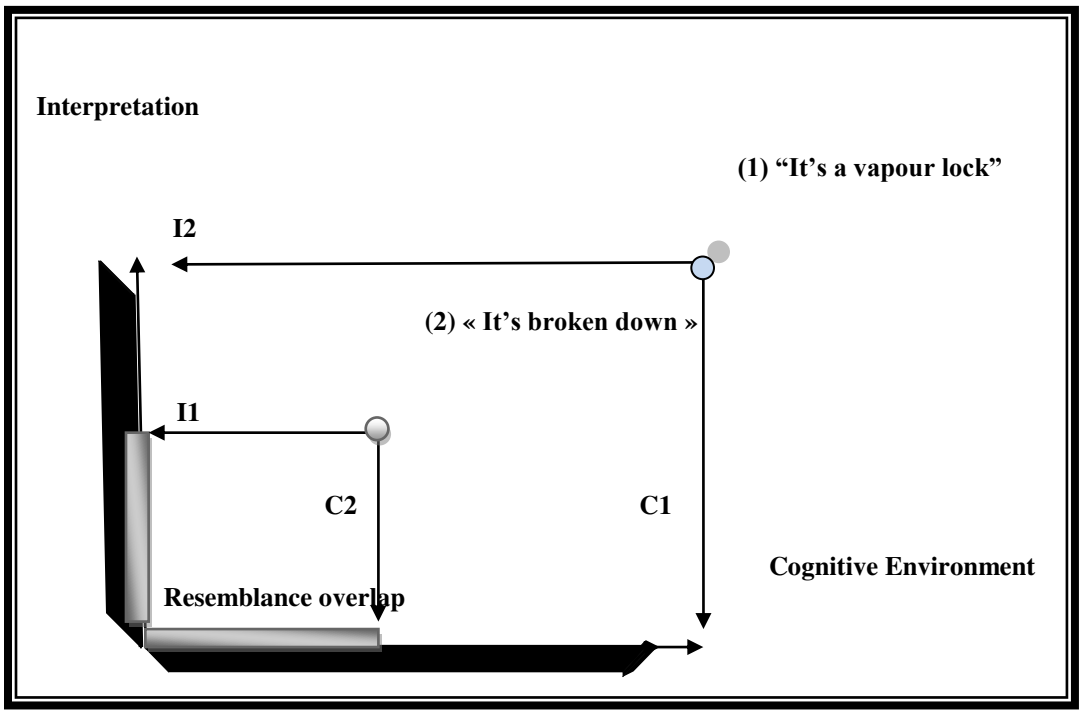


Figure 10: Cognitive Environment and Interpretation

The horizontal axis in this graph shows the information available in the cognitive environment of A1 and A2 marked here respectively by C1 and C2. The known and mutually known information (between speaker and audience) can be used as context for the utterance. This gives birth to a number of contextual assumptions which are shown on the vertical axis; the interpretation communicated by the utterance against the two cognitive environments of A1 and A2 marked respectively as I1 and I2 are obviously different in degree though they slightly overlap.

While the utterance '*It's a vapour lock*" is optimally relevant for A1 (because A1 schematically speaking share with the speaker background knowledge about a vapour lock), it is not optimally relevant for A2 which do not hold such knowledge. Therefore, being puzzled by such a technical mechanical term (a vapour lock), they can neither process it nor derive any contextual effect. Consequently for such a cognitive environment, it would have been simpler to tell them: "It's broken down". This will have been much more relevant because it would have led to the same interpretation but with a lesser processing effort.

Returning to literature, one may ask what good will these notions do. In fact, cognitive environment, MCE and mutual manifestness are of interest not only to Cognitive psychologists, pragmatists but to stylisticians as well. One may meet the answers for crucial stylistic queries: Does the writer use the right stimulus to make some intended assumptions more manifest than others? Can this stimulus be dressed up in any kind of a stylistic device (or may be in a narrative technique)? How can a writer address adequately her audience without actually being in a MCE? And how can the reader get to the intended interpretation without actually sharing the writer's CE? Do the reader and the writer have any kind of virtual MCE? How can a writer use a MCE (if ever he can) to alter her reader's interpretations and representation of the world? How would it be possible to apply this concept in literary texts wherein Horizons of Expectations[70] elude any kind of MCE?

Sperber and Wilson have related this crucial concept (MCE) to the notion of style and have proposed a framework within which we can account for the deliberate choices a writer may do, not merely to enlarge the MCE he shares with the reader nor to assume a certain degree of mutuality indicated and communicated by style but mainly to model an utterance organization to achieve a predictable stylistic effect.

3.9 Relevance and Style

Despite the wide bulk of descriptive literature in the study of stylistic effects in terms of binary distinctions between: topic/comment, given/new, theme/rheme, presupposition/focus, presupposition/assertion ..., no explanatory theory has systematically accounted for the relation between linguistic structure and stylistic effects. Yet, it is generally agreed that there is a natural linkage between an utterance linguistic organization and its interpretation and effects, and that the former may directly affect the latter. It is now thought, though not fully demonstrated, that effects are achieved via the very process of the utterance propositional form.

Sperber and Wilson contend that the key to an explanatory theory of style is to show whether two utterances with the same import (information) and different linguistic realisations can have identical contextual effect and processing effort or not (Sperber and Wilson 1995: 202). They maintain that in fact they do differ in both areas. To measure the pragmatic effect incurred through the process of the specific linguistic structure of a given utterance, they reticently adhere to some linguists' insights.

One insight is to look at the order in which given and new information are presented to the hearer. It is generally held as natural for given information to come before new as for focal stress to fall

towards the end of the utterance if the speaker wants to ease the hearer's process and comprehension of his utterances. Meanwhile, it has been proved that the reverse is equally possible (Green 1980 in Sperber and Wilson 1995: 202).

Another insight is to consider the *focally stressed constituent* as it is usually the one that draws attention to one particular constituent in an utterance. Yet, it has been demonstrated that the "*focally stressed constituent rarely determines a unique focus*[71]*"* (Sperber and Wilson 1995: 203) and the problem remains the same: how an actual focus is chosen from a range of potential foci. (ibid)

A third one is to find out the focus of an utterance. Knowing that each focus determines a Wh-question, it is possible to use the Wh-question designed or could be appropriately employed to answer (Ibid). But again Sperber and Wilson question the very explanation of this procedure. Therefore, they elaborated their own view and consideration of the question within RT's theoretical framework (ibid: 202-243).

First of all, they do not share the common assumption that style is the man himself. They rather advance that *"style is the relationship"* (Sperber and Wilson 1995: 217). The relationship is firstly considered in terms of the following queries:

(i) What the speaker takes to be the hearer's cognitive capacities.
(j) What the speaker takes to be the hearer's level of attention.
(k) How much help or guidance the speaker is prepared to give the hearer in processing his utterance.
(l) The degree of complicity between the speaker and the hearer.
(m) The degree of the speaker and the hearer's emotional closeness or distance.

The relationship is secondly considered in terms of choices since "*Choice of style is something that no speaker or writer can avoid"* (Ibid: 218). Then, how are choices made? The whole story revolves around one and unique criterion: Relevance. Stylistic differences are just differences in the way relevance is achieved; they may differ in:

(n) Their greater or lesser reliance on implicature.
(o) Their greater or lesser reliance on poetic effects.
(p) The way they exploit the backgrounding and foregrounding of information in their explicatures.

3.9.1 Implicature

A writer aiming at relevance *must* take into account his reader's contextual resources and cognitive abilities which, Sperber and Wilson assert, "*will necessarily be reflected in the way she communicates, and in particular in what she chooses to make explicit and what she chooses to leave implicit"* (ibid: 218). Here is an example adapted from Sperber and Wilson (1995: 218).

Let us consider the three different stylistic formulations in (1):

(1) Implicit vs. Explicit Import

a- Only amateurs can compete in the Olympics

b- The Olympic Games is an international sporting competition held every four year. Only amateurs can compete.

c- The Olympic Games is an international sporting competition held every four year. Only amateurs -that is, people who receive no payment for their sporting activities- can compete in the Olympic Games. Professionals -that is people who receive some payment for their sporting activities- are not allowed to compete in the Olympic Games.

While the three sentences are quite identical in their import, they much differ in the amount of help they offer the hearer in recovering this import. Sentence (1c) offers much more explicit contextual assumptions (and hence less implicit ones) than (1a) and (1b), thus its style is the heaviest. The speaker, here, assumes that his hearer ignores the meaning of *the Olympic Games* and cannot distinguish between *amateurs* and *professionals*. Hence, clarifications are expanded.

In utterance (1b) style is heavier than (1a) as it holds less implicit and more explicit assumptions but is not as heavy as (1c) since more assumptions are implicit. Of the three utterances (1a) is the most condensed and 'compact' one as the speaker right away takes for granted that the hearer can easily handle the implicit import.

The three different linguistic realisations of the same content demonstrate how important and determinant the writer/speaker's decision to implicate or explicate (according to the hearer's cognitive abilities and contextual resources) is in shaping his style.

Now let us consider the same issue from the reader's (or hearer's) angle: in processing the utterance (1c) above, a reader who already can access (either from memory or encyclopaedic knowledge

or even preceding discourse) the meaning of *the Olympic Games* and the distinction between *amateurs* and *professionals,* will not need to have these assumptions explicit. Paradoxically, their explicitness will require an extra needless and useless processing effort from him; (in some instances the reader may even feel offended to be underestimated by the writer/speaker). Meanwhile, the absence of explicit import in (1a) may constitute a real burden for a reader who cannot access the appropriate contextual resources as it will be impossible for him to process. Then, since it is not easy to strike the correct balance, the speaker/writer "*... must choose some form in which to convey her intended message, and that the form she chooses cannot but reveal her assumptions about the hearer's contextual resources and processing abilities. There is no entirely neutral style."* (ibid: 218 highlighting verbatim)

3.9.2 Poetic Effects

Language may be used in vivid, poetic ways: to 'paint a picture', convey an impression or attitude and evoke a feeling. This creates poetic effects which are defined as "*the peculiar effect of an utterance which achieves most of its relevance through a wide array of weak implicatures"* (ibid: 222). One of the goals of pragmatics is to explain how such evocative uses of language work, and to provide the tools for describing the stylistic and poetic effects they create based on utterance organizations and linguistic choices. The relevance-theoretic framework can be applied to a variety of stylistic and poetic devices, from rhyme and alliteration, to syntactic and phonological construction, to metaphor and irony. Here, are some examples:

3.9.2.1 Metaphor: Literal vs. Non-Literal Use of Language

A central feature of the proposed account of metaphor is the claim that the concept communicated by use of a word is rarely identical to the concept literally encoded by that word. On this approach, lexical interpretation typically involves the construction of an ad hoc concept, which may be narrower or looser than the encoded concept, and which results from the mutual adjustment of explicatures, implicatures and expectations of relevance (See Chapter Four for more details).

3.9.2.2 Repetition

RT's founders contend that if a certain expression is repeated, the writer must be aiming at optimal relevance because "*...the extra linguistic processing effort incurred by the repetition must be outweighed by some increase in contextual effects triggered by the repetition itself."* (ibid: 220). Repetition generally strengthens the explicatures and all its contextual implications but it may also

create very varying stylistic/poetic effects: let us consider the following examples (adapted from Sperber and Wilson 1995)

1/ Adverb Repetition

a- I shall never smoke again
b- I shall never, never smoke again.

In (1a-b), the assumptions expressed by '*never'* and '*never, never'* cannot be said to be identical. The implicit import suggested by the repetition of the adverb *never* reflects the speaker's degree of commitment to the content expressed; we interpret it as a definite decision, a possible paraphrase will give: *'I will definitely stop smoking'* or '*I will definitely never smoke again*' which is clearly more certain and decisive than *'I will never smoke'*. This interpretation and the effects it triggers are consistent with the principle of relevance as it is the extra processing effort induced in the processing of the additional *never* that meets paralleling cognitive effect: the hearer will not question the speaker's decision. Hence, the speaker's attitude is, here a weak implicature recovered by the hearer's process of its non-propositional form through the mere repetition of one linguistic item.

2/ Noun Repetition

a- There were houses, houses everywhere.
b- There were houses everywhere.

Similarly, pursuing the principle of relevance, the speaker of (2a) suggests that there were more houses than the hearer would otherwise have thought. The repetition of the word *house* modifies the propositional form of the utterance and also its explicature creating an extra contextual effect.

3/ Participle Repetition

a- My childhood days are gone, gone.
b- My childhood days are gone.

Here also, (3a) has more implicatures than (3b), the effect is that the hearer is somehow encouraged to expand the context in order to be able to imagine what it might be to be way past one's youth, and how one may feel looking backward into one's very far childhood. The repetition suggests that the speaker wants to back up some further implicatures recoverable only by the expansion of the context and hence more involvement from the part of the hearer. In this case, the utterance does not describe the speaker's attitude but exhibits his emotional state and gives rise to non-prepositional effects and thus goes beyond any *ad hoc* case-by-case semantic or pragmatic treatment. Therefore, the examples above display an instance of poetic effects that do not add entirely new assumptions strongly manifest in

a MCE. Instead, they marginally increase the manifestness of a great many weakly manifest assumptions. i.e., "*... poetic effects create common impressions rather than common knowledge"* (ibid: 224). Utterances with poetic effects can therefore, be used precisely to create the sense of apparently affective rather than cognitive mutuality.

3.9.2.3 Zeugma (Graping)

When processing Zeugma[72], Sperber and Wilson acknowledge that the hearer has *"a natural tendency to reduce processing effort by looking for matching parallelisms in propositional form and implicatures"* (ibid: 222) Otherwise**,** the parallelism would misdirect the hearer's effort, thus increasing instead of reducing it. Thus, the speaker aiming at optimal relevance would deliberately introduce such linguistic parallelisms for two main reasons:

(q) To reduce the hearer's processing effort
(r) To reward the search for parallel contexts and contextual effects.

1/ Syntactic Parallelism (adapted from Sperber and Wilson 1995: 223),

a- Mary went on Holidays to the mountains, Joan to the sea, and Lily to the country.
b- Mary lives in Oxford, Joan in York, and Lily <u>in a skyscraper.</u>
c- Mary came with Peter, Joan with Bob, and Lily <u>with a sad smile on her face[73].</u>

In (1a) the syntactic parallelism is matched by a semantic one, thus the common context of the different parts induce parallel contextual effects: the hearer does not need to process three times the inherently common context (went on holidays) so the processing effort is considerably reduced and the contextual effects are the same, hence optimizing relevance. Parallelism, in this example *"contributes to relevance merely by reducing processing effort, and not by creating special contextual effects."* (ibid: 223)

In (1b) and (1c), the third clauses (*skyscraper* and *a bad smile on her face*) create a mismatch of syntactic and semantic parallelisms: neither *skyscraper* does match *Oxford* and *York* nor does *a sad smile on her face* match *Peter* and *Bob*. The semantic difference is too salient to go unnoticed and it suggests that the hearer has to access different encyclopaedic entries and construct non-stereotypical assumptions. Then his task is to consider whether the three clauses have identical or contradictory implications: what do the facts [Mary lives in Oxford, Joan in York, and Lily in a skyscraper] implicate? They may implicate (1)

Implications (1)

(a) Oxford and York are very old towns. (Encyclopaedic entry)
(b) Skyscrapers are very tall buildings found in modern towns. (Encyclopaedic entry)
(c) Mary and Joan live in old towns. (Contextual Implication)
(d) Lily lives in a modern town (Contextual Implication)

The implications (1a-d) could have equally been recovered if the speaker had just mentioned a modern town wherein there are skyscrapers. This could have saved the hearer some processing efforts. Then, why does the speaker have recourse to this unexpected linguistic realisation? Being consistent with the principle of relevance, this ostensive linguistic item might then be deliberate as it opens up another avenue of interpretation: Mary and Joan's life is more affected by the town they live in than by the kind of building they live in, while the reverse is true for Lily's life. Similarly, in (1c), Lily's *sad smile on her face* is a whole story that opens up a nebula of weak implicatures: She is sad because she is lonely and has no companion (nobody to come with); the four friends who came in pairs might have aggravated her feelings of loneliness...etc, and the recurrence of *with* transforms instantaneously a *sad smile on her face* into the only companion that she could have ...etc

To sum up, some specific linguistic realisations (syntactic, lexical or rhetorical) of utterances induce specific pragmatic effects: these effects may:

(a) Constraint specific processing procedures,
(b) Reduce processing efforts,
(c) Expand contexts,
(d) Create weak implicatures.

3.9.3 Backgrounding and Foregrounding

3.9.3.1 The Pragmatic View

We have seen that an implication may contribute to relevance in two ways: it gives access to contexts in which further implications will have contextual effects or yields contextual effects on its own right. This gives the basis for Sperber and Wilson's notions of foreground and background implications. They suggest that for the process of any utterance, the hearer makes a set of anticipatory hypotheses, which in its turn forms a scale. In this scale, "*each member analytically implies the preceding member and is analytically implied by the succeeding member."* (ibid: 208), for example, the interpretation of (1a) produces a scale of three members (2a-c):

(1) Anticipatory Hypothesis

a- Jennifer admitted stealing.

(2) Interpretive Scale

a- Jennifer did something/ what did Jennifer do?
b- Jennifer confessed to something/what did Jennifer confess to?
c- Jennifer confessed to stealing.

The scale in (2a-c) acts as a skeleton for the whole interpretation. (2a) will be the first to be recovered; it can be relevant on its own right (implications and effects,) or raises a relevant question. Then (2b) will be the next to be recovered. It would give a relevant answer to (2a) or raises itself a question which will be answered by (2c). If not answered, (2c) itself will raise a further question and so on till no question is raised and relevance is achieved. In this respect, *when* "*...an implication in the focal scale*[74] *of an utterance has contextual effects of its own, and hence is relevant on its own right, it is a foreground implication, and otherwise it is a background implication"* (ibid: 209 underlining mine)

Therefore, foregrounding and backgrounding are considered as automatic effects that arise during the hearer's information processing and they show the hearer's tendency to maximise relevance, and the speaker's exploitation of that tendency (ibid: 217). For this reason, these two aspects are, in pragmatics, considered as merely descriptive labels used to distinguish two complementary and independently necessary aspects of the interpretation process and their distinction, has no role[75] at all to play in linguistic theory (ibid: 215).

As we can see, Sperber and Wilson limited foregrounding and backgrounding[76] to pragmatics wherein they function as aspects of the interpretation process: they do not describe linguistic items but pragmatic implications. What we need in our present work is to create a bridge from pragmatics to stylistics wherein the two notions (foregrounding and backgrounding) highlight stylistic devices that model the interpretation process, and consequently generate implications.

3.9.3.2 A Bridge: From Pragmatics to Stylistics

Understanding an utterance is a matter of identifying the speaker's intention to communicate certain assumptions. Thus, it is assumed that rational speakers want their communicative intentions recognized, and shape their utterances accordingly (Sperber and Wilson 1986/1995). It is then, in a speaker's interests to make his utterance relevant and informative enough, to be worth the hearer's attention. He also shapes it, constrained by his own abilities and preferences, so that it achieves optimal relevance (ibid).

Given this, one could expect languages to have developed some means of guiding the hearer towards the intended interpretation (Blakemore 1987: 106-8; 2002: 78-9). In Literature, writers develop, each according to his preferences and abilities, means to affect their readers. Among the varied means, foregrounded stylistic devices are powerful tools.

Leech and Short (1981) define foregrounding as the practice of making something stand out from the surrounding words or images. This is echoed by Wales (2001) who posits that it is "*the 'throwing into relief' of the linguistic sign against the background of the norms of ordinary language*." (Wales 2001: 157). The question is: how does the linguistic sign stand out? how is it 'thrown into relief'?

Spitzer advances that a text's feature is exemplified as a stylistic feature when **redundant** (Spitzer 1970: 68). It is afterwards, recognised as foregrounded when orienting its perception with that of the text[77] i.e., when relevant. Since, any feature perceptible in an environment (thrown into relief) becomes *"identifiable as a stimulus only when it is recognised as a phenomenon designed to achieve cognitive effects"* (Sperber and Wilson 1995: 150 underlining mine) a foregrounded feature is then a stimulus.

Moreover, since any stimulus that make*s* manifest an intention to make something manifest is called an ostension (Sperber and Wilson 2007: 49), and since a foregrounded feature is a stylistic tool that orients the reader's interpretation of the text (to make 'something' manifest to the reader), the foregrounded stylistic feature is but an ostension. Therefore, what the writer chooses to foreground or background is decisive to the way relevance is achieved and to the way the reader exploits them to build up explicatures and recover implicatures.

The notions of foregrounding and backgrounding constitute the pillars of our work. As redundancy as mentioned above, is the first symptom that a given stylistic device is ostensively foregrounded, we needed to locate Faulkner's most redundant stylistic features. Hence, we have undertaken a statistical investigation of his major works at the risk of being criticized of "*breaking butterflies on the wheel"*[78]. We believe that any stylistician relies primarily on his stylistic haunches[79], his observations, impressions and in Spitzer's words, listens to himself when *"l'esprit souffle*" (Spitzer, 1970: 68). However, unless one holds statistics of the frequency of any type of the stylistic devices, one remains at the level of an impressionistic, introspective and unmethodological vision. For this reason, we needed numbers to give ourselves a sound departing point.

The statistical investigation has identified the recurrence of the following stylistic devices: Negation (Not-but/Not only-but); Discourse Marker (Even); the varied Syntactic Structures; Simile [(like/as….as), as if/as though, it seems/seemed] and Compounding.

A further investigation was unavoidable: we needed to know the frequency of each of those devices in each of the selected works[80] (this will be necessary for a synchronic discussion). The results are displayed in Table 7. It is given here because it operates as a springboard for the corpora analysis that will start with the syntactic features of style in the following chapter.

3.9.3.3 Statistical Data

NOVELS	TSAF 1929 (Section I, II, III, IV)				AILD 1930	S 1931	LA 1932	AA 1936	TU 1938	TH 1940	GDM 1942	ITD 1948	RFN 1951	AF 1954	TM 1959	TR 1962
Not/but	00	07	01	01	2[1]	0[2]	799	993	440	793	678	618	417	1220	985	699
Even	05[3]	34	30	14	56	32	359	678	254	482	473	507	657	896	853	400
Not even	00	07	01	2	14	08	110	205	30	118	197	126	72	223	107	36
Stce Lgth	10w[4]	2p	10w	10p	10w	10w	10w	2p	35w	35w	3p	1p	3p	2p	2p	2p
Adjective (Noun+less)	00	15	01	21	55	96	237	298	48	323	219	197	203	352	153	131
As if	00	10	02	13	08	07	152	87	40	87	73	26	10	76	34	34
As though	00	12	01	05	59	47	172	74	10	65	38	21	28	133	21	20
Seems/Seemed	00	11	04	14	22	17	175	96	27	91	116	55	08	123	52	19
Like	61	190	155	59	338	252	570	322	342	353	241	167	133	396	419	297
as	21	79	89	95	253	188	636	701	227	610	198	380	281	828	769	448

Table 7: Statistical Data

1 There are 286 occurrences of the conjunctive *BUT* while *Not/but* has been used only twice all along the novel.
2 There are 139 occurrences of the conjunctive *BUT* and there is no single occurrence of the *Not-but* scheme.
3 All the instances of *Even* are used by other characters; they are merely reported by Benjy.
4 *W* refers to the number of Words while *p* refers to the number of pages. *Stce Lgth* refers to Sentence Length, e.g., the average length of a sentence in the first section of TSAF is 10 words while it is 2 pages in the second section.

4. Conclusion

Throughout this literature review, we have examined the different findings, implications and possible applications of a theory of communication, Relevance Theory, aiming at equipping ourselves with the necessary analytical tools to investigate style and stylization in dense and complex literary corpora.

Relevance Theory introduces the concept of Relevance and its two principles (Cognitive and Communicative), Underdeterminacy, Metarepresentation, Inferencing and Mutual Cognitive Environment. These not only make Sperber and Wilson's proposal so appealing and efficient in explanatory adequacy to other pragmatic approaches but may also turn to be a powerful analytical instrument in a stylistic scrutiny of literary corpora.

Our endeavour in the coming chapters will be to test the efficiency of this theory by putting into practice most of its different concepts in a three-layered investigation. First, we will examine the syntactic features of style, then the lexical ones and finally the rhetorical ones. Each time one of those concepts will be highlighted depending on its interference in the inferential process.

Our ultimate aim is not merely to examine the workings of the text's stylistic devices but most importantly to unveil the writer's ability to juggle with the words, with even the text's mechanics and architectonics not inpurposefully but to capture a meaning and intend a measured-meant effect[81].

Notes to Chapter One

[1] Hermeneutics sees valid interpretation as interplay between our progressive sense of the whole and our retrospective understanding of its component parts. Within this view, two dominant theorists emerged: E. D. Hirsch who, in accord with Wilhelm's original premise, felt a valid interpretation was possible by uncovering the work's authorial intent and in contrast, Martin Heidegger argued that a reader must experience the "inner life" of a text in order to understand it at all. (See JONTES JM: Phenomenology and Hermeneutics published at jontesjm.blogspot.com/2011/.../phenomenology-and-**hermeneutics**.ht.)

[2] Phenomenology developed by Edmund Husserl viewed consciousness always as intentional and that the act of consciousness, the thinking subject and the object it intends, are inseparable. Therefore, according to this view, Art is but a revelation of being. The work is the phenomenon by which we come to know the world. (See Husserl *The Crisis of European Sciences and Transcendental* Phenomenology home.ku.edu.tr/celmas/public_html/**Husserl**crisis.pdf)

[3] See the preface to the second edition of Wordsworth (1800) (cited from the Columbia Electronic Encyclopedia)

[4] "*Le sang est partout le même, que nous attaquions l'organisme au niveau du « langage » ou des « idées », du « récit » ou de la composition* » (Spitzer 1970 : 60)
[5] See Wesley. S at www.searchquotes.com/...the_dress_of_thought%3B...dress.../24429
[6] See Benda, P *On Style* at http://charon.sfsu.edu/styles.html
[7] See note 5 page 16.
[8] See Sontag. S, *On Style* at http://www.coldbacon.com/writing/sontag-onstyle.html

[9] See Swift, *What Is Style?* Published at http://grammar.about.com/od/yourwriting/a/whatstyledefs.htm

[10] Carston (2002) uses *she* to refer to speaker/writer and *he* to hearer/reader, while Blakemore (1987) and R. Blass (1990) reverse this scheme. It is unusual for us to use a feminine pronoun to refer to either of them. So to avoid confusion, in this thesis both the speaker/writer and hearer/reader are referred to as simply *he.*

[11] "*Language expressions - usually referred to as* ***utterances****, though they include both oral and written communication* [...] (See Sperber and Wilson 1995: 259).

[12] "*Relevance is also considered as a measure of relatedness. If we consider communication, then our intuitive understanding is that relevance has also something to do with effectiveness of communication. Thus, the relation between objects Ps and Qs along properties Rs may also be ascertained as to some measure S (or a number of Ss), where S may be expressed along different magnitudes, such as strength, degree, or some other quantity or quality. Measures S may be explicit or implicit, well formulated or visceral, rational or not entirely—on a continuum."* (See Saracevic, T. 1976: 81–138.)

[13] *"... no other way of accounting for intuitions than by providing a formal system that can itself be operated without appeal to intuition*." (Sperber and Wilson 1995: 94)

[14] "*A representation of the world is a stock of factual assumptions with some internal organization*" (Sperber and Wilson 1995: 104)

[15] The effects in a person's mind are called *contextual effects*. A contextual effect is a change in the individual's beliefs. This term is used interchangeably with the term Cognitive effects because in this theory context is defined in psychological terms, as a subset of a person's cognitive environment which is brought to bear on a specific occasion for the interpretation of a certain stimulus. Thus, throughout this thesis, the two terms contextual effects/ cognitive effects may be interchangeably used.

[16] For methodological convenience, we just give here the definition of an assumption and we will explain its formation in section 3.2.2.1: When a thought is treated by the individual as a representation of the actual world, it is called an assumption (See Sperber and Wilson 1995)

[17] "*Contextual Implications are contextual effects: they result from a crucial interaction between new and old information as premises in a synthetic implication"* (Sperber and Wilson 1995: 109).

[18] The examples are ours but the idea of the diagram (though modified) is taken from Gutt, E-A 2004.

[19] *"Contextual effects and processing efforts are non-representational dimensions of mental processes. They exist whether or not the individual is consciously assessing them whether or not they are conceptually represented. When they are represented, we claim that they are represented in the form of comparative judgments. These judgments are intuitive; they have their basis in the monitoring of physic-chemical parameters."* (Sperber and Wilson 1995: 131)

[20] Sperber and Wilson advance that there are two kinds of intuitions human beings can have:
A/ **Retrospective Intuitions**: intuitions we have about efforts already incurred in some task (physical or mental) and effects already achieved. B/ **Prospective Intuitions**: intuitions we have about efforts some task would take and about its possible effects. This goes for bodily movements, we know in advance the effort they may require and the effect they may generate (ibid).

[21] A stimulus is just a phenomenon among others "*...one perceptible feature of the physical environment. It becomes identifiable as a stimulus only when it is recognised as a phenomenon designed to achieve cognitive effects"* (Sperber and Wilson: 1995: 150)

[22] This is in contrast to inferences which a hearer might draw but which are not ostensive because it may not be the speaker's intention to communicate them

[23] RT claims that this also applies to ostensive behaviour which "*provides evidence of one's thoughts*" (ibid: 50) because it implies a guarantee of relevance.

[24] Sperber and Wilson claim that "*all human beings automatically aim at the most efficient information processing possible. This is so whether they are conscious of it or not; in fact, the very diverse and shifting conscious interests of individuals result from the pursuit of this permanent aim in changing conditions. An individual's particular cognitive goal… is […] maximizing the relevance of the information processed."* (Sperber and Wilson 1995: 49)

[25] Grice described these expectations in terms of a Co-operative Principle and maxims of Quality (truthfulness), Quantity (informativeness), Relation (relevance) and Manner (clarity) which speakers are expected to observe (Grice 1961, 1989: 368- 72)

[26] Human sensory abilities can monitor a lot of information but the brain cannot process all that information at the same time, so if there are simultaneous inputs competing with one another, cognitive resources will be allocated to the most *relevant* inputs available, whether from internal or external sources. (Sperber and Wilson 1995: 266)

[27] *Iff* stands for [*if and only if*]. It is a biconditional: "*A iff B*" means "*If A, then B, and if B, then A*.". In theorems, it means that it is a necessary and sufficient condition.

[28] See Sperber and Wilson pragmatics, Modularity and Mind-reading in *Mind and Language* 2002, 17.3-23)

[29] *"We might think of communication itself, then, as a matter of degree. When the communicator makes strongly manifest her informative intention to make some particular assumption strongly manifest, then that assumption is strongly communicated"* (Sperber and Wilson 1995: 59)

[30] Sperber and Wilson define an impression as "*a noticeable change in one's cognitive environment..."* (Sperber and Wilson 1995: 59) They advance that though impressions are indeed capable of being the sort of thing that can be communicated, they are unexplained within the current theories of communication. Sperber and Wilson take the challenge of describing the very vagueness of these impressions within the theoretical framework of RT namely within the ostensive-inferential communication (ibid).

[31] *I* is the Roman numeral referring to the number (1) ONE.

[32] In fact, there are cases where the hearer understands the speaker's intention but this does not necessarily mean that he believes her. There is a gap between understanding and believing. Whether the informative intention itself is fulfilled depends on how much the audience trusts the communicator.

[33] This new terminology is used by Sperber and Wilson to replace Strawson's (1964a) and Schiffer's (1972) term 'overt" (See Sperber and Wilson 1995: 60)

[34] Much of animal communication is purely coded: e.g. the bee dance used to indicate the direction and distance of nectar (Von Frisch, 1967; Hauser, 1996). Some human non-verbal communication is also purely coded; .e.g. the interpretation of neonates of facial expressions of emotion (Fridlund, 1994; Sigman and Kasari, 1995; Wharton, 2001) (See Sperber and Wilson in Mind and Language, 2002,: 3-23)

[35] On the distinction between decoding and inference, see Sperber and Wilson (1986a): §1.1-5, Chapter 2. On the relation between decoding and inference in comprehension, Wilson and Sperber (1993), Wilson (1998), Carston (1998, 1999)

[36] See in Sperber and Wilson *pragmatics, Modularity and Mind-reading* in *Mind and Language* 2002, 17.3-23

[37] Grice himself seems to recognize that explicit communication is a matter of linguistic and contextual decoding whereas implicit communication is inferential. (Grice 1989: 25)

[38] Other sources of evidence include the context and especially the speaker's conceptual store (i.e. memory).

[39] The process of decoding is automatic because we involuntarily recover the semantic representation of any (even overheard) stream of sounds (provided it is uttered in one's native language) as we cannot choose to see the objects around us in black and white rather than in color; the linguistic decoding system *"has all the hallmarks of automatic, reflex perceptual systems such as hearing and vision."*.(Sperber and Wilson 1995: 176) This is why it is thought to be an input system rather than a central processing system and something that precedes the comprehension process rather than a part of this process. For these reasons it cannot be autonomous and is subservient to the inferential process. (Ibid)

[40] It is called deductive due to their conviction that the processing in this cognitive domain is strictly deductive in nature.

[41] "*A logical form is a well-formed formula, a structured set of constituents, which undergoes formal logical operations determined by its structure."* (Sperber and Wilson 1995: 72)

[42] These logical properties are the logical forms of conceptual representations, which are also described by Blakemore (1987: 141) as the "*blueprints*" for propositions. Effectively, the linguistic Input system is said to

decode non-propositional forms into their logical forms, which hearers are expected to complete into fully propositional forms.

43 "*A deductive rule is a computation which applies to assumptions in virtue of their logical form"* (Sperber and Wilson 1995: 84) An informal deductive system consists of a smallish deductive rules dealing with inferences which hinge on the presence of such concepts as *and, or, if ...then ...etc.* (rules of *and*-elimination, *modus ponendo ponens* and *modus tollendo ponens* are examples) (ibid: 93)

44 "*Concepts […] are psychological objects considered at a fairly abstract level. […] each concept consists of a label, or address, which performs two different and complementary functions. First, it appears as an address in memory, a heading under which various types of information can be stored and retrieved. Second, it may appear as a constituent of a logical form, to whose presence the deductive rules may be sensitive. […] when the address of a certain concept appears in a logical form being processed, access is given to the various types of information stored in memory at that address."* (Sperber and Wilson 1995: 86)

45 A conceptual representation differs from a phonetic, phonological or syntactic representation in two main respects. (a) First, it has logical properties: it enters into entailment or contradiction relations, and can act as the input to logical inference rules. (b) Second, it has truth-conditional properties: it can describe or partially characterize a certain state of affairs.

46 **"***although a logical form of an utterance is recovered by decoding, its fully propositional form is obtained by inferential enrichment of the linguistically encoded logical form, constrained by the criterion of consistency with the principle of relevance"* (see Sperber and Wilson in Linguistic Form and Relevance)

47 There are basically three sub- tasks involved in the identification of propositional form: disambiguation, reference assignment and enrichment. (Sperber and Wilson 1995: 185)

48 "*Utterances express propositions; propositions have truth conditions; but the meaning of an utterance is not exhausted by its truth conditions, i.e. the truth conditions of the proposition expressed. An utterance not only expresses a proposition but is used to perform a variety of speech acts. It can thus be expected to encode two basic types of information: truth-conditional and non-truth-conditional, or propositional and illocutionary - that is, information about the state of affairs it describes, and information indicating the various speech acts it is intended to perform"* . Moreover, both the logical form and the fully propositional form are conceptual representations. The higher-level explicatures derived by embedding the fully propositional form under various propositional-attitude or speech-act descriptions are further examples of conceptual representations recovered from the first assumption by a combination of decoding and inference. (See Sperber and Wilson 1993)

49 An individual's representation of the world is referred to by RT as the *encyclopaedic information*. This information constitutes a mental store against which hypotheses are checked, elaborated, developed or abandoned. Any unavailability of required information for the process of utterances will make the speaker's statements abstruse and incomprehensible. An effective and successful communicative act is very often due to encyclopaedic information/knowledge available to both parties in communication (shared by the speaker and her hearer): Shared contextual assumptions.

50 In suggesting in their 1978 article "Does the chimpanzee have a theory of mind?", that the ability to attribute mental states to others was also found among non-linguistic animals, Premack and Woodruff were implying that this ability, at least in its simpler forms, is independent of language (see also Premack 1988). Developmental psychologists have argued that theory of mind is based on a domain-specific mental module (Leslie 1987, 1994; Baron-Cohen 1995).

51 Sperber claims that all speakers are endowed with such interpretive abilities apart from those displaying certain syndromes such as Asperger's or Autism. Those suffering from this kind of impairings may not have developed

the ability to access more than second order metarepresentation. It has also been observed that very young children do not metarepresent beyond such a level; they are for instance incapable of capturing the meaning layers created by irony (Sperber 2000: 187). Yet, as Prof. Lakhdar Barka maintains in his feedback to our work: "*Children do understand ironical statements when they are didactic. E.g. when a mother interjects: "Good!" to her child who has just broken a plate, the latter does know that she means the contrary of what she utters. Therefore, the addressee grasps the implicature and understands its function from a behavioural/moral point of view"*

[52] "*Linguistic utterances are typical objects of mental metarepresentation. Speakers in intending an utterance and hearers in interpreting an utterance mentally represent it as a bearer of specified content, i.e. they metarepresent it."* (See Wilson 2000)

[53] Mohamed is using his metarepresentational ability to form new beliefs not just about Fatima's mental representations, but also about the state of affairs Fatima representations are about. He comes to 'share' a belief of Fatima's (that the movie is interesting.)

[54] How should Mohamed's awareness of Fatima's intention affect his willingness to believe that the movie is interesting (and to fulfil, thereby, Fatima's intention)? If he believes that she is trying to get him join her in watching the movie by informing him that the movie is interesting, her good faith will give him a good reason to accept that it is. If, on the other hand, he mistrusts her, being aware of her informative intention will be a reason not to fulfil it.

[55] The fulfilment of the second-order informative intention may contribute to the fulfilment of the first-order informative intention.

[56] For example watching TV ostensively and enthusiastically, establishing an eye contact with Mohamed or just asking him to remain silent so as not to disturb her.

[57] Sperber and Wilson point out that *"direct quotations are the most obvious examples of utterances used to represent not what they describe but what they resemble*." (Sperber and Wilson 1996: 228)

[58] In RT, every utterance is interpretive in that it is a representation of the speaker's thought which to some extent it resembles. The thought represented by an utterance may be a descriptive (i.e., truth-conditional) representation of a state of affairs, in which case the utterance is said to be used descriptively, or it may be a representation of another thought, in which case it is said to be used interpretively. Utterances, then, can be used as representations that describe states of affairs or as representations that interpret them "*An utterance is descriptively used when the thought interpreted is itself entertained as a true description of a state of affairs; it is interpretively used when the thought interpreted is entertained as an interpretation of some further thought: an attributed thought or a relevant thought."* (Sperber and Wilson 1995: 259)

[59] In addition in reporting the utterances of others, humans also seem to attribute to them thoughts and intentions, thus *interpretively representing* their thought: *'Humans can no more refrain from attributing intentions than they can from batting their eyelids."* (Sperber 1995: 187)

[60] Matthews (1997: 211) defines literal meaning as: *"...The meaning of a sentence or other expression as determined solely by those ascribed to the separate words, etc. of which it is composed and to the syntactic relations in which they stand…*".

[61] What is said was defined by Grice as the meaning of an utterance after semantic decoding, reference resolution, indexical fixing and disambiguation; or roughly the truth-conditional content of an utterance (Levinson 2000: 170-171).

[62] "*conventional implicature*" (Grice 1989: 41, 46), "*Generalised (conversational) Implicature*" (Grice 1989: 37; Levinson 2000) "*short-circuited implicatures*" (Horn and Bayer 1984; Morgan 1978), "*politeness implicature*" (Leech 1983: 170-171)…etc

[63] "*The problem facing relevance theorists is how to consistently define implicature and explicature, when the concepts on which they are based, explicit and implicit meaning, actually appear to overlap [...]. To date, no criteria have been proposed to solve this dilemma*" (Haugh 2000). This failure indicates that "*the distinction between implicit and explicit meaning is not a solid foundation upon which to build a definition of implicature"* (ibid) and that there is "*…no consistent way of cutting up the semiotic pie such that "what is said" excludes "what is implicated*" (Levinson 2000: 198 in Haugh 2000).

[64] The notion of weak implicature refers to "*The non-propositional effects associated with the expression of attitudes, feelings and states of mind"* (Sperber and Wilson 1995: 222).

[65] For some referential expressions and for disambiguation it is hard to think of a code-like treatment. Default-based accounts of generalized conversational implicatures typically over-generate and it is acknowledged that particularized implicatures are not amenable to code-like treatment at all (see Levinson, 2000 in Sperber and Wilson 2000: 3-23)

[66] This constitutes RT's response to Rationalization (*what beliefs and desires would make it rational for the speaker to have produced a given utterance* (ibid)) and Simulation (*the state of mind that might have led the speaker to produce a given utterance* (ibid)); RT's advocates state that these two routes make the attribution of the speaker's meaning implausible except in trivial cases (See Sperber and Wilson 2002: 3-23)

[67] Two people may construct different representations and interpretations of the same witnessed event, they even differ in their memorization of the basic physical facts (See Sperber and Wilson 1995: 16)

[68] A fact or, more generally, assumption is manifest to an individual (or to the two individuals in a MCE) at a given time if "*and only if he is capable at that time of representing it mentally and accepting its representation as true or probably true."*(ibid: 39)

[69] This example is adapted from Ernst-August Gutt (2004) who has himself adapted it from Headland 1982. While the table is the product of our own understanding of the example, the graph is reproduced verbatim.

[70] The term horizon of expectations is introduced by the reception theory of Jauss to designate the set of cultural norms, assumptions, and criteria shaping the way in which readers interpret and judge a literary work at a given time. It may be formed by the current conventions and moral codes. Such 'horizons' are subject to historical and social changes, so that a later generation of readers may bring a different interpretation and evaluation of the same work. Jauss explains how the horizon of expectations is constructed in the text: "*A literary work, even when it appears to be new, does not present itself as something absolutely new in an informational vacuum, but predisposes its audience to a very specific kind of reception by announcements, overt and covert signals, familiar characteristics, or implicit allusions. It awakens memories of that which was already read, bring the reader to a specific emotional attitude, and with its beginning arouses expectations for the "middle and end," which can then be maintained intact or altered, reoriented, or even fulfilled ironically in the course of the reading according to specific rules of the genre or type of text."* Jauss, (1982: 23). Making a connection between literary and general history, Jauss argues that the task of literary history is "*completed when literary production is not only represented synchronically and diachronically in the succession of its systems, but also seen as 'special history' in its own unique relationship to 'general history.*" The horizon of expectations is formed through the reader's life experience, customs and understanding of the world, which have an effect on the reader's social behavior.

[71] *"...the focus of an utterance will be the smallest syntactic constituents whose replacement by a variable yields a background rather than a foreground implication."* (ibid: 209)

[72] A figure of speech that *"includes several similar rhetorical devices, all involving a grammatically correct linkage (or yoking together) of two or more parts of speech by another part of speech. Thus examples of zeugmatic usage would include one subject with two (or more) verbs, a verb with two (or more) direct objects, two (or more) subjects with one verb, and so forth. The main benefit of the linking is that it shows relationships between ideas and actions more clearly".* (See Dictionary of Rhetorical devices at http://www.virtualsalt.com/rhetoric2.htm#Zeugma

[73] Although Sperber and Wilson use this example as a Zeugma, we are made aware by Prof. Lakhdar Barka that this is rather an instance of a **Hendiadys** or **Hendiadyn**, a rhetorical device by which two nouns joined by a conjunction, usually *and,* are used instead of a noun and a modifier, as in *to run with fear and haste* instead of *to run with fearful haste.* Its origin: from Medieval Latin, changed from Greek phrase *hen dia duoin*, literally: one through two. (See Collins dictionary accessible at http://www.collinsdictionary.com/dictionary/english/hendiadys) Critic Frank Kermode has described hendiadys as *"a way of making a single idea strange by splitting an expression in two"* (Shakespeare's Language, 2000). William Shakespeare used hendiadys "*almost compulsively*" in several of his plays (J. Shapiro, 2005). More than 60 instances of the figure appear in **Hamlet** alone (e.g., "*a fashion and a toy in blood," "the perfume and suppliance of a minute"*). (Accessible at http://grammar.about.com/od/fh/g/hendiadysterm.htm)

[74] A focal scale refers to a strictly ordered subset of analytic implications, determined by the placement of focal stress.(See Sperber and Wilson 1995: 208-209)

[75] *«Our distinction between foreground and background, like our notion of focus itself, is thus a purely functional one, and should play no role in the linguistic description of sentences."* (Sperber and Wilson 1995: 210)

[76] The notions Foregrounding and backgrounding go back to the 1930s where they were first introduced by the Prague school. They were then associated with Garvin in the 1960s, who used them as a translation of the Czech aktualisace (literally "to actualise").

[77] In Georges Perec's novel La Disparition, (1969) the absolute absence of the letter 'e' all along the text was identified as the text's feature by some dedicated readers but it was not exemplified as a relevant stylistic feature until it was recognized to converge with the general theme of disappearance denoted by the text's title itself.

[78] This is the metaphorically expressed criticism to the group of stylisticians who tried to remain on the very objective and strictly scientific bases, *"making use of mathematics, statistics and other as precise as possible technical procedures, when studying the qualities of texts and formulating definitions of style. They were charged with tortuous pedantry and of using inadequate "rough" methods for the treatment of the "gentle" material of (literary) texts."* (See MIŠŠÍKOVÁ, G. 2003 : 21)

[79] "*Une métaphore, une anaphore, un staccato peuvent se trouver n'importe ou dans la littérature; ils peuvent être insignifiant ou ne pas l'être. Ce qui révèle s'ils sont importants, c'est le sentiment qui s'est déjà formé en nous à propos d'une œuvre en sa totalité"* (Spitzer, 1970: 68)

[80] In the absence of the soft copies of some novels such as RFN and GDM, we manually undertook the statistical analysis: we read, located and counted the recurrence of the selected stylistic devices all along the pages. For the other novels, the PDF versions are available and we used word computation. Therefore, references to pages will refer to the number of pages in the PDF copy for all the novels apart from RFN and GDM whose page references will refer to the books indicated in the bibliography.

[81] Here, we do not mean the emotional and aesthetic effects as these are immeasurable

CHAPTER TWO:

SYNTACTIC FEATURES OF STYLE

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1. Introduction

Faulkner's unorthodox treatment of punctuation (ranging from very dense use of commas, points, colons, semicolons to practically no punctuation at all); double round brackets (( )) (including a parenthesis within a parenthesis); double dashes (inserting an appositive within an appositive); outsized pages-running sentences stringing long sequences of clauses together with practically no syntax at all …have bewildered many critics. While some think that these syntactic practices are casualties of an indolent and a negligent workmanship (Wilson in Claridge 1999), others posit that they do not imply that the writer's style is phantasmagoric, deranged, or incoherent, rather they have enabled him to render impressions more accurately (Warren 1941).

Whichever way the pendulum swings, the key issue raised by these two camps is the relevance of the syntactic practices foregrounded by the writer. This is what we will consider in this chapter.

Among the wide range of the syntactic peculiarities, our initial computational investigation highlighted three main foregrounded syntactic features: Negation (not/but and not-only/but), Discourse Markers (Even) and the varied Syntactic Structures. We will submit these features to an RT framework analysis aiming at explicating in some detail not only the process whereby the reader derives meaning but most importantly how **he is driven** to the intended meaning by these features. This will allow us to delineate their ostension and identify the writer's stylistic maneuverings to shape meaning and affect his readers.

2. Negation

2.1 Theoretical Debate

Negation was brought to prominence by Horn (1985, 1989: Chapter 6) who gives a comprehensive view of previous accounts of marked uses of negation and claims that they cannot handle the function of all negatives. Hence, he proposes two different types of negation depending on its function: either the negation is (a) descriptive or it is (b) metalinguistic.

a) In descriptive use, negation is primarily 'world-oriented', or 'referentially oriented'; that is the speaker intends to describe a negative state of affair (A semantic, descriptive and truth-functional). This is typically the case of initial, non-reactive utterances as in [The sun isn't shining today].
b) In metalinguistic use "*a formally negative utterance which is used to object to a previous utterance on any grounds whatever, including the way it was pronounced*" (Horn 1989: 374). A typical example of this use is the negation in (2) where the first negative conjunct rejects the (wrong) pronunciation of the word 'police' as it occurs in A's utterance. This conjunct could be paraphrased as: "you should not pronounce that word in that way".

(2) A. He called the p′o1ice.
B. He didn't call the [p'olis]; he called the [pol′is] .

Metalinguistic Negation (henceforth MN) is here primarily 'discourse-oriented' and has nothing to do with any real world state of affairs (non-truth-conditional). Horn analyses MN as a device for objecting to a previous utterance on the grounds of unassertability. He claims that the negative operator can be used metalinguistically when the utterance is used to object to aspects (implicatures) or linguistic properties of a previous utterance: "*on any grounds whatever"* including *"the conventional or conversational implicata it potentially induces, its morphology, its style or register, or its phonetic realization.*" (Horn 1989: 363). This is a special non-truth-functional use of the negation operator, which can be glossed as 'I object to *U*' where *U* is a linguistic utterance. This is to be distinguished from descriptive truth-functional negation which operates over a proposition. Responding to this view, many alternative accounts have been put forward:

Burton-Roberts (1989 a, b)[1] suggests the notion of "*contradictoriness*" as a single unifying property of all cases of MN and that it is this that provides the rationale for the pragmatic reanalysis. That is, the negative operator *not* is pragmatically interpreted as metalinguistic when there is a semantic contradiction between the negative clause understood descriptively and its following clause. Carston (1998a) re-acts to this view, advancing that many cases are not contradictions in on-line processing; they standardly involve pragmatic enrichment[2] at the level of the proposition expressed by the utterance (its truth-conditional content).

Van der Sandt (1991, 1994) analyses MN as mentioning/echoing a previous utterance and denying its whole informative content which is echoed by use of echo operator. According to Noh (2001), Van der Sandt's account presents problem in that MNs involve linguistic properties which do not usually belong to the informative content of an utterance and some MNs do not echo a previous utterance because they may exist even when there is no previous utterance.

Van der Sandt's account and Noh's counter-argument have led Carston (1994, 1996) to reanalyze Horn's cases of MN as cases of echoic negation. She (1994/1996) claims that negation operator as used in MN is truth-functional, as it is in descriptive negation because it involves the metarepresentation of another representation with the speaker's dissociative attitude expressed by *not*. This qualifies as echoic use as defined in RT that relies heavily on pragmatic enrichment that helps to disambiguate any element that is part of the comprehension process and that cannot be undertaken without metarepresentation: when negating a proposition, the hearer needs to metarepresent the speaker's thoughts.

Since echoic use as defined in RT covers a wider range of data than previous definitions, this account is more comprehensive than other accounts, Noh (2001) uses it to analyze MN as involving metarepresentations of form and content (or both). The metarepresentationally used constituent needs to be pragmatically enriched in order to determine the truth-conditional content of

the utterance. In consequence, a negative clause involving metarepresentation of formal linguistic properties need not contradict its follow-up correction clause, because the metarepresented forms contribute differently to the truth-conditional content. MN and Descriptive Negation are both truth-functional: both negate a proposition. "*Descriptive negation is the case where every constituent of the proposition is descriptively used, while metalinguistic negation negates a proposition which contains a metarepresentational element that has undergone pragmatic enrichment*." (Noh 2001: 143)

As a whole, the literature concerning negation from Horn (1989) to Noh (2001) resulted in that there are two ways in which material falling within the scope of *not* can be used: either as representing a state of affairs in the world (i.e. descriptively) or as representing another representation (i.e. metarepresentationally (interpretively or echoically)[3]. This latter involves

> "*…metarepresenting and attributing an utterance (or part of) or a thought (or part of), and expressing an attitude to it (broadly, either endorsement or dissociation). The negation operator is its standard truth-functional self, but some of the material falling within it is used echoically; in the case of an echoed utterance (as opposed to thought), the focus of the negation could be a matter of form or of content*". (Carston)[4]

Within this category of echoic negation, Carston offers in this quote a finer classification by looking at broader views containing all types of metarepresentational use as shown in Figure (1):

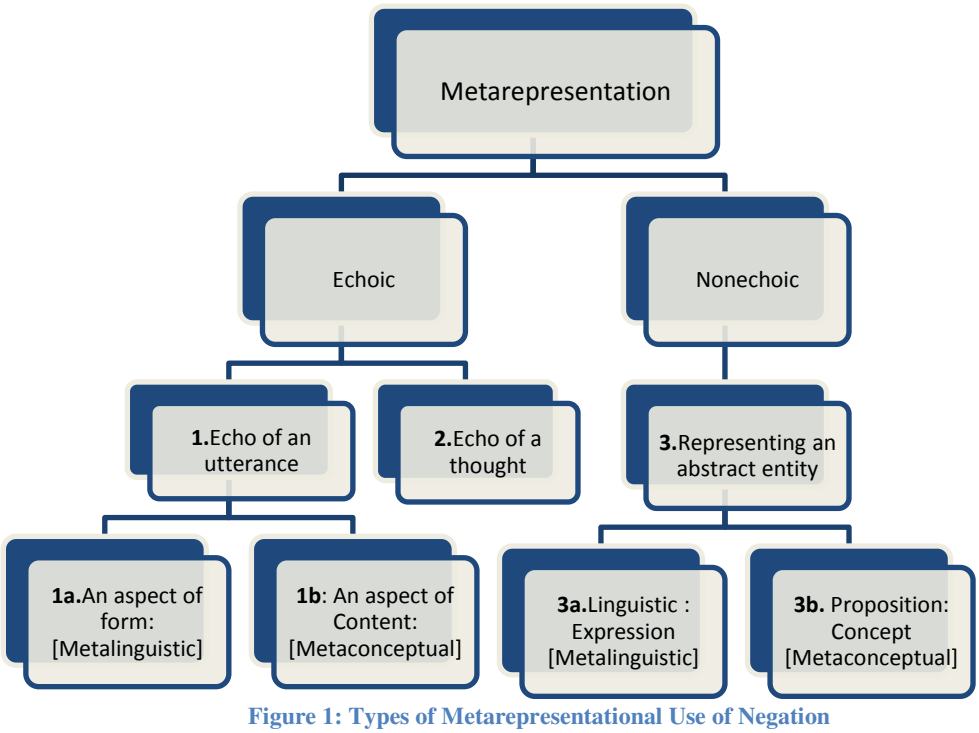


Figure 1: Types of Metarepresentational Use of Negation

Carston suggests the following examples of each type use: (Carston numbering)

(9) A: I'd like tom[eiDouz] for lunch.
B: I'm not very keen on tom[a:Touz]"

(10) A: It's a lovely day.
B: It's not a lovely day; it's humid and heavy.
(11) Boston has two syllables.
(12) John is a bachelor entails John is unmarried

Bearing in mind that metarepresentation is not (and need not be) always overtly signalled (for instance, by a phrase like "X *as you put it*", or "X as you call it"), but has to be pragmatically inferred. As such:

1. B in (9) and (10) echoes an aspect of A's utterance (a case of (1) in Figure (1): Echo of an utterance.
   1a: In (9), A's pronunciation of the word "tomatoes"; a case of (1a) in Figure (1): an aspect of form: Metalinguistic.
   1b: In (10), the proposition A expressed; a case of (1b) in Figure (1): An aspect of content: metaconceptual[5].

2. Let us suppose that B's utterance in (10) had not been preceded by A's, it could have been intended as an echo of a thought that B attributes to A, so an instance of (2) in the Figure.

Both (1a) and (1b), (and also (2)) the metarepresented material is treated as a property of an utterance or thought, either actual or potential, attributed to some particular speaker. This is not the case in examples (11) and (12) which involve metarepresentation of the word "*Boston*" (where "*Boston*" is used to refer to the word BOSTON, not to someone's utterance of the word "*Boston*") and the proposition "*John is a bachelor*", respectively (so are cases of (3a) and (3b) in Figure (1)). From this, we conclude that not all negative utterances are echoic, but they may all be metarepresentational. That is, cases that Horn considers as descriptive negation may, in fact, involve non-echoic metarepresentational use; they may metarepresent propositions or abstract hypotheses not attributed to anyone and so fall into category (3) in Figure (1).

This idea captures the widespread intuition that negative sentences/utterances are **marked**, i.e., relative to their corresponding positives, and that processing of a negative in some sense presupposes the availability of the corresponding positive (Horn 1989: chapter 3). Put differently, there are denials which are not echoic but which are metarepresentational; that is, they deny the existence of a state of affairs by negating an accessible hypothesis that does exist, as Burton-Roberts puts it "*we don't generally issue denials out of the blue*" (Burton-Roberts (1989a) in Carston[6])

Among the varieties of negative constructions, we are interested in the ubiquitous but less thoroughly studied negation, what McCawley (1991)[7] calls "*contrastive negation*"[8], illustrated by English expressions of the form [not X but Y] and [not only X but Y]. To date, linguists have no common agreement on the appellation of these expressions; the difference is even considerable between rhetorical and linguistic terminology: McCawley (1991) suggests the term Contrastive Negation, Horn (1989) prefers the term Metalinguistic Negation, RT considers them as a subdivision of Metarepresentational Negation and Classical Rhetoric embeds them in the category of Reasoning,

itself a subdivision of Amplification[9] naming the former construction **Dirimens Copulatio**, and the latter **Paromologia**[10].

In this work, while applying RT's findings, we prefer using Classical Rhetoric nomenclature: we will use **Dirimens Copulatio** strictly for [not X, but Y] and **Paromologia** for [not only X, but Y]. As it is obvious that the two constructions are not identical both in syntax and most probably in effect/effort; we hazard the hypothesis that most, if not all, of the "not . . . but" constructions in the corpora are metarepresentational-echoic (of an utterance or of a thought) and that there will, presumably, be a difference in the communicative intention of the writer in each case and slight differences in the effects achieved, or in the way in which they are achieved.

2.2 Methodology

It is impossible throughout all the corpora to find a pure and unmodified *not-but* pair. Faulkner offers us a wide, varied and very rich range of negative constructions with the conjunctive *but* **(See Appendix1: Section 1.1)**. It would be very interesting to analyze them all but this would require a separate thesis. Thus, we will limit our investigation to the most redundant ones, namely **Dirimens Copulatio** and **Paromologia.**

We will choose a passage (for each construction) from the corpora and investigate its inferential processing in terms of its Contextual Assumptions **(CA),** Contextual Implications **(CI)** (if the implication is interpreted as an Implicature, then it will be boldfaced)**,** Explicatures **(E)** and Mutual Cognitive Environment **(MCE).** This will be followed by a commentary that will bring clarifications and interpretations. It is important to note that it will be a cumbersome procedure were we to follow every single step of the inferential processing, we will thus only consider those we think are important to the discussion and skip for instance the formation of propositions out of logical forms; only their explicatures will be detailed.

2.3 [Not only X, but Y] Paromologia

2.3.1 Passage 1

> *"He was raging—an abrupt boiling-over of an accumulation of floutings and outrages covering* ***not only*** *his span* ***but*** *his father's lifetime too, back into the time of his grandfather McCaslin Edmonds. Lucas was* ***not only*** *the oldest person living on the place, older even than Edmonds' father would have been, there was that quarter strain* ***not only*** *of white blood and not even Edmonds blood,* ***but*** *of old Carothers McCaslin himself, from whom Lucas was descended* ***not only*** *by a male line* ***but*** *in only two generations, while Edmonds was descended by a female line and five generations back..."*
> (GDM/ The Fire and The Heart: 101)

2.3.2 (S1) Inferential Processing

(S1) *"He was raging—*[…] *into the time of his grandfather McCaslin Edmonds.*
[CA1] *He was raging—*
[MCE1]: In preceding text, Lucas is arguing with Roth Edmonds about the buried money, mule-stealing and illegal distilment of liquor on the McCaslin plantation, (now owned by Roth Edmonds i.e. in 1941) (GDM/FH: 95)
[CI1] Reference disambiguation: *He* refers to Lucas
[E1] Lucas was raging—
[CI2] The dash introduces a potentially important piece of information: the cause of Lucas' anger.
[CA2] *an abrupt boiling-over of an accumulation of floutings and outrages*
[CI3] Lucas lost his temper because of an accumulation of flouting and outrages.
[CI4] Lucas lost his temper because of what happens to him after the incidents with Edmonds.
[CI5] The incidents of the buried money and the divining machine (a metal detector); whiskey-making; mule-stealing are cases of flouting, but they can't be considered as outrages, so there is more. The writer must refer to another incident.
[MCE2] Lucas is angry at Edmonds (GDM/FH: 46-58). The outrage refers to the immoral act: Zack Edmonds sexually abused Lucas' wife when he kept her for six months in his house to nurse his newborn child after the death of the mother in labor.
[E2] Lucas lost his temper after remembering the flouting (buried money…etc) and outrage (Edmonds' sexual abuse on Lucas' wife)
[CA3] *covering **not only** his span **but** his father's lifetime too,*
[CI6] His anger is not only due to what happened to him but it goes back to his father's time.
[MCE3] Lucas is the son of Tomey's Turl, (i.e., grandson of old Carothers McCaslin) and Tennie Beauchamp, whom Edmonds' great-uncle Amadeus McCaslin won from a neighbor in a poker game in 1859 (GDM/Was).
[CA4] *back into the time of his grandfather McCaslin Edmonds.*
[CI7] His anger is rooted farther back into his grandfather's time.
[MCE4] Old Carothers McCaslin took advantage of Lucas' great-grandmother and grandmother (Tomey). As he is the white master, he had sexual relationship with his slave and then with his own daughter born from that very relationship. This is a case of both miscegenation and incest. (GDM/The Bear)
[E3] Lucas' boiling-over is the result of an accumulation of flouting, miscegenation and incest covering his time, his father's and his grandfather's.
[CI8] The wide scope of White abuse on Blacks.

2.3.3 (S1) Commentary

Passage (**1**) is from GDM/The Fire and The Heart (henceforth GDM/FH). It holds two sentences (S1) and (S2) made of an unbroken chain of *not-but* clauses. On processing **(**S1**),** the writer, in a flashback initiated by [CA1] and boosted by [MCE1] takes the reader back to page 95-- the end of chapter two wherein Lucas is arguing with Edmonds over the buried money. From page 95 to page 101, the narrative tells another scene: Luca's wife complaining to Edmonds about Luca's preoccupations and her decision to leave him and get a divorce.

Without any textual clue, the writer assumes that the reader has captured the flashback and thus recalls the reason behind Luca's anger. The pronoun *he* in the sentence preceding the one under analysis is very problematic: "*It was not just concern, and, if he had told himself the truth, not concern for her at all."* (GDM/FH: 101). It follows a conversation between Edmonds and Molly

(Lucas' wife), then in a jumpy idea, the writer uses a 'refrentless' anaphoric referent *he*, referring to neither Molly nor Edmonds, letting the reader to take care of reference disambiguation.

To disambiguate this referent, the reader has to read backward or recall the MCE (the knowledge the writer assumes he shares with the reader) about Lucas' and Edmonds dispute. As such, the anaphoric pronoun *he* in [CA1] refers to Lucas on page 95. This MCE is thus relevant as it helps disambiguating the referent which fills the slot in the Logical Form (x was raging) of the sentence to render an initial propositional form which in its turn explicates the first **Explicature**: [Lucas was raging.]

This explicature is relevant too as it puts the reader on the right track for deriving some potential contextual implications: knowing that the main subject is Lucas, the assumption in **[CA2]** postulates [**CI4].** Nevertheless, the semantic load of the words *accumulation* and *outrage* poses a problem to interpretation. Expecting optimal relevance from their use, the reader raises the interrogation in **[CI5].** Once more [**MCE2]** is very relevant: it provides plausible interpretation to the reader's bewilderment as it engenders another **explicature [E2]** stating the right reason of Lucas' rage: [The flouting refers to the buried money and outrage Edmonds' sexual abuse on Lucas' wife].

So far, the reader has succeeded in building up the main explicature; yet it is soon stated to be incomplete by a Paromologia in **[CA3]** *covering **not only** his span **but** his father's lifetime too*. This assumption gives the impression that the writer knows beforehand that the reader will eventually build up **[E2]** which ought not to be taken as the unique source of Lucas' abrupt *boiling-over*. That is, being in a MCE, the writer can metarepresent the reader's representation of the events. Then, in an attempt to stop him from an oversimplified interpretation of the scene, he uses the construction [not only X but Y] in **[CA3].**

Even if the reader were not enthralled by the resulting explicature in **[E2],** the assumptive exhortation, the catchphrase in [CA3] mind-tricks him into thinking that he was (if even subconsciously) because his inference is not at all rejected but admitted. Then, in exchange for continued attention, the first assumption in [CA3] suggests an added value "*covering **not only** his span"* implicating 'there is more' while the second assumption involves a clearly amplifying element "***but** his father's lifetime too*". This is actually a subtle approach at Paromologia.

Furthermore, as Noh (2001) rejects the idea that the function of metalinguistic negation is invariably to deny a previous utterance, it is indeed, the case in this particular example; we do not see any preceding sentence that can be objected to by "***not only** his span **but** his father's lifetime too",* so this Paromologia does neither negate nor object a previous sentence, nor does it cast doubt on its assertability simply because it does not exist but as an attributed thought that the writer thinks the reader might potentially formulate based on the MCE. That is the writer represents a represented

thought, i.e., he metarepresents his reader's thoughts which is a case of a metarepresentational-echoic use of negation (an echo of thought), a case of (2) in Figure (1).

It is important now, to raise the question: Why does Faulkner take the trouble of metarepresenting his reader's thoughts? We think that metarepresentation as a perceptive ability that allows the writer to involve the reader by admitting his inferences and agreeing with him that Lucas' anger is due to all the flouting and outrages that he witnessed. The metarepresentational-echoic use of negation, here invites the reader for more exploration, for maximization of relevance i.e., there is relevant information in the *but* part (there are more appalling outrages that happened in Lucas' father's lifetime and back into his grandfather's time too).

So, to get the optimal relevance of [CA3] and [CA4], the reader has to undertake several forward and backward readings all along the sections of GDM. In GDM/The Bear (section 4), GDM/FH, and GDM/Was we learn the origins of Lucas and the way in which old Carothers McCaslin (a slave-owner) ruthlessly abused Lucas' great-grandmother (a slave named Eunice who died in 1832), this relationship gave birth, in 1810, to a daughter named Tomey. Old Carothers McCaslin, once more, abused Tomey (his own daughter); the result of this sexual assault was the birth of Tomey's Turl who later married Tennie and gave birth to Lucas.

Lucas is aware of this incest and miscegenation and sees how history repeats itself through his grandparents, parents and himself. Hence, the *accumulation* of outrages naturally leads to Lucas' boiling-over and the structure *not-only—but* amplifies this idea. The three ideas corresponding to three generations are subtly arranged in a sequence of increasing strength and through metarepresentational-echoic negation, the writer grants the reader the weakest assumption in order to amplify the second and the third (see Figure 2).

1. *covering* ***not only*** *his span*
2. ***but*** *his father's lifetime too,*
3. *back into the time of his grandfather McCaslin Edmonds*

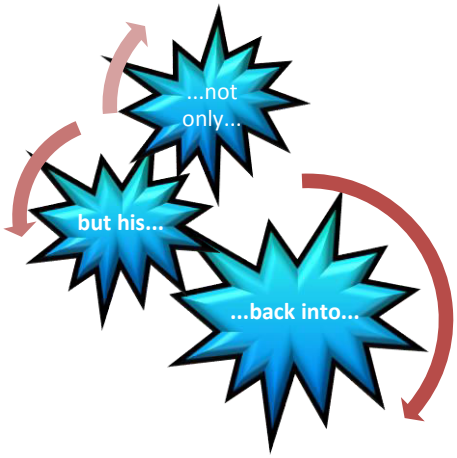


Figure 2: Not-only-but Paromologia Effect

Hence, [**CA3**] and [**CA4**] do not at all deny nor contradict the reader's echoed thought in [**E2**] but engender [**CI6**] and [**CI7**] that strengthen [**E2**], prompt the higher embedded explicature **[E3]** and most importantly amplify the scene's tragedy and lead to further potential implications such as **[CI8] [The wide scope of White abuse on Blacks]** that we consider as the main **Implicature** of the passage.

2.3.4 (S2) Inferential Processing

> **(S2)** *Lucas was **not only** the oldest person living on the place, older even than Edmonds' father would have been, there was that quarter strain **not only** of white blood and not even Edmonds blood, **but** of old Carothers McCaslin himself, from whom Lucas was descended **not only** by a male line **but** in only two generations, while Edmonds was descended by a female line and five generations back..."*

[CA5] *Lucas was not only the oldest person living on the place,*
[CI9] It is inherently, agreed that Lucas is the oldest person living on the place.
[MCE5] *Lucas "was 67 years old"* (GDM/FH: 34).
[CI10]: Time of narration 1941-67=1874
[E4]Lucas was born in 1874
[CA6] *older even than Edmonds' father would have been,*
[CI11] Edmonds' father -Zack Edmonds- is dead.
[CI12] Lucas is older than Zack Edmonds if this one were still alive.
[MCE6] "*He had been born on this land, twenty-five years before the Edmonds…"* (GDM/FH: 36);
[CI13]: Lucas was born in 1874+ [Premise2]: (he had been born 25 years before Edmonds); 1874+25= 1899
[CI13] Edmonds was born in 1899
[E5] In 1941, Lucas is indeed the oldest person living on the McCaslin plantation; he is even older than Edmonds' father if this one were alive.
[CA7] there was that quarter strain not only of white blood.
[MCE7] Lucas is a mulatto with some of the best White blood of Jefferson, in his veins.
[E6]The infiltration of the Negro blood into the McCaslin strain.
[CA8] and not even Edmonds blood,
[CI15] Edmonds is the great great-grandson of Old Carothers McCaslin.
[CA9] but of old Carothers McCaslin himself, from whom Lucas was descended
[E7]Lucas was descended from old Carothers McCaslin himself i.e., the family patriarch Lucius Quintus Carothers McCaslin.
[E8] Lucas is Proud of his White ancestry, his aristocratic heritage and McCaslin Christmas' Black/White blood and appearance.
[CA10] not only by a male line but in only two generations,
[E9] Lucas is a descendant in only two generations (Turl and Tommy) by a male line.
[CA11] while Edmonds was descended by a female line
[CA12] and five generations back..."
[CI16] Lucas believes himself to be of nobler blood and that his descend deserves more of McCaslin's original legacy.

2.3.5 Commentary

On processing **(S2)**, it seems that [CI9] is mutually manifest to the writer and the reader as right from the first chapter of GDM/FH, on page 36, nearly the same sentence is expressed: "*...with his status as not only the oldest man but the oldest living person on the Edmonds plantation, the oldest McCaslin descendant…"* Yet, this agreement is soon called back into question by the introduction of the Paromologia (*not only* clause and the ellipted conjunctive *but,* replaced here by a

comma). [MCE5] [*Lucas "was 67 years old"*] initiates [CI10] from which, we can get to [E4] Lucas' date of birth [Lucas was born in 1874]. Again [CA6) implicates [CI11] and [CI12] both of which are pragmatically enriched by [MCE6], [CI13-14] to finally build up [E5] [In 1941, Lucas is indeed the oldest person living on the McCaslin plantation, he is even older than Edmonds' father, if this one were alive.]

Again, [CA7] **[***there was that quarter strain not only of white blood*] shows that the writer can metarepresents his reader's thoughts being in the MCE in which it is agreed that [MCE7] [Lucas is a mulatto with some of the best white blood of Jefferson, in his veins.]. The diexis *that* is here to remind the reader of this piece of information acknowledged all along the preceding text and undoubtedly leads to explicate [E6] [The infiltration of the Negro blood into the McCaslin strain]. Then, in order to amplify this assumption, the *not-only-but* structure organizes hierarchically three CIs:

1. ***not only*** *of white blood*
2. *and not even Edmonds blood,*
3. ***but*** *of old Carothers McCaslin himself,*

Lucas is of a White blood but more than that, this blood is not even an Edmonds (which is less noble), the *not-but* clause adds something more important perhaps even unexpected: *but* of old Carothers McCaslin himself. This amplifies Lucas' pride that stems from his White ancestor's blood which yields more explicatures in [E7] and [E8].

As the writer uses his ability to metarepresent his reader's thoughts, he drives him to more explicatures: [E8] does not stop to that simple evidence, there is still more: [CA10] [not only by a male line but in only two generations] which yields [E9] Lucas is a descendant in only two generations (Lucas is the son of Turl, and Turl is the son of the patriarch McCaslin). This amplifying *but* comes as impressing the reader and enhancing the **implicature in [CI17]:** the importance of being not only a descendant of Old Carothers McCaslin himself, but a descendant by a male line and in only two generations!!

The feeling is much more boosted by the process of the remaining text introduced by *while* and reducing *"Edmonds was descended by a female line and five generations back..."* to nothing as if this statement were overwhelmed by the chain of *not only-but* weight. Then, it strengthens [E9] and generates the implicature in [CI16] [Lucas is two generations closer to McCaslin than Roth, and he believes himself to somehow be of nobler blood and that his descent deserves more of McCaslin's original legacy (**See Appendix1: Figure 1).**

The figure shows how Faulkner explicates the nature of the relationship between the Black and White sides of the McCaslin family tree. One recurring implicature seems to be the historical irony in the distribution of land, power, and surname. The Beauchamp name is taken by the Black

side of the McCaslin family, even though it is the side to descend through male blood, while the White descendants of Lucius Quintus Carothers McCaslin, the patriarch of the family, inherit his land and wealth notwithstanding their lineage coming from the patriarch's daughter. Lucas makes much of this difference. He states, "*Even if you was woman-made to it. […] you and your pa old Carothers had to come to you through a woman a critter not responsible like man are responsible, not to be held like man are held."*, and further *"…Cass Edmonds was the woman-made McCaslin, the woman-branch, the sister, […] the woman-kin that couldn't fend for herself.*" (FH: 54 underlining mine).

The intricacy and importance of these issues are subtly organized in amplifying rhetoric. The information carried by *not- only but*, interacts with information already available in the MCE which allows the writer to attribute it, as a thought, to the reader. It then, structures all the paragraph (S1 and S2) towards the full understanding of eight explicatures, rendered, as it were, very paramount by the use of the device and scaled in a kind of hierarchical importance: from the weakest to the strongest: **[E2], [E3], [E4], [E5] ------- [E9]** and finally to the **implicature [CI16].**

In processing only two sentences, the reader perceives the profundity of the convoluted themes of Incest and miscegenation. Much information is skillfully stitched in a condensed but an impressive and a powerful persuasive manner, they are every time combined and further new information can be derived, the effect is significant and is called multiplication *effect* by Sperber and Wilson (See Chap I, Section 1.2.1.3).

This kind of effect can be localized in almost every sentence containing this device, sometimes the same sentence is reiterated some pages further with another *not only-but* adding as it were, another layer to the previous ones, it is also the case in the following example:

*"…**not only** a century and an age, **but** a way of thinking died…"* (RFN: 206)

…and a page further, starting a new paragraph, we can read:

"***Not only** a new century and a new way of thinking, **but** of acting and behaving too…"* (RFN: 207)

Faulkner metarepresentational-echoic negation that continuously attributes thoughts to his readers is evidence that the writer takes for granted that his reader is in the same MCE and thus prevents him from oversimplified interpretation of truth. He forces him to read backward and reconsider facts, as if each fact has its own weight, and indeed, it does. Each added assumption takes the reader further in the layers of meaning, then from "*a century*" that vanished, to "*an age*", to "*a way of thinking*", to "*a way of acting*" to that "*of behaving*". In every step a contextual implication is added to another, the piled up implications produce the greatest effect, hence, the relevance and the intentional use of this metarepresentational-echoic Paromologia.

2.4 [Not X, but Y] Dirimens Copulatio

2.4.1 Passage 2

> "*and he standing over her, looking down **not** at his own child **but** at the face of the white one nuzzling into the dark swell of her breast—**not** the Edmonds' wife **but** his own who had been lost; **not** his son **but** the white man's who had been restored to him, his voice loud, his clawed hand darting toward the child as her hand sprang and caught his wrist. "What's ourn?" he cried. "What's mine?"* (GDM/FH: 49)

2.4.2 Inferential Processing

[MCE1] Zack Edmonds wife is dead. Zack accepted to send back Molly to her husband with her child Henry and he also acquiesced to look for somebody else to nurse his child Roth.
[CA1] *and he standing over her,*
[CI1] Reference Disambiguation: *he* refers to Lucas and *her* to his wife Molly.
[E1] Lucas is standing over Molly
[CI2] his wife and son are restored to him
[CI3] Lucas is happy to have both his wife and child restored.

I. First Dirimens Copulatio
[CA2] *looking down*
[CI4] Reader's thought: [Looking down at his own child]
[CA3] ***not** at his own child*
[CI5] Reader's bewilderment: "So at whom?"
[CA4] Looking down *at the face of the white one nuzzling into the dark swell of her breast*
[E2] Lucas was not looking down at his own child. Lucas was looking down at another baby who is being breast-fed by Molly
[CI6] Molly has brought the baby Roth (Edmond's son) with her

II. Second Dirimens Copulatio
[CI7] Reader's thought: [Edmonds' wife had been lost]
[CA5] ***not** the Edmonds' wife*
[CI8] Reader's bewilderment: "So who?"
[CA6] ***but** his own who had been lost*
[E3] Molly is lost.
[CI9] Lucas feels that he lost his wife because of Edmond's sexual abuse on her.

III. Third Dirimens Copulatio
[CI10] Reader's thought: [His son has been restored to him]
[CA7] *not his son*
[CI11] Reader's bewilderment: "So whom?"
[CA8] *but the white man's who had been restored to him,*
[CI12] It is Edmond's son who had been restored
[E4] Molly holds the baby Roth instead of her own child.
[CI13] Lucas must be very upset to have both his wife and child lost.
[CI14] This must be a very unpleasant and revolting situation.

IV. Result
[CA9] *his voice loud, his clawed hand darting toward the child as her hand sprang and caught his wrist. "What's ourn?" he cried. "What's mine?"*
[CI15] Lucas is shocked and furious.

2.4.3 Commentary

In preceding text, the reader is told that Lucas was enraged, and that he challenged Zack Edmonds over his wife who had been living with the White man for six months after the latter wife's death. Lucas ordered Zack to send his wife, Molly, back. The writer has set the reader in this very particular MCE. The latter is thus manipulated to expect a happy denouement of this conflict and [CA1] is presented as preamble that mind-tricks him to so expect.

Being optimally relevant, [CA1] prompts the reader to make inferences as to what Lucas is looking down at. Therefore the reader's expectations are expressed in the immediate CI's [[CI4], [CI7], [CI10] and most probably he may even derive higher implicatures such as [CI2] and [CI3]. Yet, the writer having metarepresented the reader's deductions, he beforehand denies them by a *not* clause followed by a corrective conjunctive *but* as in [CA3] and [CA4]; [CA5] and [CA6]; [CA7] and [CA8]

In these [CA's], *but* conjoins just noun phrases rather than sentences. They can be described as holding two segments: the *not* segment and the *but* one. Admittedly, the segments preceding *but* (here, ***not*** *at* <u>*his own child;*</u> ***not*** <u>*the Edmonds' wife;*</u> ***not*** <u>*his son*</u>) are marked negations as they negate on their own the reader's expectations and thoughts in: [[CI4], [CI7] and [CI10]. Then the *but* CA's segments could only be responses to previous hypothetical questions to the effect that: [CI5] ("So at whom?"), [CI8] ("So who?") and [CI11] ("So whom?"), that is, the writer's metarepresentation of the reader's questions. This goes some way toward meeting Burton-Roberts' (1989a[11]) assertion that the vast bulk of negative sentences will qualify as echoic "*since we don't generally issue denials out of the blue"*. The *but* segment then functions as a correction of the negated assumption attributed to here, to the implied reader and the segment introduced by *not* functions as a limitation of the range of interpretive hypotheses.

Moreover, this chained series of *not-but* is told in an unbroken, quick rhythmic pattern. This results in a feeling of an ironic and absurd scene wherein a husband longing for his wife and child (whom he has not seen for six months) finds a wife actually belonging to him but suckling another child belonging to another man who, on top of it all, is a White man!! The absurdity of the scene Lucas is attending genuinely prepares the reader for the final [CA9] and to the implicature [CI13, 14 and 15] wherein Lucas bursting anger is by now very much justified and understandable. As a result, the reader is prepared to accept this assertion as it is formulated as a conclusion.

Likewise, Dirimens Copulatio in (1a) and (1b) is much on the same line of thought:

> **(1a)** *"He knew now that it was* ***not*** *on the school steps* ***but*** *in his mind that she had constantly been for two years now, that it had* ***not*** *been rage at all* ***but*** *terror, and that the vision of that gate which he had held up to himself as a goal was* ***not*** *a goal* ***but*** *just a point to reach, as the man fleeing a holocaust runs* ***not*** *for a prize* ***but*** *to*

escape destruction." (TH: 117)

(1b) *"Remembering **not** with relief **but** rather with a new burst of rage and fury"* (ITD: 81)

In both examples, the writer seems to metarepresent the reader's deductions, so he introduces a *but* segment that balances the expected implication with a contrary, qualifying statement. We are brought to think that the *not-but* structure creates an environment wherein the implied author and the projected reader indulge in a kind of hypothetical conversation[12]. Hurh asserts "*…negative narration, especially in Faulkner, contains within it a dialogical quality; an inherent acknowledgment of a perceiving other's voice or expressible belief*.[13]" The implied author holds the truth and the reader merely guesses it. Each time the reader formulates an implication, the writer corrects it by a Dirimens Copulatio. This *dialogical quality* gives this:

Implied author: *He knew now where she had constantly been for two years now.*
Implied Reader: *She was on the school steps?*
Implied Author: *No, not on the school steps!!*
Implied Reader: So where?
Implied Author: *In his mind.*

Similarly:

Implied author: *He was remembering*
Implied Reader: With relief
Implied Author: *No, not with relief!!*
Implied Reader: *So how?*
Implied Author: With a new burst of rage and fury

Moreover, the negative component adds some stylistic effect to the statement as the positive statement would be much weaker without the pragmatic power of negation. Consider the reformulation of example (2a) in (2b):

(2a) It was hot, ***not*** *scorching, searing,* ***but*** *possessing a slow, deep solidity of heat, a condensation of the two years during which the fire had burned constantly above it, a condensation* ***not*** *of fire* ***but*** *of time, as though* ***not*** *the fire's dying and* ***not*** *even water would cool it* ***but*** *only time would.* (GDM: 51)

(2b) It was hot, possessing a slow, deep solidity of heat, a condensation of the two years during which the fire had burned constantly above it.

The semantic load of the two inputs is definitely different and unequal; it is obvious that the dropping of Dirimens Copulatio impoverishes the statement. It falls in an uneven banality as it offers one route and one interpretation; the reader's mind is drifted in sluggishness and remains on the surface layers of meaning. In anticipating the positive element from the negative, it is no more "*it was hot, possessing a slow, deep solidity of heat";* it is much deeper than that (**See Appendix1: Figure 2**)

As the figure shows, *"it was hot"* is merely the top of the iceberg, and as the *not-but* burrows its way underground, the reader racks his brain and follows the flow to the basis of the 'abyss' wherein the unexpected and unfathomable picture gets its full-fledged meaning. It is just

fascinating how one can get from the mere description of the *hot* brick in the hearth to the image that only time would cool it. Then why is it so profoundly described?

In fact, this *brick* is a kind of a living 'spirit'; it has its own story, almost a life: the fire in the hearth that Lucas had lit on his wedding day and which burned ever since, burns over a brick (more than a hundred years old) referred to by *it* in "*it was hot*". Beneath this brick, Lucas kept jealously hidden a small dispatch box, which his White grandfather, Carothers McCaslin himself owned. The box contains coins some of which date back to Carothers McCaslin's time and which Lucas had begun to save before he was ten years old, and in the scene described here, he is sixty-seven years old (See FH: 46-51). Another reference to the hearth in relation to the nature of time, again suggesting the condensation of time, occurs in the story GDM/PB. Rider enters the house after his wife dies and experiences *" all those six months were now crammed and crowded into one instant of time until there was no space left for air to breathe, crammed and crowded about the hearth where the fire which was to have lasted to the end of them* […]*"* (GDM/PB: 140) in the same hearth of the same room and in the same plantation but in different periods.

The thread of not-buts that drags the reader off the real interpretation is worth processing; the reader who follows the path drawn by the Dirimens Copulatio is carried away by the writer eloquence and is rewarded because the effect of perceiving the real dimension of truth is definitely weighing the effort that has been incurred.

Meanwhile, we think that the effect of Dirimens Copulatio does not stop here. In some other passages, it seems that it exercises another more valuable pragmatic effect: we named it Didactic effect.

2.4.4 Didactic Effect

> **(3)** "*Without changing the inflection of his voice and apparently without effort or even design Lucas became* ***not*** *Negro* ***but*** *nigger,* ***not*** *secret* ***so much*** *as impenetrable,* ***not*** *servile and* ***not*** *effacing,* ***but*** *enveloping himself in an aura of timeless and stupid impassivity almost like a smell".* (GDM/FH: 58)

Over the course of the narratives ITD[14] FH[15], GDM/PB[16] and GDM/GDM[17], we are introduced to Lucas who is drawn as the inheritor of a whole Black-White generation, the vessel of both its Black-White blood and thought. He is descendant of a white man but his face is not at all the replication of his grandfather McCaslin, yet he is now both the duplicate and the generator of an entire generation and its thought: *"the face which was* ***not*** *at all the replica even in caricature of his grandfather McCaslin* ***but*** *which had heired and now reproduced with absolute and shocking fidelity the old ancestor's entire generation and thought…"* (GDM/FH: 114). Roth Edmonds thinks as he looks at Lucas: "*I am not only looking at a face older than mine and which has seen and winnowed more, but at a man most of whose blood was pure ten thousand years when my own anonymous*

beginnings became mixed enough to produce me" (GDM: 55). He is the originator and the beneficiary

> "*He is both heir and prototype simultaneously of all the geography and climate and biology which sired old Carothers and all the rest of us and our kind, myriad, countless, faceless, even nameless now except himself who fathered himself, intact and complete, contemptuous, as old Carothers must have been, of all blood black white yellow or red, including his own*" (GDM: 91).

This duplicate of his ancestors, is not only a revelation of a man ("*I'm a nigger, […]* ***But*** *I'm a man too. I'm more than just a man. The same thing made my pappy that made your grandmaw.*" (GDM/FH: 47)) but also, a revelation of a whole race.

In fact, the expression in (3) "*not nigger but Negro*" introduces two notions which became very delicate among people both of the American South and the other nations as well. Thanks to people like Faulkner, a paramount distinction between two basic notions is brought to evidence and the Dirimens Copulatio here, is the vehicle re-shaping misconceptions.

Negro whose translation in French is "*un noir*" (See for instance Raimbault's translation: 1970) refers to a race. But *nigger* whose translation is "*un sale nègre*" (ibid) refers to a whole behavior, attitude and a state of mind, "*a nigger is not a person so much as a form of behavior"* (TSAF: 82). It is a reflection of despise and degradation, dependence and slavery, servility and servitude *"[…] he refused, declined to accept even that little of the pattern* ***not only*** *of Negro* ***but*** *of country Negro behavior..."* (ITD: 24).

Throughout the different sections of GDM, Faulkner draws the portrait of a man who in each episode is reminded to be seen as a free *Negro*. A free black man who does not accept to be treated as a Nigger: *"If he would just be a nigger first, just for one second, one little infinitesimal second"* (ITD: 22). He is not free because he was born free, nor because he has been freed, but because he is a human being capable of joy and grieve *"you do****n't*** *have to* ***not*** *be a nigger in order to grieve"* (ITD: 25); who refused death by **"***shameful violence of a man who would die* ***not because*** *he was a murderer* ***but because*** *his skin was black."* (ITD: 72); who is "***not*** *arrogant at all and* ***not even*** *scornful:* ***just*** *intolerant and composed..."* (ITD: 13); who is full of dignity and pride, *"solitary kinless and intractable, apparently* ***not only*** *without friends even in his own race* ***but*** *proud of it."* (ITD: 23); who refuses the White's pity even in his most desperate moments he *"...was* ***not even*** *asking a favor, making* ***no*** *last desperate plea to his humanity and pity* ***but*** *was* ***even*** *going to pay him…"* (ITD 72), he is entirely unapologetic but capable of forgiveness "*I have already forgive you because you can forgive only them that injure you; even the Book itself don't ask a man to forgive them he is fixing to harm..."* (ibid: 52).

The breathless chains of Dirimens Copulatio reformulate the reader's vision of a whole race, a better attitude towards a new vision of the *Negro*. In positioning Lucas as a tyrant over the whole county's White conscience, the writer, presents him as an entity impervious to time (ibid: 112; 114) and incapable of being reduced to a type. Hence, the relevance of Dirimens Copulatio is that it stands against any stereotypical beliefs and re-establishes truth.

In many other dichotomies raised by this device, the same implicatures repeatedly occur. The structure of Dirimens Copulatio sums up on its own, the theme of loss, racial tension, prejudice, discrimination and the whole agony of a race exploration and relations in the South. In each occurrence, the reader is brought to call back into question the whole issue. Quentin, in TSAF teaches the reader to *"...think of them as coloured people **not** niggers*" (TSAF: 81) and *"the best way to take all people, black or white, is to take them for what they think they are, then leave them alone*." (ibid).

Therefore, as Dirimens Copulatio here converges with the text's general theme, it may be seen as a tool whereby Faulkner intentionally points to a whole social phenomenon dressing it up in the very aspect of the language. Morrison confirms: *"[My project] rises from what I know about the ways writers transform aspects of their social grounding into aspects of language, [...] rises from my certainty that writers always know, at some level, that they do this."* (Morrison, T 1992: 4 underlining mine)

As a result, Dirimens Copulatio is not only an ostensive foregrounded feature but is also what Spitzer calls "*le déclic*" provoked by a detail that encloses the whole spirit of a text: "*the detail can only be understood in the totality, and every explanation of the detail presupposes the understanding of the totality"* (See Spitzer 1970: 61 translation mine[18]). The intention behind this feature is not only to appeal to the reader's imagination and not even to draw him in the multi-layered meaning but to force him to reconsider misperceptions, misleading appearances and wrong understanding of the truths. Faulkner would not have taken in charge this task if he had not been a shrewd, brilliant and astute observer of his society, simply if he had not been capable of metarepresenting people's thoughts and beliefs. We conclude that Faulkner's Dirimens Copulatio is not so much a metarepresentational-echoic negation as a general approach to a theme, to a social issue, as an overall argumentative, didactic strategy-establishing truth; concisely, it is an approach to **Ethos**[19]. Here lay its relevance and intentional use.

3. Discourse Markers: Even

3.1 Theoretical Debate

The starting-point for discussions of Discourse Markers tends to be Grice's (1989) suggestions that these markers (such as *although*, *even*, but, *still, too*, *after all*...) are indicators of

conventional implicatures. However, the category of conventional implicature fits uneasily in Grice's overall framework, and there have been a number of attempts to reanalyze the expressions.

Although, these Discourse Markers (henceforth DMs) are obviously meaningful, many researchers see them as not affecting the truth conditionality of the sentences in which they occur. For instance, Bach's attempt to accommodate DMs, namely, *but* in truth-conditional content (See Bach 1999 in HALL 2004) has been strongly rejected by RT's advocates who posit that a procedural account offers a more natural explanation and that the notion of procedural meaning is necessary to explain their effect on interpretation. Therefore, one way of accounting for these markers is to analyze them as encoding procedural constraints on implicatures and not as concepts or conceptual representations.

The idea of procedural meaning has been taken up within a range of semantic/pragmatic frameworks and applied to a range of linguistic devices; it is now widely accepted that the function of this meaning is to guide the hearer to the intended interpretation of the utterance. Following on the initial publications on RT, Blakemore further suggested that certain particles and DMs do not so much contribute a concept to the sentence/utterance in which they occur, but guide the hearer in processing such an utterance. Her initial work was with markers such as *but*, *after all, also, you see*; others such as Blass (1990) and Carston (2000) have followed her in proposing other particles which guide the hearer's understanding either of what precedes such a marker, or what follows, consequently "*reducing the inferential work that the addressee has to do in order to understand the utterance*." (Carston 2002: 162)

In the case of *even* and the general nature of the meaning it encodes, many different views have been issued: the Minimal View (Lycan (1991: 116; 2001: 94); the Semantic View (only two proponents, Lycan (1991, 2001) and Berckmans (1993); Pragmatic Presupposition (Bennett's (1982); Karttunen & Peters (1979: 11-13)…etc. Among these views, RT seems to provide the most plausible account of *even* by suggesting the Procedural Information Approach (see Blackmore 1992). In exploring this possibility, three accounts have been envisaged: Existential accounts, Universal accounts, and finally Scalar accounts (Iten, 2005).

Iten (2005) proposes an analysis of the meaning of *even* that owes as much to the pragmatic framework of Sperber & Wilson's RT (1986/1995) as it does to the work of Fauconnier (1975) and Kay (1991). Unlike linguists, who explain linguistic meaning in terms of truth conditions, Iten focuses on the meanings of expressions that escape such truth-conditional treatment, in particular the concessive: *but*, *even*, *even if*, and *although*. She proposes semantic analyses of these expressions based on the cognitive framework of RT in which linguistic forms are seen as mapping onto mental

entities, rather than individuals and properties in the real world. This new approach led to the **Inferential Scalar Account** of *even* wherein Iten (2005) suggests that this discourse marker constrains the context in which its host utterance is processed by indicating:

> *"Process S* in a context in which it is at the extreme end of a scale containing at least one assumption (i.e. fully propositional mental representation) different from S* in the element in the focus of even (Sj), such that the truth of S* makes manifest or more manifest all assumptions on the scale."* (Ibid)

Iten's Inferential Scalar Account is based on two assumptions:

- (a) *even* encodes a procedural constraint on the context in which its host utterance is to be processed, and
- (b) The constraint encoded is that the proposition expressed by the utterance minus *even* (i.e. *S**) is at the extreme end of a scale containing at least one proposition different from it only in the element in the focus of *even* (i.e. *Sj*), such that the truth of *S** makes manifest or more manifest all other assumptions on the scale.

In more general terms, if the sentence containing *even* is *S* and the proposition expressed by this sentence minus *even* is *S**, then an utterance of *S* implies that at least one other proposition, *Sj*, different from *S** only in the element in the focus of *even* in *S*, is true and less surprising than *S**. It is also possible that there is an implication that *not-S** was expected in the circumstances.

As this approach is sounder and has brought more effective results than other approaches, it can be generalized. We will apply it to investigate *even*[1] in our corpora and we will address the following questions:

1- What is the procedural meaning of *even* within Faulkner's sentences?
2- What stage of the inferential phase of utterance interpretation Faulkner intends to constrain and how?
3- What pragmatic effect does it have on the reader and his interpretation?

3.2 Inferential Scalar Analysis of Even

3.2.1 [RFN1]

> *"….the women, the ladies, the unsurrendered, the irreconcilable, who **even** after another thirty-five years would still get up and stalk out of picture houses showing Gone With the Wind…."*(RFN: 206) (See full passage in Appendix1: Section 2.4)

3.2.2 [RFN1] Inferential Processing

[CA1] *the women, the ladies, the unsurrendered, the irreconcilable*
[CI1]: The women are unsurrendered, irreconcilable
[CI2]: Southern women never gave up, never admitted defeat.
[CA2]: *even after another thirty-five years*
[CI3]: there must be 'previous' *thirty-five years*
[MCE1]: The Civil War ended in 1865

[1] See other examples of *even* in **Appendix1: Section 2.1-2.3**

[MCE2]: The movie Gone With The Wind was released in Oxford, Mississippi in 1936.
[CA3] 1900 (the new century) -1865 (The end of the Civil War) = **35 years**
[CA4] 1936 – 1900 = **36 years**
[**CA5**] 36 years + 35 years = **71 years**
[E1]: Confirmation: 1936 – 1865 = 71 years
[E2]: The Civil War ended 71 years ago but the women, the ladies, the unsurrendered, the irreconcilable would still get up and stalk out of picture houses showing Gone With the Wind.
[MCE3]: Faulkner's aunt, Holland Falkner Wilkins, excited by the prospect of watching Gone with the Wind, had paid 75 cents to reserve a seat at the screening. But as soon as Sherman's name appeared in the movie, she stalked out of the theater.
[CI2] 71 years is a very long period, yet the Southern women had never really got over the war, had never really admitted defeat.

3.2.3 [RFN1] Commentary

The passage above is a fragment from a very long sentence in the novel Requiem for a Nun, (RFN) published in 1951. "…*get up and stalk out of picture houses showing Gone With the Wind*…" refers to an incident that happened when Gone with the Wind (the classic American romance written by Margaret Mitchell) played in Oxford. Faulkner's aunt, Holland Falkner Wilkins, had paid 75 cents to reserve a seat at the screening to watch the movie. However, as soon as Sherman's name (general in the union army during the Civil War) appeared in the movie, she stalked out of the theater. Faulkner used this incident as an example of how Southern women had never really admitted defeat and he recounts this incident in the series of conferences he held at the University of Virginia in 1957-58:

> *"But it was the—the aunts, the women, that had never given up. I—my aunt, she liked to go to picture shows. They had Gone with the Wind in the theatre at home, and she went to see it, and as soon as Sherman came on the screen, she got up and left. She had paid good money to go there, but she wasn't going to sit and look at Sherman."* (Faulkner 1957-58)

On reading the selected passage, in no means can the reader build meaning without the indispensable MCE[20]. The intricacy of the meaning is much more challenging by the addition of the DM *even.* We obviously infer that its addition cannot be arbitrary; let us consider its effect on the inferential process.

- **S (sentence containing even) is:**

*"...except the women, the ladies, the unsurrendered, the irreconcilable, who **even** after another thirty-five years would still get up and stalk out of picture houses showing Gone With the Wind..."*

- ***S** (the proposition expressed by this sentence minus even) is:**

…except the women, the ladies, the unsurrendered, the irreconcilable, who after another thirty-five years would still get up and stalk out of picture houses showing Gone With the Wind…

- ***S*1*: (the focus of even) is:**

after another thirty-five years

On reading S****1*** *"...who **even** after another thirty-five years"* the reader is drawn to mull over the proposition ***S**** whose truth makes manifest or more manifest some other assumptions on a scale. The first question is: How are they made manifest?

Following Sperber & Wilson (1986: 39), an assumption is taken to be manifest to an individual at a particular time just in case the individual is capable of representing the assumption and accepting it as true or probably true at that time. Kay (1991) adds that *"…the scalar model contains a set of propositions that are* ***part of the shared background of the hearer and the speaker*** *and that the context proposition is taken to be already* ***present in the context****"* (Kay 1991: 66 enhancing mine).

The second question is: What criterion makes one assumption more manifest than another? Fauconnier sees *even* as marking the existence of a pragmatic probability scale on which the element in the focus of even is the lowest point (Fauconnier 1975: 364 underlining mine). Though, it has been successfully demonstrated by Iten that this statement cannot be over generalized, she seems to echo it as she also advocates a quite similar procedure:

> "*Process S* in a context in which it is at the extreme end of a scale containing at least one assumption (i.e. fully propositional mental representation) different from S* in the element in the focus of even"* (see Iten, 2005 underlining mine)

The third question is: What is the number and exact nature of assumptions on the scale? Iten advances that this can be entirely determined pragmatically. Sperber and Wilson provide a room wherein this is soundly feasible and pragmatically justified: they explain how the hearer accesses and constructs a scale of the appropriate sort using RT's comprehension strategy, i.e. following a path of least effort (Sperber and Wilson: 1994: 137). Yet neither Naïve nor Cautious Optimism (ibid: 189) can help because we cannot know what the writer means by "*…would still get up and stalk out of picture houses showing Gone With the Wind...*". Thus, the reader adopts the Sophisticated Understanding Approach (See **Chapter I: Section 1.6)** to unveil the writer's real communicative intention using more revealing and insightful contextual assumptions and encyclopaedic information.

Through pragmatic enrichment processes, the number and nature of assumptions on the scale, as well as the reason *S** implies *Sj*, may vary widely, depending on what is most accessible in the context. Sperber and Wilson define the role of context as the provider of the set of premises used in the inferential process (1986:13). In fact, this process has as a departing point a set of premises which results in a set of conclusions that follow logically, or are at least warranted by them (Ibid). This means that the inferential process is much dependent on the MCE and the [RFN1] passage raises a fundamental question: How is the reader supposed to identify the appropriate context to interpret it?

Sperber and Wilson argue that speakers who intend their utterances to be interpreted in a particular way are responsible for providing the hearer with a context that allows such an interpretation to be inferred and that they are also expected to be able to predict what 'suitable'

context will be constructed by the hearer since "*... responsibility for success in communication is not shared but is solely up to the speaker*" (Blakemore 1987: 63). In this case, Faulkner does not contribute very much in the communication process, nor does he seem to care about its success[21]. RFN was published in 1951 and it was not until 1957/58 that Faulkner recounted the incident of his aunt and the film. We have ourselves worked hard to locate this information and get to the intended interpretation.

It is nevertheless, necessary to point out that though, this MCE is not literally made manifest, Faulkner exhibits his communicative intention by providing some linguistic clues to the set of assumptions the reader has to envisage. The word "*another*", for instance is very crucial as it implicates 'some other past thirty-five years' [CI3]. Reading backward, other words are also very indicative of the salient assumptions:

> *"...facing irreconcilably backward toward the old lost battles, the old aborted cause, the old four ruined years whose very physical scars ten and twenty and twenty-five changes of season had annealed back into the earth; twenty-five and then thirty-five years; not only a century and an age…*" (RFN: 206 underlining mine)

Therefore, some contextually available propositions and the context in which they are created help their hierarchical derivation enhanced by the MCE (Linguistic and Schematic) well stitched by the writer. Consequently, the scale will contain all other manifest assumptions made manifest or more manifest by S* and S*1 is at the extreme end of a scale containing Sj:

- **S*j* (Sj1-Sj5) € (*not-S*1):***

1.***(Sj1):*** after the end of the war (1865)
2.***(Sj2):*** after ten years (1875)
3.(SJ3*): after twenty years (1885)*
4.***(Sj4)****:* after twenty-five years (1890)
5.***(Sj5)****:* after thirty-five years (1900)
(S*1)*:* after another thirty-five years (1935)

Hence:

1. *Sj* (at least one other proposition, different from *S** only in the element in the focus of *even* in *S*) = is true and less surprising than *S**
2. S € *Sj* (**Sj1-Sj5**) different from S (not *S*1*) is true and less surprising because they are the most expected.
3. And *S*1* is the most surprising on the scale, because it is the least expected (See Appendix1: Figure3)

As such, the assumption on the scale are not only implied but they become hierarchically expected by the reader. This hierarchical expectation is very much associated with their effect: one is rarely surprised by what one expects. Thus the constraint of *even* seems to instill into the reader a

kind of amplified surprising effect as the assumptions are scaled from the most expected to the least expected which implies from the least surprising to the most surprising.

In fact, it is expected that after the Civil War, may be a year or two, people may forget and start their lives over again. Some need more, depending on the time wounds may take to heal; the DM preceding "*another thirty-five years"* makes this period of time much unexpected and consequently a very surprising. By the same token, this enhances the reader's contemplation of the Southern women, the ladies, the unsurrendered, and irreconcilable in the final **Implicature**: **[CI2]** 71 years is a very long period, yet the Southern women had never really got over the war, had never really admitted defeat.

A further illustration may exemplify this scalar analysis. Consider the scaled assumptions generously and genuinely offered by Stevens hurling his anger at his nephew Gowan in RFN:

> "*Is that what you can never forgive her for?—not for having been the instrument creating that moment in your life which you can never recall nor forget nor explain nor condone* ***nor even*** *stop thinking about, but because she herself didn't* ***even*** *suffer, but on the contrary,* ***even*** *liked it—that month or whatever it was like the episode in the old movie of the white girl held prisoner in the cave by the Bedouin prince? […] to pay for something your wife hadn't* ***even*** *lost, didn't* ***even*** *regret, didn't* ***even*** *miss? Is that why this poor lost doomed crazy Negro woman must die?"* (RFN: 63-64)

After the event during which Temple Drake (Gowan's wife in RFN) has been kidnapped, raped by Popeye and cloistered in a brothel (in Sanctuary), Gowan is neither able to forget nor forgive an event that eight years before, has been the cause of his present suffering not only his but mostly Temple's. In the above sentence, Stevens seems to work out both Gowan's and the reader's assumption as he scales them (given the shared context) in the same hierarchical principle:

Scaled Assumptions:

- (*Sj1*) *never recall*
- (*Sj2*) *nor forget*
- (*Sj3*) *nor explain*
- (*Sj4*) *nor condone*
- *(*S**1) nor even stop thinking about*

It is as if Stevens here, is overtly doing a conscious process of his own assumption, the focus of *even* (*stop thinking about*), being the most relevant and unexpected in the circumstances, is in the lowest point of the scale. If we drop the assumptions (*Sj1-4*), we will have this:

- Is that what you can never forgive her for?—not for having been the instrument creating that moment in your life which you cannot even stop thinking about…

We think that by processing this sentence, the reader may inherently infer (*Sj1-4*) and perhaps more. This example confirms our previous statement as the focus of *even* is to be considered the most surprising and the most emphasized.

As an expert at weaving words together in a way to best influence his audience, Faulkner uses this DM to create profound and genuine images having an astonishing power in forcing the reader to stop and reflect. When Byron leaves Lena in LA, we do no more just read, we reflect, we envision how it is to ***even*** *bear it that if he could just give down and cry, he wouldn't do it.* And what it is to know that looking or not looking back into our past, mistakes, misjudgments will not do any good. Here is the passage, consider the power of the reiterated even:

> **"***It seems like a man can just about bear anything. He can* ***even*** *bear what he never done. He can* ***even*** *bear the thinking how some things is just more than he can bear. He can* ***even*** *bear it that if he could just give down and cry, he wouldn't do it. He can* ***even*** *bear it to not look back,* ***even*** *when he knows that looking back or not looking back wont do him any good."* (LA: 318)

The writer uses *even* to render all the assumptions (implied and expected) less surprising by giving the most surprising effect to the focus of *even*. This entails that he has the ability to estimate the reader's contextual resources or should we say, he assumes his reader to be shrewd enough to identify the contextual resources skillfully provided within some textual clues. Then he proceeds to constrain contextual choices by inserting the DM where relevant to indicate what sort of implicated conclusions the reader should be looking for. The final aim is: lead him to the main implicatures foregrounded by the foregrounded DM.

Thus, from the writer's perspective, *even* instructs the reader to derive the intended implicature, whereas, from the reader's, *even* minimizes his effort by constraining his choices and maximizing relevance, i.e., going to the most relevant assumption at the lowest point in the scale. This echoes RT's principle as every act of ostensive communication communicates a presumption of its own optimal relevance. With the instruction of the procedural information encoded by *even* the resulting interpretation achieves optimal relevance at a low processing cost, therefore the use of *even* is relevant.

Furthermore, we conclude that being firstly a stylistic technique used to constrain the reader's inferential pragmatic process and foreground implicatures, this DM (*even)* becomes a stylistic feature (See General Introduction: page 9); in the 13 analyzed novels, Faulkner uses it (both in positive and negative forms) 6630 Times. Therefore, *even* can be categorized as one of Faulkner's idiosyncrasies, it is used even in his speeches. Here it is in his Nobel Prize acceptance speech: *"Our tragedy today is a general and universal physical fear so long sustained by now that we can* ***even*** *bear it. There are no longer problems of the spirit. There is only the question: When will I be blown up?*" (Faulkner 1949, highlighting mine)

4. Sentence Structure

4.1 Methodology

The most noticeable feature of Faulkner's style is his sentence structure. While, every critic writing about Faulkner has made remarks on Faulkner use of long sentences and has tried to come to

terms with his 'un-come-at-table' style, we think that it is the variety of sentence length that is the most foregrounded. This length varies from Simple Sentence (one independent clause); Compound Sentence (Two or more independent clauses); Complex Sentence (One or more dependent clauses and one independent clause); Compound-Complex Sentence (one dependent clause and hundreds of independent clauses (see section 4.5 below) to alternation of short and long sentences or even of participial phrases.

This variety cannot be arbitrary and forcibly raises the question: Why and what for? To answer these questions, we will carry out an inferential analysis following RT's insights that will be supplemented by a Lemon Squeeze study (See General Introduction note 6) wherein the sentences will be examined in their pragmatic, stylistic, rhetoric and syntactic constituents. Our binary investigation may offer a full-fledged insight into the writer's techniques, intentions and pragmatic effects on his reader.

Our first attempt is to track the inferential process, i.e. we aim at investigating how contextual assumptions lead to contextual implications and how these latter construct higher Explicatures and Implicatures. We maintain that this procedure is partly hypothetical for the main reason that we are not always conscious of thought processes. Interpretation process is mostly a subconscious procedure (See Gutt: 1998) and one cannot pretend to be able to draw all the involved steps but only those, which we think, are noticeable.

As we are dealing with fictional narratives, we presume that the fictional world of literary works opens itself to a variety of interpretations; there are as many interpretations as there are readers. Then, our interpretation does not pretend to be the most appropriate, as it is itself subject to the principle of relevance.

Following Gutt's model of meaning-analysis of texts (1998), each selected passage is divided into parts to ease processing, and then each part is analyzed in the following steps:

1- **Inferential Processing**: Explicates the most important thought processes; it lists contextual assumptions **[CA]**, Contextual Implications **[CI]** and finally Explicatures **[E]**. When a contextual implication is thought to be intended by the writer, it will then be considered as an Implicature [**CI boldfaced**].

2- **Variables**: Traces information about characters {Ch}, locations {L}, times {T} and events {En}. Variables are updated as the story evolves.

3- **Intermediate Synopsis**: Represents an updated representation of the complete meaning communicated up to the end of the current part. To save space, we will only write the representation of the passage under analysis. The bracketed dots […] will mean that the current synopsis should read as linked to the previous one.

4- **Final Synopsis** will then represent the whole representation of the investigated text. (whenever the final Synopses are too long, they will be written in **Appendix1**)

The following [CAs] need not be reiterated as they are applicable for all the narratives:

- [CA1] In any communication event there is an audience A_i. The audience here is the implied reader

- [CA3] If the text is told by an omniscient narrator, then we assume it is the implied writer. If it is told by a first person narrator, then we will have to disambiguate the referent.

After this investigation, the passage will be Lemon-squeezed and then a commentary will follow.

4.2 The Cumulative Sentence

4.2.1 [TSAF1]

"The day dawned bleak and chill, a moving wall of gray light out of the northeast which, instead of dissolving into the moisture, ***seemed to disintegrate into minute and venomous particles,*** *like dust that, when Dilsey opened the door of the cabin and emerged, needled laterally into her flesh, precipitating not so much a moisture as a substance partaking of the quality of thin, not quite congealed oil."* (TSAF: 236)

4.2.2 [TSAF1] –Inferential Processing1

[*"The day dawned bleak and chill, a moving wall of gray light out of the northeast which, instead of dissolving into the moisture, seemed to disintegrate into minute and venomous particles, like dust that,*]

- [CA1] The narrator is unknown to the audience (may be an implied author)
- [CA2] *The day dawned bleak and chill*
- [CI1] the day dawn is chilly, cold, depressive and cheerless
- [CA3] *a moving wall of gray light out of the northeast*
- [CI2] the cold chilly dawn is metaphorically referred to as *a moving wall of gray light out of the Northeast*.
- [MCE1] the events in the preceding sections of TSAF take place in Jefferson, Mississippi
- [CI3]The *northeast* refers the northeast of Mississippi (New York, Massachusetts, Connecticut).
- **[E1] The scene takes place during a cold cheerless day dawn in Mississippi.**
- **[CI4] A gloomy and depressing day invokes a gloomy narrative tone.**
- [CI5] "*which*" refers to the chilly bleak dawn (moving wall)
- [CA4] *instead of dissolving into the moisture*
- [CI6] The chill and bleak dawn are expected to dissolve into rain.
- [CA5] *seemed to disintegrate into minute and venomous particles, like dust that*
- [CI7] Instead of becoming rain, it is just mist which disintegrates into sleet (fine particles).

4.2.3 [TSAF1] Variables1

- **{t0}**: Dawn; [Ln]: Out of the northeast; {E}: No event; {Ch}: No characters yet

4.2.4 [TSAF1] Intermediate Synopsis1

A third person narrator N communicates it is dawn Time [Td] out of the northeast [Ln] of Jefferson; the day is cold and cheerless; there is mist and probably sleet. The diction sets a sad tone; it invokes a gloomy and depressing day. The narrator describes the day and no event actually takes place.

4.2.5 [TSAF1] Inferential Processing2

"...when Dilsey opened the door of the cabin and emerged, needled laterally into her flesh, precipitating not so much a moisture as a substance partaking of the quality of thin, not quite congealed oil."

- [CA6] *"...when Dilsey opened the door of the cabin and emerged,*
- [CI8]The narrator treats Dilsey as a known character to the reader.
- [CI9] The reader is expected to know who Dilsey is. (Cataphorically)

- [MCE2] Dilsey is the Compson's slave and the children's nanny (mentioned in all the three precedent sections of TSAF).
- [CI10] The narrator treats *the door* as information known to the reader (Definite Article).
- [MCE3] Dilsey's cabin is located inside the Compson's property. Each morning, at dawn, Dilsey leaves her cabin and goes to the Compson's house to prepare breakfast.
- [CI11] She was inside her cabin, then she opens the door and emerged.
- **[E2] Dilsey, Compson's slave and the children's nanny, opened the door of her cabin, situated in the Compson's property and emerged.**
- [CA7] The particles of dust *needled* Dilsey's flesh *precipitating a substance like oil*.
- [MCE4] Particles of dust are proven by scientists to have a sharp knifelike and needle-like form capable of penetrating soft body tissues[22].
- [CI12] The particles of dust penetrate Dilsey's body tissue letting out a substance like oil (fat)
- [CI13] when Dilsey opens the door of her cabin (which must be heated); she feels the mist (or may be sleet), pricking and stinging her flesh like needles. But the sleet does not stay on her skin but melts because of the heat and the natural oil of the body protecting the skin from the mist and the sleet.
- **[E3] Dilsey, the Compson's children's nanny opens the door of her cabin at dawn and comes out in order to go the Compsons' house to prepare breakfast. She feels cold as the mist picks her flesh.**
- [CI14] Dilsey must herself be as sad as the day.

4.2.6 [TSAF1] Variables2

New Variables: {Ch1}: Dilsey; {Ln}: Dilsey's cabin at the Compson's property; {En1}: Dilsey opened the door; {En2}: Dilsey emerged

4.2.7 [TSAF1] Final Synopsis

A third person narrator N communicates it is dawn Time [Td] out of the northeast [Ln] of Jefferson; the day is cold and cheerless, there is mist and probably sleet. The diction sets a sad tone; it invokes a gloomy and depressing day. The narrator describes the day dawn and no event actually takes place. Dilsey, the Compson's slave and the children's nanny opens the door and emerges, probably to go to the Compson's house in order to prepare breakfast. She feels cold as the mist picks her flesh and she must herself be as sad as the day dawn.

4.2.8 [TSAF1] Lemon Squeeze

Independent Clause: [[[[[The day dawned bleak and chill a moving wall (Present Participial Phrase functioning as a Metaphor) of gray light out of the northeast (modifier1) [which, [instead of dissolving into the **moisture** (Present Participial Phrase)] (Modifier2), seemed to disintegrate into minute and venomous particles (Adjectival Clause1), like dust]] [[that, Dependent Clause: [when Dilsey opened the door of the cabin and emerged], needled laterally into her flesh]] (Adjectival Clause2) [precipitating not so much a moisture as a substance (Participial Phrase)] (Modifier3) [partaking of the quality of thin (Present Participial Phrase), not quite congealed oil. (Modifier4)]]]]]

The sentence can also read as follows:

- Dependent Clause: [when Dilsey opened the door of the cabin and emerged],
- Independent Clause: [[[[[the day dawned bleak and chill a moving wall (Present Participial Phrase) of gray light out of the northeast (Modifier1) [which, [instead of dissolving into the moisture (Present Participial Phrase)] (Modifier2), seemed to disintegrate into minute and venomous particles (Adjectival Clause1), like dust]] [[that, needled laterally into her flesh]] (Adjectival Clause2) [precipitating not so much a moisture as a substance (Present Participial Phrase)] (Modifier3) [partaking of the quality of thin (Present Participial Phrase), not quite congealed oil. (Modifier4)]]]]]

4.2.9 [TSAF1] Commentary

From an omniscient narrative point of view [CA1], the reader is shoved into a chilly, cold, depressive and cheerless day dawn [CA2] and [CI1]. [CA3] suggests [CI2] a metaphorical device wherein the reader is invited to perceive the cold chilly dawn as a moving wall of gray light out of the Northeast. This condensed assumption also introduces the location, whose pragmatic enrichment needs [MCE1] to infer the contextual implication in [CI3] The *northeast* refers the northeast of Mississippi, the first **explicature** in [**E1**] and an **implicature** in [**CI4**] [A gloomy and depressing day invokes a gloomy narrative tone]. The additional chain of information from [CI5] to [CA5] ends up in the formation of an important [CI7] that seems to install the appropriate setting for the appearance of the first character in [CA6] *"...when Dilsey opened the door of the cabin and emerged.* As [CI8] introduces a name without any additional identification, the narrator treats Dilsey as a known character to the reader and expects him in [CI9] to have the appropriate [MCE2] which, according to Sperber and Wilson, fulfills the criterion for a successful communication because the writer here imposes a specific context [MCE2] and expects the reader to possess it. If not, the reader then has to read backward, but of course, we assume that no reader gets to the final section of TSAF without actually having read the three preceding ones, and this must be the writer's assumption too. Hence what seems to be a new piece of information is in fact an already given one, assumed to be mutually shared i.e., a MCE. Similarly, in [CI10] the narrator (writer) treats *the door* as information known to the reader (Definite Article) which simultaneously activates [MCE3], forms [CI11] and concludes a second **explicature [E2]**. The subsequent interaction and addition of [CA7], [MCE4] and [CI12-13] result in the higher embedded **explicature [E3]** and a potential impending contextual implication in [CI14] [Dilsey must herself be as sad as the day] that needs further confirmation to be evidenced as an **implicature**.

The fourteen (14) contextual implications, the three (3) explicatures and the impending implicature [CI14] are skillfully structured in a compound complex sentence made up of an independent clause and a dependent clause, joined by a time conjunction *when*. The independent clause [*the day dawned bleak and chill…*] is made up of 58 words, 4 final position participial phrases and 2 adjectival clauses; it is definitely longer and weighs more than the dependent clause, but does not tell much, apart from a metaphorical description of a day dawn, the time of two events {En1}: Dilsey opened the door; {En2}: Dilsey emerged.

The string of the post-modifiers and adjectival clauses, accumulated after the subject and the verb of the dependent clause creates a sentence known as the Cumulative Sentence. These modifiers acting as adjectives function as a camera and appropriately lay the setting for the

appearance of the character introduced in the dependent clause [*when Dilsey opens the door and emerges*].

Instead of (1), let us suppose that the sentence reads as (2) or as (3):

1. [*The day dawned bleak and chill…] [When Dilsey opened the door of the cabin and emerged*],
2. [When the day dawned bleak and chill…], [Dilsey opened the door of the cabin and emerged]
3. [Dilsey opened the door of the cabin and emerged, the day dawned bleak and chill…]

It is obvious that in (1) and (2), the focus is on two different things. In (1), the emphasis is on the day whereas in (2), the emphasis is on Dilsey. Had the sentence read (3), neither would receive weight. These would be two equal independent clauses of the same sentence.

Let us consider the following passage, which explicates our argument:

> "It was just dawn, daylight: that grey[23] and lonely suspension filled with the peaceful and tentative waking of birds **[Sentence1]**. The air, inbreathed, is like spring water **[Sentence2]**. **[**He breathes deep and slow **[independent clause]**, feeling with each breath **[present participial phrase**] himself diffuse in neutral greyness **[adjectival/prepositional phrase]**, becoming one with loneliness and quiet [**[participial /prepositional phrase]** that has never known fury and despair **[Adjectival Clause] Sentence3]]**." (LA: 249)

We have singled out this passage because it is similar to [TSAF1] in that both deal with a description of a day and a character. The [TSAF1] passage is made up of one compound complex sentence wherein weight is allotted to the main clause. In the LA passage, a duplicate description is made but the passage is cut into three sentences, the two first sentences describing time are short whereas the one describing the person is compound-complex, hence, having more weight and enhancing Christmas' (the character) enduring and not the day itself.

As such, we can advance that the four modifiers and the two relative clauses embedded in the independent clause in TSAF's passage, intensify, amplify and emphasize it. So the point is not so much that Dilsey stepped out, but rather exactly what kind of day it is outside: a *bleak* and *chill*; it is not only cold but **firstly** *bleak*. Note the order and semantic load of the words as they suggest a gloomy and depressing day. Gutt (2000) discusses communicative clues, that is, properties of the stimulus (utterance) that the communicator uses with the intent to guide the audience to the intended meaning. Those properties may include the semantic contents of verbal expressions as well as non-linguistic properties. Unger (2006) explains the often-noticed relation between tense-aspect-mood indicators to indicate foreground events in narratives in similar terms. We emphasize, here, that [TSAF1] is the opening paragraph of TSAF's final section. The section wherein we witness the downfall and the collapse of the Compson's family: Mr. Compson's death, Mrs. Compson's decaying health, Quentin's suicide, Caddy's departure, Quentin's (the niece) escape, Jason's financial ruin,

…all are gone apart from the caring Dilsey and the moaning Benjy (who is afterwards, sent to the asylum by Jason).

As a result, the very structure of the sentence and its diction too act as **stimuli** to suggest a kind of mental representation of a state of affairs deduced as a potential implicature in [CI14]. The reader is right away shoved into this mental and emotional representation; after all, TSAF is, among other things, about consciousness, the way we perceive the world, so it makes sense for Faulkner to write impressionistically, to give us so many details about the way dawn mist would affect a person who is already living in a depressing and decaying property. His sentence is an instance of stained-glass prose, long, baroque, full of modifiers and excessive description. We would argue Faulkner, here, tailors his style to match the emotions he wants his reader to be blanketed in.

As such, the day itself as a foreshadowing item in the narrative, is linguistically encoded but it is not explicitly communicated. We conclude that the implicatures (the intended meaning of this sentence), go far beyond what the sentence itself says. A comparison of the Final Synopsis with the text itself states this clearly. In the search for optimal relevance, few variables are derived by inference. Yet the weight of the independent clause amplifies the meaning as it forces the reader to step in the mood of all the coming events as illustrated in **Figure 4** (**Appendix1**). The figure shows the weight of the two clauses, we can better sense the content and the emotions, which reveal the targeted, deliberate and relevant effects of the syntax.

4.3 The Comic Sentence

4.3.1 [GDM/Was]

> *"When he and Uncle Buck **ran** back to the house from discovering that Tomey's Turl had **run** again,/ they heard Uncle Buddy cursing and bellowing in the kitchen / then the fox and the dogs **came out** of the kitchen and **crossed** the hall into the dogs' room/ and they heard them run through the dogs' room into his and Uncle Buck's room/ then they saw them **cross** the hall again into Uncle Buddy's room and heard them **run** through Uncle Buddy's room into the kitchen again/ and this time it sounded like the whole kitchen chimney had **come down** and Uncle Buddy bellowing like a steamboat blowing/ and this time the fox and the dogs and five or six sticks of firewood all **came out** of the kitchen together with uncle Buddy in the middle of them hitting at everything in sight with another stick. It was a good race."* … (GDM/W: 4-5 highlighting mine)

4.3.2 [GDM/Was]Inferential Processing 1

- [CA1] *"**When he and Uncle Buck ran back to the house from discovering that Tomey's Turl had run again,***
- [CI1] The narrator treats the pronoun *he* as referring to a character known to the audience.
- [CI2] The narrator treats *Uncle Buck* as referring to a character known to the audience.
- [CI3] *he* and *Uncle Buck* are two unknown characters, there is no prior mentioning, so these are anaphoric references.
- [MCE1] We use the term *Uncle* to refer to a grown person, brother to one's mother or father.
- [CI4] *Uncle Buck* must be a grown person but we are not told whose uncle he is.

- [CA2] Location is given: the house
- [CI5] The narrator treats *the house* as a location known to the reader (Definite Article) which also means that the house might belong to the two characters.
- **[E1] The scene takes place at the house of *he*, and someone called *Uncle Buck.***
- [CA3] They ran back to the house
- [CI6] They were not in the house; they were somewhere else and came back hurriedly.
- [CA4] *from discovering that Tomey's Turl had run again,*
- [CI7] *he* and *Uncle Buck* came back hurriedly to the house because they discovered that Tomey's Turl had run again
- **[CI8] They ran back to the house to do something about Tomey's Turl running away.**
- [CI9] Tomey's Turl's running away is a serious matter otherwise, the coming back to the house would not have been so urgent.
- [CA5] Tomey's Turl had run again
- [CI10]Tomey's Turl had run before, this is not the first time he runs.
- [CI11] Tomey's Turl is a combined name made up of X belonging to Y,
- [MCE2] A person should have a first and last name
- [CI12]Tomey's Turl does not have a first and last name
- [CI13] Tomey's Turl run away and does not have a first and last name
- [MCE3] the preceding passage, though tells about another character Ike McCaslin, situates the setting around the 1830's.
- **[CI14]Tomey's Turl must be a slave.**
- **[CI15] *He* and *Uncle Buck* must be slave-owners.**
- **[CI16] They ran back to the house to get their slave back.**
- **[CI17] The scene takes place during slavery.**
- **[E2] *he* and *Uncle Buck*, the slave owners came back hurriedly to their house to do something about their slave Tomey's Turl who ran away again**.

4.3.3 [GDM/Was] Variables 1

{Ch1}: he; {Ch2}: Uncle Buck; {Ch3}: Tomey's Turl; {En1} *he* and Uncle Buck ran back to the house; {En2}A slave had run away; {Tn1}: during slavery time; {Ln1}: The house.

4.3.4 [GDM/Was] Intermediate Synopsis 1

The narrator tells us that somebody referred to by *he* ran back to the house with a grown person referred to as *Uncle Buck*. We cannot tell whether *Uncle Buck* is *he*'s uncle or somebody else's. The two characters seem to be slave-owners; they ran back to their house because their slave had run away. They probably ran to get him back.

4.3.5 [GDM/Was] Inferential Processing 2

[*...they heard Uncle Buddy cursing and bellowing in the kitchen*] [*...then the fox and the dogs came out of the kitchen and crossed the hall into the dogs' room*]

- **[CA6]**[*...they heard Uncle Buddy cursing and bellowing in the kitchen*]
- [CI18] *Uncle Buddy* is the name of Ch3 also an anaphoric reference.
- [CI19] This name resembles the name given to Ch2 (*Uncle Buck*), both start with the letter B and both are uncles to someone.
- [CI20] They might be brothers.
- [CI21]They *heard*, not saw.
- [CI22] They are not in the same location.
- [CI23] Uncle Buddy is in the kitchen.
- [CI24] *He* and *Uncle Buck* are not in the kitchen; they are at the doorstep of the house or may be inside but in another room, or the house must have a hall.

- [CA7] Uncle Buddy is cursing and bellowing.
- [MCE4] We curse when we are very angry and we bellow when we want to force others to listen to us.
- [CI25] Uncle Buddy is very angry.
- [CA8] [*...then the fox and the dogs came out of the kitchen*
- [CI26] *the fox and the dogs* were in the kitchen
- [MCE5] Foxes and dogs have nothing to do in a kitchen, they should not be there.
- **[E3] Uncle Buddy is angry, cursing and bellowing because some dogs and a fox are in the kitchen**
- [CA9]The fox and the dogs crossed the hall
- **[E4] *He* and Uncle Buck are in the hall of the house**
- [CA10] they (the dogs and the fox) *crossed the hall into the dogs' room*]
- [CI27] There is a dogs' room and in the hall of the house, there is a door leading to it.
- [MCE6] Dogs and foxes do not stand each other
- **[E5] The dogs are chasing the fox**

4.3.6 [GDM/Was] Variables 2

New Variables: {Ch3}: Uncle Buddy; {Ln2}: the hall; {Ln3}: the kitchen; {En3}: They heard Uncle Buddy cursing and screaming; {En4}: Uncle Buddy cursing and screaming; {Ch4}: The fox; {Ch5}: The dogs; {Ln4}: Dogs' room; {En5} The fox and the dogs came out of the kitchen; {En6} they crossed the hall into the dogs' room**.**

4.3.7 [GDM/Was] Intermediate Synopsis 2

[…] We then, learn that Uncle Buck has a brother named Uncle Buddy. This latter is in the kitchen while *he* and Uncle Buck are not yet there but they can hear Uncle Buddy cursing and bellowing; he is very angry because there are some dogs chasing a fox in the kitchen, they came out of the kitchen into the hall where *he* and Uncle Buck were standing and they saw them crossing the hall into the dogs' room.

4.3.8 [GDM/Was] Inferential Processing 3

[*...and they heard them run through the dogs' room into his and Uncle Buck's room]* [*then they saw them cross the hall again into Uncle Buddy's room and heard them run through Uncle Buddy's room into the kitchen again*] [*and this time it sounded like the whole kitchen chimney had come down and Uncle Buddy bellowing like a steamboat blowing*] [*and this time the fox and the dogs and five or six sticks of firewood all came out of the kitchen together <u>with</u> uncle Buddy in the middle of them hitting at everything in sight with another stick*.] [*It was a good race*.]

- [CA11] [*...and they heard them run through*][*… the kitchen again*]
- [CI28] *He* and Uncle Buck share the same room while Uncle Buddy has a separate room
- [CI29] The dogs chase the fox all over the house
- [CI30] *He* and Uncle Buck are helpless witnesses.
- [CA12] Uncle *Buddy in the middle of them hitting at everything in sight with another stick.*
- [CI31] the animals came out of the kitchen bringing in their chase sticks of firewood
- [CI32] they cannot tell for sure the number of dogs and sticks
- [CA13] Uncle Buddy hitting at everything
- **[CI33] it is a huge mess and a big funny race**

4.3.9 [GDM/Was] Variables 3

New variables: {Ln5}: his and Uncle Buck's room; {Ln6}: Uncle Buddy's room; {En7} they heard them run; {En8} they saw them cross the hall; {En9} heard them run through Uncle Buddy's room;

{En10} *Kitchen chimney had come down;* {En11} *Uncle Buddy bellowing* {En12} the animals came out of the kitchen; {En13} Uncle Buddy hit at them all.

4.3.10 [GDM/Was] Final Synopsis

The narrator tells us that somebody referred to by *he* ran back to the house with a grown person referred to […] What a huge, funny mess! (See full Synopsis in **Appendices1: Section 3.2)**

4.3.11 [GDM/Was] Lemon Squeeze

["When he and Uncle Buck ran back to the house from discovering that Tomey's Turl had run again (Relative Clause1 within a Dependent Clause)*,/ they heard Uncle Buddy* (Main Clause1) *cursing* (Participial Phrase1) *and* (Additive Conjunction1) *bellowing in the kitchen (*Participial Phrase2)*] then* (Additive Conjunction2) *the fox and the dogs came out of the kitchen* (Independent Clause) *and* (Additive Conjunction3) *crossed the hall into the dogs' room* (Independent Clause4 with an ellipted subject) *and* (Additive Conjunction4) *they heard them run through the dogs' room into his and Uncle Buck's room* (Independent Clause5) *then* (Additive Conjunction6) *they saw them cross the hall again into Uncle Buddy's room* (Independent Clause6) *and* (Additive Conjunction7) *heard them run through Uncle Buddy's room into the kitchen again* (Independent Clause7 with an ellipted subject) *and* (Additive Conjunction8) *this time it sounded like the whole kitchen chimney had come down* (Independent Clause8) *and* (Additive Conjunction9) *Uncle Buddy bellowing* (Participial Phrase3) *like a steamboat blowing* (participial phrase4) *and* (Additive Conjunction10) *this time the fox and the dogs and five or six sticks of firewood* […] (Independent Clause9) *with uncle Buddy in the middle of them hitting at everything in sight with another stick* (Participial Phrase5). *It was a good race.* (Simple Sentence11)*"* (GDM/W: 4-5)

4.3.12 [GDM/Was] Commentary

This sentence running over a half page is structured in an accumulation of 16 clauses; **12** of these are listed and are structured as shown in the following table:

Subject	Verb	Object	Prep Phrase
he and Uncle Buck	Ran		Back to the house
Tomey's Turl	Run again		
They	Heard	Uncle Buddy	
The fox and the dogs	Came out		Of the kitchen
They (ellipted)	Crossed	The hall	
They	Heard	Them	through *the dogs' room*
They	Saw	Them	
They (ellipted referring to the dogs and the fox)	cross	The hall	
They (ellipted)	Heard	Them	Run through
It	Sounded like		
The whole kitchen chimney	Had come down		
The fox and the dogs and five or six sticks of firewood all	Came		Out of the kitchen

Table 1: Right-branching kernel Clauses

As shown, the clauses in the table, all follow the normal word order of Subject-Verb-Object or Subject-Verb-Prepositional Phrase; they are, thus, right-branching kernel clauses. These clauses are linked by the redundant additive conjunctions *"and"* (8 times) and "*then"* (twice) and alternated by five present participial phrases (*cursing*, *bellowing* (2)*, hitting* and *blowing*).

The absence of punctuation (full stops are replaced by the additive conjunctions); the recurrent words [*Ran*: 4 times, cross: 2, *Kitchen*:5, *Heard*: 3, Again: 3, Bellowing: 2, *came out* /down: 3, *the dogs' room*: 2 , *the fox* ***and*** *the dogs*: 2, *Uncle Buddy's room*:2, *Uncle Buck*: 2, *uncle Buddy*: 3, *this time*: 2, *through:2*]; the absence of tropes; the paratactic and right-branching sentence structure are all characteristics of The Low Style. According to Hussey, the Low Style (also called plain style) "*explains or describes [...] with a simplicity of lexis and syntax suitable to its often pragmatic approach*"[24]

Indeed, during the inferential processing of this sentence, the reader moves from one CA to another, and from one implication to another, but each time, very few variables are added: from synopsis1 to the final synopsis, only three characters are added (Uncle Buddy, the dogs and a fox) while 13 events are piled up, all having as a verb either *run, come* or *cross*. Moreover, these events are narrated in a very simplistic lexis and syntax as only one figure of speech is used, (one simile "*bellowing like a steamboat*") then, the writer's intention seems to save the reader's efforts for the benefit of something else:

The structure of the right-branching kernel clauses promptly moves the action forward, the pace of events is much more accelerated by the absolute absence of punctuation. This creates a sense of piled up, chaotic and fast actions, which, as it were, re-transcribe the very chaos of the scene in the house. The reader breathlessly runs with the speed of the proposed 13 CA's generating 33 CIs all enhancing a mental conceptualization of the mess of the events "*the fox* ***and*** *the dogs came out of the kitchen" "Uncle Buck's room" "Uncle Buddy's room" "through Uncle Buddy's room into the kitchen" "the hall into the dogs' room".* In this effort to make sense of the mess, the reader is surely awarded as it is, after all, a quite funny exercise to follow the fox, the dogs and Uncle Buddy. The effect is greater: the mess created by the race of the clauses and the rapidity, in which the 33 CIs are inferred, is in fact a very useful stylistic tool as it reproduces that chaos within the reader who is led to experience and mentally represent the chaos itself. This is, according to us the pragmatic effect intended by the writer especially that the final **implicature** in [CI33] merely suggests the funny, comic side of the scene and its impact on the reader's final impression as sketched in **Appendix1: Figure 5.**

The 16-clauses-145-word sentence abruptly stops in a very sudden, short, final and summarizing one: *"It was a good race"*. This is a very interesting move from speed to total and abrupt stop. The five-short-words-emphatic sentence "*It was a good race."* communicates much more than the writer's suggestion that the race was a good one. It is a very rich final chord at the end of this comic passage. After a lengthy and imaginative sentence, Faulkner concludes in a five little words sentence, an immensely rich interpretation. By including these words, Faulkner promised his reader adequate contextual effects. However, he refrained from giving him particular guidance as to what these effects might be, inviting him to explore and exploit the richness of the cognitive funny environment he shared with him. In support of his interpretation, he provides a fast-unpunctuated sentence relating the actual words to the race. Thus, the short sentence creates a break and brings home all the points; it amplifies and extends the meaning of the long sentence and its exciting insights, in other words, contextual effects.

As the reader is forced to slow down, to 'take a breath', he is genuinely made aware that he was indeed taking part in the race with Uncle Buddy chasing the fox and the dogs! This does not go without a comic effect, and here it is necessary to reach for the syntactic transformational analysis made by Bunselmayer (1981) in his article *Faulkner's Narrative Styles.*

Bunselmayer differentiates between two main syntactic styles in Faulkner's modes of narration: Contemplative and Comic. He attempts to prove that each of them is based on its sentence pattern, or better yet, "*differences in tone and point of view are created by different syntactic styles"* (Bunselmayer, 1981: 425).

The comic style consists in "*rapid, right-branching accumulation of actions*" (ibid: 441); Bunselmayer believes that the comic style passages, presenting people in futile attempts to achieve something, are aimed at emphasizing that futility, and thus they create a foil for the wisdom of those characters who refrain from any action because they perceive that futility. Inevitably, the latter characters are believed to operate in the domain of the contemplative style (ibid: 436-37).

4.4 The Contemplative Sentence

4.4.1 [GDM/Was]

"Isaac McCaslin, 'Uncle Ike,' past seventy and nearer eighty than he ever corroborated any more, a widower now and uncle to half a county and father to no one […] *out of the old time, the old days"* (GDM/Was 3-4) (See full sentence in **Appendix 1: Section 3.4.1**)

4.4.2 [GDM/Was]Inferential Processing1

Isaac McCaslin, 'Uncle Ike,' past seventy and nearer eighty than he ever corroborated any more, a widower now and uncle to half a county and father to no one

- [CA1] The narrator introduces a new character: Isaac McCaslin.

- [CI1] He is an uncle to somebody
- [CI2] He is aged between 70 and 80
- [CI3] Ch1 cannot give further evidence of his exact age
- [CI4] He is a widower,
- [CI5] his wife is dead
- [CA2] He is uncle to most of the people of the county
- [CA3] He is father to no one
- [CI6] He is childless
- **[E1]** Isaac lost his wife with whom he had no child.
- **[E2]** He is called uncle by most of the county's people

4.4.3 [GDM/Was]Variables1

- {Ch1}: Isaac McCaslin; {L1}: An unspecified county

4.4.4 [GDM/Was]Intermediate Synopsis1

The narrator introduces a character Ch1, a man named Isaac McCaslin; he is about eighty years old. He is a widower and uncle of many but he has no child of his own.

4.4.5 [GDM/Was]Inferential Processing2

this was not something participated in or even seen by himself, but by his elder cousin, McCaslin Edmonds, grandson of Isaac's father's sister and so descended by the distaff, yet notwithstanding the inheritor, and in his time the bequestor;

- [CI7] Isaac did not participate in the story that the narrator is going to tell
- [CI8] He has not even seen what happened.
- [CI9] Somebody told Isaac the story
- [CA4] The story was seen/participated in by Isaac's elder cousin
- **[CI10]** Isaac was not yet born when the story happened.
- [CA5] McCaslin Edmonds is the grandson of Isaac's father's sister
- [CI11] Isaac's father had a sister
- [CI12] This sister is married and has a child
- [CI13] This child has a son named McCaslin Edmonds
- **[E3] McCaslin Edmonds is descendant on the mother's side of the family**
- **[CI14] He is not as a true McCaslin as the one who is descendant on the father's side of the family**
- **[CI15] There is some injustice in bequeathing McCaslin Edmonds the land of Isaac's father.**

4.4.6 [GDM/Was]Variables2

New Variables: {Ch2}: McCaslin Edmonds; {Ch3}: Isaac's father; {Ch4}: Isaac's father's sister; {En1} McCaslin Edmonds inherits the land of Isaac's father.

4.4.7 [GDM/Was] Intermediate Synopsis2

[…] Using the demonstrative article "*This*", the narrator seems to introduce a story, in which {Ch1} did not participate nor even saw, but by {Ch2}, his elder cousin, named McCaslin Edmonds. This character is the grandson of Isaac's aunt, thus, he is a McCaslin on the mother's side of the family. In spite of this, McCaslin Edmonds is the inheritor. Isaac's father had bequeathed him a property. This sounds unfair, as Edmonds is only partly a McCaslin.

4.4.8 [GDM/Was]Inferential Processing3

of that which some had thought then and some still thought should have been Isaac's, since his was the name in which the title to the land had first been granted from the Indian patent and which some of the descendants of his father's slaves still bore in the land.

- [CA6] Many people thought that the land should be bequeathed Isaac
- [CA7] He bears the name in which the title to the land had first been granted from the Indians patent
- [CI16] The Indians had granted his father the land
- [CI17] The land became the property of the McCaslin
- [CA8] His father's slaves bore the same name
- **[CI18] His father was a slave-owner**
- **[CI19]** The story goes back to slavery.
- **[CI20]** There are still slaves during Isaac's time
- **[CI21]** Strengthening of **[CI15]**
- **[E4] The land granted to the McCaslin by the Indians, should be inherited by Isaac, he bears its name.**

4.4.9 [GDM/Was]Variables3

New Variables: {Ch5}: Indian; {Ch6}: Slaves; {En1}: The title to the land had first been granted from the Indian patent; {En1}: Some of the descendants of his father's slaves still bore in the land.

4.4.10 [GDM/Was] Intermediate Synopsis3

[…] The land should have been bequeathed Isaac. The reason is that he bears the name in which the land had first been granted by the Indians, the same name is borne by the descendants of his father's slaves. The story took place during slavery and there are still some of the descendants of his father's slaves.

4.4.11 [GDM/Was]Inferential Processing4

But Isaac was not one of these:-a widower these twenty years, who in all his life had owned but one object more than he could wear and carry in his pockets and his hands at one time, and this was the narrow iron cot and […]*, holding himself welcome to live in one room of it as he had during his wife's time or she during her time or the sister-in-law and her children during the rest of his and after*

- [CA9] Isaac was not one of these
- [CI22] Isaac was not one of these slaves.
- [CI23] Isaac is a free White man.
- [CA10] He is a widower these twenty years.
- [CI24] His wife died when he was 50 or 60 years old.
- [CA11] He could wear and carry in his pockets at one time only few items.
- [CI25] He is unsettled, used to travel or to move.
- [CA12] Isaac all his life had owned the narrow iron cot and the stained lean mattress.
- **[CI26] confirmation of [CI13], Isaac is unsettled, he needs a cot and a mattress to sleep on wherever he decides**.
- [CA13] He used the narrow iron cot and the stained lean mattress to camp in the woods.
- [CA14] he hunts deer and bear or fishes.
- [CA15] He loved the woods.
- [CA16] He owned no property.
- [CA17] He never desired to own a property
- **[E5] Isaac is not interested in material possessions.**
- **[CI27]This is why, he did not care about McCaslin bequeathing his father's property.**
- [CA18] He lived in the cheap frame bungalow in Jefferson.

- [CA19] His father in law gave them on their marriage.
- [CA20] His wife had willed him at her death.
- [CA21] He had pretended to accept, acquiesce to, to humor her, ease her going.
- **[E6] He is a considerate and a loving person.**
- [CA22] The bungalow was not his.
- [CI28] Isaac and his wife were given the bungalow by Isaac's father in law
- [CI29] There were wills, chancery dying wishes and mortmain possession, but he never desired to own the bungalow.
- **[E7] he is not interested in material possessions.**
- **[CI20] Isaac is humble**
- [CA23] He holds it for his wife's sister and her children.
- [CA24] His wife's sister and her children had lived in it with him since his wife's death.
- [CA25] He holds himself welcome to live in one room.
- **[E8] He hosts a whole family in his bungalow while keeping only one room for himself.**
- **[CI31] He is a helpful, humble and self-effacing person.**

4.4.12 [GDM/Was] Variables4

New Variables: {Ln1} Jefferson; {Ch2}His sister's wife; {Ch3}The children of his wife's sister; {En1}Isaac owns the narrow iron cot and the stained lean mattress; {En2} He used camping in the woods for deer and bear or for fishing; {En3} He lived in the cheap frame bungalow in Jefferson. {En4} His wife's father gave them on their marriage; {En5} His wife had willed him at her death. {En6} He had pretended to accept; {En7} He holds it for his wife's sister and her children. {En8} His wife's sister and her children had lived in the bungalow since his wife's death; {En9} He lived with them.

4.4.13 [GDM/Was] Intermediate Synopsis4

[…] Then, we are told that Isaac was not one of the slaves; he is a free white man. He is a widower these twenty years, his wife died when he was 50 or 60 years old. He is unsettled, used to travel or to move and he just needs a cot and a mattress to camp in the woods for hunting and fishing. He is not interested in material possessions, he owned no property and never desired to. This is why, he did not care about McCaslin bequeathing his father's property. He lived in the cheap frame bungalow in Jefferson. His father in law gave them (Isaac and his wife) on their marriage. His wife had willed him at her death. He had pretended to accept to ease her going but he holds it for his wife's sister and her children who had lived in it with him since his wife's death. He hosts a whole family in his bungalow while keeping only one room for himself. He is a helpful, considerate, self-effacing and a humble man.

4.4.14 [GDM/Was] Inferential Processing5

> *not something he had participated in or even remembered except from the hearing, the listening, come to him through and from his cousin McCaslin born in 1850 and sixteen years his senior and hence, his own father being near seventy when Isaac, an only child, was born, rather his brother than cousin and rather his father than either, out of the old time, the old days"*

- [CA26] *not something he had participated in or even remembered except from the hearing, the listening,*
- [CI32] Isaac had not participated in the story
- [CI33] He cannot even remember it.
- [CI34] He must be very young when it happened.
- [CA27] *from the hearing, the listening,*
- [CI35] He was told the story by his cousin McCaslin
- [CA28] McCaslin was born in 1850.

- [CA29] McCaslin is sixteen years his senior.
- [CI36] Isaac must be born in 1866 (1850+16=1866).
- [CA30] Isaac's father was near seventy when Isaac was born.
- **[E9] Isaac's father was born in 1796 (1866-70=1796).**
- [CI37] He was the unique child.
- [CI38] He has no brothers or sisters.
- **[CI39] McCaslin was considered as Isaac's father.**
- **[CI40] Confirmation of [CI18].**
- **[E10**] This story took place around the Civil war.

4.4.15 [GDM/Was] Variables5

New Variables: {En} his cousin McCaslin was born in 1850; {En} Isaac was born when his father was nearer seventy

4.4.16 [GDM/Was] Final Synopsis

The narrator introduces a character Ch1, a man named Isaac McCaslin; he is about eighty years old. He is a widower and uncle of many but he has no child of his own. […] This story belongs to the old time; it took place around the Civil war. (See full Synopsis in Appendix1: section 3.4.2)

4.4.17 [GDM/Was] Lemon Squeeze

We refer our reader to **Appendix1: Section 3.4.3** to consider the lemon-squeezed passage elaborated by Bunselmayer (1981)

4.4.18 [GDM/Was] Commentary

Right from the opening paragraph of DGM/Was, the reader is in front of a character introduced first by name: Isaac McCaslin. From [CA1] to [CI6] implications are piled up by the use of the first appositive [CI1], the second doubling appositives [CI2-3-4-], and the third appositive with a negation [CA3]), the reader explicates [E1-2] wherein he gets to know the character's name, his nickname, his approximate age and his marital and social status. The paragraph ends with no period and a new one starts in a small-scale letter suggesting an uninterrupted flow of a character's description.

In this seemingly new paragraph, the reader is given strata of details, a concatenation of appositives each of which adding more details to the portrait of Isaac. First of all, in [CI17-19] the reader infers that Isaac did not participate in the story that the narrator is going to tell. Added to [CA4], it leads to the implicature in [CI10] [Isaac was not yet born when the story happened]. [CA5] engenders implications [CI11-13] which form an important explicature in **[E3]** and tow implicatures **[C14-15]: [There is some injustice in bequeathing McCaslin Edmonds the land of Isaac's father.]**

All the CIs [CI16-CI20] implicated by [CA6-8] deal with the events that occurred around The Civil War wherein the land became the property of the McCaslin after the Indians grant. The effect of this accrual of implications is the contextual Strengthening in [CI21] that confirms [CI15].

We finally meet a full stop offering a deserved and welcoming break before getting into another web of details about Isaac. We are unable to explain the reason why the full stop is put where unexpected in the middle of a paragraph while it is not put at the end of the preceding one. The only reason we can think of, is the writer's intention to foreground the implicature held by the contrast in the use of the conjunctive *but* [CA9] which implicates [CI22-23] Isaac was not one of these slaves; he is a free White man. Then, the jumpy assumption in [CA10] sends the reader back to [CI4-5] to complete his MCE with the contextual implication in [CI24]. [CA10] and [CI24] are cases of delayed information whereby Faulkner forces the reader to move back and forth in the text and even between the seven stories of GDM in an attempt to create logical patterns of meaning.

From [CA11] to [CA25] the reader gets in a real knotty passage dealing with another aspect of Isaac; he is presented as a hunter, a camper, a lover of the woods who just owns a cot and a stained lean mattress and lives in a bungalow with his wife's sister and her children. This ends up with [E5-6] Isaac is not interested in material possessions, he is a considerate, a humble, helpful, self effacing and a loving person.

Similarly, the paragraph ends with no punctuation mark, and a new one starts with a small scale letter "*not something he participated in…*" the assumptions and implications from [CA26] to [CI40] are all duplicates of the preceding ones. They produce a contextual strengthening effect. [CA28-29] are very long-awaited assumptions as, at last, the reader is given an explicit date *[McCaslin was born in 1850]*, and explicit clues [McCaslin is sixteen years his senior…. Isaac's father was near seventy when Isaac was *born*.]. The reader can infer [CI36] and builds [E9]. The ancestry of the character Isaac McCaslin creates a typical pattern of Faulkner's delayed information. Isaac (Ike) is referred to at the age of 70 at the beginning of the passage [CI12] in the very first story Was, but it is not until four stories later in The Bear that the reader learns that Ike is son of Theophilus McCaslin (Uncle Buck of the Comic Sentence) and Sophonsiba Beauchamp, a couple whose union Faulkner so comically thwarts in that first story.

[CI37-39] add final touches to Isaac's portrait [he was the unique child, he has no brothers or sisters, McCaslin Edmonds was considered as both his brother and father. [CI39] is an implicature that strengthens [CI18] this story belongs to the old time, and the latter formulates the higher explicature [E10] The narrative story line ranges from prior to the Civil War to the middle part of the 20th Century in the midst of the ever-changing 'New South.' These movements in time are not linear, but follow a narrative consciousness that looks for maximization of relevant clues from both memory and MCE, as well as put by Polk:

> "…not *at all a static page "that allows us to read laterally from one word to the next and so accumulate information, but a dynamic page that forces us to hold*

> *several different suspended narratives and meanings in our heads, to register simultaneously multiple layers of consciousness, to read around behind above below the word, even to read the gaps: to read all the text doesn't tell us as well as with multiple versions of what it does tell us.*[25]

what the text *does tell us* are the [10E] higher explicatures obtained through the pragmatic enrichment of [30CAs]. What *the text doesn't tell us* are the [40 CIs] (Implications and Implicatures). If we add the number of the CAs to the Es, we will find 40, which is the exact number of the CIs: 40.

$$[Es = 10] + [CAs = 30] = [CIs = 40] \Rightarrow [Es + CAs = 40] = [CIs = 40] \Rightarrow [40 = 40]$$

We do not want to derive firm conclusions, but it is just curious that the total numbers are equal; it seems that these crude figures tend to demonstrate that what was implicated by the writer has been inferred by the reader; the referential process has exactly led to what is linguistically encoded by the writer. The higher explicatures built up by the reader, using, as it were, the text's clues, constitute on their own what the text says and the implicatures as well constitute what the text communicates: gathered in one paragraph, they form a summarized reformulation of the Final Synopsis (See Appendix1: Sections 3.4.4 and 3.4.5). The difference between the reader's synopsis and Faulkner's text is that the latter is just much more stylized than the Synopsis. So, what is the point? Why does Faulkner engross the reader in a crazy swirl of details? Why does he take so much trouble in complicating what could be said plainly?

The [GDM/Was] passage is made up of two very long sentences, each of which holds a great number of appositives. Any individual item is each time, enriched by the appositives, which add new information to the initial item making it deeper and richer. The relevance of the appositives lays in their completion of the description of each item. This echoes Bunselmayer's argument that "*the individual sections have no individual existence, for each depends for meaning upon its relationships to what comes before and after"* (Bunselmayer, 1981: 428). The reader has to work hard to reestablish some order, at the same time, dealing with the necessity to account for the constant redefining of all events by new information about different moments in the story's chronology, which, with Faulkner, is hardly ever reflected by narrative chronology.

It is definitely true that the numerous appositives loosen the connection between the subject and the verb, which leads to a situation where the reader cannot find the track easily and has to read over again. Yet, the accretion of the appositives acts like a digitized picture that shows a great deal of detail. Then, as the point of view recedes, as when a movie camera dollies back or the lens zooms out, other detailed pictures are revealed in clusters around the original image, until, as the point of view recedes further, the clusters of images reveal a larger image. In processing the appositives, the

reader can perceive the portrait growing from a soft-focus effect to a clear one (See Portrait in **Appendix1: Figure 6**)

For the description of the contemplative style, also called 'Evaluative', Bunselmayer borrows Labov's classification of Faulkner's style features: numerous embedded subordinate clauses, usually relative ones, negatives, appositives (multiple nouns referring to the same entity and often occupying the position of one noun in a sentence), double modifiers, comparisons, and or-clauses (Bunselmayer 1981: 425). According to this critic, "*central to both styles* (Comic and Contemplative) *is a kind of syntactic accretion that suits a thematic view of life as composed of interconnected layers of relationships between times and people"* (Ibid).

The features of the contemplative style create the basis for comparison and evaluation evoking alternative realities, therefore they invite the reader to think or even engage in contemplation with heightened intensity. (Ibid: 425-26). The pragmatic impact of this style achieved by an unusual use of language undoubtedly induces an important mental effort. Sperber and Wilson argue that the less effort, the greater the relevance, then in this case, this type of sentence is completely irrelevant. It is obvious that this passage is very demanding, but it is worth the processing because its effects are important: the 40 implications stretching from contextual strengthening to textual enriching, to perceiving a full-fledged portrait engage the reader in very important examination of the character and the interrelationships of his history and his life. As a result, we refute Sperber and Wilson's systematic one-to-one relation of efforts and effects and maintain that sometimes, as is the case in Literature, the effects are worth the efforts; this is their relevance.

4.5 The Octopus-hypnotic Sentence

4.5.1 [The Jail]

"So, although in a sense the jail was both older and less old than the courthouse, in actuality, in time, in observation and memory, it was older even than the town itself. Because there was no town until there was a courthouse, and no courthouse until (like some unsentient unweaned creature torn violently from the dug of its dam) the floorless lean-to rabbit-hutch housing the iron chest **[…]** *and hope and travail and endurance, of the men and women and children in their successive overlapping generations long after the subjects which had reflected the images were vanished and replaced and again replaced, as when you stand alone in a dim and empty room and believe, hypnotised beneath the vast weight of man's incredible and enduring Was,…"* (RFN: 183-185) (See full sentence **in Appendix1: Section 3.5.1**)

4.5.2 [The Jail] Inferential Processing1

So, although in a sense the jail was both older and less old than the courthouse, in actuality, in time, in observation and memory, it was older even than the town itself.

- [MCE1] *So* indicates an effect, a result
- [CI1] This sentence explains the effect of an aforementioned cause.

- **[CI2] Act III is the result of act I and II and the reader is made aware that much of what is going to be narrated in this act is linked to the previous acts; so this is not to be read as s self-contained section.**
- [CA1] The jail was older than the courthouse
- [CI3] The Jail was built before the courthouse
- [CA2] The jail was less old than the courthouse
- [MCE2] X is older than Y or X is less old than Y but never X is both old and less old than Y
- **[CI4]** CA is contradictory: Reader is taken aback.
- [CA3] the jail is both older and less old than the court house in actuality, time, observation and memory
- [CA4] The jail was older than the town itself
- [CI5] The town is at the end of the scale,
- [CI6] the town is expected to be the oldest but the jail is older than the town.
- [CI7] The jail is older in actuality
- [CI8] The jail is older in time
- [CI9] The jail is older in observation
- [CI10] The jail is older in memory
- [MCE3] In ITD we can read: "*his uncle had said once that not courthouses nor even churches but jails were the true record of a county's, a community's history*"
- **[E1]** The jail is the oldest building mainly because it is a record of the community's history.

4.5.3 [The Jail] Variables1

- {Loc1}The Jail; {Loc2}The Courthouse; {Loc3}The Town

4.5.4 [The Jail] Intermediate Synopsis1

This introductory sentence to act III tells us that there are three buildings: The Jail, the Courthouse and the town. We are told that the jail is the oldest building in Jefferson mainly because it is a record of the community's history.

4.5.5 [The Jail] Inferential Processing2

Because there was no town until there was a courthouse, and no courthouse until (like some unsentient unweaned creature torn violently from the dug of its dam) the floorless lean-to rabbit-hutch housing the iron chest was reft from the log flank of the jail and transmogrified into a by-neo-Greek-out-of-Georgian-England edifice set in the center of what in time would be the town Square

- [MCE4] Because indicates a cause
- [CI11] We are going to be told why the Jail is the oldest building.
- [CA5] There was no town until there was a courthouse.
- [CA6] There is no courthouse until…….
- [CI12] An opening parenthesis interrupts the idea.
- [CI13] The vehicle of the simile precedes the tenor.
- [CI14] The lean-to (the tenor) is compared to an unweaned creature that is torn violently from the dug of its dam (breast of a female mammal)
- [CA7] The floorless lean-to rabbit-hutch housing the iron chest was reft from the log flank of the jail.
- [MCE5] In mid-nineteenth-century the most favored architecture was the neoclassical, especially the local variants of the international Greek Revival[26]
- [CI15] The lean-to is transformed into an antebellum, colonial Georgian edifice
- [CI16] There is a lean-to

- [CI17] The lean-to is floorless
- [CI18] the floorless means dirt floor, it does not have wood, just ground, bare earth because back then it was quick and easy to build houses by putting the logs right on the ground.
- [CI19] The lean-to is like a rabbit-hutch
- [CI20] The lean-to houses the iron chest
- [CI21] The iron chest probably contains the funds of a public institution
- [CI22] The lean-to is a part of the Jail
- [CI23] It was reft from the flank of the Jail
- [MCE6] The early settlers of what later became Yoknapatawpha County had founded the town of Jefferson, in TM we learn that:
  "*Alexander Holston, one of Yokna-patawpha County's three original settler…" who had built the log ordinary which the modern edifice had long since swallowed, who had had his part—been in fact the catalyst— in the naming of Jefferson over a century ago"* (TM: 163)
- [CI24] The early settlers reft the lean-to from the flank of the Jail
- [CA8] The lean-to is transmogrified into a by-neo-Greek-out-of-Georgian-England edifice
- [CI25] The early settlers had transmogrified the lean-to into colonial Georgian edifice[27]set in the center of Town Square.
- [MCE7] The Courthouse is the building that is set in the center of the town square (See TSAF)
- [**E2] The edifice is the Courthouse**
- **[E3] The Courthouse evolved from a wooden lean-to built on the old log jail to the antebellum, colonial Georgian Courthouse (See Appendix1: Section 3.5.2: The construction of the fictive building)**
- **[E4] The jail is "the mother/progenitor of the Courthouse"[28]**
- **[E5] The lean-to is compared to a creature that is torn violently from the rug of its dam: the lean-to had been torn from the jail to build the Courthouse.**
- **[E6] The town had grown around the Courthouse.**
- **[E7] The Jail is older than the Courthouse because it was built earlier.**
- **[E8] There was no town until the Courthouse was built from the lean-to of the jail.**
- **[E9] The jail is the oldest building in Jefferson.**

4.5.6 [The Jail] Variables2

New Variables: {En1}The lean-to was reft and transmogrified into the Courthouse; {Loc4}The town Square.

4.5.7 [The Jail] Intermediate Synopsis2

[…] The early settlers of what later became Yoknapatawpha County had founded the town of Jefferson. The Courthouse evolved from a wooden lean-to built on the old log jail to the antebellum, colonial Georgian Courthouse. The town had grown around the Courthouse. Therefore, the jail is the oldest building; it is indeed older than the courthouse and even the town. Faulkner strengthens this explicature *"...which was certainly true of this one because it and one of the churches were the oldest buildings in the town*" (ITD: 49). Similarly, a passage in RFN confirms that the courthouse came before the town itself: *"...they had probably known ....that one edifice was not going to be enough.....the courthouse came first,* […] *the square [...] design not only of the courthouse but of the town too…*".(RFN: 33-34)

4.5.8 [The Jail] Inferential Processing3

(as a result of which, the town itself had moved one block south-or rather, no town then and yet, the courthouse itself the catalyst: a mere dusty widening of the trace, trail, pathway in a forest of oak and ash and hickory [...] *trading-post store and blacksmith's, and diagonal to all of them, en face and solitary beyond the dust, the log jail; moved---the town---the complete and intact, one block southward, so that now, a century and a quarter later, the coaching-yard and* [...] *brick*

by the land ((or anyway pocketbooks)) of Sartoris and Sutpen and Louis Grenier, faced not even on a side-street but on an alley);

- [MCE8] Opening parenthesis introduces a new piece of information.
- [CI26] *as a result of which,* introduces the results of preceding assumptions
- [CI27] "Which" refers to the fact that the Courthouse was set in the center of the town square.
- [CA9] The Town had moved one block south
- [CI28] The town has grown
- [CA10] A dash interrupting the idea
- [CI29] The dash introduces a new piece of information: no town then.
- [CI30] It was not considered as a town
- [CA11] The Courthouse was the catalyst29
- [CI31] The colon introducing the landscape before the courthouse was built.
- [CI32] There was at first a mere dusty widening of the trace, trail, pathway in a forest
- [CA12] A forest of oak and ash and hickory (tree or wood), and sycamore[30] and flowering catalpa[31] and dogwood[32] and Judas tree[33] and persimmon and wild plum[34],
- [CA13] With on one side old Alec Holston's tavern
- [CA14] and coaching-yard,
- [CA15] and a little farther along, Ratcliffe's trading-post store
- [CA16] and blacksmith's,
- [CA17] and diagonal to all of them, en face and solitary beyond the dust, the log jail (with walls and roof made of logs not boards).
- [CI33] A semi colon indicating a new idea linked to the previous one.
- [CA18] the closing dash: moved---the town---
- [CI34] The dashes are here reminders of the subject of the verb moved interrupted in [….]
- [CI35] The narrator goes back to the initial idea introduced in [CA9]
- [CA19] the complete and intact, one block southward,
- [CI36] Now indicates the time of narration.
- [CA20] So that now, a century and a quarter later.
- [MCE9] RFN was written in 1951.
- [CA21] The Courthouse was built a century and a quarter later.
- [CI37] 1951-125=1826
- **[E10] The Courthouse was built in 1826**
- [CA22] In 1951, the coaching-yard and Ratcliffe's store were gone.
- [CA23] Old Alec's tavern and Blacksmith's were a hotel and a garage, on a main thoroughfare true enough but still a business side-street.
- [CI38] Old Alec's tavern became a hotel.
- [CI39] Blacksmith's became a garage.
- [CI40] They are both in a street used by traffic and open at both ends.
- [CI41] The jail is still across from them.
- [CI42] The jail is now transformed into two storeys of Georgian brick.
- [CA24] The jail is now transformed into two storeys of Georgian brick by the land ((or anyway pocketbooks)) of Sartoris and Sutpen and Louis Grenier,
- [CI43] Parenthesis within parenthesis ((or anyway pocketbooks35)) may mean any other White who is rich enough to swindle the Native Americans of their land.
- [MCE10] Louis Grenier was a French architect (See Glossay1: in Appendix1)
    - [MCE11] Sartoris was a Civil War hero, an entrepreneur (See Glossay2: Appendix1)
    - [MCE12] Sutpen is a man of indomitable will and frightful immorality (See Glossay3: Appendix1)
    - [CI44] The three characters are examples of White settlers who encroach on the territory of Native American characters and exploit the new land they have overtaken.
    - [CI45] They transformed the jail into two storeys
    - [CA25] The jail faced not even on a side-street but on an alley.

- **[E11] The Courthouse was rebuilt after it had been burned in the Civil War** (See Glossay4: Appendix1).
- **[E12] In building a new courthouse, the old jail is left not even on a side-street but on an alley.**
- **[E13] The jail is left[36] on an alley, which Jeffersonian would not have to pass every day as they would pass a side-street.**
- [MCE13] These changes took place after the town had been burnt to the ground by the invading Union troops during the Civil War[37], and was rebuilt during Reconstruction with the help of carpetbaggers who remained afterwards to prosper.

- [CI46] Closing parenthesis, end of the additional information
- **[E14] The courthouse is the catalyst, the vehicle that helped to bring about the change.**

4.5.9 [The Jail] Variables3

New Variables: {N} the time of narration is Now: 1951; {Ch1}Sartoris; {Ch2}Sutpen; {Ch3}Louis Grenier; {Loc5} old Alec Holston's tavern; {Loc6} coaching-yard; {Loc7} Ratcliffe's trading-post store; {Loc8} blacksmith's; {En2}The coaching-yard and Ratcliffe's store were gone; {En3} Old Alec's tavern became a hotel; {En4} Blacksmith's became a garage; {En5} The jail is now transformed into two storeys of Georgian brick.

4.5.10 [The Jail] Intermediate Synopsis3

The Courthouse is considered as the cornerstone of the town, the catalyst that brought changes and around which the town evolved. It was built around 1826 in the center of the Town Square. At this time, there was a mere dusty pathway, with a forest on one side of the street and blacksmith's and a tavern on the other side. The jail stood solitary diagonal to them. During the Civil War, the town had been burned to the ground by the invading Union troops, and was rebuilt during Reconstruction with the help of carpetbaggers who remained afterwards to prosper. After a new courthouse had been built, the town is moved to a new location; the coaching-yard and Ratcliffe's store were gone; Old Alec's tavern and blacksmith's were a hotel and a garage on a main a business side-street. Meanwhile, the jail is transformed into two storeys of Georgian brick situated on an alley which Jeffersonian would not have to pass every day. Thus, it is now remote, compacted and invisible.

4.5.11 [The Jail] Inferential processing4

And so, being older than all, it had seen all: the mutation and the change; and, in that sense, had recorded them (indeed, as Gavin Stevens, the town lawyer and the country amateur Cincinnatus, was wont to say, if you would peruse in unbroken—ay, overlapping---continuity the history of a community, look not in the church registers and the courthouse records , but beneath the successive layers of calcimine and creosote and whitewash on the walls of the jail, since only that forcible carceration does man find the idleness in which to compose, in the gross and simple terms of his gross and simple lusts and yearnings, the gross and simple recapitulations of his gross and simple heart);

- [MCE14] And so relates and reminds us of the very initial idea introduced in sentence 1.
- [CI47] the jail is older than everything else and has seen all the history of the region.
- [MCE15] Previous readings of Faulkner's novels deal with the jail, (See for instance, ITD: 49)[38]
- **[E15] Confirmation of [E3]: The jail is the oldest building mainly because it is a record of the community's history.**
- [CI48] Opening parenthesis: additional information.
  - [CA26] Gavin Stevens
  - [MCE16] Gavin Stevens is one of the main characters from ITD, Temple's uncle and the lawyer (in RFN) who defends Nancy, the nanny.

- [CA27] *the country amateur Cincinnatus*
- [CI49] he is an example of outstanding leadership, service to the greater good, civic virtue, and modesty. (See Glossary5: Appendix1)
- [CA28] *was wont to say, if you would peruse in unbroken—ay, overlapping---continuity the history of a community, look not in the church* [...] *walls of the jail,*
- [CI50] if one wants to examine carefully (peruse) the history of a community in unbroken continuity *ay* (continually, forever)[39].
- [CI51] The overlapping everlasting history of a community is not in the church registers and the courthouse records, but in the walls of the jail.
- **[E16] For Gavin Stevens, the jail is a far better record of the town's history than any other records and documents kept in the Courthouse**
- [CA29] whitewash on the walls of the jail,
- [MCE17] The jail was whitewashed and veneered over with brick into two storeys (See Glossary7: Appendix1).
- **[E17] After the Civil War the jail was whitewashed**
- [CA30] but beneath the successive layers of calcimine and creosote and whitewash on the walls of the jail.
- [CA31] Since only that forcible carceration does man find the idleness in which to compose, in the gross and simple terms of his gross and simple lusts and yearnings, the gross and simple recapitulations of his gross and simple heart);
- [CI52] In prison, man has got time.
- **[E18] In the solitude of the jail man has all the time to compose (to get under control) his heart's whole and simple feelings, lust, tender longings, yearnings the agonies and shames and grief (ITD: 49)**

- [CI53] Closing parenthesis, end of the additional information
- [CI54] Man's history is a single stream filled with mutation and change, but still an unbroken stream.

4.5.12 [The Jail] Variables4

New Variables: {Ch4}Gavin Stevens; {En6} The jail was whitewashed

4.5.13 [The Jail] Intermediate Synopsis4

For Gavin Stevens, the jail is a far better record of the town's history than any other records and documents kept in the courthouse. Even if it was veneered and whitewashed after the Civil War, beneath whitewash on the walls and behind the veneer were still the old ineradicable bones and the old ineradicable remembering: In the forcebale carceration man has all the time to compose his heart's whole and simple feelings, lust, tender longings, yearnings, the agonies, shames and grieves. Man's history is a single stream filled with mutation and change, but still an unbroken stream.

4.5.14 [The Jail] Inferential Processing5

invisible and impacted, not only beneath the annual inside creosote-and-whitewash of bullpen and cell, but on the blind outside walls too, first the simple mud-chinked log ones and then the symmetric brick, not only the scrawled illiterate repetitive unimaginative doggerel and the perspectiveless […] *and believe, hypnotised beneath the vast weight of man's incredible and enduring Was,…"*

- [CA32] *invisible and impacted, not only beneath the annual inside creosote-and-whitewash of bullpen and cell, but on the blind outside walls too*
- [CI55] bullpen, cell and outside walls are all whitewashed and impacted.
- [CI56] As the courthouse was removed away from the jail, this latter is no more seen by Jeffersonian,
- **[E19]** The jail is remote and almost invisible to Jeffersonian.

- [MCE18] A passage in ITD strengthens [E20] "*He was the first one, standing lounging trying to look occupied or at least innocent, under the shed in front of the closed* ***blacksmith's*** *shop across the street from* ***the jail*** *where his uncle would be less likely to see him if or rather when he crossed the* ***Square*** *toward the postoffice for the eleven oclock mail*.**"** (ITD: 1 enhancing and underlining mine).
- [CA33] *first the simple mud-chinked log ones and then the symmetric brick,*
- [CI57] The cracks and crevices of the old logs have been stopped up with mud
- [CI58] Then the old logs are replaced by the tiered symmetric bricks and the whitewashed plaster.
- [CA34] *not only the scrawled illiterate repetitive unimaginative doggerel and the perspectiveless almost prehistoric sexual picture-writing*
- [CI59] The meaningless and illegible marks, the sexual graffiti and the repetitive inexpert verse are drawn by the prisoners on the walls of the jail.
- [CI60] the graffiti on the Jails walls are compared to those of the *prehistoric* peoples (*cave men* or cave-dwellers); "*not only the scrawled illiterate repetitive unimaginative doggerel and the perspectiveless almost prehistoric sexual picture-writing"*
- [CA35] *but the images, the panorama not only of the town but of its days and years until a century and better had been accomplished,*
- **[CI61] The jails walls are the records of the town's days, years and century.**
- [CA36] *filled not only with its mutation and change from a halting-place: to a community: to a settlement: to a village: to a town,*
- [CI62] The jail had recorded Jefferson mutation from a Halting-place to a town.
- [CA37] *but with the shapes and motions, the gestures of passion and hope and travail and endurance, of the men and women and children in their successive overlapping generations long after the subjects which had reflected the images were vanished and replaced and again replaced,*
- **[CI63] The jail has recorded a life-long endurance and passions of all the overlapping generations of the Antebellum South.**
- **[CI64] Even after the death of those who contributed in the recordings of the town, the jail remains as a symbol of the enduring past.**
- [CA38] *as when you stand alone in a dim and empty room and believe, hypnotised beneath the vast weight of man's incredible and enduring Was,…"*
- **[CI65] The past is never dead**
- **[E20]** Man is hypnotised beneath the vast weight of his enduring past.
- **[CI66]** We are also hypnotized beneath the weight of this enduring sentence.

4.5.15 [The Jail] Variables5

New Variables: {En7}The jail is remote and almost invisible to Jeffersonian; {En8}The old logs are replaced by the tiered symmetric bricks and the whitewashed plaster; {En9}The jail had recorded Jefferson mutation from a Halting-place to a town.

4.5.16 [The Jail] Final Synopsis

This introductory sentence to act III tells us that there are three buildings: The Jail, the courthouse and the town. We are told that the jail is the oldest building in Jefferson mainly because it is a record of the community's history. […] Man is hypnotized beneath the vast weight of his enduring past as we are hypnotized by this long absorbing octopus sentence that will go on and on for 40 other pages. (See full **Synopsis in Appendix1: 3.5.4**)

4.5.17 [The Jail] Lemon Squeeze

To save space, we refer our reader to Appendix1: Section 3.5.5: (The Jail) Lemon Squeeze.

4.5.18 [The Jail] Commentary

Faulkner wrote RFN in the form of a three-act play[40], each act is introduced by a preamble prose narrative. Act one entitled The Courthouse, focuses on the building in which much of the dramatic action occurs: the Courthouse in Jefferson, the dispossession of Indians and the commercial exchange between Indians and White people. The preamble to Act Two, The Golden Dome focuses on the state capitol building in Jackson, the building in which the dramatic action occurs. Act Three entitled The Jail covers a part of the history of Jefferson, a town in Faulkner's Yoknapatawpha County. This act opens with an introductory **32** word sentence, followed by the second one made up of **1171** words. The analyzed passage is an extract from the latter. This phantom-like passage (526 words) is made up of the main text interrupted by parenthetical passages, themselves containing dashes and parenthesis. If we omit the parenthetical parts, it would read as follows:

4.5.19 [The Jail] The Main Text

Because there was no town until there was a courthouse , and no courthouse until (like some unsentient unweaned creature torn violently from the dug of its dam) the floorless lean-to rabbit-hutch housing the iron chest was reft from the log flank of the jail and transmogrified into a by-neo-Greek-out-of-Georgian-England edifice set in the center of what in time would be the town Square (as a result of which the town itself had moved one block south-or rather, no town then and yet, the courthouse itself the catalyst: a mere dusty widening of the trace, trail, pathway in a forest of oak and ash and hickory and sycamore and flowering catalpa and dogwood and judas tree and persimmon and wild plum, with on one side old Alec Holston's tavern and coaching-yard, and a little farther along, Ratcliffe's trading-post store and blacksmith's, and diagonal to all of them, en face and solitary beyond the dust, the log jail: moved--the town--the complete and intact one block southward, so that now a century and a quarter later, the coaching-yard and Ratcliffe's store were gone and old Alec's tavern and blacksmith's were a hotel and a garage, on a main thoroughfare true enough but still a business side-street, and the jail across from them though transformed also now into two storeys of Georgian brick by the land (or anyway pocketbooks)) of Sartoris and Stupen and Louis Grenier, faced not even on a side street but on a side alley);

And so, being older than all, it had seen all: the mutation and the change; and, in that sense, had recorded them (indeed, as Gavin Stevens, the town lawyer and the country amateur Cincinnatus, was wont to say, if you would peruse in unbroken--or overlapping--continuity the history of a community look not in the church registers and the courthouse records but beneath the successive layers of calcimine and creosote and whitewash on the walls of the jail, since only that forcible concentration does man find the idleness in which to compose, in the gross and simple terms of his gross and simple lusts and vanities, the crude and simple complications of his crude and simple lives) invisible and impacted, not only beneath the annual inside creosote-and-whitewash of bullpen and cell, but on the blind outside walls too, first the simple mud-chinked log ones and then the symmetric brick, not only the scrawled illiterate repetitive unimaginative doggerel and the perspectiveless almost prehistoric sexual picture-writing, but the images, the panorama not only of the town but of its days and years until a century and better had been accomplished, filled not only with its mutation and change from a halting-place: to a community: to a settlement: to a village: to a town, but with the shapes and motions, the gestures of passion and hope

and travail and endurance, of the men and women and children in their successive overlapping generations long after the subjects which had reflected the images were vanished and replaced and again replaced, as when you stand alone in a dim and empty room and believe, hypnotised beneath the vast weight of man's incredible and enduring Was,..." (RFN: 183-184-185)

The main text (highlighted) starts by stating the cause of **[E1]** [The jail is the oldest building mainly because it is a record of the community's history.] explicated from the first sentence.

[CA5-6] should be right away followed by [CA6] [the floorless lean-to rabbit-hutch housing the iron chest was reft from the log flank of the jail] and [CA7] [The lean-to is transmogrified into a by-neo-Greek-out-of-Georgian-England edifice]. Nevertheless, the writer inserts a separating parenthetical evocative simile. Yet, its interpretation is quite considerably hindered as it requires further data to be processed. So, adopting a sophisticated understanding procedure (See Chapter1: section 3.4.2), the reader, in a highly focused attention, adjoins the [CI12--24] to [MCE4-6] and gets the rewarding multiplication effects by the formation of [E2-8]. Note how remote is [E5] from the [CI14], and [E7] from [CI5 and 6]. The inferential process is then not only adding new information to an old one but in Faulkner, it is also reading backward, much as his characters: wedged to their past.

Once [E2-9] well formulated, Faulkner interrupts again the main text by another parenthesis. [CA9] is the result of [CI26-27] i.e., the Town had moved one block south because the Courthouse was set in the center of the town square. As in a hurry to correct misunderstanding, the writer adds a dash *"-or rather*" which marks a sudden change of thought, implicating [CI30], and explaining this in a series of contextual assumptions [CA11-17]. These CAs emphasize a brief summary interrupting the main text and the dash sets off a direct address to the reader and slows down the movement of the text.

The piled-up assumption added to the old one offer an extensive description of the setting (the stores on one side of the street and all the different kinds of trees in the forest on the other side) and lead to a full landscape of the area before the courthouse was built out of the jail's lean-to around 1826. The reader, as it were, is enabled to mentally represent the actual landscape of the area as shown in **Figure7: Appendix1**.

[CA18] puts the closing dash and [CA19]brings the reader back to where narration was interrupted [*moved---the town---the complete and intact, one block southward*,] and the appositive ---*the town*--- explicitly reminds the reader of the idea interrupted in [CA10]. The parenthetical address to the reader may indicate that the writer, himself, is aware of the long space between the two assumptions; they are actually separated by 9 assumptions. So he refreshes the reader's memory by

indicating the subject (town) of the verb moved interrupted in [CA10]. Then, from [CA19] to [CA25] another picture is displayed: the jail and the town after the Civil War. It is obvious that much of the CIs are not inferentially possible without some MCE that the writer assumes to be shared with the reader. In stating for instance *"((or anyway pocketbooks)) of Sartoris and Sutpen and Louis Grenier…*" the reader is expected to have an access to previous readings from which he can get [MCE10-13] without which neither the explicatures [E11-14] nor the implicature in [CI44] would be formulated, and the passage as a whole would not be relevant.

Having demonstrated, in a long parenthetical text, that the jail is the oldest building in Jefferson, the writer takes back the reader to the initial idea introduced in sentence 1. "*And so"* is thus, a reminder and its confirmation is clearly implicated in [CI47]. The contextual effects of the explicature [E15] which is itself, a confirmation of [E3] [The jail is the oldest building mainly because it is a record of the community's history] is the result of an acquainted reader's [MCE15] i.e. next to the courthouse and the Confederate Monument, this jail is one of the most important structures in Jefferson. Standing as the emblem of White supremacy, Faulkner's jail is an unforgettable metaphor demonstrating the extent of southern injustice and the threat to the Negro's very existence. This multidimensional structure is the gloomy home for many a character that dwelt his works: Mink Snopes [Snopes Trilogy], Lee Goodwin (S), Lucas Beauchamp (ITD), Joe Christmas (LA), Nancy Manigoe (RFN)...etc.

It was for the very first time used in Sanctuary (S) where it occurs 18 times. It hosted Lee Goodwin and many other *"...On the day when the sheriff brought Goodwin to town, there was a negro murderer in the jail, who had killed his wife* (S: 118). It was "*--a square building slashed harshly by pale slits of light*." (Ibid: 51), and it *"faced west; a last faint copper-colored light lay upon the dingy grating and upon the small, pale blob of a hand,* […] *dissolved raggedly away*" (Ibid: 139).

In LA it is mentioned 25 times. When Joe Christmas was imprisoned, the Courthouse and the square already formed the town's landscape: "*He found a picket of Grimm's men at the jail, and another in the courthouse, and a third patrolling the square and the adjacent streets."* (LA: 183).

ITD, where the jail is mentioned 44 times, opens right away with a scene that takes place in the jail: *"IT WAS JUST NOON that Sunday morning when the sheriff reached* ***the jail*** *with Lucas Beauchamp though the whole town* […] *that Lucas had killed a white man.***"** (ITD: 1). The same page offers the reader a contextual strengthening of **[E12]** [The jail is left on an alley, which Jeffersonian would not have to pass every day as they would pass a side-street]:

> "*[…] under the shed in front of the closed blacksmith's shop across the street from the jail where his uncle would be less likely to see him if or rather when he crossed the Square toward the postoffice for the eleven oclock mail*." (ITD: 1).

As well in this passage**:**

> *"...in from Fraser's store that all was okeydoke again and they could unpark the trucks and cars and wagons and mules from the back streets and alleys and go home and go to bed: turning the corner this time and now the jail, looming, lightless…"* (Ibid)

In TH, it is mentioned 7 times**,** *"Ratliff, passing to and fro between his home and the Square, would see the two small grimed hands, immobile and clasping loosely the bars of the jail window***"** (TH: 45). In TM where the jail occurs 14 times and houses Mink Snopes for thirty-eight years on behalf of his cousin. *"...that whole first trip, handcuffed to the deputy, from his jail cell to the courtroom…"* (TM: 1). In TR it occurs once: "*They lock them in the woodshed behind the schoolhouse until they can take them to the jail at Hardwick"* (TR: 72). In AF, it occurs 9 times: "*the two Negroes had never reached the jail at all but had vanished apparently into thin air somewhere between it and the courthouse*" (AF: 123). Finally, in RFN, it occurs 73 times whereas *Courthouse* occurs 44 times, hence, another statistical, contextual strengthening of [E4-9] [The jail is "*the mother/progenitor of the courthouse*"].

Faulkner, indeed takes for granted that he is writing for a knowledgeable reader who is involved in the history and space of Yoknapatawpha. [CA22-23] for instance *"...and wild plum, with on one side <u>old Alec Holston's tavern</u> and coaching-yard"* draw back the reader to many other instances saved as Mutual knowledge and assumed by the writer to be a MCE.

Old Alec Holston's tavern is in <u>The Jail</u>, called a tavern, in later novels it becomes a hotel, referred to as The Holston House "*the Square was still empty when he crossed it. Then the hotel, the Holston House, the drummers sitting in leather chairs along the sidewalk"* (TM: 74) Faulkner gave the name of its owners in TH:

> "*The Holston House still clung to the old ways, not desperately nor even gallantly: just with a cold and inflexible in-domitability, owned and run by two maiden sisters (that is, one of them, the younger, had been married once but so long ago and so briefly that it no longer counted) who were the last descendants of the Alexander Holston, one of Yokna-patawpha County's three original settler…"* (TM: 142)

…but its history goes back to AA where we can read:

> "*So that in the next four weeks (Jefferson was a village then: the Holston House, the courthouse, six stores, a blacksmith and livery stable, a saloon frequented by drovers and peddlers, three churches and perhaps thirty residences) the stranger's name went back and forth among the places of business"* (AA: 253)

It is obvious that this house was indeed a hotel as Sutpen used to book a room whenever he goes to Jefferson: "*He had a room in the Holston House but he carried the key with him* (AA: ibid). It kept this name too in the TR:

> "I *mean, he lived in Jefferson. I mean, he actually had a home--a single rented room in what in my grandfather's time was the Commercial Hotel, established in hopeful rivalry of the Holston House but never making the grade in that rivalry*." (TR: 66)

It is in ITD that the house is finally called a hotel

> *".....Doctor Habersham and a tavern keeper named* ***Holston*** *and a Huguenot younger son named Grenier who had ridden horseback into the county before its boundaries had ever been surveyed and located and named, when Jefferson was a Chickasaw trading post with a Chickasaw word to designate it out of the trackless wilderness of cane-brake and forest of that time but all gone now, vanished except the one even from the county's spoken recollection:* ***Holston merely the name of the hotel on the Square*** *and few in the county to know or care where the word came from, and the last of the blood of Louis Grenier the elegante, the dilettante, the Paris-educated architect"* (ITD: 154)

This is how Faulkner builds up an environment and addresses his reader from within, and further claims that it is with knowledge from this particular environment that he needs to be read. This asserted MCE functions as a kind of one common home hosting two entities, one narrating and the other enjoying the immersion.

This is the kind of permanent immersion that is created in the passage under analysis. In the historical, physical and psychological dimensions of the jail and its surroundings, the reader is induced in a gloomy and depressing textual 'atmosphere', his expectations for relevance are met by a series of CAs [CA26-31]. As a result, the higher explicature [E18] brings about the whole issue, quite a précis of the reader's own deductions: In the solitude of the jail man has all the time to compose his heart's whole and simple feelings, lust, tender longings, yearnings*, the agonies and shames and griefs* (ITD: 49 See full passage in Appendix1: Section 3.5.6). The subsequent CAs [CA32-38] containing no new variables but reiterated facts, evoke, strengthen and gently funnel the reader to the important implicatures in [CI54] [Man's history is a single stream filled with mutation and change, but still an unbroken stream]; [CI63] The jail has recorded a life-long endurance and passions of all the overlapping generations of the Antebellum South; [CI64] Even after the death of those who contributed in the recordings of the town, the jail remains as a symbol of the enduring past. The final explicature [E20] synthesizes the wickedness caused by mankind, his "*gross and simple lusts and yearnings, the gross and simple recapitulations of his gross and simple heart"*. Man is hypnotized beneath the vast weight of his enduring past, this past that is not dead [CI65], that is not even past.

The reader is also [CI66] hypnotized under the weight of this enduring serpentine sentence[41], this sentence that does not end but runs for two (2) more pages. He stays immersed and hypnotized by this until he is released, liberated and awakened by a direct addressing voice: "*Listen, stranger; this was myself: this was I*" on page 225.

This hypnotic effect is in fact the conclusion reached by a number of critics on Faulkner's narration. Commenting on a passage (See Appendix1: section 3.5.11) from AA, O'Connor concludes *"...the speech of Mr. Compson recalling Wash Jones' reporting the murder, comes as an electrifying contrast and they release the reader from the hypnotic world created by the 'voice'"* (O'Connor 1964: 345)

Similarly, Slatoff contends "*Faulkner's frequent resistance to rational analysis also contributes to this hypnotic effect"* (Slatoff 1960: 193) while Beck thinks that: "*the prolonged even murmur of Faulkner's voice throughout the pages is an almost hypnotic induction into those detailed and darkly colored visions of life which drift across the horizons of his imagination like clouds"* (Beck 1960: 154). Aiken discovers that two salient features of Faulkner's style, namely very long sentences and repetitiveness, achieve this effect. He claims that Faulkner works precisely *"by a process of immersion, of hypnotizing his reader into remaining immersed in his stream,* […] *the reader does remain immersed, wants to remain immersed, and it is interesting to look into the reasons for this"* (Aiken 1960: 137 underlining mine).

4.5.20 Reasons

In an interview, Faulkner said he wrote long sentences for two reasons. First, he was writing with "*a foreknowledge of death,*"[42] and thus a pressure "*to put the whole history of the human heart on the head of a pin*." (Ibid) Aiken captured this feeling as he advances:

> *"It is as if Mr. Faulkner, in a sort of hurried despair, had decided to try to tell us everything, absolutely everything, every last origin or source or quality or qualification, and every possible future permutation as well, in one terrifically concentrated effort: each sentence to be, as it were, a microcosm"* (Aiken 1960: 137).

In fact, beleaguered by depression and alcohol, Faulkner knew he had more to achieve and a finite amount of time and energy to achieve it, the years 1942 to 1954 saw Faulkner's greatest success and greatest inner anguish. Four groundbreaking works emerge from this fascinating period: GDM (1942), ITD (1948), RFN (1951), and AF (1954); all of them have considerable foregrounded long sentences (See Chapter1: Table7).

This image of the breaths of a man counting out his days resonates with the ending of GDM/FH when Lucas becomes philosophical about his failure to locate buried money in the Indian Mound: "*Man has got three score and ten years on this earth, the Book says. He can want a heap in that time and a heap of what he can want is due to come to him, if he just starts in soon enough*" (GDM: 131). In the reality Faulkner constructs, man is given an allotted time to live and lives out his circumscribed days in a circumscribed space; his depression is possibly due to this *foreknowledge* of the end of 'his time'.

Second, Faulkner explains that a character in a story "*at any moment of action is not just himself as he is then, he is all that made him, and the long sentence is an attempt to get his past and possibly his future into the instant in which he does something.*" (Faulkner at the University of Virginia 1957/58) This echoes his ambition behind his indomitable long sentence: "*My ambition, is to put everything in one sentence-not only the present but the whole past on which it depends and which keeps overtaking the present, second by second"* (Faulkner in Cowley 1946: 663, underlining mine).

Aiken also sees in what he calls *"these queer sentences"* a *"functional reason and necessity for their being as they are,"* because they constitute *"the whole elaborate method of deliberately withheld meaning, of progressive and partial and delayed disclosure"* (Aiken 1960: 137-138). In Beck's view, Faulkner tries to

> *"render the transcendent life of the mind, the crowded composite of associative and analytical consciousness which expands the vibrant moment into the reaches of all time, simultaneously observing, remembering, interpreting, and modifying the object of its awareness. To this end the sentence as a rhetorical unit (however strained) is made to hold diverse yet related elements in a sort of saturated solution, which is perhaps the nearest the language of fiction can come to the instantaneous complexities of consciousness itself*" (Beck, 1960: 153).

As intentionality is well stated behind Faulkner's ambition, the long sentence is definitely not at all a mere stylistic feature, a capricious mannerism, but a technique whereby he seeks to capture the past as this one endures in every instant of our present. Now that we know the 'why', let us investigate the 'how': The Means.

4.5.21 Means

Faulkner has recourse to many language tools to 'fabricate' his octopus sentences. Ranging from long descriptions, appositives, semi-colons, parenthesis, dashes, we think Subordination and Coordination are the most striking techniques as they gain a stylistic status by their frequency of occurrence and linguistic salience.

One of these embedding techniques is the excessive use of Participial Phrases (See Bensalah, 2012a). Another is the obvious abundance of WH relative pronouns, (which, who, where, when, while and that). In fact these seem to be the main tool with which Faulkner maintains the fluency of his narrative, lengthens his sentences, and creates conditions for more embedding.

The pronoun *Who* for instance, (used 68 times in TSAF, 32 in ALD, 130 in TU, 753 times in AA, 749 in GDM, 237 in ITD, 321 in LA, 100 in S, 250 in TH, 571 in AF, 307 in TM, 195 in TR) is Faulkner's favorite grammatical device. In AA where it is the most recurrent (753 times), it takes the form of a painter's brush to draw characters portraits; let us consider the following:

"This was the mother, the dead sister Ellen: this Niobe without tears ***who*** *had*

conceived to the demon in a kind of nightmare, ***who*** *even while alive had moved but without life and grieved but without weeping,* ***who****- now had an air of tranquil and unwitting desolation, not as if she had either outlived the others or had died first, but as if she had never lived at all.*" (AA: 10)

Some lines further…

"*blind romantic fool* ***who*** *had only youth and inexperience to excuse her even if that; blind romantic fool, then later blind woman mother fool ..."* (Ibid)

…and further…

"Yes, blind romantic fool, ***who*** *did not even have that hundred miles of plantation which apparently moved our 'father nor that big house and the notion of slaves..."* (Ibid)

....and few lines further…

"No: just the face of a man ***who*** *contrived somehow to swagger even on a horse - a man* ***who*** *so far as anyone (including the father* ***who*** *was to give him a daughter in marriage) knew either had no past at all or did not dare reveal it - a man* ***who*** *rode into town* […]*, and that French architect* ***who*** *looked like he had been hunted down and caught in turn by the Negroes - a man* ***who*** *fled here and hid,* […] *land which he took from a tribe of ignorant Indians,*[…]" (Ibid)

No character escapes the writer's comments. Whenever he comes into surface, he is immediately put under Faulkner's scrutinizing magnifying glass. Initially, the writer describes Ellen, when he comes to mention Sutpen, another series of *who* follows and is itself interrupted by a 'parenthetical-who' within an 'appositive-who' describing the father, interrupted again by 'a coordination-who' when he comes to mention the French architect and then, the ignorant Indians from whom, Sutpen took the land. The characters in this passage look like Matryoshka dolls[43], one doll is opened and there is a minor subordinate one inside, each one is described inside the scope of the bigger one. When done, the writer comes back to the biggest, hence creating subordination within subordination, supplemented by coordination (See **Appendix1: Figure 9**).

In Faulkner's Yoknapatawpha, characters like these (Ellen- Sutpen- Ellen's Father- the French Architect- Ignorant Indians.) *"...each with his and her secret and selfish thought, and blood strange to each other blood*" (AILD: 56) are so complex that one simple sentence cannot contain their lives. By submitting each character to more subordinate descriptive clauses, the writer suggests the underdeterminacy of the language, and he delegates Addie (See Glossary7: Appendix1) to tell us from her coffin that the words never fit what they try to say:

"I learned that words are no good; that words dont ever fit even what they are trying to say at. When he was born I knew that motherhood was invented by someone ***who*** *had to have a word for it because the ones that had the children didn't care whether there was a word for it or not. I knew that fear was invented by someone* ***that*** *had never had the fear; pride,* ***who*** *never had the pride. I knew that it had been, not that they had dirty noses, but that we had had to use one another by words like spiders dangling by their mouths from a beam, swinging and twisting and never touching, and that only through the blows of die switch could my blood and their blood flow as*

one stream." (AILD: 136)

The predominance of the relative pronoun *who* seems to point to the author's primary preoccupation with ontology, the *what* and *who* rather than *what happens*. Actions tend to be futile and processes are a function of time. While they are not altogether neglected, the processes lead from one ontological status to another: Indians—from freedom to dispossession; Negroes—from slavery to dignity; Southern aristocracy—from power to impotence; and finally, Whites—from poverty to the ruthless exhilaration of the entrepreneurial success in the capitalist world.

Meanwhile, we, many a time, come across syntactically short sentences, where imbedding is unexpectedly circumvented. Consider:

> *"His first impulse would be to not go.* (**Sentence1**) *He believed that he dared not go* (**Sentence2**). *Then he knew that he dared not fail to go. He would not change his clothes now.* (**Sentence3**) *In his sweatstained overalls he would traverse the late twilight of May and enter the kitchen* (**Sentence4**). *The table was never set with food for him now*. (**Sentence5**). *Sometimes he look at it as he passed and he would think, "My God.* (**Sentence6**) *When have I sat down in peace to eat."* (**Sentence7**) *And he could not remember."* (**Sentence8**) (LA: 223)

As we can see, in these sentences Faulkner avoids subordination where grammatically feasible. Given the aforementioned instances where the relative pronoun *who* is frenetic, one is puzzled by its total absence in this passage made exclusively of simple sentences. The only difference that we can see between the two functions, is that when dealing with *what happens*, Faulkner goes to simple, right-branching clause, but when describing the *who* and the *what*, his sentences get more and more complex.

Another idiosyncratic striking feature is the frequent use of a double clause marker, created by Faulkner's intentional acrobatic embedding of two clauses, one subordinate to the other, in one position within the big sentence. The most subordinate of these clauses is embedded at the very beginning of the higher one, which almost completely moves the reader away from linearity. As a result, the action is suspended by departures from basic narrative syntax and a certain Mise-en abyme[44] is created. Here are examples:

1. *"They took the hounds with them on the next day,* ***though when*** *they reached the place where they hoped to strike fresh trail, the carcass of the colt was gone*." (*GDM* 216)

This can be transformed as following:

- They took the hounds with them on the next day, **though** the carcass of the colt was gone, **when** they reached the place where they hoped to strike fresh trail.

2. ***"where because*** *of this he was to make that mistake* ***which if*** *he had acquiesced to it would not even have been an error and* ***which, since*** *he refused to accept it or be stopped by it, became his doom*" (AA: 62)

This can be transformed as following:

- **because** of this he was to make that mistake, which would not even have been an error **if** he had acquiesced to it. Since he refused to accept the mistake or be stopped by it, it became his doom.

3. *...the desk and the shelf above it on **which** rested the ledgers in **which** McCaslin recorded the slow outward trickle of food and supplies and equipment **which** returned each fall as cotton made and ginned and sold...* (GDM)

Here is how Richard Ohmann, who summed up Faulkner's style as a set of syntactic transformations, especially deletion, 'de-imbricates' the passage:

- *...the desk. The shelf was above it. The ledgers rested on the shelf. The ledgers were old. McCaslin recorded the trickle of food in the ledgers. McCaslin recorded the trickle of supplies in the ledgers. McCaslin recorded the trickle of equipment in the ledgers. The trickle was slow. The trickle was outward. The trickle returned each fall as cotton. The cotton was made. The cotton was ginned. The cotton was sold...* (Ohmann in Leech 1981: 22)

Or this very bizarre embedding:

4. "***as if**, **though** dispossessed of the peace - **who** was impervious anyhow to fatigue – **which** she declined to give it, it was still irrevocably outside the scope of her hurt or harm*" (AA: 56)

This can as well, read as:

- …as if it was still irrevocably outside the scope of her hurt or harm, though dispossessed of the peace -Ellen **who** was impervious anyhow to fatigue, declined to give the peace.

The numerous embedded subordinate clauses, usually relative ones, slow down the action for the reader to experience "*empathy with a character's contemplation*" (Bunselmayer 1981: 424). The reading experience is tough as the lengthy imbricate adjectival and adverbial clauses endlessly refine their subject. Here again, Faulkner applies the Matryoshka Principle, each clause imbeds a minor one which itself imbeds another minor and *ad infinitum*. Consider this series of relative clauses for instance:

"*But Isaac was not one of these* (Coordinate Clause1)*: --a widower these twenty years,* (Appositive) *who in all his life had owned but one object* (Subordination/Adj Clause1) *more than he could wear* (Subordination/Comparative Clause2) *and carry in his pockets and his hands at one time* (Coordinate Clause2)*, and this was the narrow iron cot and the stained lean mattress* (Coordinate Clause3) *which he used camping in the woods for deer and bear or* (Subordination/Adj Clause3) *for fishing or* (Subordination/or-clauses4) *simply because he loved the woods* (Subordination/ Cause5) *who owned no property* (Subordination/ Adj Clause6) *and never desired to* (Coordinate Clause4) *since the earth was no man's but all men's* (Subordination/Cause Clause7)*, as light and air and weather were* (Subordination/Comparative Clause8)*; who lived still in the cheap frame bungalow in Jefferson* (Subordination/ Adj Clause9) *which his wife's father gave them on their marriage* (Subordination/ Adj Clause10) *and which his wife had willed him at her death* (Coordinate Clause5) + (Subordination/ Adj Clause11) *and which he had pretended to accept,* (Coordinate Clause6) + (Subordination/ Adj Clause12) *acquiesce to, to humor negatives her, ease her going but which was not his, will or not,* (Coordinate Clause7) + (Subordination/ Adj Clause13) *chancery dying wishes mortmain possession or whatever,* (Subordination/*or*-clauses14) *himself merely holding it for his wife's sister and her children* (Participial Clause1) *who had lived in it with him since his wife's death*

(Subordination/ Adj Clause15), *holding himself welcome to live in one room of it* (Participial Clause) *as he had during his wife's time* (Subordination/Comparitive Clause16) *or she during her time* (Subordination/or-clauses17) *or the sister-in-law and her children during the rest of his and after* (Subordination/or-clauses18)*"* (GDM 3-4)

This is an instance of Faulkner's trademark Compound Complex Sentence, a long sentence that works by stringing out seemingly meandering sequences of clauses. It is built of 18 subordinate clauses, 7 coordinate clauses, and 2 participial verbless clauses. One may look to no avail for the main independent clause. Though, the sentence begins with a capital letter, the contrastive conjunctive *But refers* to a whole preceding passage. The lengthy adjectival and adverbial clauses are quite reminiscent of the writer's exploitation of the language and his obstinate ambition to put all in one sentence. Consider the way he imbricates, imbeds and/or relates the clauses to each other to expose Isaac's portrayal, (then see **Appendix1: Figure10**):

1. ***who*** *in all his life had owned but one object more than he could wear and carry in his pockets and his hands at one time, and this was the narrow iron cot and the stained lean mattress*
2. ***which*** *he used camping in the woods for deer and bear or for fishing or simply*
3. *because he loved the woods;*
4. ***who*** *owned no property and never desired to since the earth was no man's but all men's, as light and air and weather were;*
5. ***who*** *lived still in the cheap frame bungalow in Jefferson*
6. ***which*** *his wife's father gave them on their marriage and*
7. ***which*** *his wife had willed him at her death and*
8. ***which*** *he had pretended to accept, acquiesce to, to humor her, ease her going but*
9. ***which*** *was not his, will or not, chancery dying wishes mortmain possession or whatever, himself merely holding it for his wife's sister and her children*
10. ***who*** *had lived in it with him since his wife's death, holding himself welcome* […] *room*

In so doing, Faulkner sets his reader to a continuous 'scientific exercise' that of reformulating his imbrications in search for relevance (See **Appendix1: Table1**). Faulkner's imbrications and the reader's de-imbrications show that these are just different ways of expressing the same thing, i.e., the same meaning can be conveyed in many different linguistic realizations and Faulkner's style is only one way of doing it (See Ohmann in Leech 1981: 22), one way of imitating a life-story because *"the meanings his stories unfold are complex, mysterious, obscure, and incomplete"* (Beck: 1960: 154).

When Lena Grove, a bare-footed, bow-legged pregnant young woman makes her way from Alabama to Jefferson, surviving from charity and looking desperately for the father of her unborn child; when Joe Christmas spends a whole life looking for an identity and paying for a crime for which he was declared guilty long before he was left on the doorstep of an orphanage as a baby on Christmas day; when Benjy holds the fence 'trying to say', is castrated; when Caddy, the muddy-bottomed, little doomed girl climbing a blooming pear tree in April to look in the window at her grandmother funeral and sees her own loss; when the two-toes great bear Killed by the Indian who

loves him most of all, dies with the forest and the native land; when Sutpen the 'design-obsessed' sets to accomplish his design and meets his own ruin… we understand why losses, pain and endurance of mankind cannot be told in a short sentence. One of Faulkner's common readers puts it better:

> "*The characters are messier, the plot is messier; the prose is messier. But life is a messy affair* [...] *the questions and issues he writes about are so complicated and nuanced, that to address them through a more pat storyline, through more simple characters, through more transparent prose would ultimately be to trivialize them"* (See Carr, S (2006)

Faulkner himself advances that *"the theme, the story, invents its own style"* (See Ervin: Faulkner Nagano 37) and when asked about the obscurity of his long sentence, he answered:

> "*The germ of it was a special purpose –not at all to be obscure- I think that any artist, musician, writer, painter would like to take all the experience which he has seen, observed, felt and reduce that to one single color or tone or word, which is impossible. In fact, he would like to reduce all human experience onto the head of a pin as the man engraved the Lord's Prayer on the head of a pin once. He can't do that, but he is still going to try.* […] *The style – I think the story the writer is trying to tell invents, compels its style. That no writer has got the time to obscure for the sake of obscurity. It's because at that moment he couldn't think of any better way to tell the story he was trying to tell."* (Faulkner at West Point, underlining mine)

The 3-page sentence (and the act The Jail as a whole) seems to have been 'designed' following the Chinese box structure[45]. There is an important amount of narratives nested in some higher narratives, each of which giving views from different perspectives. The higher narratives tell the building of the old log jail, from the ceding of the Indian lands and the planting of cotton to cessation, from war and reconstruction to automobile, from New Deal and World War II to "*One nation*" the expulsion of the Chickasaws, the mustering of volunteers for the Civil War, the girl's name… (Cowley, 1946: 663)

All these issues fuse, blend and interconnect in one flawless sentence which takes the form of an octopus whose tentacles (much like "*...her wild hair, each strand of which would seem to come alive like* ***octopus tentacles..."*** (LA: 195) would move about, elongate and get hold of that meaning which words cannot enclose. Consider what we think is the quintessence of Faulkner's Octopus-hypnotic sentence, a passage that clusters MAN'S MALAISE, despair, hope, and tirelessness. As much as it is Judith's explanation of why she is handing over a private letter to a stranger, it is also Faulkner trying to explain why he writes.

> *"Because you make so little impression, you see. You get born and you try this and you don't know why only you keep on trying it and you are born at the same time with a lot of other people, all mixed up with them, like trying to, having to, move your arms and legs with strings only the same strings are hitched to all the other arms and legs and the others all trying and they don't know why either except that the strings are all in one another's way like five or six people all trying to make a rug on the same loom only each one wants to weave his own*

> *pattern into the rug; and it cant matter, you know that, or the Ones that set up the loom would have arranged things a little better..."* (AA: 105 underlining mine)

Faulkner's brobdingnagian sentence is definitely a proclamation of his overall theme of connectedness and intricate interrelations. Nevertheless, what it really does is restructure the very skeleton of language, to get the reader to restructure his reflection. Faulkner breaks those rules of English syntax, which confine his thought and forces the reader to perceive the complex interrelations of Blacks, Whites, Indians; women, men and children; villages, towns and cities; pains, grief and laughs. Simply, a spatio-temporal dimension of overlapping generations. Faulkner seeks continuity and linkage between the ages and he did not spare words, parentheses, appositives, dashes subordinations, or semi-colons to do it (In AA for instance, he uses 618 dashes in 311 pages, which translates in 2 dashes every each page)**.** This use is not only relevant but also intentional. In publishing GDM and remembering Ben Wasson's attempts to be helpful with the setting copy of TSAF, Faulkner wrote: "*To Printer: ...**DO NOT CHANGE PUNCTUATION NOR CONSTRUCTION***." (Faulkner in Perry 1942 Capitalization and enhancing verbatim).

Therefore, **TIME**…. "*the mere and simple orderly succession of days was not big enough, comprised not scope enough, and so weeks and months and years had to be condensed..."* (RFN: 191) … and **SPACE**, *"... compound into one burst, one surge, one soundless roar filled with one word: town: city: with a name: Jefferson;"* (Ibid) …and **SYNTAX…**

> *"...the obscurity, the prolixity which you find in writers is simply that desire to put all experience into one word, another word becomes a sentence, but he's still trying to get it into one unstopping whole –a paragraph or a page- before he finds a place to put a full stop.*" (See Faulkner at West Point. Underlining mine)

…have to confine in order to mean the "*reducto absurdum of all human experience*" (TSAF: 73) and Faulkner's octopus-hypnotic sentence is what would parallel a 'Spatio-temporal Syntax' schematized in **Appendix1: Figure 11.**

However, the relevance of the Octopus-hypnotic sentence poses a fundamental problem to RT: an assumption is relevant if it has "*... a substantial contextual effect, at a low processing cost."* (Sperber and Wilson 1986: 116) which means that relevance can be formulated roughly with two preliminary conditions. When they are satisfied, the utterance is consistent with the principle of relevance:

- **Condition 1**: an assumption is relevant in a context to the extent that its contextual effects in this context are large.
- **Condition 2**: an assumption is relevant in a context to the extent that the effort required to process it in this context is small.

Small Efforts + **Large Effects** = **Relevance**

This implicates that the opposite is true:



So what about the octopus-hypnotic sentence? We have seen that the effort incurred in its process is immense and its effects are uneven:



This sentence defies RT's principles; the effort/effect trade off is balanced. Does this mean it is irrelevant? It is a matter of fact that a demanding work leads to rewarding results and the relevance of Faulkner's long sentence lays in the fact that their very difficulty leads to their substantial contextual effects. As a result, we refute RT's effect-effort principle of relevance and we find a supporting argument in Carston (1994/1995), the unique RT's advocate who notes that extra processing effort should yield extra cognitive effects. This should be another feature of relevance. Hence:



5. Conclusion

In this chapter, we have applied Relevance Theoretic approach to Faulkner's foregrounded syntactic features: Negation, Discourse Marker (Even) and Sentence Structures.

While the first instance of Negation, **Not-only but Paromologia,** encodes the constraint that the clause it introduces affirms, amplifies, completes an assumption that is manifest in the context and provides evidence for some other assumptions, the second instance, **not-but Dirimens Copulatio**, reduces the reader's processing effort by correcting and limiting the range of interpretive hypotheses he has to consider. We have found that both **Not-only but Paromologia** and **not-but Dirimens Copulatio** are types metarepresentational-echoic use of negation as they unveil the writer's ability to metarepresent his reader's representation i.e., attributing thought to his reader.

Moreover, the manner in which Faulkner's themes interact with the frequency of the metarepresentational-echoic use of negation reflects the technicality and intentionality of this device that can be stated as a stylistic technique. It is deliberate and has a functional and thematic purpose

and a pragmatic effect that of imprinting on the reader's mind a re-interpretation of social and human condition.

It has also a magnificent power of absorbing the reader over and over again in an unfathomable and bottomless abyss of meaning. If the reader allows himself to be drawn in this abyss, sooner or later a re-interpretation is imposed on his deductions, a re-evaluation of principles is inescapably undertaken, a re-consideration of racial prejudice is imposed, and his old beliefs are called back into question. We deduce that metarepresentational-echoic use of negation is here an approach to Ethos.

In the case of the Discourse Marker *even*, we have found out that it constrains the reader's pragmatic inferential process, by indicating the most relevant interpretive route he is expected to take. Being the focus of *even,* this intended interpretation has the most surprising and amplifying effect. Hence, we conclude that the function of Discourse Markers is to foreground Implicatures.

With regard to RT which claims that human cognition is geared to the maximization of relevance and that an input to cognitive processes is relevant if it achieves a positive cognitive effect, we think that the metarepresentational use of negation and *even* are relevant because they are effective means for constraining the interpretation of utterance in accordance with the Principle of Relevance. They state how Faulkner's text is to be understood, thus, facilitating the pragmatic process and enhancing contextual effects. These can be summarized as follows:

- Strengthening, Confirming and amplifying an existing assumption,
- Combine with existing assumptions to yield a contextual implication.
- Correcting or Eliminating an assumption,
- Guide the reader to optimal relevance (Multiplying effects)
- Minimize the reader's processing effort by guaranteeing that the information that is conveyed by the utterance is relevant.
- Re-evaluating truth, rejecting Stereotypes, and forming unbiased opinions
- Enhancing an issue (stress the text's theme)
- Enlarging the text's horizon.
- Training the reader to explore deeper meanings.
- Improving the reader's critical reading, thinking and understanding.

In this sort of account, to say that these devices are relevant as they achieve precise cognitive effects, manipulate interpretation and increase the efficiency of communication is to say that they are intentional.

The investigation of Sentence Structure led to the identification of the most salient syntactic structures each of which genuinely generates a varied set of pragmatic effects:

First, the Cumulative Sentence, an instance of stained-glass prose, long, baroque, full of modifiers and excessive description, , acts as stimuli to suggest a kind of mental and emotional representation of a state of affairs. Faulkner, here, tailors his style to match the emotions he wants his reader to be blanketed in.

Second, the Comic Sentence, an instance of the Low Style, is characterized by accumulated right-branching kernel clauses, linked by the redundant additive conjunctions. The absence of punctuation and tropes, the simplistic lexis and syntax, the paratactic structure promptly moves the action forward and forces the reader to experience fully the narrated events.

Third, the Contemplative Sentence is featured by numerous embedded subordinate relative clauses, negatives, appositives, double modifiers, comparisons, and/or-clauses and a great number of appositives. These syntactic accretions loosen the connection between the subject and the verb but constantly redefine all events by new information about different moments in the story's chronology. The result is that the reader cannot easily find the track and has to read over again to reestablish some order. In doing so, he is forced to contemplate the interconnected layers of relationships between times and people.

Fourth, the Octopus-hypnotic sentence, is Faulkner's trademark Compound Complex Sentence, 'a gigantic syntactic phenomenon' that works by stringing out seemingly meandering sequences of clauses, long descriptions, appositives, semi-colons, parentheses, dashes, reiteration, participial clauses, subordination, coordination and a superabundance of words.

'Designed' following the Chinese box structure and Matryoshka dolls technique, the rolling serpentine sentence reveals Faulkner's characters, their identities, the places and times in which they lived, and the thoughts and emotions that occupy them. Through reappearing names, events, and details, it creates and further reveals relationships among the characters and events. As these latter are referenced and revisited subsequently in different contexts, the significance of each is amplified and modified. From these interrelated patterns and overlapping layers of time and occurrence, the themes emerge and release the immersed hypnotized reader who awakens into modesty and humility, fully capturing the complexity of thought and perceiving the whole history of the human heart and MAN's malaise.

Cumulative, comic, contemplative and octopus-hypnotic sentences offer an exceptionally rich variety of styles. The ability to shift from one variety to another is undoubtedly not a mere manner of expression nor a naive geniality but self-conscious and intentional artistry, sophisticated modernism and grandiloquent writing. Each of his works is written with a different approach to achieve a different effect. These different effects and their relationships with other aspects of literature reveal, when compared with one another, the true breadth and depth of Faulkner's literary mastery. Through different patterns and occurrences, contextual assumptions lead to multiplied implications and effects, they can be summarized as follows:

- Each new assumption added to the old one offer an extensive description of the setting.
- Set the reader to a continuous 'scientific exercise' forcing him into a critical reading and thinking.
- The reader indulges into a full appreciative and empathetic contemplation and response to the

depicted characters.

- Faulkner's deliberate imbrications are one way of imitating a life-story.
- His sentences capture spatio-temporal dimension of overlapping and continuous generation.
- Restructure the very skeleton of language, to get the reader to restructure his reflection.
- He breaks the rules of English syntax, which confine his thought and forces the reader to perceive the complex interrelations of Blacks, Whites, Indians; women, men and children; villages, towns and cities. His sentence structure is a proclamation of his overall theme of intricate interrelations.
- The compilation of the numerous embedded subordinate clauses slows down the action for the reader to experience empathy with a character's contemplation.
- Faulkner's style often strains conventional syntax, piling clause upon clause in an effort to capture the complexity of thought.
- His syntax creates understanding that recreates expansion and maturation of the characters perception.

Relevance theory has revealed itself as a very efficient theoretical approach to the stylistic and pragmatic investigation of literary text syntactic features. It offers a powerful insight into the mechanics of the inferential pragmatic processing. Meanwhile, our analysis identified two areas that might eventually be considered as weaknesses.

First, we have demonstrated that there is no systematic relationship between processing effort and cognitive effects in sentence comprehension and that extra processing effort yields extra cognitive effects; this should be another feature of relevance. We conclude that Relevance Theory need not make any general predictions about the effort needed to comprehend sentences. It is hard to judge the efficacy of this principle, but until some experiments are done combining Relevance Theory and a suitable computational cognitive model, we believe we should carefully and concretely describe, and computationally solve this discrepancy of the effort/effect principle. Only after we have a large body of well-understood computational discourse systems should we try to generalize.

Second, Relevance Theory's model of inferential processing is typically defined as being hearer-biased. The success of a communicative act cannot lie solely upon the speaker's responsibility. The speaker theoretically has no means of knowing the exact nature of the encyclopedic information the hearer will bring to bear in the interpretation process. Nor in fact, what input information will prove to be of optimal relevance to the hearer's existing representation of the world, as the hearer's belief-system cannot be 'mutually' known. In literary contexts, the issue is much more problematic. These texts are submitted to different readers with different cognitive sets, repertoires and horizons of expectation[46]. If an unequipped reader is unable to build meaning from a given literary work, this is due to his inappropriate schematic and/or formal knowledge to capture that meaning, it cannot be the writer's failing to communicate his intended meaning. Consequently, Relevance Theory's notion of Manifest Mutual knowledge needs to be redefined.

This being said, using RT's theoretical framework allows us to bring together the disparate and at times conflicting interpretations of Faulkner's fiction. Thanks to Relevance Theory's perspicacious insight of the pragmatic inferential processing, we discovered Faulkner's other wide-

ranging ability in manipulating language not merely to modify our vision of the world but our vision of ourselves. His language teaches us humility *and* pride *and* courage *and* honor *and* love *and* tolerance. It teaches us what Gavin Steven teaches his nephew: that injustice must be abolished not for the sake of the past, but for the sake of the future, for that capacity to survive, absorb, endure and still be steadfast. No reader can finish one of Faulkner's works without feeling different, a better-unbiased person. The relevance and intentionality of his syntactic features lay, in our opinion, here.

Notes to Chapter Two

[1] Carston. *Negation, 'Presupposition' And Metarepresentation: A Response To Noel Burton-Roberts* http://webcache.googleusercontent.com/search?q=cache:http://www.phon.ucl.ac.uk/home/robyn/pdf/burtonrobertsreply.pdf

[2] By the time the hearer reaches the end of the first clause he will have enriched the conjunctive relation to include temporal sequence so that the subsequent processing of the follow-up clause will not result in a contradiction. (Ibid)

[3] This particular duality of use is not in any way peculiar to negative utterances but is a thoroughly pervasive feature of language use. The negation operator itself is, in all instances, just the standard truth-functional operator.

[4] See Carston Negation, 'Presupposition' And Metarepresentation: A Response To Noel Burton-Roberts http://webcache.googleusercontent.com/search?q=cache:http://www.phon.ucl.ac.uk/home/robyn/pdf/burtonrobertsreply.pdf

[5] In (9) there is a further pragmatic indeterminacy, in that B may be expressing his dislike of the fruit tomatoes and playfully imitating A's pronunciation, or B may be expressing disapproval of the pronunciation and saying nothing at all about the fruit (unless he follows up with "but I do like tom[a:touz]" or "and I don't like tom[a:touz] either"). (ibid)

[6] See Carston Negation, 'Presupposition' And Metarepresentation: A Response To Noel Burton-Roberts http://webcache.googleusercontent.com/search?q=cache:http://www.phon.ucl.ac.uk/home/robyn/pdf/burtonrobertsreply.pdf

[7] McCawley's overall approach, though syntactically oriented, is of some interest to us as he is among the very few linguists who searched this particular structure [not X but Y]. The contrastive nature elaborated by McCawley (1991) goes some way towards meeting Horn's assertion that "*the English representation par excellence of contrast is but."*(Horn: 1989: 402)

[8] McCawley (1991) observes that linguists, namely Horn in his comprehensive Natural History of Negation (1989) slights the contrastive negation. While, he primarily provides a basic sketch of the syntax of contrastive negative constructions in English, and secondarily argues that (contrary to Horn's repeated claim that "*The archetypal frame for metalinguistic negation is the not X but Y construction...*") contrastive negation is not inherently metalinguistic, and a correlation between contrastive and metalinguistic negation exists only because contrastive negation lends itself particularly easily to metalinguistic uses (ibid).

[9] See **Appendix 1: Glossary 9**

[10] Paromologia (*Para* (alongside) and *Homologia* (agreement or partial agreement)) is a figure of reasoning that amplifies the idea by admitting a weaker point in order to make a stronger one (c*oncession, confession and admittance* (ibid)

[11] See Burton-Roberts In Carston. *Negation, 'Presupposition' And Metarepresentation: A Response To Noel Burton-Roberts*http://webcache.googleusercontent.comche.ucl.ac.uk/home/robyn/pdf/burtonrobertsreply.pdf

[12] In defining negation, Bergson comments upon its presupposition of another voice or belief, which it corrects: "*When we deny, we give a lesson to others,* […]. *We take to task an interlocutor, real or possible, whom we find mistaken and whom we put on his guard. He was affirming something: we tell him he ought to affirm something else*. "(See Bergson in Hurh).

[13] See Hurh, J. P. *University of California, Berkeley. Dirimens Copulatio* and Metalinguistic Negation in Faulkner's *Absalom, Absalom!* At http://www.engl.niu.edu/ojs/index.php/style/article/view/46/39.

[14] Lucas is wrongfully accused of a crime and a mob of townsmen tries to lynch him. Lucas is defended by a White lawyer, uncle of the child who finds out the real murderer who is but a relative of the victim.

[15] See **Appendix1: Glossary10**

[16] It tells the story of Rider, a desperate widower lynched for killing a deceitful White.

[17] It tells the story of Samuel Worsham Beauchamp (Lucas' and Mollie's grandson) executed for murder of Chicago policeman,

[18] The original quotation is : *"Le détail ne peut être compris que par la totalité, et toute explication de détail présuppose la compréhension de la totalité. »* (See Spitzer 1970 : 61)

[19] An *ethos* is the set of ideas and attitudes that is associated with a particular group of people or a particular type of activity (See Collins dictionary). In rhetoric, Ethos is one of the three artistic modes of persuasion (other principles being Logos and Pathos) discussed by Aristotle in Rhetoric as a component of argument.

[20] When reading AF, we came across an interesting sentence which exemplifies Faulkner's wide-ranging historical and geographical background knowledge: *"...what out there that **Oran** or Casablanca or even Paris couldn't match* [...] *only a moment--probably, without doubt, in the base hospital in **Oran**--a face, a voice, probably a doctor's, marvelling not that he had failed to keep consciousness over that fierce and empty distance, but that he had kept life at all"* (AF: 216 highlighting mine)

[21] It is important to mention that Faulkner was so often turned down by publishers in the late 20's, one day " *I was thinking of books, publication only in reverse, in saying to myself, I wont have to worry about publishers liking or not liking this at all."* […] *"Now I can just write."* (Faulkner in Minter, D. 1994: 227-230). That decision gave birth to what is arguably his masterpiece TSAF (1929) but at the same time produced opaque writings as if Faulkner decided to write merely for himself or for a very knowledgeable, fortunate reader.

[22] *"A number of theories are given as to why silica or quartz dust is the most harmful of those classed as non-toxic. The one to be given first and still accepted by many is the physical characteristics of **the particles of dust, their sharp knifelike and needle-like form**, and their insolubility. But it has been pointed out that some dusts having these physical characteristics, such as carborundum, do not readily produce fibrosis. Furthermore, if the harmful effects are due to the ability of the particles to penetrate tissues, they 'should penetrate all soft body tissues, and this has not been found true."* (See Sayers, R.R)

[23] Note the word "**grey'** in this passage used as an adjective while it is "**gray**" used as an adjective too in the previous passage, gray is normally an adjective whose noun is grey and not 'greyness' as used here by Faulkner, **grayness** with an 'a' exists in the English language but not **'greyness'** with an 'e'. We do not know whether this is meant by Faulkner or is just an inconsistency.

[24] See Hussey: Teaching Melville and style: a catalogue of selected rhetorical devices at goliath.ecnext.com/.../Teaching-Melville-and-style-a.html.

[25] Polk, N. "Something Which Did Not Exist Before": What Faulkner Gave Himself, Published at http://wwwsoc.nii.ac.jp/wfsj/journal/no9/2007Polk.html

[26] The Greek Revival was a romantic, mid-nineteenth-century phenomenon, the latest in a long series of neoclassical movements that had begun with the Italian Renaissance in the fifteenth and sixteenth centuries. (See Wikipedia)

[27] Though the name of the original architect has not survived, the Lafayette County Courthouse was built, and possibly designed, by the contractors Gordon and Grayson and was completed on January 12, 1840. Faulkner later decided that in Yoknapatawpha, the designer of the building should be the same French architect who designed Sutpen's Hundred, "*...with stakes and hanks of fishline, the architect laid out in a grove of oaks opposite the tavern and the store, the square and simple foundations, the irrevocable design not only of the courthouse but of the town too, telling them as much: "in fifty years you will be trying to change it in the name of what you will call progress. But you will fail . . . you will never be able to get away from it*." (RFN: 34)

[28] According to Polk, the Courthouse was erected on the site where once stood the first Jefferson jail. Polk therefore considers the jail as *"the mother/progenitor of the courthouse"*, without which there would be no civilization in Jefferson (Polk. N, 1998: 63)

[29] The most significant building in all of Faulkner's work was the county Courthouse, "*it was the symbol: the County and the City*" (RFN: 204), he argued *"not only of law and justice, but spiritually, psychologically, architecturally, the center around which life revolves: the focus, the hub; sitting looming in the center of the*

county's circumference like a single cloud in its ring of horizon, laying its […] *tall as cloud, solid as rock, dominating all: protector of the weak; judiciate and curb of the passions and lusts, repository and guardian of the aspirations and the hopes; rising course by course during that first summer"* (RFN: 35)

[30] A kind of plane-tree valued for its wood, also called a 'buttonwood' (See Wikipidea.)
[31] A tree with heart-shaped leaves and trumpet-shaped flowers (Ibid).
[32] A tree with large white or pinkish flowers in spring (Ibid).
[33] A small deciduous tree from Southern Europe and Western Asia which is noted for its prolific display of deep-pink flowers in spring. (Ibid)
[34] A plum or gage is a stone fruit tree in the genus Prunus (Ibid).
[35] This word *Pocketbook* may mean (a) a note book; (b) leather case for paper money; (c) woman's purse or handbag (See Oxford Dictionary).

[36] "*[…] not only was the courthouse finished, but the jail too: not a new jail of course but the old one veneered over with brick, into two storeys, with white trim and iron barred-windows: only its face lifted, because behind the veneer were still the old ineradicable bones, the old ineradicable remembering: the old logs immured intact and lightless between the tiered symmetric bricks and the whitewashed plaster"* (RFN: 193).

[37] Unlike the Courthouse, which "survived" a fire during the Civil War, the jail 'escaped' the flames. *"[…]was occupied by Federal troops; two nights later, it was on fire (the Square, the stores and shops and the professional offices), gutted (the courthouse too), the blackened jagged topless jumbles of brick wall enclosing like a ruined jaw the blackened shell of the court-house between its two rows of topless columns, which (the columns) were only blackened and stained, being tougher than fire: but not the jail, it escaped, untouched, insulated by its windless backwater from fire; […]*" (RFN: 200).

[38] *"…not courthouses nor even churches but jails were the true record of a county's, a community's history, since not only the cryptic forgotten initials and words and even phrases cries of defiance and indictment scratched into the walls but the very bricks and stones themselves held, not in solution but in suspension, intact and biding and potent and indestructible, the agonies and shames and griefs…*" (ITD: 49)

[39] Middle English, from Old Norse "ei" akin to Old English [**ǎ]** meaning *always*, lifetime. It also means *yes* in the common Scots and Northern England usage. The origin of *Ay* and its negative *Nay* is thought to be in the Bible (**See Appendix1: Glossary6)**
[40] **See Appendix1: Glossary11**.
[41] "*As Faulkner tumbles headlong through a novel, I'm not so much enjoying but enduring. But I'll stick with him because, at some level, I think he's just as confused as I am."* (See Carr, S 2006)
[42] The years 1942 to 1954 saw William Faulkner's rise to literary celebrity. He was sought after by Hollywood, lionized by the critics, awarded a Nobel Prize in 1950 and the Pulitzer and National Book Award for 1954. However, despite his success, he was plagued by depression and alcohol and haunted by a sense that he had more to achieve - and a finite amount of time and energy to achieve it. (See http://www.booksamillion.com/product/9780940450851?AID=pds)
[43] A set of Matryoshka consists of a wooden figure, which separates, top from bottom, to reveal a smaller figure of the same sort inside, which has, in turn, another figure inside it, and so on.

[44] *"**Mise-en-abyme:** Literally, "placement en abyme," where "en abîme" itself refers to the habit of representing a small shield inside a larger one in traditional heralds and coats-of-arms. This device is often part of the text's self-reflexifivity. By extension, most any "story-within-a-story" situations can be called an example of mise-en-abyme. The device is especially common in modern literature, television and films, but it occasionally appears in art."* (See Literary Terms accessible at http://theliterarylink.com/definitions.html

[45] Chinese box structure refers to a novel or drama that is told in the form of a narrative inside a narrative (and so on), giving views from different perspectives.
[46] Horizon of expectations refers to a certain mental set from which perspective each reader, at any given time in history, reads. The term horizon of expectations was first used by the German reader-response critic Jauss who defined literature as a dialectic process of production and reception. Then it was used by Reader-response Criticism to establish the reader's expectations in reading literary works of different periods.

CHAPTER THREE:

LEXICAL FEATURES OF STYLE

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1. Introduction

For many years, Faulkner's language, precisely diction, has been the wonder of researchers ranging from literary critics to psychoanalysts. It has been labeled fulsome, imponderable, inexorable, neurotic, fanciful, crowded, circumlocutory, exasperating verbose, persistent lyrical embroidery and coloring (Warren 1941: 55) …merely reflecting the writer's boaster, mannerism and deliberate complexity …etc.

Many have come to the conclusion that this peculiar language is the result of conscious choices and intentional maneuverings but nearly all of them have applied a thematic criterion to describe the author's diction (e.g., Beck (1960) Swiggart (1960), O'Connor (1964), Bleikasten (1973), Kartiganer (1979) and none (to our knowledge) has rendered a systematic and scientific account of its intentionality, its relevance, and its processing.

Our endeavor in this chapter is to investigate these issues. We will use Lexical Adjustment as the main analytical tool because we think it is the most insightful for the analysis of diction and language texture.

We will first, outline the inferential account of Lexical Adjustment within the framework of RT and then apply it on Faulkner's diction. After identifying the writer's idiosyncratic lexical features, we will provide explanations for the particular choices made by the writer, the relevance of these choices and their pragmatic effects. Our final objective is to determine to what extent they are intentional.

2. Theoretical Debate

Grice initiated the argument that many facts about word use do not give direct insight into word meaning, but follow from more general pragmatic principles (See Grice 1967). This belief readdressed the research of word meaning towards a combination of semantics with a general account of pragmatics or language use. However, this combination of *word meaning* (what is said (semantics)) and *word use* (what is implicated (pragmatics)) overlooked the inherent pragmatic mechanisms determining *what is said* and consequently, of a lexical pragmatics affecting communication.

Lexical pragmatics, a rapidly growing research field (See e.g. Carston 1997, 2002; Blutner 1998, 2002; Lascarides & Copestake 1998; Sperber & Wilson 1998, 2000, 2002; Wilson 2003) starts from the assumption that there is a gap between the concept **encoded** by a word and the concept **communicated** by use of that word in a particular context. Then, lexical pragmatists' goal is to

explain how hearers bridge the gap between the two concepts and to account for the pragmatic processes involved. For instance, a speaker describing his friend's forcefulness may use the term 'bulldozer'. The question is then whether this term can communicate the exact meaning it is used for and whether the hearer is able to understand it. It is a matter of fact that the metaphorical use of 'bulldozer' can also communicate a range of potential concepts e.g., an angry person, a muscular, or an obese as shown in Figure 1.



Figure 1: Bridging the gap between Encoded Concepts and Communicated Concepts

Cognitive pragmatic approaches to Lexical Pragmatics, namely RT's advocates, put the thesis that word meaning has to be pragmatically inferred in context, i.e., enriched. Sperber and Wilson (1998) suggest that the basis for contextual enrichment of lexical meaning in context is the meaning that is specified in the concept encoded in the word. This means that the meaning communicated by the use of a word is context-dependent and the function then of lexical pragmatics is to endow a word with meaning in a particular communicative situation.

This argument was taken further by Wilson and Carston who explored how concepts encoded

as word meaning are adjusted in the utterance context. *"...the meanings of words are frequently pragmatically adjusted and fine-tuned in context, so that their contribution to the proposition expressed is different from their lexically encoded sense."* (See Wilson and Carston (2007). Put differently, their argument is that the discrepancy between lexically encoded concept and communicated concept can be accounted for by conceiving the different pragmatic adjustment processes involved in interpretation. Their aim then, is to develop a relevance-based account of the cognitive processes that mediate the move from encoded concept to **ad hoc** concept (See Section 2.1.3 below) via mutual adjustment of explicit content, context and contextual implications (Figure 2).

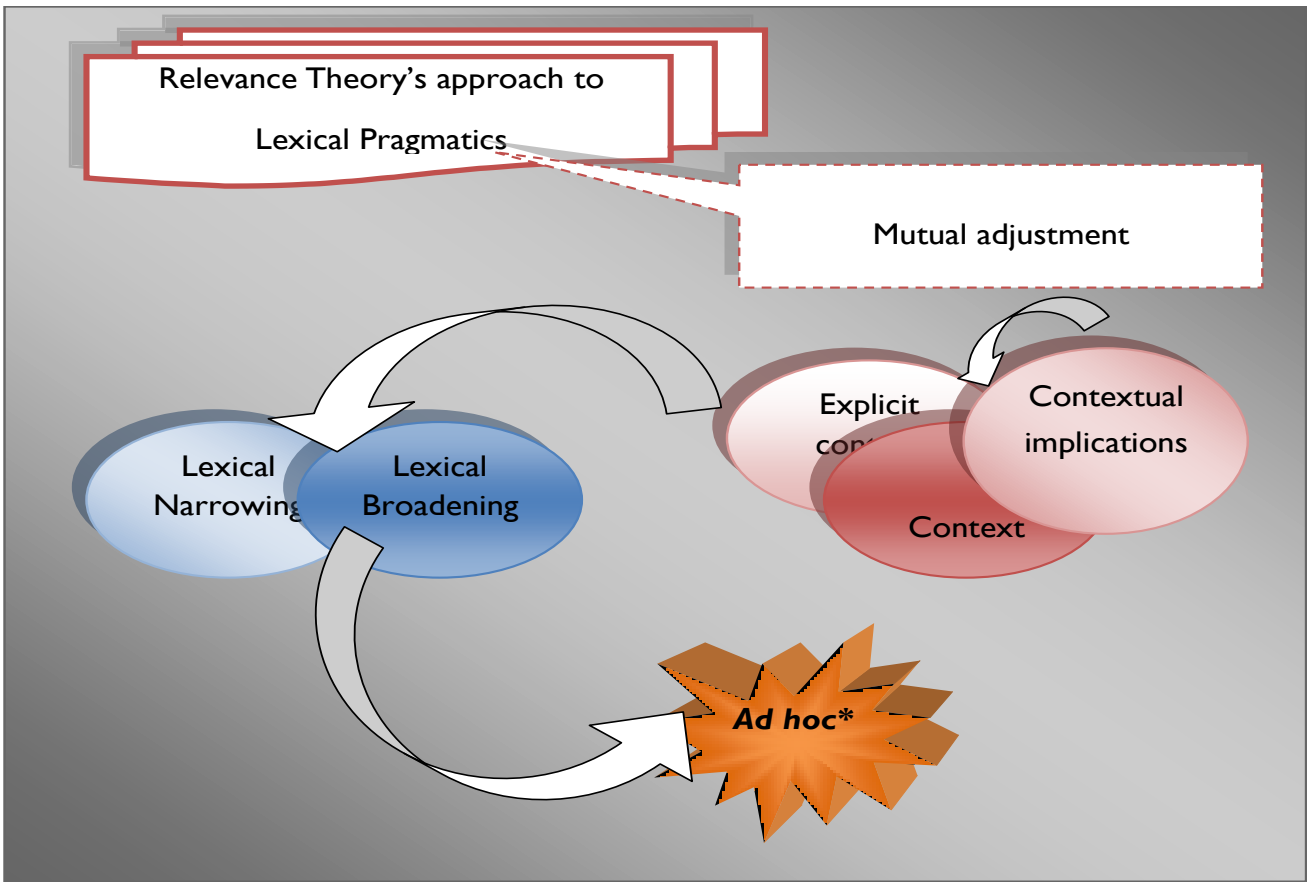


Figure 2: Cognitive Process

2.1 Pragmatic Adjustment Processes

The literature on lexical pragmatics distinguishes three main types of lexical-pragmatic adjustment process, corresponding to three main ways in which the two concepts may differ: **Lexical Narrowing**, **Approximation** and **Metaphorical Transfer** but as the two latter are varieties of Lexical Broadening (next to some other varieties) we suggest listing them as follows:

2.1.1 Lexical Narrowing

Narrowing is the case where a word is used to convey a more specific sense than the encoded one, resulting in restricting and highlighting the linguistically-specified denotation (e.g. drink used to mean 'alcoholic drink' See Wilson 2003). Accessing a lexical concept in any given context makes available its logical and encyclopedic information; the hearer/reader uses a subset of this information to construct the more specific ad hoc concept. Following the principle of relevance, he adds the lexical entry of this newly-built ad hoc concept to the propositional form and its encyclopedic entry to the context and then starts deriving cognitive effects. The narrowed concept is attributed as the intended one if it meets expectations of relevance (give rise to a satisfactory range of cognitive effects). At this level, the process should stop (See Wilson & Sperber 2002, 2003 for details).

2.1.2 Lexical Broadening

As opposed to Lexical Narrowing, Broadening is the case where a word is used to convey a more general sense, with consequent widening of the linguistically-specified denotation. It has five varieties:

2.1.2.1 Hyperbole

Hyperbole involves a further degree of broadening, and hence a greater departure from the encoded meaning to the actual characteristics of the referent as intended by the speaker. For instance the hyperbole in (1a) implicates (1b). Seen from the speaker's perspective (1a) is used because every implication he wants to convey is among the implications of (1a) and not in (1b), so he expects the hearer to look for a range of further contextual implications (for example (1c) and (1d)), thus broadening (1a) to include more implications of which (1b) is a part.

(1a) My daughter is the cutest girl ever.
(1b) My daughter is a very cute child.
(1c) My daughter is the prettiest, the smartest.
(1d) My daughter is cuter, prettier and smarter than yours.

2.1.2.2 Metaphorical Extension/Transfer

Metaphorical extension refers to the extension of the category denoted by the linguistically encoded concept. (This will be detailed in Chapter 4)

2.1.2.3 Approximation

One important reason why a word is endowed with a pragmatic meaning in an utterance is to

communicate a concept which we use in our thought, but for which we have no word in our language. However, unlike metaphors, we can often communicate this concept by modifying a certain word for which we have a stable conceptual representation in memory. When interpreting a word in an utterance, we encourage the hearer to narrow or broaden the original concept to the point where he can derive the set of implications we intend to communicate. Approximation is a variety of broadening where a word with a relatively strict sense is extended to a penumbra of cases that strictly speaking fall outside its linguistically-specified denotation. Therefore it is the pragmatic meanings constructed on-line by adjusting words meaning, and not the concepts encoded by these words in their original form, that the hearer takes to be a constituent of the speaker's thoughts and of the proposition expressed by her utterance. Loose uses of round numbers and geometric terms are examples of approximation.

2.1.2.4 Category Extension

Category Extension is typified by the use of salient brand names (*Hoover, Kleenex*) to denote a broader category ('vacuum cleaner', 'disposable tissue') including items from less salient brands. Personal names (*Chomsky, Einstein*) and common nouns both lend themselves to category extension (cf. Glucksberg 2001: 38-52 for more details).

2.1.2.5 Neologism

Neologism is a case where words are invented, blended or transferred from one syntactic category to another[1]. This suggests that lexical-pragmatic processes apply 'on-line' in a flexible, context-dependent way, creating novel verb senses from existing nouns (*porch, Learjet, Houdini*). Indeed, the borderline between familiar and unfamiliar words is unlikely to be drawn in the same place for all speakers of a language or for the same speaker at different times: while some hearers may be able to retrieve a ready-made word sense, others may have to construct it on-line. Pragmatic inference continually makes up for gaps in the vocabulary, and this should be taken into account in an adequate theory of lexical pragmatics. Neologism is of a particular importance in this chapter.

2.1.3 Ad Hoc Concept

The outcome of the pragmatic lexical adjustments is the construction of a new concept named *ad hoc* concept (i.e., occasion-specific sense). This concept springs from *"interaction among encoded concepts, contextual information and pragmatic expectations or principles*." (See Wilson and Carston 2007) and results in a narrowing or a broadening of the linguistically-specified meaning: that is, the communicated concept may be either more specific or more general than the encoded concept (ibid). The term ad hoc concept is often traced to Barsalou (1987, 1993) who put the assumption that encyclopedic information associated with a mentally-represented category or

concept may be used to restrict or extend its denotation in an ad hoc, occasion-specific way (See Barsalou in Wilson and Carston 2007). Following the standard practice, ad hoc concepts are represented as starred concepts (e.g. WOMAN*, MAN*, PINK*).

In much of the literature, lexical pragmatic adjustments have been seen as distinct pragmatic processes and studied in isolation from each other. Within RT, Wilson and Carston (2007) defend the alternative view that they are outcomes of a single pragmatic process which fine-tunes the interpretation of virtually every word[2]. Thus, their research is geared towards the development of a unified account in which a single inferential process, guided by the expectation of relevance, is involved. In what follows we will outline the inferential account of lexical adjustment.

2.2 An inferential Account of Lexical Adjustment

The relevance-based account of pragmatic processing proposes, among other principles, the Communicative Principle of Relevance (Sperber & Wilson 1995: 266-71) according to which, every utterance addressed to someone creates general expectations of relevance. The hearer is entitled to expect it to be at least relevant enough to be worth processing. This means that the hearer believes that the speaker has uttered a sentence with a certain linguistic meaning as a hint to his intentions. Then the hearer's instant aspiration is to find an overall interpretation that satisfies his expectations of relevance, since this is his best hypothesis about the speaker's meaning and intentions.

These principles induce RT's treatment of lexical pragmatic processes. RT's researchers argue that lexical adjustment is a special case of a more general process of Mutual Parallel Adjustment. In order to adjust and fine-tune the meaning of words in contexts so that their contribution to the proposition expressed is different from their lexically encoded sense, Mutual adjustment seems "*to apply spontaneously, unconsciously and automatically*." (Wilson and Carston 2007) and is seen as parallel rather than sequential (See Wilson and Sperber 2002, 2004). The hearer does not first identify the proposition expressed, then access an appropriate set of contextual assumptions and then derive a set of cognitive effects. He follows the following comprehension procedure[3].

1. Follow a path of least effort in constructing an interpretation of the utterance. i.e., Test interpretive hypotheses in order of their accessibility. At each point in the on-line processing of an utterance, the addressee tentatively chooses the most accessible interpretation that leads to an overall interpretation that satisfies his expectation of relevance. Thus, the fact that an interpretation is highly accessible gives it an initial degree of plausibility.

2. Stop when your expectation of relevance is satisfied: A hearer using this heuristic will stop at the first overall interpretation that satisfies his expectation of relevance: this is his best hypothesis about the speaker's meaning given the evidence available to him.

This mutual adjustment of explicit content, contextual assumptions and cognitive effects constrained by expectations of relevance is the central feature of relevance-theoretic pragmatics. As a matter of fact, this approach to utterance comprehension has provided appropriate answers to lexical-pragmatics central queries:

1. What triggers lexical-pragmatic processes?
2. How is the coordination between the encoded concept and the communicated concept achieved?
3. What direction do lexical-pragmatic processes take, and when do they stop?

RT suggests that the linguistically encoded meaning (of a word, a phrase, a sentence) is no more than a clue to the speaker's meaning, which is not decoded but non-demonstratively inferred and its understanding is a matter of seeing its intended relevance by following a path of least effort in mutually adjusting explicit content, context and cognitive effects (as specified by RT's heuristics). Relevance theory therefore suggests the following answers to the basic questions of lexical pragmatics:

1. They are triggered by the search for relevance: RT argues (Sperber & Wilson, 2007; Wilson & Carston, 2006) that lexical narrowing and broadening are genuinely inferential processes, and that an inferential account of lexical narrowing and broadening, like utterance interpretation in general, is guided by expectations of relevance.
2. The adjustment processes are geared by the principle of "*follow a path of least effort*" in whatever direction it leads. They operate via mutual adjustment of explicit content, context and cognitive effects, and of explicatures, contextual assumptions and implications (or implicatures) so as to satisfy the expectations of relevance raised by the utterance.
3. They stop when these expectations are satisfied (or abandoned).

We will argue that broadening and narrowing are not necessarily two separate processes; an encoded concept is not *either* narrowed or broadened. We rather think that they might simultaneously come about within the same word. Faulkner's neologisms, for instance, are believed to be cases where words are narrowed just to be more specific but their equivalent ad hoc concepts give rise to a broadened meaning that might not be communicated with an existing word. This leads

us to think that Faulkner's diction is one way of addressing the language incapability to express speaker's thoughts, in RT's terms language underdeterminacy (See Chapter 1 section: 3.7). We think Faulkner is fully aware of this failing and employs all what it takes to force new words out of the English language.

Furthermore, we argue that Faulkner's lexical features stand for his most stylized aspect of his language. Being malleable, word formation offers itself as an effective linguistic tool for an inexhaustible creation of new words and Faulkner exploits it to the utmost. Consequently, our objective is to find out the reason (s) for this stylization, identify the language tools by which it is realized and account for its inferential processing.

2. Methodology

During the initial stage of the analysis, five (5) different major lexical features were identified: Affixation, Hyphenation, Periphrasis, High Diction and Compounding.

For the purposes of this chapter, we will focus exclusively on Compounding. This does not mean that the other features are not of a great importance as undoubtedly they are, but because of space considerations, we had to make a choice. We think that Compounding is much more beneficial to our investigation as it offers more words to process within the same cluster of the compound, therefore more lexical adjustments to process and consequently more insightful results.

This being said, in the first stage of our analysis, the other types of diction (Affixation, Hyphenation, Periphrasis, and High Diction) will be just enumerated and briefly commented upon. Here, our aim is to highlight the idiosyncratic diction of the author which might offer resourceful data for further researches.

As for Compounding, it is essential to mention that its recurrence was not quantified; undertaking its statistic computation within the 13 novels is nearly an unattainable enterprise. We have therefore decided to take as matter of fact O'Connor's (1964) statement that for compounding, Faulkner does it noticeably in only one novel, namely in LA. We definitely agree with O'Connor, LA is by far, the recipient of Faulkner's most stylized compounds, but regrettably we are unable to provide exact figures, we merely rely on our stylistic hunches.

3. Inventory of Lexical Features in the Corpora

Stylization in Faulkner's language is mainly discernible in his tendency to reformulate his descriptive diction over and over again; he seems to be exceptionally conscious of the language **underdeterminacy**; the essential property of the relation between linguistic expressions and the

propositions they are used to express. He is aware that no sentence ever fully encodes the thought or proposition it is used to articulate; and that linguistic meaning *underdetermines* speaker's meaning (Carston 2000: 15-83). While, the central problem for pragmatics is to explain how the gap between sentence meaning and speaker's meaning can be bridged, Faulkner suggests some of the ways to bridge the gap and he uses all what the language has to offer for that matter. We will here, outline different language tools used vigorously by Faulkner in word formation (Affixation, Hyphenation, Periphrasis, High Diction and Compounding).

3.1 Affixation

3.1.1 Prefixation

In Chapter two of our work, we have highlighted Faulkner's tendency to negation as a frequent syntactic feature. It seems that this tendency affects not only the syntactic purport of the writer's fiction, but is also an inherent feature of his vocabulary. Negation is particularly dense through the wide use of negative affixes. Here we provide some examples of prefixes:

- *bitter and* ***implacable*** *reserve of* ***undefeat*** (AA: 8 Enhancing mine[1])
- *timeless* ***unhaste*** *and* ***indirection*** (LA: 7)
- ***impenetrable imperturbability*** (AA: 115)
- *a stumppocked scene of profound and peaceful desolation,* ***unplowed***, ***untilled*** (LA: 2)
- ***immemorial*** *darkness* (GDM/B: 197)
- *so long* ***unwifed*** *and childless"* (GDM/B: 201)
- ***indomitable*** (GDM/B: 210)
- ***unwidowered*** *but without a wife* (GDM/B: 269)
- *"...endless* ***unendable*** *furrous of Mississippi cotton fields."* (RFN: 212)
- *"...only the* ***undefeated undefeatable*** *women, vulnerable only to death, resisted, endured* ***irreconcilable****."* (RFN: 200)
- *"...the aging* ***unvanquished*** *women were* ***unreconciled***, ***irreconcilable***, *reversed and* ***irrevocably*** *[...] moving unanimity of panorama..."* (RFN: 206)
- *"...the ladies, the* ***unsurrendered***, *the* ***irreconcilable****..."* (RFN: 207
- *"****implacable*** *constancy and* ***invincible*** *repudiation"* (TH: 210)
- *"****incontrovertible*** *affirmation for emptiness, desertion"* (AA: 104)
- *"****indomitable*** *and* ***intractable*** (TH: 239)
- *"****unflagging*** *furious heart-muscles* (TH: 223)
- *"steadfast and* ***undismayable*** *will"* (TH: 210)
- *"****unflagging*** *and tranquil faith"* (LA : 4)
- *"steady and* ***unflagging*** *hypnosis* (LA: 5)
- *"silent and* ***unflagging*** *savageness"* (LA: 36)
- *"****unbelieving*** *and extatic astonishment"* (LA: 167)
- *"****unhurried*** *profundity of volume"* (TH: 48)

[1] Any enhancing or underlining in the subsequent quotes will always be mine, unless otherwise indicated.

- *"with that rapid and even **unamazed** clarity"* (GDM: 56)
- *"he was a vessel, durable, ancestryless, **nonconductive**"* (GDM : 104)
- *"garrulous myriad and independent the one, the other uxorious and **interminable**, at once frantic and tranquil"* (RFN: 41paradox)
- *"the garrulous [...] **inextricable** from regularised and [...] **interminably** murmurous, nesting"* (RFN: 40)
- *"a youth, each time both cumulative and retroactive, **immitigably unrepetitive**, each wherein remembering excludes experience, each wherein experience antedates remembering"* (U: 174)

Words like *implacable, indirection, unplowed, immemorial,* are acceptable within the English language but words such as *unhaste, unwifed, unwidowered, unamazed*, *undismayable, unsurrendered, unendable* …etc are not conventional words. Looking through those negative prefixes, we can notice the common paradigm of negative affixes [**Un-, In-, Im-, Ir +** Adjective]. The whole set of forms are used as antonyms for the initial adjectives, e.g, ***unrepetitive*** is the antonym of **repetitive; unamazed** is the antonym of **amazed** …etc.

Some antonyms are quite surprising and creative, like the word '***unimpatient'*** (TH: 188) or the **Chiasmus** in "***The lieutenant started to whirl around, and then he started not to***" (TU: 111), where seemingly the words **patient** and **stopped** could have been used with a similar semantic effect, similar, but not exactly the same. The word "***unimpatient"*** tells a much longer story than **patient**. First of all, it is in a considerably bigger contrast with ***impatient***. Besides we can assume that not only was that person patient, but actually patience or impatience was something that could have no effect or influence on him. Likewise in "*the eyes wide and **unseeing** like a sleepwalker's"* (AA: 157) *unseeing* literally means eyes which do not see but which are not blind, and *like a sleepwalker* explains this sight state where one has wide-open eyes and does not see. If Faulkner has used *blind* instead, we think that this nuance would be lost in the word.

3.1.2 Suffixation

In fact antonyms seem to be one of Faulkner's favorite ways to chase meaning. Next to Prefixation, Suffixation turns to be a means *par excellence* for novel antonyms, and among English various suffixes, Faulkner privileges the suffix *less* and uses it limitlessly to make up for a pragmatic specific need of a moment, a situation or a nuance he aims to capture and confine and to create "*words which until then had been as **foundationless** and **homeless** as the ones meaning Avalon or Astalot or Ultima Thule.* (F: 110)

To construct these novel antonyms, some grammatical categories are more used than others: adverbs as in "*a little more effortlessly"* (AA: 17); adjectives as in "*tireless driving"* (AA: 13). However, Faulkner mostly favors nouns and defies any conventions of word-formation whatever, any noun can do, from *soulless, hipless, fatherless, childless, Godless, toothless, legless, tearless,*

moonless, … to some unexpected words such as *carpentless* (AA: 87) *substanceless* (AA: 89), *"climaxless"* (AA: 49) or "*oxygenless*" (AA: 73).

Sometimes, these compounds are lengthened by another suffix *ness* to express a precise quality of states like in "*the face which had always been tallow-hued now possessing some still profounder, some almost unbearable, quality of* ***bloodlessness***" (AA: 157); "*and all that fifty-odd hours of dark and swamp and* ***sleeplessness*** *and fatigue"* (AA: 108), "*failing of courage or shrewdness or* ***ruthlessness****,*" (AA: 113), "*when the attenuated and invincible spirit has changed and shaped even* ***hopelessness*** *into the easy* ***obliviousness*** *of a worn garment"* (AA: 65), *"the* ***substanceless*** *shell, the shade impervious to any alteration of dissolution because of its very* ***weightlessness****"* (AA: 51). He often piles up suffixed compounds in the same sentence as in:

> "*the woman on the pallet upon whom he had already come to look as might some delicate* ***talonless*** *and* ***fangless*** *wild beast crouched in its cage in some* ***hopeless*** *and desperate similitude of ferocity look upon the human creature who feeds it "* (AA: 83)

In some cases, both prefixation and suffixation are used with one word like in *"the abashless and unabashed senses" (AA: 46).* We here quote only some examples of the paradigm and we refer our reader to **Appendix2: Section 2** for more examples:

- *"…crossing the* ***junctureless*** *backloop of time's trepan"* (GDM: 152)
- *"…there was a need to encompass earth which abrogated sleep or rest and relegated to some insulated bourne of perennial and* ***pointless*** *holiday so trivial a thing as galloping"* (TU: 17)
- *"…one vast* ***tongueless*** *brotherhood of dread and anxiety* […] *lane and alley and* ***nameless*** *cul-de-sac,* […] *hanging* ***motionless*** *for a moment."* (AF: 1)
- *"****pastless****, unhampered, and complete"* (AF: 10)
- *"His wife and children may be* ***shoeless…****"* (AF: 12)
- *"It is man who is our enemy: the vast seething moiling* ***spiritless*** *mass of him."* (AF: 15)
- *"He spoke directly to the division commander in the same tone, pleasant and* ***inflectionless****"* (AF: 18)
- *"…calling men's attention to it with the measured* ***meaningless*** *slams…"* (AF: 20)
- *"holding his trousers up with the other* ***candleless*** *hand over a soiled lavender civilian shirt whose* ***collarless*** *neckband was clasped"* (AF: 27)
- *"…the cold fierce* ***blinkless*** *intolerant glare which burns at midnight in the dedicated asepsis of clinical or research laboratories: that* ***pitiless*** *preoccupation with man…"* (AF: 28)
- *"…lifting its voice against the Absolute, the ultimatemaw,* ***harmless****: the iron maw of Dis,* ***toothless****, un-wearyable, incapable, bellowing. "* (AF: 30)
- *"…in a new direction--the pro-****prietorless*** *wave of victory* […]*he heard the barrage ravel away into the spaced orderly* ***harmless****-seeming poppings as of salutes or sig-nals…"* (AF: 39)
- *"…the afterglow of sunset fading out of the sky like the* ***tideless shoreless*** *sea of despair itself ebbing away…"* (AF: 40)
- *"…the same stinking strip of* ***ownerless valueless*** *frantic dirt between our wire and theirs…"* (AF: 41)

- *"Oh yes, he will survive it because he has that in him which will endure even beyond the ultimate* ***worthless tideless*** *rock freezing slowly in the last red and* ***heatless*** *sunset,* […] *Oh yes, he will survive it because he has that in him which will endure even beyond the ultimate* ***worthless tideless*** *rock freezing slowly in the last red and* ***heatless*** *sunset…"* (AF: 198)

As a whole, negative affixation is a prevailing feature in Faulkner's diction, to pin it down to a coalescent theme is to constraint it as it occurs everywhere and with every character. However words like "*impenetrable imperturbability*" (AA: 115) or "*timeless unhaste* and *indirection*" (LA: 7) plead with a certain peace resulting from forbearance and a defiance to act and to receive stimuli from the outside; a yearning to prevail over time. Characters are *motionless*, *tongueless*, *speechless*, *hopeless*, *powerless*, ….evolving in a *meaningless*, *spiritless*, *lightless*, *valueless* world and, not only find it painful and tedious to act, move or think, as perhaps they know that it would be *useless,* as communication is not even possible "*the voice spoke, addressing nobody*" and all actions are futile, doomed to be fruitless "*that engagement which did not engage, that troth which failed to plight*". No communication, no positive outcome of any action, in one word: entropy. The only antidote is the soothing immobility and silence "*profound and peaceful desolation*" (GDM/B: 197).

3.2 Hyphenation

Faulkner takes on the task of boosting up the reminiscent and expressive power of language not only through the tremendous recurrence of negative affixation, but also through the creation of new words by way of hyphenation in certain semantic areas where the existing vocabulary seems unsatisfactory and meager for the writer's communicative requirements and needs.

Apparently being aware of the underdeterminacy of language in conveying meanings, Faulkner endeavors to approach them with clusters of synonyms or near synonyms, or to seize a given idea between two related words by modifying both of them with the word ***half*** and ***mid.***

The number of such neologisms throughout the novels built up with the stem ***half/mid*** is staggering and at times overwhelming; it sometimes suggests a curtailed situation or action. Time and motion are cut short, frozen still in movement, like the flash of a camera freezing motion. Faulknerian combinations in words such as *midnight, midlight, midafternoon, midmorning, halflight* and *halfdarkness* describe an incomplete quality of light while words like *midchewing*, *midsnore, halfreclining*, *midgallop, half-raised;* "*that cold, calm face which had stopped me in* ***midrunning*** *at that closed door"* (AA: 67); "*the steady cries of the dog drew nearer and nearer and broke abruptly off in* ***mid-howl.***" (H: 128) evoke actions prematurely suspended in time and stationary frozen in motion, or even action that stands still in a position of "[…] ***not-moving****"* (AILD: 81). Here are more examples:

3.2.1 Hyphenated *Half*-words

- ***half-warm*** *halfchill nights of Indian Summer* (TU: 166)
- *like* ***half-wild*** *cattle* (TH: 11)
- *In the less than* ***halflight*** *he appeared to be watching his body,* (TH: 47)
- *He was in the act of reclining when he stopped, halted,* ***halfreclining****.* (TH: 46)
- *The shades were drawn and she lay still, in the more than* ***halfdark****, on her back* (TH: 55)
- *Hidden in the shadows of the lane* ***halfway*** *between the house and the road* (TH: 83)
- *he was just my* ***halfbrother*** (TH: 102)
- *She would be wild then, in the close, breathing* ***halfdark*** *without walls,* (TH: 106)
- *But it was as though she were not listening to her own voice, did not intend for the words to have any actual meaning: that final upflare of stubborn and dying summer upon which autumn, the dawning of* ***halfdeath****, had come unawares* (TH: 108)
- *He is in* ***midstride****,* ***halfway*** *home, his laden small market basket on his arm.* (TH: 125)
- *His voice sounded little, like a doll's voice, like even a big man's voice will sound when he is talking not against folks' listening but against their already* ***half-made-up*** *minds.* (TH: 143)
- *a savage gash* ***half gully*** *and* ***half road*** (ITD: 8)
- *a* ***half-shed half-den*** (ITD: 76)
- *a shuffling nameless* ***halfrun halfwalk*** (ITD: 84)
- ***half stepping half hopping*** *over it* (ITD: 163)
- ***half stagger, half crawl*** (GDM: 218)
- *the rambling* ***half-log half-sawn*** *plank edifice* (TH: 10)
- *Now he stood* ***half-turned****, looking up at Varner* (TH: 5)

3.2.2 Hyphenated *Mid*-words

- *"…looked up in* ***midvoice*** *and with his drunken eyes"* (LA: 48)
- *"…her jaw stilled in* ***midchewing****, a bitten cracker"* (LA: 15)
- *"Even in* ***midweek*** *there were many men about the streets"* (LA: 72)
- *"…he turned as if he had been halted in* ***midstride****."* (LA: 98)
- *"They got home in the middle of the week…"* (LA: 103)
- *"Brown was already in innocent and gleeful backmotion, in* ***midsnicker*** *as it were."* (LA: 112)
- *"But hers is on a falling inflection, as if the machine had run down in* ***midrecord****."* (LA: 151)
- *"He could not think of the word* ***midwife****, which he knew that Hightower would use.* […] *Hightower ceased in* ***midsnore"*** (LA: 159)
- *"…an inscrutable* ***midnight*** *face…"* (LA: 175)
- *"...since that cold, calm face which had stopped me in* ***midrunning*** *at that closed door*" (AA: 66)

It is quite impossible to identify one theme associated with hyphenation; this stylistic feature occurs everywhere and in every idea that needs to be broadened to suit the writer's intentions and preferences to make up for the language failure. So, thematically, hyphenated clusters quite often occur to describe man, woman, faces, clothes, horses, stables, guns, war...etc. Here are some more examples:

- ***"white-stubbled** jaw*[…] ***Short-coupled** canter"* (GDM/W: 7)
- *powder-light, **powder-dry** dust of August"* (GDM: 137)
- ***Jimber-jawed** clown* […] *He stood for perhaps ten seconds, **slack-jawed**…" (*GDM/FH: 40)
- ***copper-lined** kettle…" (*GDM/FH: 41)
- ***bust-skull white-mule** whisky…"* (GDM: 156)
- *a **gold-laced** hat and coat and a wicker **wine-hamper** containing a litter of **month-old** puppies and a gold snuff-box…"* (GDM: 166)
- *the too-long**, too-heavy**, **man-size** gun…"* (GDM: 197)
- *the **one-eyed wagon-mule…"*** (GDM: 199)
- *the one-eyed mule's saddle-bow with Tennie's Jim **leash-thong…"*** (GDM: 242)
- *he tied the horse's lead-rope to the **tail-gate…"*** (GDM: 244)
- *"…Luca's horrified and **sleep-dulled** eyes, appeared capable of holding enough liquid to fill a **ten-foot** horse trough."* (GDM/FH: 61)
- *"…her hands like two cramped **ink-splashes** on the lap of the immaculate apron…"* (GDM/FH: 98)
- *Flem standing there in a **white-colored** shirt…"* (TH: 4)
- *the other pumping up and down with **metronome-like** regularity to the wheel's **not-quite-musical** complaint…"* (TH: 6)
- *the creases where the cloth had lain bolted on a shelf, and the **sun-browned** streaks repeated **zebra-like** on each successive fold, were still apparent."* (TH: 9)
- *our tedious hoe-scratch not even **damp-colored** now…"* (TU: 15)
- *Varner himself came galloping up on the old fat **grumble-gutted** white horse…"* (TH: 29)
- *the nigger crapshooters and **whiskey-peddlers** and **razor-throwers…"*** (ITD: 31)
- *heeled by a magnificent grave **blue-ticked** Walker hound…"* (TH: 30)
- *the black hat on the back of his head and one broad **black-haired** hand…"* (AILD: 60)
- *With the exception of the rambling **half-log half-sawn** plank edifice known as Littlejohn's hotel* […] *pair of eyes of a cold opaque gray between shaggy graying irascible brows and a short scrabble of **iron-gray** beard as tight and knotted as a sheep's coat"* (AILD: 63)
- *"In **knee-length** nightshirts,"* (AILD: 65)
- *"the widening **crimson-edged** holes"* (AILD: 67)
- *Faces come suddenly to the doors, **white-eyed**.* […] *His **high-colored** jaw juts"* (AILD: 68)
- *"carrying the other grip--a kind of **duck-shaped** woman"* (AILD: 70)
- *Dewey Dell's and Vardaman's mouth half open and **half-et** bananas in their hands"* (AILD: 71)
- *"It aint that we're **hard-hearted**," the marshal said."* (AILD: 81)

Utilizing the capacity of the English language to coin **neologisms** through hyphenation, Faulkner reaches meanings which sometimes seem unreachable by simple common words, whose 'semantic position' is somewhere halfway between two other meanings. O'Connor (1964: 342-346) claims that the use of hyphenated words is a feature of Faulkner's style by itself. Statistically, this is true as, for instance in AA there are 55 (*half*-noun) and 24 (*mid*-noun) words in 316 pages; if we consider all the hyphenated words, the number is staggering: in the same novel, there are approximately 560 hyphenated words translated into nearly **2** words **every other page**. These figures bring hyphenation to the foreground as it becomes one of the writer's established idiosyncrasies. There is literally no single page in his novels where one does not come across a hyphenated word, if not an already established word within the language, it is then a neologism. Sometimes, Faulkner

hardly ever uses one hyphenated word in one sentence, but rather, 'overhyphenates', sometimes, six (6) words per sentence as in these examples:

- *...and this no poste and riposte of **sweat-reeking** cavalry which all **war-telling** is full of, no galloping thunder of guns to wheel up and unlimber and crash into the lurid **grime-glare** of their own **demon-served** inferno which even children would recognise, no ragged lines of gaunt and **shrill-yelling** infantry beneath a tattered flag which is a very part of that child's **make-believe**.* (TU: 78)

- *Aleck Sander jerked the buckled **girth-strap** home through the keeper as he came up. He unsnapped the **tie-rope** from the **bit-ring** before he remembered and snapped it back and untied the other end from the **wall-ring** and looped it and the reins up over Highboy's head...* (AILD: 91)

3.3 Periphrasis

The boldest and harshest assessment of Faulkner's works is probably the one proposed by O'Faolain. He states that Faulkner:

> "*cannot write plain English; not because he is untutored but because his psyche is completely out of his control. (...) There are times when he seems to be writing with a blunt chisel on his grandfather's grave-stone alone at midnight by candlelight; and at times when he seems to be babbling into a microphone as if he were addressing a crowd of twenty thousand people*" (O'Faolain 1964: 353).

… the critic goes on to agree with the general view that Faulkner "*writes as he does because he chooses to write that way"* (ibid). This means that if Faulkner is able to make choices as to his English, then "*his groping style. Those sequences of possible words--'it <u>was seeking, hunting...</u>'; '<u>he had invented, made it...</u>'—suggest only a man who does not know what he is about to say.*" (ibid, underlining mine) must have a stylistic objective.

Faulkner indeed does grope but not because he does not know what he is about to say but because what he is about to say goes beyond the power of only one word and by using *the sequence of possible words* (ibid), Faulkner hopes that a number of related words will get his reader closer to the communicative concept he is trying to convey, that the meaning will crystallize somewhere between the words, in the semantic field whose boundaries they strive to mark. What O'Faolain calls "*groping style*" and "*sequence of possible words*" is in fact another Faulknerian idiosyncratic lexical feature, called Periphrasis.

In linguistics, Periphrasis is a device by which a grammatical category or grammatical relationship is expressed by a free morpheme. In Literature, it refers to the use of excessive language and surplus words to convey a meaning that could otherwise be conveyed with fewer words and in a

more direct manner. Periphrasis is also referred to as **Circumlocution (a** circuit of words) i.e. the use of more words than are necessary to express the idea[4] and sometimes as **Paraphrases** or **Reiteration.** It can affect any grammatical category, and of course, Faulkner finds in it an inexhaustible source of redefining, reshaping, delimitating and circumscribing his subject matters. Here are examples:

3.3.1 Nouns

- *"…the brother realising that the sister's virginity must be destroyed in order to have existed at all, taking that virginity in the person of the* ***brother-in-law, the man*** *whom he would be if he could become, metamorphose into,* ***the lover, the husband;*** *by whom he would be despoiled, choose for despoiler, if he could become, metamorphose into* ***the sister, the mistress, the bride."*** (AA: 119)
- ***Judge or Arbiter*** (AA: 154)
- ***count money, change*** (AA: 93)
- ***"…his elder cousin, McCaslin Edmonds, grandson of Isaac's father's sister*** *and so descended by the distaff, yet notwithstanding the inheritor, and in his time the bequestor…"* (GDM: 3)
- *"…****plowing*** *and* ***chopping*** *and* ***picking cotton****…"* (GDM: 33)
- *"…****he****,* ***Lucas****, would affirm…."* (GDM/FH: 42)
- "*…while most of the people,* ***men, women and children****, came…* " (GDM/FH: 37)
- *"…all three of them****, man dog and bear****…"* (GDM: 241)
- *"…the river,* ***the water*** *about them…"* (GDM: 240)
- *"The dogs were free now; thirty minutes later they were lost.* ***Not the men lost the dogs; the dogs lost the men"*** (LA: 224)
- *"Nancy was the confidante, at first, while* ***she-Nancy****- still believed…[…] finding, discovering –****this is still Nancy****- realizing … […] Temple had hidden the money and jewels, and –****Nancy****- took them…"* (RFN: 148)
- *"…she –****Temple****-still hadn't paid them…"* (RFN: 148)
- *"…since she –****Temple****- told him a lie…"* (RFN: 145)
- *"…as a town a settlement a community…"* (ITD 50)
- *"…up out of the caverns of darkness, through* ***dawn and morning and midmorning****, and on toward and at last into the slowing heap of noon…"* (TH: 186)
- *"He had to dismount and* ***open the gate and close it and then open it and close*** *it again in order to do so, and then mount again."* (TH : 192)
- *"I realised, felt suddenly that same exultant fever-flash which Faustus himself must have experienced: that of we two doomed and irrevocable,* ***I was the leader, I was the boss, the master."*** (TR: 25)
- "*But thank God it will be the faces of* ***my loved kin, my blood and flesh****…"* (AILD: 81)
- *"I believed that the reason was the duty to the alive, to* ***the terrible blood, the red bitter flood boiling through the land.****"* (AILD: 53)

3.3.2 Abstract Nouns

- *error, misjudgment* (ITD: 14)
- *the nucleus, the centre, the centrice* (TH: 129)
- *thought ratiocination contemplation (*ITD: 94)
- *the only handicap or obstacle* (AA: 16)

- *on the license, the patent* (AA: 59)
- *upon its loss, absence* (AA: 119)
- *without haste or hurry* (GDM: 138)
- *a presage, a warning* (GDM: 174)

3.3.3 Verbs

- *they don't want it, need it* (GDM: 186)
- *he plunged, fell towards it* (GDM: 253)
- *it was foreordained and fated* (TH: 35)
- *to employ, use, the church* (AA: 57)
- *to mix, blend* (AA: 103)
- *become, metamorphose into* (AA: 119)
- *to realise, to become aware* (TU: 164)

3.3.4 Participle

- *unchanged and unaltered* (AA: 175)
- *not dying fading: ceasing quitting* (ITD: 128)
- *busses supposed and intended to bring the country children in to school* (ITD: 135)
- *exposing, presenting* (GDM: 72)
- *that outrageous quality of being, existing* (TH: 102)
- *not kin to us in caring, not care-kin* (AILD: 25)
- *smoothing it down, drawing it smooth* (AILD: 50)

3.3.5 Sense/Cogitation Verbs

- *"And Byron talking quietly, thinking remembering…"* (LA: 76)
- *"There was one other thing which he was not to remember until later, when memory no longer accepted his face, accepted the surface of remembering."* (LA: 135)
- *"Or perhaps they didn't even hear him either, sitting along the shade on Hollston's gallery, looking, seeing, already a year away…"* (RFN: 32)
- *"It was a day of listening too—the listening, the hearing…"* (AA: 34),
- *"…to see, touch, experiment and prove…"* (AA: 93)
- *"He could see them, sense them."* (TH: 161)
- *"…where he could see it, watch it…"* (ITD: 21)
- *"…he said thought with a sense of vindication…"* (ITD: 25)
- *"…thinking remembering how his uncle had said that all man had was time…"* (ITD: 30)
- *"…listening: hearing the talk…"* (ITD: 39)
- *"…thinking seeing hearing himself trying to explain…"* (ITD: 84)
- *"…he could see distinguish the bridge…"* (ITD: 97)
- *"…knowing remembering how she would use the excuses of his education and his physical exhaustion…"* (ITD: 122)

Most of the time, Periphrases in Faulkner's works seem to push the reader to the limits of reconsidering any given textual concretization of the fictional space (both physical and emotional) and the characters in a detailed perception.

For instance, very often he uses the word "*progenitors"* to refer to the characters ancestors, however this term is soon dropped or replaced by some other morphemes and here this procedure literally exhausts all possible semantic subcategories, for instance:

- "*…as his father and grandfather and great-grandfather had done before him…*" (GDM: 116).
- *"He would live to be eighty, as his father and his father's twin brother and their father in his turn had lived to be…*" (GDM: 163)

Human is not enough expressive for Faulkner, he specifies it into its subcategories:

- *"…man woman and child…"* (GDM: 262)
- *"…men women and children…"* (ITD: 135)
- *"…men women and children…"* (TH: 52)
- *"…men and women and children and the dozen niggers…"* (TU: 106)
- *"…the old men, the children, the women…"* (TU: 79)
- *"…mother sister wife and children…"* (AA: 93)
- *"…the ladies, the children and house negroes…"* (AA: 34)
- *"…neighbors town and embattled land…"* (AA: 102)
- *"…rich and poor, aristocrat and redneck…"* (AA: 151)
- *"…the men who composed the mob, the traders, the drovers and teamsters…"* (AA: 68)

Instead of a simple phrase, Faulkner prefers a periphrastic operation and pushes language to the limits of describing any given element in its very tiny constituents. For instance instead of *that body* he prefers:

- "*Or if **that blood and bone and muscles** represented that polygamous and bitless masculinity which he had relinquished*" (TH: 123).
- *"It was as if **her muscles and flesh** too were even impervious to fatigue and boredom…"*(TH: 65)
- *"Taken the work from **your flesh and blood** and bought a horse with it."* (AILD: 81)

Periphrasis is particularly attention-grabbing when used with numerals; here are just some examples:

- *"…she looked, not like a girl of sixteen dressed like twenty, but a woman of thirty dressed in the garments of her sixteen-year-old sister…"* (TH: 133)
- *"…to be taught his abc's four and five and six years after his coevals…"* (H 209)
- *"Through that spring and through the long succeeding summer of her fourteenth year, the youths of fifteen and sixteen and seventeen (...) swarmed around her…"* (H 128)
- *"And how I traversed those same twelve miles once more after the two years since Ellen died (or was it the four years since Henry vanished or was it the nineteen years since I saw light and breathed"?* (AA 167)
- *"…he and Judith saw one another three times in two years, for a total period of twelve days, counting the time which Ellen consumed; they parted without even saying goodbye. And yet, four years later, Henry had to kill Bon to keep them from marrying."* (AA 122)
- *"…since that Christmas day last year and then the year before last and then three years and then four years ago…"* (AA: 154)
- *"…at other taverns twenty and fifty and a hundred miles further on along nameless roads…"* (AA: 68)
- *"…the boy himself was a year old, and when Lucas was born six years later, his father and uncle had been dead inside the same twelfth months almost five years; his own hand again,*

who was there and saw it, 1886, she was just seventeen, two year younger than himself…" (GDM: 274)

- *"Because he made good money: sawmilling ever since he began to get his growth at fifteen and sixteen and now, at twenty-four, head of the timber gang itself…"* (GDM: 137)
- *"Still a child, with three years then two years then one year yet before he too could make one of them…"* (GDM: 194)
- *"…ride in that one undeviable direction for twelve hours which would be about midnight or even longer if he decided to and then ride the twelve hours back which would be eighteen actually or maybe even twenty four or even thirty-six but at least all over finished done …"* (ITD: 110)
- *"…sweeping the hale body and thinking of a man of fortyfive into a backwater suitable for a man of sixty or sixtyfive…"* (LA: 118)

This particular feature has turned many critics against Faulkner's language as he stood accused of excessive verbose and "*persistent lyrical embroidery and coloring"* (Warren 1941: 55), yet, the same critics ended up perceiving the intention and hence the relevance of the seeming verbose:

> *"Faulkner is one of the most subjective of writers, his brooding temperament* ***constantly probing and interpreting his subject matter****. Thus his full style is comprehensive in its* ***intention****. He may often be unfashionably rhapsodic, but he seldom falls into the preciosity that lingers over a passage for its own sweet sake."* (ibid)

Indeed, the nuance between **Preciosity** exhibiting delicacy of taste and **Periphrases** enhancing emphasis is so subtle, but Faulkner does not seek embellishment or embroidery of les Precieux Ridicules[5] so ridiculed by Molière, he rather seeks to divulge human anguish, doom, curse, relinquishment… in all the lexicon the human mind can offer.

3.4 High Diction

We believe that some words are used by Faulkner more often than by other writers of his time. He is often inclined to the mellifluous Latinate and Miltonic words evoking a **High Diction**[6] and old morality. Be it in Affixation[7], Parenthesis[8], Compounding[9] , or Diction, Faulkner seems to be highly influenced by Milton. We admit that our statement needs a statistical back-up and a thorough investigation but the proliferation of specific lexis in Faulkner's fiction is so impressing that it does not go unnoticed. Right from his fourth and fifth novels, (TSAF and AILD), his diction shows Latinate and Miltonic influence that continued in all his subsequent work as a significant factor, masterfully controlled. As an example, consider a passage from Milton's Paradise Lost in (a) and Faulkner's words in (b):

(a) *Anon out of the earth a Fabrick huge*
Rose like an ***Exhalation, with the sound***
Of ***Dulcet*** *Symphony and voices sweet*. (I. 710-12)

(b)

- *"Except for the shouts of the section leaders of the deployed infantry aligning each curb, the* ***sound was not voices yet so much as a sigh, an exhalation****…"* (AF: 6)
- *"…and now they breathed: one Tuesday stir,* ***one exhalation, one movement; the day, the morning once more relinquished, the voice its valedictory****…"* (AF: 104)
- *"They lay glaring up the slope, breathing in* ***hissing exhalations****, in passionate and dying sighs."* (TH: 196)
- "*…he would let his held breath go quiet and easy, a* ***profound exhalation****, his heart quiet too…"* (AA: 140)
- "*Henry looks at the pistol; now he is not only panting, he is trembling; when he speaks now his voice is not* ***even the exhalation, it is the suffused and suffocating inbreath itself****: You are my brother.*" (AA: 151)
- "*…so maybe she felt that the Yes would not be* ***dulcet*** *enough yet to be legal*." (TM: 152)
- *"…or that same sleeping hand, in sensuous marriage with some* ***dulcet*** *surface…*" (AA: 58)

Atypical Words from Greek or Latin: *panoplie, reducto absurdum, mausoleum, antebellum, effluvium, virago****,*** *apotheosis*, *oblivion, doom, proscenium, kaleidoscopic …etc* are manifest in almost all of his works:

- *"…identifying the three gaudy* ***panoplied*** *old me…",* (AF: 8)
- *"…perhaps the three survivors of a city swept by plague, immune and impervious, gaudy and* ***panoplied…"*** *(Ibid)*
- *"…they were not even braided and* ***panoplied*** *for it*—(AF: 128)
- *"I give you the* ***mausoleum*** *of all hope and desire; it's rather excruciating-ly apt that you will use it to gain the* ***reducto absurdum*** *of all human experience which can fit your individual needs no better than it fitted his or his father's.* (TSAF: 73)
- *"Wat Snopes who had transformed the old De Spain house into Flem's* ***antebellum*** *mansion*" (TM: 238)
- *"…tangible* ***effluvium*** *of knowledge"* (AA : 117)
- *"…presbyterian* ***effluvium*** *of lugubrious and vindictive anticipation"* (AA :72)
- *"…grim* ***virago*** *fury of female affront"* (AA : 64)
- "*…beyond the flabbiness and the obscuring bulk, the perennial and immortal Best Man, the* ***apotheosis*** *of the masculine Singular.*" (TH: 3)
- "*…particular final swan-song's* ***apotheosis***" (TH: 85)
- "*It was as if all their individual five senses had become one organ of looking, like an* ***apotheosis****, the words that flew among them wind- or air-engendered…*" (LA: 118)
- "*…he had failed to find in the Church's cloistered* ***apotheosis*** *upon earth.*" (LA: 196)
- *"…foundation of all young male living dream and hope - a row of faces like a bazaar of flowers, the supreme* ***apotheosis*** *of chattelry, of human flesh bred*" (AA: 45)
- *"…a qualitative state, absence into ignominy or into* ***oblivion****"* (AA: 106)
- *"…the one into the risk and danger of battle, the other apparently into* ***oblivion***. (AA: 30)
- *"…that undying mark on the blank face of the oblivion to which we are all* ***doomed****…*" (AA: 52)

- *"He had a vision of himself transporting not only across the village's horizon but across the embracing* ***proscenium*** *of the entire inhabited world like the sun itself, a* ***kaleidoscopic*** *convolution of mammalian ellipses."* (TH: 57)

In AA, some recurrent terms as *outrage, grim, indomitable, ruthless, fury, fatality, anachronis, epitome, absolved of mortality, doom, indomitable, myriad, invincible, abhorrence…* seem to be the result of much exercise and control, Warren posits that:

> *"…Nor is the reiteration as frequent or as obvious here as in earlier books; perhaps Faulkner has been making an experiment over which he is increasingly gaining control*." (Warren 1941: 534)

This predilection for words which are very seldom used even in literature, to say nothing of everyday usage of English, may be another part of Faulkner's attempt to avoid a common and trite manner of expression and make language a more appropriate and flexible tool to describe reality.

- *"the fading tagend of that old once-frantic shame and anguish and need not for revenge, vengeance but simply for reequalization, reaffirmation"* (AILD: 26)
- *"laceration of the shrinking sensibilities"* (AILD: 82)
- *"deadly reasonableness of enraged calculation"* (AILD: 83)
- *"indictment ubiquitous and even transferable"* (AA: 71)
- *"immolate the frustration's vicarious recompense"* (AA: 90)
- *incontrovertible affirmation for emptiness, desertion* (AA: 104)
- *unflagging and tranquil faith* (LA : 4)
- *steady and unflagging hypnosis* (LA: 5)
- *silent and unflagging savageness* (LA: 36)
- *belligerent and diamondsurfaced respectability* (LA : 163)
- *unbelieving and extatic astonishment* (LA: 167)
- *"quiet astonishment"* (LA : 94)
- *"patient and transparent recapitulation"* (LA : 22)
- *"stubborn and despairing fortitude* […] *patient and steadfast fidelity"* (LA: 4)
- *"slow and calculated obscenity"* (LA: 99)

In GDM, the mesmerizing, challenging peculiarity, the barbed-wire spirals of complex language, invoke a coming-of-age story centered on the hunt for Old Ben, but mostly appeals to issues of freedom and slavery, innocence and sin, the wild world and commercial exploitation…diction alone, is the receptacle of the novel's theme and Faulkner is purposefully selective to *"****intend*** *adumbration of the tale's whole significance and tone.*." (Warren 1941: 532). Here is just a glimpse at this kind of evocative High Diction:

- *"chancery dying wishes mortmain possession"* (GDM: 4)
- *"compounding in advance the physical weariness and exhaustion which would be the night's aftermath"* (GDM: 33)
- *"then probing again in the dry insensate dust which had yawned for an instant and vouchsafed him one blinding glimpse of the absolute and then closed"* (GDM: 39)

- *"…with that rapid and even unamazed clarity"* (GDM: 56)
- *"…grim and furious outrage"* (GDM: 65)
- *"…he was a vessel, durable, ancestryless, nonconductive* (GDM : 104)
- *"…he had interposed latitude and geography too"* (GDM: 105)
- *"I reneged, cried calf-rope, sold my birthright, betrayed my blood, for what he too calls not peace but obliteration"* (GDM: 109)
- *"…the dying reverberation of the last log's rumbling descent"* (GDM: 145)
- *"…infinitesimal straightening of the braced legs"* (GDM: 146)
- *"…crossing the junctureless backloop of time's trepan* (GDM: 152)
- *"…not against the wilderness but against the land, not in pursuit and lust but in relinquishment, an in the commissary as it should have been, not the heart perhaps but certainly the solar-plexus of the repudiated and relinquished"* (GDM: 255)
- *"They were not fierce and there was nothing of petty malevolence in them, but a cold and almost impersonal malignance like some natural force".* (GDM : 218)

In the later novels (RFN, TU, TH, TR, and TM) proliferation of High Diction is always interwoven with the thematic structure that dictates how the stories should be read and 'felt'. Warren posits:

> "*the elaborate lyrical descriptions of the sunrise and of a spring rain in book three of The Hamlet furnish by their imagery and mood a sharp, artistically serviceable contrast to the perversion of the idiot Ike Snopes, and as such they deepen the melancholy perspective from which this episode is observed."* (Warren 1941: 54)

Definition of the story's theme as a whole and the enhancement of its immediate plea to the imagination are Faulkner's constant aim (Ibid); consider again, the High Diction in these quotes:

- *"the garrulous noisy independent swarms which, as though concomitant with, inextricable from regularised and rooted human quarreling, had appeared in possession of cornices and gutter-boxes almost before the last nail was driven—and now the pigeons also, interminably murmurous, nesting in, already usurping, the belfry"* (RFN: 40)
- *"the sparrows and the pigeons: garrulous myriad and independent the one, the other uxorious and interminable, at once frantic and tranquil"* (RFN: 41)
- *"ponderable though passive recalcitrance"* (TU: 13)
- *"there was a need to encompass earth which abrogated sleep or rest and relegated to some insulated bourne of perennial and pointless holiday so trivial a thing as galloping"* (TU: 17)
- *"a youth, each time both cumulative and retroactive, immitigably unrepetitive, each wherein remembering excludes experience, each wherein experience antedates remembering"* (TU: 174)
- *"unhurried profundity of volume"* (TH: 48)
- *"he was merely luxuriating in that supremely gutful lassitude of convalescence"* (TH: 69)
- *"kaleidoscopic convolution of mammalian elipses"* (TH: 100)
- *"furious resistance* […] *implacable constancy and invincible repudiation"* (TH: 210)
- *"steadfast and undismayable will"* (TH: 210)
- *"unflagging furious heart-muscles"* (TH: 223)
- *"indomitable and intractable"* (TH : 239)

- *"Because what pity that Virtue does not--possibly cannot--take care of its own as Non-virtue does. Probably it cannot: who to the dedicated to Virtue, offer in reward only cold and odorless and tasteless virtue: as compared not only to the bright rewards of sin and pleasure but to the ever watchful unflagging omniprescient skill--that incredible matchless capacity for invention and imagination--with which even the tottering footsteps of infancy are steadily and firmly guided into the primrose path."* (TR: 25)

3.5 Compounding

Underdeterminacy may be noticed in what O'Connor describes as Faulkner's "*piling up of adjectives*" (O'Connor 1962: 344). Their very important redundancy makes of these, at times, endless adjectives and transforms Faulkner's style into descriptive meticulous and painstaking tool. The most common structure here is the natural sequence of three to four adjectives [but sometimes nine adjectives are piled up "*kinless friendless opinionated arrogant hardheaded intractable independent (insolent too) Negro man"* (ITD: 79)] followed by a noun (concrete or abstract).

Faulkner seems to be obsessed with the human kind, no adjective is evocative enough to describe people, no feature is powerful enough to meet Faulkner's aspiration to get every detail, every single facet on the paper: A relatively large number of nouns are accompanied by clusters of adjectives, but we cannot help noticing that some nouns or their categories are preferred to others. The most frequently described ones are simply people (man/woman/child) detailed in their mental and physical description (faces/eyes/looks/mouth/jaw/cheeks/teeth, hand/arm/palm, head/hair, legs/feet/knees, bones/flesh/blood, clothes/boots/shoes) as well as the description of their dwellings (rooms/houses/buildings) and their animals (horses/mules/dogs/bears)… and then colors to paint Yoknapatawpha, colors with all the nuances one can think of. Lack of space does not allow us to detail their investigation but they might equally prove to be resourceful data for future research. We attempt, in what follows, to group them into samples of sets.

3.5.1 Adjective Compilation (Adj^{N}+FACE)

- **lean brown pleasant shrewd** face (TH: 43)
- **still, impenetrable, steadily-chewing** face (TH: 60)
- **quiet empty open** face (TH: 66)
- **thick humorless surly** face (TH: 126)
- **calm and unwavering and intractable mask** of his face (TH: 238)
- **grim, harried Latin** face (AA: 39)
- **cold, harsh, irascible** face (LA : 13)
- **his dark, insufferable** face (LA: 26)
- **still, flaccid, big** face (LA: 83)
- **tense**, **hard, young** face (LA: 345)
- thin, **weatherhardened, labourpurged** face (LA: 225)
- **still, grave, inescapable, parchmentcoloured** face (LA: 94)
- **bleak composed humorless** faces (ITD: 164)
- **harried concerned outraged** face (ITD: 52)

- **inscrutable and impassive secret** faces (TU: 79)
- **wild spent scoriated** face (GDM: 254)
- **spent indomitable amazed and frantic** face (GDM: 253)

3.5.2 Adjectives Compilation (FACE+ Adj^N)

- *"his face still **slack-jawed**"* (AILD: 70)
- *Her face was **highboned**, gaunt.* (LA: 74)
- *Their faces were not a foot apart: the one cold, dead white, fanatical, mad; the other **parchmentcoloured**, the lip lifted into the shape of a soundless and rigid snarl."* (LA: 208)
- *a face both **irascible and calm**: the mask of a black tragedy between scenes.* (LA: 357)
- *His face was **bent, still, expressionless**.* (LA: 112)
- *A face **confident and bold and suffused**.* (LA: 230)
- *faces **blanched and gaped, with round, toothed orifices**."* (LA: 345)

3.5.3 Adjective (Adj/Noun-Face+ed)

- *a **big-boned hard-faced** woman with incredible yellow hair,* (TH: 42)
- *short-legged **black-browed ready-faced** man"* (TH: 12)
- ***pleasantfaced** gal"* (LA: 198)
- *the youth **countryfaced**,* (LA: 198)
- *Calmfaced* (LA : 85)
- *the woman with that **stonevisaged** patience of a waiting rock,* (LA: 156)

Then in one single sentence a whole portrait can be drawn, faces, eyes, mouths and teeth:

- "*From their curled shapeless **faces** bead-like **eyes** glared with choleric ferocity, their **mouths** gaped pinkly upon needle-like **teeth***." (S: 60)

3.5.4 Abstract Nouns

- *old violent vindictive mysticism* (AA: 100)
- *old hot quick invincible fury* (TH: 243)
- *long still hot weary dead September* (AA: 3)
- *ancient green and perennial adumbration* (ITD: 123)
- *rapt displeased even faintly outraged concern* (ITD: 167)
- *bulbous blond omnivorous though nonpoisonous species* (TH: 59)
- *inherited southern-provincional-Protestant fanaticism* (TH: 215)
- *the air polluted and rich and fine* (TH: 161)
- *a quality darkly and fiercely lambent, passionate and proud (*GDM: 198)

3.5.5 Concrete Nouns

- *dead old dried paint* (AA: 3)
- *heavy deliberate sprawling script* (TH: 12)
- *stiff, harsh, undersized figure* (TH: 49)
- *familiar low oblong shape* (LA: 54)
- *hot dead moveless blood* (ITD: 15)
- *great grave blue dog* (GDM: 237)
- *glassy weightless iridescent bubbles* (TU: 36)
- *slow interminable empty muddy December miles* (GDM: 277)
- *the quiet and remote and unpaved and littleused street* (LA: 53)

- *drafty, damp, heatless, negro-stale negro-rank sorry room* (GDM: 279)

3.5.6 Voice

- *The woman's tense whispering voice* (LA: 92)
- *bland hard quite pleasant voice* (TH: 7)
- *the hushed tense voices* (LA: 64)
- *his voice ceased, died, recapitulant, urgent, importunate.* (LA: 65)
- *""He spoke loud, his voice sudden and loud in the dark room…"* (LA: 81)
- *Her voice is quite, tranquil, stubborn."* (LA: 18)
- *She speaks in the same dead, level tone: the two voices in monotonous strophe and antistrophe: two bodiless voices recounting dreamily something performed in a region without dimension by people without blood."*(LA: 282-283)
- *"…his voice was hoarse, as though he had been doing a good deal of unheeded shouting or talking recently.* (LA: 245)
- *Her voice still, monotonous, sexless.* (LA: 211)
- *pleasant, lazy, equable voice* (TH: 13)
- *grim haggard amazed voice* (AA: 4)
- *tense bitter indomitable voice* (GDM: 107)
- *the bodiless fecundmellow voices of negro women murmered.* (LA: 88)
- *her voice is quite grave now, quite quiet.* (LA: 15)

3.5.7 Eyes/Looks/Cheeks/

- *faint crescent of bluish white against its lead-colored cheeks"* (S: 49)
- *White-eyed and slack-jawed pieces of flotsam* (GDM/FH: 45)
- *"his gray stubble and his dark spectacleblurred eyes* (LA: 125)
- *His dark spectacleblurred eyes* (LA: 232)
- *little hard bright innocently blue eyes* (TH: 5)
- *bright, quick, amoral eyes* (TH: 162)
- *little quick pale eyes* (TH: 206)
- *hard little gray eyes* (GDM: 7)
- *fierce pale unintroverted eyes* (TU: 189)
- *"She rises and walking a little awkwardly, a little carefully, she traverses the ranked battery of maneyes and enters the store"* (LA: 14)
- *his eyes did not. They looked like they were blind, wide open, icecold, fanatical*. (LA: 54)
- *implacable pouched black eyes*" (AA: 141)
- *frozen look* (LA: 49)
- *hard little gray eyes* (GDM: 7)
- *little quick pale eyes* (TH: 206)
- *bright, quick, amoral eyes* (TH: 162)
- *fierce pale unintroverted eyes* (TU: 189)
- *little hard bright innocently blue eyes* (TH: 5)
- *that look compassionate and troubled and still* (LA: 77)
- *that untroubled, faintly baffled, faintly suspicious gaze.* (LA: 40)

3.5.8 Man/Woman

- *queer silent man* (AA: 71)
- *thick squat soft man* (TH: 52)
- *fierce thin wiry man* (TH: 214)
- *a hale burly old man* (TH: 84)

- *snuffy untidy potbellied man* (ITD: 52)
- *driedup wizened stonedeaf old man* (ITD: 37)
- *violent foulmouthed godless old man* (ITD: 161)
- *lean, pleasant shrewd unillusioned man* (TH: 141)
- *handsome, ready-tongued, assured and pleasant man* (TH: 135)
- *harsh ,stupid, honest, superstitious and upright man* (TH: 205*)*
- *loosejointed, cotton-socked, shrewd, ruthless old man* (TH: 149)
- *thin, eager, plain woman* (TH: 200*)*
- *plump cherry bustling woman* (TH: 10)
- *strong vindictive consistent woman* (AA: 75)
- *foolish unreal voluble preserved woman* (AA: 83)
- *kinless friendless opinionated arrogant hardheaded intractable independent (insolent too) Negro man* (ITD: 79)
-

3.5.9 Head/Hand/Leg/Knees/Hair

- *hard brutal hand* (LA: 81)
- *shaggy graying irascible brows* (TH: 8)
- *little, full, bright-pink mouth* (TH: 162)
- *round, closecropped white head* (GDM: 7)
- *true bitter irremediable bone* (ITD: 133)
- *tragic mute insensitive bones* (TU: 182)
- *Sedentary and unwashed flesh* (LA: 232)
- *broad competent ordained palm* (ITD: 144)
- *small plump ringed unscarified hands* (AA: 78)
- *long, limber, narrow, light-palmed hand* (GDM: 69)
- *"a clutching the letter she couldn't read […] in one hand and brushing back a rope of lank iron-colored hair with the other and not looking at the letter"* (AA: 129)
- *"she watching him with maybe the lank iron-colored strand of hair down again and not even bothering to brush it back now"* (AA: 130)
- *"Close-cropped white head"* (GDM/W: 7)
- *Brasshaired woman* (LA: 133)
- *"a brassy-haired gentlewoman who came briefly from nowhere and went briefly back"* (TR: 11),
- *"in a face no longer smooth pink-and-white, surrounded now by wild and disheveled hair whose smooth bands once made him think of candy."* (LA: 52)
- *the horse moving with a light,* ***high-kneed*** *driving gait, three hundred yards back.* (AILD: 31)
- *with thin* ***blackclad*** *legs and spare* (LA: 125)
- *"coffin and slides it single-handed from the sawhorses."* (AILD: 65)
- *the brother fetched her home at a fast single-foot,* (TH: 56)
- *dirty man sitting in a splint chair in a sootgrimed doorway, reading through steelrimmed spectacles from a book upon his knees* (LA: 53)
- *his blackrimmed hands and the rank manodor of his sedentary and unwashed flesh"* (LA: 125)

Quite often, in a very Faulknerian manner, the noun comes before the adjectives. Here preferences are not so easy to observe, but generally this structure is most often used to describe a facial expression or a general aura associated with a given character:

- *his face familiar and enigmatic, quiet, actually almost smiling* (TH: 202)

- *his expression blond courteous and pleasant* (TH: 74)
- *his face, his eyes, urgent and alarmed* (TH: 173)
- *an air solitary independent and intractable* (ITD: 8)
- *an air stubborn, baffled and bemused* (LA: 2)
- *a single glance all-embracing, swift, innocent and profound* (LA: 5)
- *a portrait, smug, bearded, successful* (TH: 125)
- *quality ruthless, lonely and almost proud* (LA: 27)
- *the head bent, decorous, intent* (TH: 211)
- *his forearm rapid and light and deft* (ITD: 44)
- *her hands motionless upon her lap.* (LA: 15)
- *this man handsome elegant and even catlike* (AA: 117)

Faulkner's syntactic audacity often leads him to separate the adjectival clusters from the noun which they describe, and then the piling up of adjectives becomes even more conspicuous:

- *swollen, slow, deliberate, unhurried and tireless* (LA: 7)
- *gallant flowery indolent frequent and insincere* (AA: 159)
- *pleasant, affable, courteous, anecdotal and impenetrable* (TH: 13)
- *arrogant and calm and with no more defiance in it than fear; detached, impersonal, almost musing, intractable and composed* (ITD: 44)

3.5.10 Clothes

- *faded clean blue shirt* (TH 43)
- *dusty, lint-wisped black hat* (TH: 163)
- *new, black, swirling frock coat* (TH: 163)
- *dusty, heavy, manlooking shoes* (LA: 9)
- *his neat little fine made boots* (TU: 129)
- *frogged, gray field-officer's tunic* (TU: 20)
- *old, heavy, biscuit-thick silver watch* (GDM 207)

3.5.11 Houses/Rooms/Streets

- *dim hot airless room (*AA 3)
- *neat clean dingy room* (TU: 187)
- *the bleak, clean room* (LA: 112)
- *fireless rented lean-to room* (TH: 102)
- *that grim tight little house* (AA: 71)
- *that dim grim tight little house* (AA: 85)
- *dark and empty and silver-roofed house* (TH: 192)
- *small, brown, almost concealed house* (LA: 45)
- *big long garbled cold echoing building* (LA: 111)
- *along the quite and remote and unpaved and little-used street* (LA: 45)
- *the house unpainted, small, obscure, poorly lighted, mansmelling, manstale* (LA: 44)
- *in what the town calls his disgrace – the house unpainted, small, obscure, poorly lighted, mansmelling, manstale."* (LA: 38)

3.5.12 Horses

- *old fat clean horse* (TH: 160)
- *old fat white horse* (TH: 90)

- *the old fat white horse* (TH: 160)
- *a good short-coupled sorrel mare* (TU: 129)
- *wiry strong hammer-headed horse* (TH: 111)
- *unresting invincible ungrazing horse* (TH: 232)

3.5.13 ^{Noun}-Colored-Noun Compound

Faulkner is very meticulous about colors, nothing is simply blue, yellow, green or red, it must be precise "*…was blue, dark blue; the blue of the United States*" (LA: 189), but sometimes such sentences seem cumbersome so colors are compounded to render a faithful paintings of the characters' worlds. One of the Faulkner's favorite stylized form is the ^{Noun}-Colored-Noun Compound variations. consider

- ***earthcolored*** *shirts and pants and print cotton dresses"* (ITD: 59)
- ***mud-colored*** *eyes roving aside"* (S: 78)
- *lace hung,* ***dust-colored****, like strips of lightly congealed dust set on end."* (S: 64)
- *spectral intact* ***tallowcolored*** *empty carcasses"* (ITD: 3)
- *"the small frantic* ***tawny-colored*** *blob looking" (*ITD: 8)
- *that* ***canary-colored*** *car"* (S: 115)
- *"****putty-colored face*** *and bluish eyelids"* (S: 26)
- ***lead-colored*** *eyelids."* (S: 47)
- ***rose-colored*** *paper* (S: 64)
- *a soiled,* ***light-colored*** *felt hat."* (S: 72)
- *"the soft despairing* ***magnolia-colored*** *arms"* (AA: 131)
- *"****Blood-colored*** **[…]** ***bright-colored*** *boy"* (GDM/FH: 52)
- *"the slight dowdy woman with untidy* ***gray-streaked*** *raven hair coarse as a horse's tail, with* ***parchment-colored*** *skin* (AA: 141)
- *The* ***roan-colored*** *tooth* (GDM/W: 11)
- *"the* ***whitecolored*** *man* (AA: 86)
- *"faint crescent of bluish white against its* ***lead-colored*** *cheeks*" (S: 49)
- *"a last faint* ***copper-colored*** *light*" (S: 55),
- *"our tedious hoe-scratch not even* ***damp-colored*** *now"* (TU: 15)

And over compounding cases:

- *"the other said--a sturdy* ***short-legged black-browed ready-faced*** *man named Odum Bookwright."* (TH: 32)
- *"a* ***big-boned hard-faced*** *woman with incredible yellow hair,"* (TH: 23)
- *"He is coming up the road behind us,* ***wooden-backed, wooden-faced****, moving only from his hips down."* (AILD: 65)
- *"a hulking young* ***lightcolored*** *Negro man in clean faded overalls and shirt, his arms dangling, no surprise, no nothing in the* ***saddle-colored*** *and* ***slack-mouthed*** *idiot face"* (AA: 157)
  …and once again *"the hulking* ***slack-mouthed saddle-colored*** *boy"* (AA: 90)

Faulkner's paint brush spares nothing, not even animals: *"the* ***raspberry-colored*** *elephants*

*and snake*s" (AA: 95)

…and the least expected…the '*Death*-brush' giving the Death color:

> *"He reached the woods and entered, among the hard trunks, the branchshadowed quiet, hardfeeling, hardsmelling, invisible. In the notseeing and the hardknowing as though in a cave he seemed to see a diminishing row of suavely shaped urns in moonlight, blanched. […] there issued something liquid,* ***deathcolored****, and foul. He touched a tree, leaning his propped arms against it, seeing the ranked and moonlit urns. He vomited."* (LA: 78)

…and "the ***dead-colored*** *mask drawn past her on a string and then away*." (S: 43)

…and "***the color of dead leaves***" (AA: 54) is compressed in "*the* ***leaf-colored*** *and threadbare coat*" (AA: 66)

To designate that nuance of a color that is not exactly "***honey-colored"*** (TH: 74), not *"****chocolatecolored****"* (LA: 94), and not "***parchmentcolored***", the writer invents the "**coffee-colored"** to describe the skin polarized against the "***niggerblooded***" (LA: 103) color. Consider:

> "*they saw a room filled with* ***coffee-colored*** *women in bright dresses, with ornate hair and golden smiles" "Them's niggers," Virgil said. "'Course they're niggers,"* (S: 84)

This quote is the only instance used in Sanctuary (S), another use, in TSAF (1929) "*The second man was huge, of a* ***light coffee color****, imposing in a frock coat and white tie"* (TSAF: 153) but it is never used elsewhere except astonishingly in AA for a reason, we cannot state. It is used 8 times to paint faces, feet, women, boys, men…etc:

- *"with eyes like two shoe buttons buried in the myriad wrinkles* ***coffee-colored*** *face* (AA: 56)
- *"that presence, that familiar* ***coffee-colored face***, (ibid)
- *It was Sutpen face enough, but not his; Sutpen* ***coffee-colored***" (AA: 55)
- *"the worn* ***coffee-colored*** *face staring at him* (AA: 156),
- *the match held in one* ***coffee-colored*** *and doll-like hand above her head*" (Ibid)
- *the* ***bare coffee-colored*** *feet motionless on the bare floor*" (AA: 56)
- "*with an aghast fatalistic terror the grim* ***coffee-colored*** *woman"* (AA: 82)

Only once, the hyphen is dropped: "*hurling myself into that inscrutable* ***coffeecolored*** *face*," (ibid)

…when things have no color, they are thus either *discolored* or *color-blind*:

- "*Horace's hand, palm-up, the third finger* ***discolored*** *faintly at the base of a huge ring*" (S: 73)
- "*a tumbler half full of faintly* ***discolored*** *water*" (S: 67),

…Or *"But see this?" he waved a banknote in his cousin's face. "This stuff is* ***color-blind."*** (S: 84)

…and when stylized compounds do not exhaust thought, a simile may do*:*

- "*Its eyes were half open, the balls rolled back into the skull so that only the white showed,* ***in color like weak milk***." (S: 67)

…the idiosyncratic stylization gives color to abstract nouns too:

- "*the shot-torn flags rushing down a sky* ***in color like thunder***" (AA: 121), "*the silk walls and the scent and the* ***rose-colored candle shades***," (AA: 83)
- "*tier upon tier of drawn shades,* ***rose-colored,*** *beyond which, in a murmur of silk, in panting whispers, the apotheosis of his youth assumed a thousand avatars.* " (S: 81)

It is beyond the scope of this work, but it would be interesting to explore ways in which colors can be insightful to the understanding of the text's semantic axis; how it can be perceptive of the character's mood, behavior and feelings; woman's sexiness in the Chocolatecolored, coffe-colored, *honey-colored, putty-colored…* nuances; despair, hopelessness and doom in the *mud-colored*, *tawny-colored* and *deathcolored* … What is the difference for instance between 'pale as if dead' and *deathcolored*? Technically, they mean the same thing, but the implications that each conveys are far different.

Faulkner employs neologisms to catch the quintessence of every 'string and pin and hook and eye'. He forces us to see, not merely imagine, every single nuance of the lights in every single moment of the day: we follow with Gowan, through the trap *"into* ***yellow-barred*** *gloom where the level sun fell through the broken walls and roof*." (S: 19)

When "*the mounting sun* ***swat-glinted steel-blue*** *on the* ***midnight-colored*** *bunch and slip of muscles*" (*GDM* 144), there is a*" little* ***daylight*** *up here still, of* ***the color of sulphur matches.***" (ALD: 12), and the curtains *"still drawn; a thick,* ***salmon-colored*** *light fell through them."* (S: 102) accompanied by Anse, we go towards the house.

When "*The day dawned bleak and chill, a moving wall of gray light out of the northeast*", Dilsey opens the door of the cabin and emerges (TSAF: 139) at the same exact instant Christmas " *emerged into the gray and yellow of dawn, the clean chill, breathing it deep*." (LA: 46).

Dilsey, Christmas and the reader (us) sat on the porch, on the top step, right next to Peabody enveloped in *"****the sulphur-colored*** *light*" (AILD: 13) to contemplate "*A final* ***saffron-colored*** *light … upon the ceiling and the upper walls*" (S: 63), and see Armstid's ***high-colored*** *rigid look like his face and eyes were two colors of wood, the wrong one pale and the wrong one dark."* (ALD: 13) and

Jewel's ***"high-colored*** *jaw juts*." (ibid: 70) beyond "*the hill* ***sheet-lightning*** *stains upward and fades*." A *"wild turkey ranged within a mile of the house and deer came light and* ***colored like smoke***" (AA: 14), "*the* ***smoke-colored*** *twilight*" (S: 55), and then Miss Reba's labored and colored breath "*grow* ***twilight-colored*** *in the dingy hall and die away*." (S: 62).

In wonder, we ask: why is Faulkner's diction so opaque, dense, at once darkened, lighted, twilight, colored, discolored and blind-colored?

Peabody replies "That's *the one trouble with this country: everything, weather, all, hangs on too long. Like our rivers, our land: opaque, slow, violent"* (AILD: 13). So what for? Peabody helps again: "*shaping and creating the Me of man in its implacable and brooding image*." (ibid) and Faulkner adds, "*The aim of every artist is to arrest motion, which is life, by artificial means and hold it fixed so that 100 years later when a stranger looks at it, it moves again since it is life*." (Faulkner in Jeliffe 1956: 37). This is Faulkner's genius, the diction that MUST keep up with THOUGHT and LIFE.

4. Analysis of Compounding

In English word-formation processes are very productive particularly Compounding which (next to Derivation, Conversion) is regarded as the most productive process, its use is not as restricted as it is in many categories of grammar.

Compounding is generally defined as the combination of free morphemes (lexemes) to form new and longer ones (Finegan (2004), Kortmann (2005), Yule (2006). In a compound formation, it is commonly agreed that the rightmost constituent acts as the head, or core of the phrase and the other constituents as dependents on it, or modifiers of it. Compounds in English follow a modifier-head order: the modifier morpheme comes first, and then the head morpheme. In a construction such as *"the bodiless fecundmellow voices"* the head element is *voices*. It determines the general kind of thing the compound refers to, acts to name the general (semantic) category to which the whole word belongs.

In English, many lexeme combinations are always possible to form new compounds and their orthography can vary:

a- Separate units ("*hard little gray eyes"* (GDM: 7)
b- Hyphenated ("*short-legged black-browed ready-faced man*" (TH: 12)
c- One unit "*weatherhardened, labourpurged face"* (LA: 225).

The latter variety is the rarest type of compounding (as far as its orthography is concerned)

but obviously, it is one of Faulkner's most favorite neologisms. His creative genius pushes the edges of editorial conventions to invent 'bizarre creatures'. Consider the following examples (See also **Appendix2: Section 4)**

- *the clotted and idle and equivocal men could slant their hats and their* ***thwartfacecurled*** *cigarettes. (LA: 72)*
- *the* ***hookwormridden*** *heirs at-large who pulled the buildings down and buried them in* ***cookstoves*** *and winter grates.* (LA: 5)
- *Because when the men were gone at last and he descended, emerged, into the level,* ***jonquilcolored*** *sun and went to the kitchen door, he didn't ask for food at all.* (LA : 135)
- *you damn* ***niggerblooded*** (LA: 44)
- *building of dark red brick* ***sootbleakened*** *by more chimneys than its own, set in a grassless* ***cinderstrewnpacked*** *compound surrounded by smoking factory purlieus and enclosed by a ten foot steel-and-wire fence like a penitentiary or a zoo, where in random erratic surges, with* ***sparrowlike childtrebling****, orphans* (LA: 51)
- *He was watching the pink worm coil smooth and cool and slow onto his* ***parchmentcolored*** *finger when he heard footsteps in the corridor…"* (LA: 51)
- *Because always against her eyelids or upon her retinae was that still, grave, inescapable,* ***parchmentcolored*** *face watching her*. (LA: 52)
- *Their faces were not a foot apart: the one cold, dead white, fanatical, mad; the other* ***parchmentcolored****, the lip lifted into the shape of a soundless and rigid snarl*. (LA: 113)
- *But Hightower is not listening; the overalled men watch the shabby,* ***queershaped****, not-quite-familiar figure looking with a kind of exultant interest at the walls, the planks, the cryptic machinery* (LA: 167)
- *That was what the word seminary meant: quiet and safe walls within which the hampered and* ***garmentworried*** *spirit could learn anew serenity to contemplate without horror or alarm its own nakedness.* (LA: 192)
- *he would find in that part of the Church which most blunders,* ***dreamrecovering****, among the blind passions and the lifted hands and voices of men…"* (LA: 195)
- *got one of these* ***leatherlooking*** *paper suit cases* (LA: 199)
- *Out of quiet* ***thunderclap*** *he would abrupt (man-horse-demon)* (AA: 1)
- *Facing one another across the dark, stained,* ***greasecrusted*** *and* ***frictionsmooth*** *counter,*
- *It ran almost* ***stringstraight****, avoiding all houses… (LA: 98)*

For lack of a better term, we have called this type 'Eye-Catcher' Compounds for their ability to grab the reader's attention. We believe they are used as stimuli, this means they must be intentional and consequently may be insightful for our investigation.

As a sample of analysis, we select one of these one-unit compounds made up of the particular concept WOMAN. This concept is omnipresent in Faulkner's oeuvre but noticeably, in LA where it is reiterated 359 times (both singular and plural forms). Bearing in mind that the novel contains 381 pages, we do not even need a rate for its occurrence; suffice to say that over 381 pages, it does not occur only in 22 pages. This foregrounding is very impressive; we consider it as an interesting avenue for future researches as we believe it is at the root of many of the themes implicated therein.

We here focus on the use of the concept WOMAN to modify other interconnected concepts

and incessantly instigate new communicated ad hoc concepts. Our initial investigation enabled us to identify different prevailing lexical fields grouped in the compound words made up of WOMAN and the clusters they form with other nouns or adjectives; they can refer to woman's femininity, abomination, color, smelling...etc. In what follows, we will see how some of these intricacies are confined through the use of compounding. Yet our main objective is to determine how Faulkner's stylization can shape meaning and how readers process this stylized feature to meet the writer's targeted meaning.

4.1 Eye-catcher Compounding

4.1.1 Pinkwomansmelling vs. Womanpinksmelling

(a)

"In the rife, ***pinkwomansmelling****, obscurity behind the curtain he squatted, pinkfoamed, listening to his insides" (LA: 52)*

(b)

"*He began to look about the womanroom as if he had never seen one before: the close room, warm, littered,* ***womanpinksmelling****. Womanfilth," he said".* (LA: 56)

We have in (a) and (b) a set of compounds. In four of them the word *woman* is a major constituent. ***Pinkwomansmelling*** and ***Womanpinksmelling*** are of a particular interest as they are made up of identical units but formulated in a different syntactic organization.

4.1.2 Activation of Logical Properties

Based on (Spencer 1991: 310) bracketed model, ***pinkwomansmelling*** is represented as follows:

- [[Pink] woman]]
- [[[Pink] woman] smelling]]]
- [[[[Pink] woman] smelling] obscurity]]]]

The syntactic construction ***pinkwomansmelling,*** functions as an adjective modifying *obscurity*. This adjective is made up of three words: [pink+ woman + smelling], [adjective + noun+ gerund].

During the initial attempt to generate the meaning of this [adjective + noun+ gerund], and following RT's inferential heuristic, the encyclopedic features of each encoded concept [*pink, women, smelling*] of the conceptual combination are first accessed independently to activate a range of logical properties and then, in a second stage, combined to yield the features of the compound.

(A) PINK: Encyclopaedic Properties

- **Pink** refers to a color, a mixture of red and white.
- The color pink is named after the flowers called pinks, flowering plants. (See Wikipedia)



Figure 3: The Flower Pink

(B) PINK: Conventional Assumptions

- Pink is commonly used for Valentine's Day and Easter,
- Pink is sometimes referred to as the color of love.
- In gender societal norms, pink is strongly associated with femininity; it is the color for girls (and blue is for boys).
- This association instigates some concepts such as Code Pink: Women for Peace, Pink ribbon, Pink-collar, Pink triangle, Pink News, Pink TV, The Pink Pages… (See Wikipedia)

(C) WOMAN: Encyclopaedic Properties

- An adult female human
- Feminine quality or aspect; womanliness

(D) WOMAN: Conventional Assumptions

- A mother, a wife, a sister, a daughter…etc
- A female servant or subordinate.
- A female lover or sweetheart.
- A flirter, a coquette, a prostitute.

(E) SMELLING: Encyclopaedic Properties

- To perceive the scent of (something) by means of the olfactory nerves.
- Smelling is generally associated with Perfume

(F) SMELLING: Conventional Assumptions

- Women like wearing perfume, may be more than men do.

- Human bodies have natural smell

In the formation of compound ***pinkwomansmelling***, one of the constituents acts as the head, or core of the phrase and the other constituents as dependents on it, or modifiers of it. As compounds in English follow a *modifier-head* order and as the modifier morpheme comes first, and then the head morpheme, we can say that:

[*Smelling*] is the head and the other constituents [*Pink* + *Woman*] as dependents on it, or modifiers of it. Then, the entire compound becomes modifier of the main head which is [*obscurity*].

The logical properties of each encoded concept enable implications to be drawn. As the word is made up of three constituents, each of their properties modifies the properties of the next constituent in the compound.

As such, the first modifier modifies the first head, [PINK modifies WOMAN] combined, they become the second modifier [PINKWOMAN] of the second head [SMELLING], then the entire compound [PINKWOMANSMELLING] becomes the modifier of the main head [OBSCURITY], the overall pattern is:

[[modifier (PINK) + [head (WOMAN)]] = [modifier (PINKWOMAN)] + [head (SMELLING]] + [modifier (PINKWOMANSMELLING) + [head (OBSCURITY)]

The compound ***pinkwomansmelling*** is therefore a hyponym of *obscurity*, i.e. a kind of *obscurity*. The modifiers [*Pink*, *Woman*, *Smelling*] act to distinguish this member from other members of the same category, i.e., to distinguish this member from the other members of the set of hyponyms, for example another hyponym is *"**the ammoniac and dryscented** obscurity"* (LA: 63), *"**cluttered** obscurity"* (TSAF: 162).Whereas, the head element is *obscurity*, and can therefore be viewed as the hypernym. It determines the general kind of *obscurity* the compound [*Pinkwomansmelling*] refers to and acts to name the general (semantic) category to which the whole word belongs.

This being said, we need to know how the development of the logical form of the compound can lead to explicatures and implicatures; how the discrete meaning of each of the compound constituents is adjusted and how the final adjustments of the activated properties interact.

4.1.3 Pragmatic Adjustment1: PINK

First, the reader "*spontaneously, unconsciously and automatically*" (Wilson and Carston 2007) treats the entire compound whose logical properties are activated in parallel (i.e., each part of the compound activates its corresponding logical properties) along with their corresponding lexical and/or reference disambiguation, contextual assumptions and implications. Hypothetically, this activation might be presented as in Figure 4:

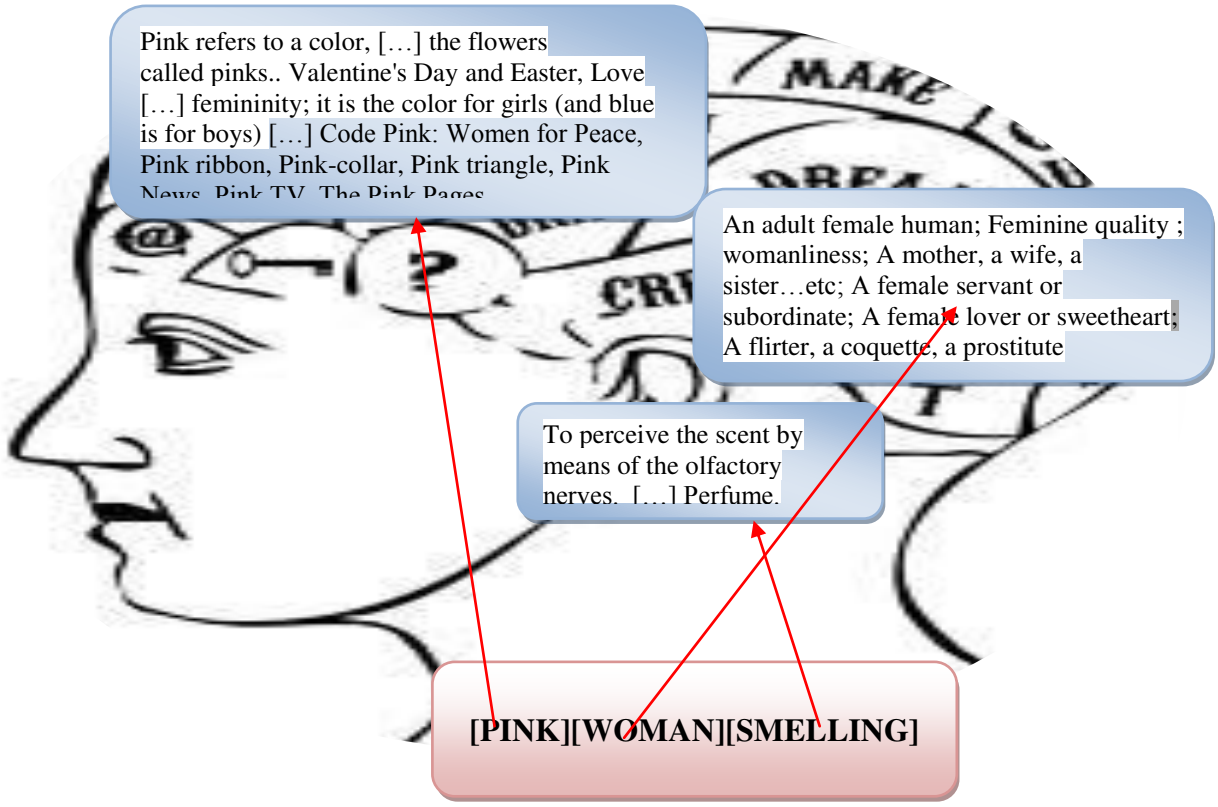


Figure 4: Activation of Logical Properties

From the first [modifier-head] [PINKWOMAN], it is deducible that the WOMAN the narrator refers to is not merely the [ADULT HUMAN FEMALE] with the assumptions in (C) and (D). This concept is very broad and does not meet the reader's expectations of relevance.

In this picture enters the decoded concept of the modifier PINK and activates a variety of more or less strongly evidenced encyclopaedic properties of different subsets of PINK in (A) and (B) [COLOR, FLOWERS, VALENTINE'S DAY AND EASTER, LOVE, FEMININITY, CODE PINK, PINK RIBBON, PINK-COLLAR WORKER, PINK TRIANGLE, PINK NEWS, PINK TV, PINK

MOVIES CHERRY BLOSSOM PINK ...and so on).

The meaning of the encoded concept PINK itself needs to be adjusted to be consistent with the head encoded concept WOMAN, as well as with the second head SMELLING. To activate the relevant features, we need to look for further references to PINK in the context. This will be the first adjustment:

Context (1): Christmas (reference disambiguation, the slot for *HE* is filled with Christmas) describes the dietitian as '*a little fullbodied, smooth,* ***pink-and-white***' (LA: 51) and as '***pink-colored*** *and surreptitious*' (ibid). These references are no wonder as in Faulkner's oeuvre, ladies are pink back into (As I Lay dying, henceforth AILD: 1930): '*If I jump I can go through it like the* ***pink lady*** *in the circus*' (AILD: 16); '*its eye rolling wild and baby-blue in its long* ***pink face****'* (AILD: 42). It is manifestly evident that by PINK, the writer refers to the color pink, the dietitian fresh pink face. So the first pragmatic adjustment in accordance with **Context (1)** is that PINK activates the picture of a pink-faced woman, hence **PINK*[1]** in (1).

(1) PINK*[1] [AN ADULT FEMALE HUMAN; PINK-FACED (A COLOR, A MIXTURE OF RED AND WHITE.)

Yet, the hypothesis that PINK can also refer to the perfume is also envisaged as it is enhanced by **Context (2): '***He was hid behind the bed,' she says, and Old Doc Hines said, 'You used that* ***perfumed soap*** *that tempted your own undoing…'* (LA: 156). ***Perfumed soap*** might refer to the perfume extracted from the flower pink hence, **PINK*[2]** :

(2) PINK*[2] [PERFUME EXTRACTED FROM THE FLOWERS CALLED PINKS].

Meanwhile, in the text, there are equally other important references to PINK, but this time having to do with toothpaste in **Context (3)** [*"the pink worm coil smooth and cool and slow onto his parchmentcolored finger"* (LA: 51) and *"pinkfoamed, listening to his insides*" (LA: 52)] which refers to the pink toothpaste that Christmas eats, hidden behind the curtain of the dietitian room (detailed explanation of this scene is given farther). This new context adjusts the concept to PINK*[3] and draws the final picture of the concept PINK as shown in **Figure 5** and its final pragmatic adjustment (narrowing) in **Figure 6**.

(3) PINK*[3] [TOOTHPASTE, PINK WORM COIL SMOOTH AND COOL]

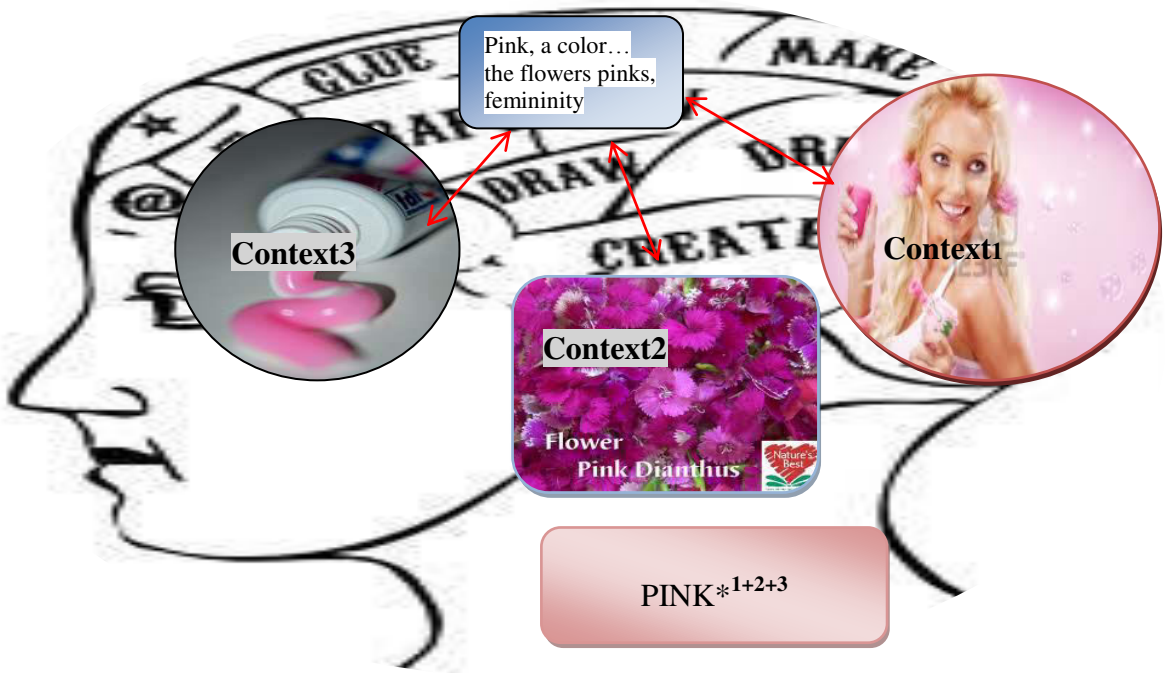


Figure 5: PINK*1+2+3

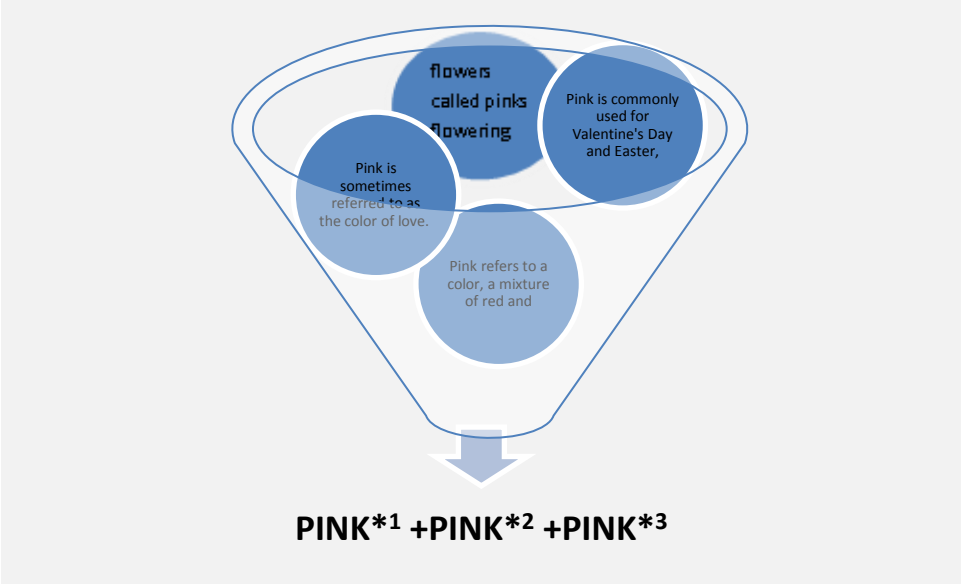


Figure 6: Pragmatic Adjustment1: Lexical Narrowing

Although, the concept PINK has been narrowed, we are here in front of a serious query: which PINK is intended by the writer? Is it **PINK*1**, **PINK*2, or PINK*3**?

In order to yield an overall interpretation which satisfies the expectations of relevance, the reader has to solve this query and make tentative hypotheses about contextual assumptions, contextual implications, and explicatures. Three candidate competing hypotheses are formulated (1) and are then submitted to further process to get confirmed/denied or modified.

(1) In **PINKWOMANSMELLING (Figure6)**

1a. the writer implies the pink-faced woman
1b. the writer implies the pink toothpaste
1c. the writer implies the perfume from the pink flowers.

4.1.4 Pragmatic Adjustment 2: WOMAN

In the compounds ***pinkwomansmelling*** and ***womanpinksemlling,*** there seems to be a different set of implications, more or less warranted and evidenced. Our argument is that the very organization of the clusters of the two compounds is the indication that in each case a different concept is evidenced in this cluster. We believe that the implicit semantic relationship between head noun and modifier in the noun compounds heavily depends on the order in which the modifiers and head are ordered as well noted by Sparck "*In a compound word consisting of two or more elements, it is claimed that the linear arrangement of the elements reflects the kind of information being conveyed*." (Sparck Jones, K, 1985: 363–381)

Let us compare the compound ***pinkwomansmelling*** in (a) with the compound ***womanpinksmelling*** in (b). Apparently, the two compounds are the same. Yet the order in which the cluster modifier-head in the linguistic encoded concept **PINKWOMANSMELLING** is that of PINKWOMAN, (modifier) modifying SMELLING. This means a combination and interaction of **PINK*[1]** and **PINK*[2]** which are more enhanced by two new **Contexts (4) and (5):**

Context 4: *"Here he squatted, among **delicate shoes and suspended soft womangarments"*** (LA: ibid). This context highlights the coquettishness of the woman and broadens **PINK*[1]** and **PINK*[2]** into (4)

(4) **PINKWOMAN*[1]** [COQUETTISH, PERFUMED, SOFT SWEET SKIN, A LITTLE FULLBODIED, SMOOTH, PINK-AND-WHITE, WEARING MAKE-UP...]

Context 5:

> "*Answer me, **Jezebel**!" he shouted*.' (LA: 55) " *Jezebel come running from her **lustful** bed, still astink with **sin** and fear. "for the Lord's **abomination** and **outrage**. Suffer it," and she said, "You can talk to him. I have seen you. You could persuade him," and Old Doc Hines said, "I care no more for your **fornications** than God does,* […] *I will be disgraced." Stinking with her **lust** and **lechery** she was then, standing before Old Doc Hines…'* (LA: 156).

This particular context (5) is very crucial as it adds more properties to the already established concept in (4). ***Lustful, abomination, outrage, fornications, lust, lechery…*** all implicate that WOMAN cannot be a mother, a daughter or a sister. Thus, we are called to further narrow the concept WOMAN in (C) and (D). We will eliminate [A mother, a wife, a sister, a daughter] as well as [A female servant or subordinate] and will select the set of the properties in [A female lover or sweetheart]. These properties are much more emphasized by the name ***Jezebel***[2] which allows us to select [A flirter, a coquette, a prostitute]. Therefore the new properties pragmatically fine-tune the concept **PINKWOMAN**$*^1$ into **PINKWOMAN**$*^2$ which will be broadened to include the properties in (5) (See Figure 7):

(5) **PINKWOMAN**$*^2$ [COQUETTISH, PERFUMED, SOFT SWEET SKIN, A LITTLE FULLBODIED, SMOOTH, PINK-AND-WHITE, WEARING MAKE-UP...] [A FEMALE LOVER OR SWEETHEART.] [A FLIRTER, A COQUETTE, A PROSTITUTE, A SEXUALLY PROMISCUOUS WOMAN].

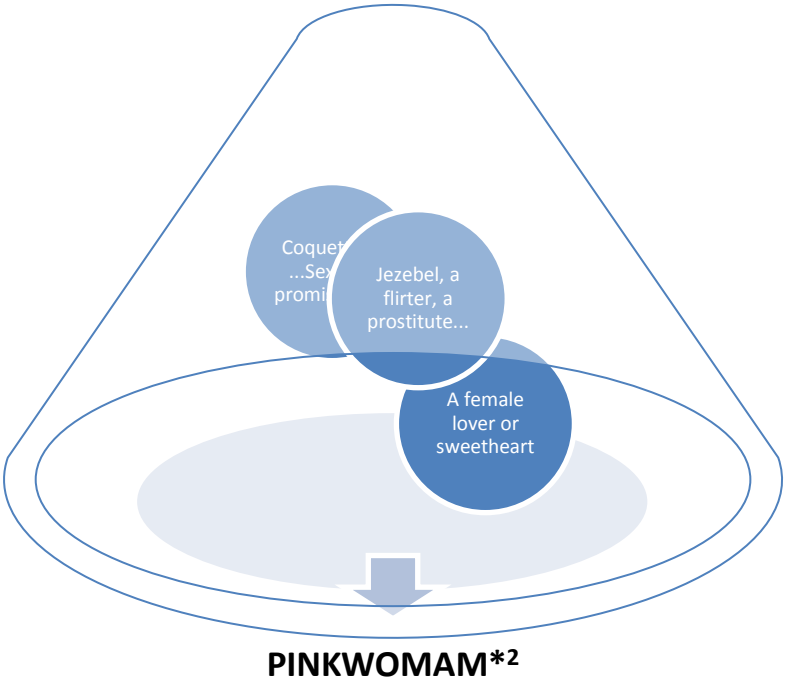


Figure 7: Pragmatic Adjustment2: Lexical Broadening

[2] Jezebel was a princess, identified in the Hebrew Book of Kings as the daughter of Ethbaal, King of Tyre and the wife of Ahab, king of north Israel. Jezebel was a power behind the throne. Instead of embracing the worship of *Yahweh*, she introduced instead the worship of the goddess of love and sensuality known as *Ashtoreth* (In later Jewish mythology, she became a female demon of lust). The high altar of this pagan goddess was throbbing with sensual and erotic encounters readily and willingly given by priestesses-prostitutes. Jezebel used power, manipulation and lust to control the king of Israel and his people and has a long-standing reputation as the most dangerous seductress and the wickedest woman in the Bible. In some interpretations, her dressing in finery and putting on makeup before her death led to the association of use of cosmetics with "painted women" or prostitutes. (See The Bible History Daily at http://www.biblicalarchaeology.org/daily/people-cultures-in-the-bible/people-in-the-bible/how-bad-was-jezebel

In **WOMANPINKSEMLLING**, the modifier-head is WOMANPINK, and if we follow the principle of modifier modifying head, we do not see how woman (modifier noun) can modify pink (adjective head). It must be then another explanation. PINK must then be considered as a noun and in the available closest context **(Context3),** the communicated concept is PINK*[3] in (3).

Manifestly, the two compounds do not have the same implications though our perception of them is easily tricked. Upon a first reading of the first instance of ***pinkwomansmelling*** (page 52), and the second instance ***womanpinksemlling*** (page 56) we did not perceive the difference. The optical illusion results from the influence of the tricky linguistic patterns on the overall compounds; only a closer re-reading can restate the difference. Faulkner seems to bamboozle the reader's very sense of vision by manipulating the order of two compounds with three identical clusters but producing and intending two entirely different ad hoc concepts.

In English, this construction (Noun-Noun), *womanpink* might mean a PINK which belongs to the woman like in *womanroom* (LA: 52) and *womangarments* (LA: 51) which respectively implicate the room/the garments of the woman. And it is clear that it is here a possessive case. Therefore, the intention of the writer in the two different linguistic realisations is not the same; the first being **PINKWOMAN*[2]** and the second the **TOOTHPASTE*.** Indeed, in one scene, Christmas eats toothpaste while hiding behind the curtains in the room of the dietitian which confirms that **TOOTHPASTE*** belongs to **PINKWOMAN*[2]** and by the same token, confirms the two hypotheses (1a) and (1b) but not yet (1c). The latter has not been sustained by any context. So we need further adjustments:

4.1.5 Pragmatic Adjustment3: SMELLING

On page 66, Christmas is a young man; he indulges in a sexual relationship with Bobby, the Negro prostitute. We can read **Context 6:**

> "*But he could not move at once, standing there,* ***smelling the woman, smelling the negro*** *all at once; enclosed by the* ***womanshenegro*** *and the haste, driven, having to wait until she spoke"* (LA: 66 enhancing mine)

This context suggests a range of potential implications (e.g., Christmas in **Context 1** and **2** smells the woman not the toothpaste) which would satisfy the reader's expectations of relevance as they seem to be properly warranted by the reoccurrence of ***smelling*** **(*the woman*** and ***the negro*)** as well as by the properties in (E) and (F). So SMELLING here leads to:

- **SMELLING*[1]** [SMELLING IS GENERALLY ASSOCIATED WITH PERFUME; WOMEN LIKE WEARING PERFUME; HUMAN BODIES HAVE A NATURAL SMELL]

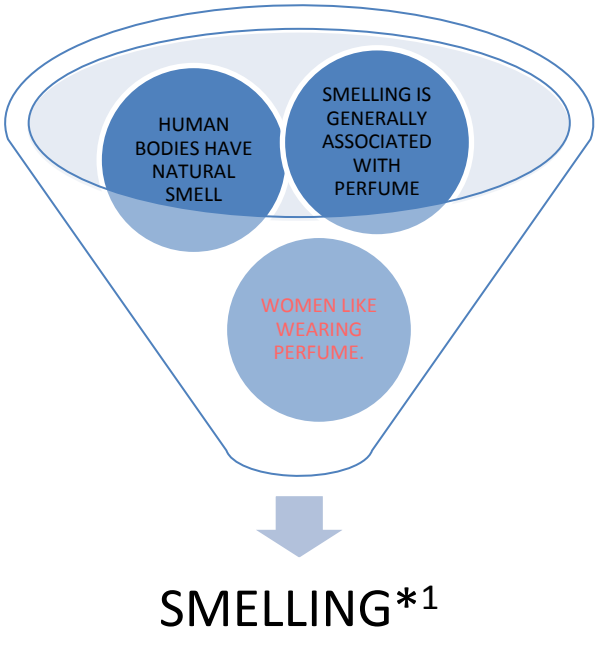


Figure 8: Pragmatic Adjustment3: SMELLING*[1]

Admittedly, we cannot deny the fact that **TOOTHPASTE*** cannot be excluded by this new concept because it is strongly implicated by **Context2**, so we have to acknowledge that the intricacies of the three concepts (**PINKWOMAN*[2]**, **TOOTHPASTE***, **SMELLING*[1]**) are co-existent and intertwined in Christmas' mind; deciding with certainty which one is really intended by the writer is a risky task. We will then, posit the hypothesis in (2) and seek its confirmation in further processing.

Hypothesis (2):

- The three concepts are semantically intertwined in the two compounds

We can also conclude that the most accessible adjustment of PINKWOMANSMELLING (and hence the one favoured by the heuristic) is the ad hoc concept **PINKWOMAN*[2]SMELLING*[1]** whereas, the most accessible adjustment of WOMANPINKSMELLING needs a further broadening to include SMELLING that refers to both smelling the woman and the toothpaste, hence **SMELLING*[2]** **(Figure 9)** and its final ad hoc concept would be **TOOTHPASTE*PINKWOMAN*[2] SMELLING*[2]**.

- **SMELLING*[2]** [SMELLING THE PINK TOOTHPASTE of the PINKWOMAN]

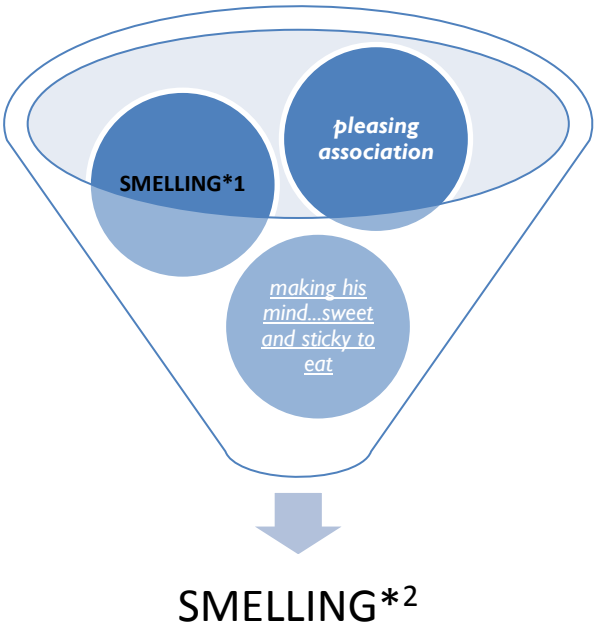


Figure 9: Pragmatic Adjustment3: SMELLING*2

The final ad hoc concepts are relevant; if replaced in the overall implications suggested by the discourse text, they enable further contextual implications to be drawn. Guided by his expectations of relevance and using contextual implications made manifest and accessible by these communicated concepts, the reader starts deriving cognitive effects.

One of the major components to the success of this derivation is the contextual information provided by the discourse texts. (a) and (b) are passages from a scene in chapter 6; Faulkner digs into Christmas' childhood when he (after reference disambiguation, the slot for *HE* is filled with Christmas) was only '*…five years, sober and quiet as a shadow*.' (LA: 51). By this time, he is trapped in the orphanage described as a "*penitentiary or zoo*." (LA: ibid) During the quiet hour of early afternoon, for almost a year, ever since the day when he discovered by accident the toothpaste which the dietitian used, Christmas sneaks into the dining room '*on his bare and silent feet to the washstand'* (ibid), grabs the dietitian's toothpaste tube and then slips beneath a cloth curtain which screened off one corner of the room. *'Here he squatted, among delicate shoes and suspended soft womangarments'* (LA: ibid) sweating and eating the pink toothpaste.

One day, he was watching '*the pink worm coil'* when he heard the footsteps of the twenty-seven old dietitian '*old enough to take a few amorous risks'* (ibid) and her companion Charley (the orphanage janitor) in the corridor and then their voices just beyond the door.

The dietitian and her companion have a sexual intercourse and Christmas can hear their

rustlings and whisperings. Hiding and waiting, he takes a good deal more of the toothpaste and started feeling sick *'pinkfoamed, listening to his insides'* (LA: 52). As the swallowed toothpaste lifted inside him, trying to get back out, he throws up. The dietitian heard him and out of his vomit, she drags him violently, her face no longer "***smooth pink-and****-white*" (LA: 51)[10].

PINKWOMAN$*^2$ the narrator refers to is the dietitian who has a sexual intercourse with Charley. If processed in a context containing the assumption that [coquettish woman who uses perfume to excite man's sense of smell] is exceptionally perfumed and smells good, contextually implies that the smelling the narrator refers to is that of the dietitian, a coquettish well perfumed woman involved in a sexual relationship. Furthermore, she is not Charley's wife, she is merely his flirter and the '***smooth pink-and****-white'* face and the *'delicate shoes and suspended soft* ***womangarments****'* (LA: 51) consequently enhance the coquettishness of the woman. The encyclopaedic properties of stereotypical category member (coquettish woman) are likely to be highly accessible and some of the properties in (6) are likely to be strongly activated by use of the concept **PINKWOMAN**$*^2$ hence broadening its implications to include **COQUETTISH WOMAN***.

(6) COQUETTISH WOMAN*: [REMARKABLY PRETTY, REMARKABLY ATTRACTIVE, REMARKABLY PERFUMED, WATCHES OVER MAN'S SEXUAL DESIRE, SENSUAL, SENSUOUS ...A FLIRTER, A COQUETTE]

Indeed, the dietitian is merely an orphanage employer, so some of the contextual implications in (6) are not yet properly warranted. However, we can have a better pragmatic adjustment by considering what a woman means to Christmas in **Context (7)**:

> **(7)**"*The dietitian was nothing to him yet, save a mechanical adjunct to eating,* […] *except as something of* ***pleasing association*** *and pleasing in herself to look at—young, a little fullbodied, smooth, pink-and-white, making his mind think of the diningroom, making his mouth think of something sweet and sticky to eat, and also pink-colored and surreptitious*" (LA: 51)

Much like Pavlov's dog which starts salivating at the hearing of the bell, the sight of the *dietitian* makes Christian's mouth think of something [Pink-colored] sweet and sticky to eat. We have here strongly evidenced implications, as they confirm our hypothesis in **(2);** we can thus advance that [The three concepts are semantically intertwined in the two compounds] is an implicature. We can also infer from *pleasing in herself to look at* and from the furtive amorous relationship that the dietitian has nearly all of the properties in (8).

On this account, the contextual implications are derived by regular forward inference from the contextual assumption that the dietitian is [**COQUETTISH WOMAN*]** together with additional contextual assumptions in (**Context7**), and they in turn provide the basis for a 'backward' inference to the adjusted propositions in **PINKWOMAN**$*^2$ which justify their acceptance as part of an overall interpretation that satisfies the reader's expectations of relevance. Consequently, **PINKWOMAN**$*^2$ is given more implications and is broadened to **WOMAN*** in (8) including women who share with **COQUETTISH WOMAN*** Christmas' perception of woman in (7):

(7) **CHRISTMAS' WOMAN*** [ADJUNCT TO EATING; PLEASING IN HERSELF TO LOOK AT; MAKING HIS MIND THINK OF THE DININGROOM; MAKING HIS MOUTH THINK OF SOMETHING SWEET AND STICKY TO EAT; PINK-COLORED; SMOOTH PINK-AND-WHITE FACE; CANDY HAIR]

(8) **WOMAN*** [REMARKABLY PRETTY; REMARKABLY ATTRACTIVE; REMARKABLY PERFUMED; WATCHES OVER MAN'S SEXUAL DESIRE; SENSUAL, SEXUOUS...; A FLIRTER, A COQUETTE] ;
[ADJUNCT TO EATING; PLEASING IN HERSELF TO LOOK AT; MAKING HIS MIND THINK OF THE DININGROOM; MAKING HIS MOUTH THINK OF SOMETHING SWEET AND STICKY TO EAT; PINK-COLORED; SMOOTH PINK-AND-WHITE FACE; CANDY HAIR]

Now, we can wrap up the analysis of the two compounds in the following **figure (10):**

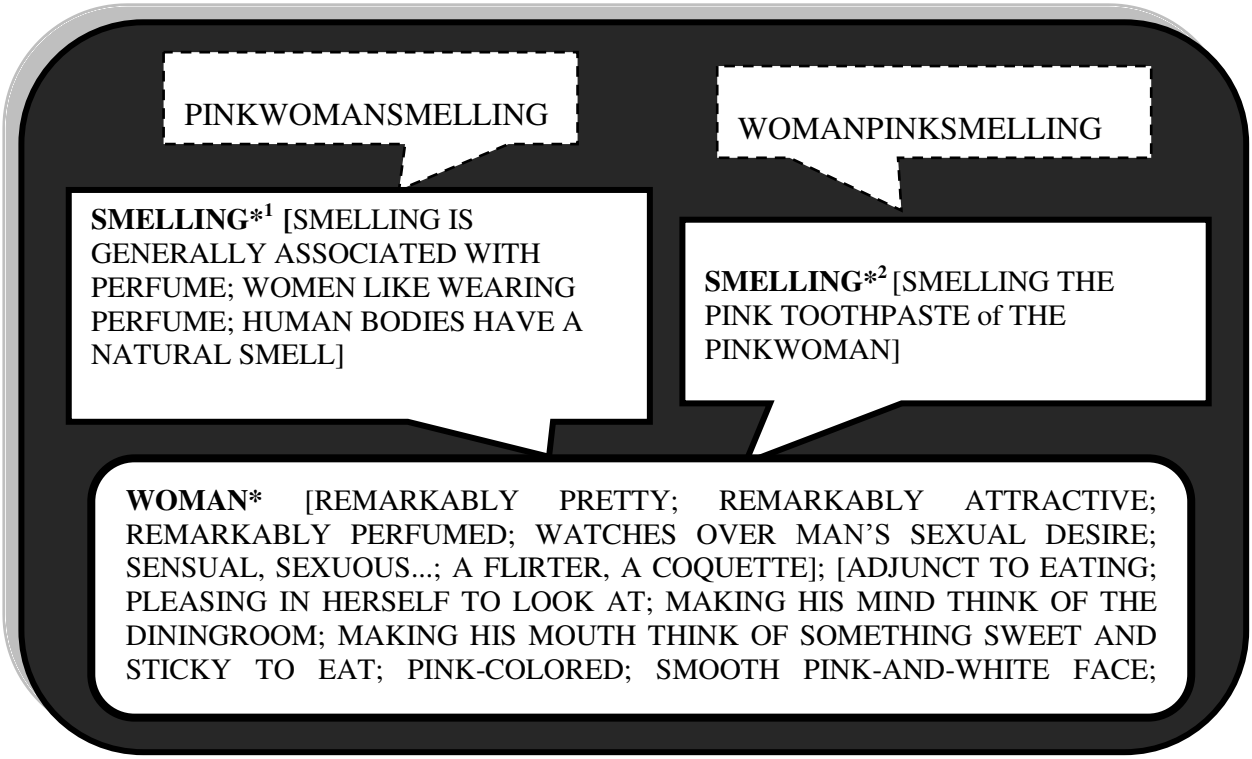


Figure 10: Final Adjustment

The reader treats the linguistically encoded word meaning of tow compounds as no more than a clue to the writer's meaning, and in the discourse contexts discussed so far, implications having to do with sex, scents, suppression, fear, are likely to receive additional activation from other items in the context, and would therefore be most accessible for use in deriving contextual implications.

So, we need to reconsider the whole compound: *rife, **pinkwomansmelling**, obscurity.* As we have posited some hypotheses in (1 and 2) and pointed to the fact that there is an intimate relationship between modifiers and heads, and that this head-modifier relationship is important for semantic interpretation in that '*the meaning of the construct is a sub-type of the head*' (Zwicky 1993: 296); we can now affirm that the compound *rife pinkwomansmelling obscurity* is a type of obscurity. At the same time, the modifiers play a '*contributory role, restricting the meaning of the head in one way or another.'* (ibid), that is of all the possible *obscurities* the head could be denoting, the modifiers act to pin it down to denoting the '*rife pinkwomansmelling*' type. Hence, the series of modifiers [RIFE, PINK, WOMAN, SMELLING] act to pin down OBSCURITY. Consequently, the interpretation is something like: There exist obscurities, some of which are human mind obscurity, intellectual obscurity, linguistic obscurity, space creation obscurity…etc. There are ranges of these, including obscurities which are DENSE and smell THE TOOTHPASTE, THE PERFUME OF A WOMAN, and SEX. This is the final pragmatically narrowed ad hoc concept in (9); narrowed yet complex enough to detain all of the assumptions schematized in **Figure (11)** and commented upon farther.

(9) RIFE PINKWOMANSMELLING OBSCURITY* [DENSE, THE PERFUME OF A WOMAN, SMELL OF THE TOOTHPASTE AND OF SEX.]



Figure 11: PINKWOMANSMELLING OBSCURITY*

At this level, the reader can assume that the **explicatures** of the compound are those in (I), among its implicatures are the **strong implicatures** such as those in (II) and **weak implicatures** such as in (III):

I. Explicatures:

- Charley and the coquettish dietitian illicitly have sex.
- Behind the curtain, Christmas can smell the woman in her garments.
- The woman is a coquettish, a flirter, a lover.
- Christmas is eating the toothpaste.

II. Strong Implicatures

- Her smell/skin color are associated with that of the toothpaste
- The dietitian is a sexually promiscuous woman (associated with Jezebel).
- The obscurity is filled with perfume
- The obscurity is filled with sex smell
- The obscurity is filled with toothpaste smell
- Christmas is only 5 years old

III. Weak Implicatures

- This event is confusing
- This event might have serious psychological sequelae (this weak implicature becomes a strong one in subsequent texts as it is confirmed by Christmas' abusive behaviour towards Bobby and Joanna Burden)

Having found an interpretation which satisfies his expectations of relevance, at this point the reader should stop.

Nevertheless, as we are dealing with a literary corpus, we do not think that a competent reader will stop at this level. More cognitive effects might be drawn as the final ad hoc concepts might further be broadened in the context of the overall thematic framework of the writer's oeuvre. In the following section, we will briefly show how lexical broadening might open up doors for endless speculations guided as it were, by Faulkner's unremitting juggling with word formation.

4.2 Speculations

The references to womanhood and to femininity saturate the compounds. Every single aspect of WOMAN is detailed, be it physical or mental. Compounding tackles, garments, voices, smelling, worrying, blood…etc and it encompasses intricate concepts. Consider these:

- "But *he could not move at once, standing there, smelling the woman, smelling the negro all at once; enclosed by the* ***womanshenegro*** *and the haste, driven, having to wait until she spoke"* (LA: 66)
- *"He began to look about the* ***womanroom*** *as if he had never seen one before: the close room, warm, littered,* ***womanpinksmelling****. "****Womanfilth****," he said."* (LA: 56)
- *"He squatted among the soft* ***womansmelling*** *garments and the shoe"* (LA: 51)
- *"that normal useless impotent* ***woman-worrying*** *about the absent male"* (LA: 65)
- *"Here he squatted, among delicate shoes and suspended soft* ***womangarments"****.* (LA: 51)
- *"I did not say one of the thousand trivial things with which the indomitable* ***woman-blood*** *ignores the man's world in which the blood kinsman shows the courage or cowardice, the folly or lust or fear, for which his fellows praise or crucify him"* (AA: 63)
- *"the gray woman with a cold, harsh, irascible face, who bore five children in six years and raised them to man—and* ***womanhood"*** (LA: 9)
- *"above the noise of his own blood, the rich murmur of* ***womenvoices"*** (LA: 49)

The concept **WOMANSHENEGRO*** is a particular neologism created to make up for the lack in the language stock for an encompassing word that would capture an image bigger than simply

the isolated *woman*, *she* or *negro*. Convincingly Sperber and Wilson (1998b) argue that most concepts do not map onto words, only a fraction of a language user's conceptual repertoire is lexicalized, and the relevance-driven inferential mechanisms are powerful enough to construct the concept intended on the basis of the encoded concept and the context in which it is processed (Sperber and Wilson, 1998b). Accordingly, we can often communicate this concept by modifying a certain word for which we have a stable conceptual representation in memory and the words *woman*, *she* or *negro* have all this stable conceptualization but what Faulkner does is combining them for the sake of the communicated concept WOMANSHENEGRO* which presents at once a new category of human beings, neither simply a *woman*, nor simply *she*, nor simply *Negro*, but a **WOMANSHENEGRO***. We can now easily associate this new concept with the larger image of that entity both shaped by Faulkner and shaping his works:

First, it is no wonder, WOMAN has no proper identity; in LA alone, for instance, woman is referred to 319 times simply as *women/woman* but never named, merely an unidentified insignificant yet an appealing sexual object, "*something prone, abject"* (LA: 66) whose label is simply SHE*[A THIRD PERSONAL PRONOUN] that could be anybody, any female, any SHE, as long as she can remain the source of satisfaction to man's "*unadulterated uninhibited immoral lust*" (TT: 13).

Second, the concept NEGRO* broadened by the concept WOMANSHE* inscribes woman as a repulsing entity reminding Christmas of his own *negroblood* and the 'darkness', the penumbra that obscures the cabins, the streets, the town, the villages along fifteen years of wondering and seeking an identity out of the blackness of the *Negroblood* running in a White body's veins. His reaction to this wretched female monster is to wrathfully assault her "*hard, kicking into and through a choked wail of surprise and fear. She began to scream, he jerking her up, clutching her by the arm, hitting at her with wide, wild blows,*[…]" (LA: 66) ignoring Ned McWillie (TR) who understood that beating a woman does nothing but creating a threatening enemy "*Hitting [...] do not hurt her because a woman dont shove back at a lick like a man do; she just gives to it and then when your back is turned, reaches for the flatiron or the butcher knife"* (TR: 131)

Like Christmas, (for whom the dietitian was *"nothing"* save *"a mechanical adjunct to eating,* […] *something of pleasing association and pleasing in herself to look at—young, a little fullbodied, smooth, pink-and-white*) LA: 51), Butch (TR) does not remember anybody except in terms of his immediate need and "*what he needed now* […] *was another woman, he didn't care who provided she was more or less young and pleasing*" (TR: 131).

But, for Sutpen (AA), woman is not even a sex-doll; she is the backbone of his design: the

'Heir-making' machine. Disappointed and thwarted, he looks down at the mother and his new-born daughter and said "*Well, Milly, too bad you're not a mare like Penelope. Then I could give you a decent stall in the stable*" (AA: 78). Will Varner (TH) would show more respect, he would not give her a "*stall in the stable" but* a HOME, the only sphere where she belongs. His wife, Mrs. Varner, who never had a first name but another *SHE*, "*was one of the best housewives in the county and was indefatigable at it*" (TH: 293) who has sixteen children, one child every year, not to mention miscarriages…and Mr. Varner proud of himself, personifies a whole mode of thinking that encapsulates women in the unquestionable roles: Reproduction, Motherhood and Household: *"[We] already had a mess of children and maybe we ought to quit then. But I wanted some more gals . . . a gal will stay home and work until she does get married*" (TH: ibid).

While Christmas (used to the smell of women) shouts: "*Why in hell do I want to smell horses*?" horses "*are not women. Even a mare horse is a kind of man.*" (LA: 46), squats among the ***Womangarments*** of the ***Womanshengro,*** senses the ***Womansmelling*** of the ***Womanflesh*** in the ***Womanroom*** and hears the ***Womanvoices***, Flem Snopes sees the "*appearance [that] suggested symbology out of the old Dionysic times—honey in sunlight and bursting grapes, the writhen bleeding of the crushed fecundated vine beneath the hard rapacious trampling goat-hoof*" (TH:54), Butch simply sees the WOMANSHE as: "*one hunk of meat*" (TR: 102) and Mr. Labove, (Eula's school teacher in The Hamlet), dreams of the "*too much"* body "*--too much of leg, too much of breast, too much of buttock; too much of mammalian female meat"* (TH: 56) all these women[3] are alike except "*a little difference in the pelt*" (ibid).

Labove joins Butch, Rattliff, Flem Snopes, Sutpen, McWillie, Mr. Varner and Christmas to redefine WOMAN's Femininity, Womanliness, Femaleness or *Womanhoodity*… he does not know what to call it… "*mammalian female meat*" (TH: 52), "*the supreme primal uterus*" (TH: 110), "*the queen, the matrix*" (TH: 112), "*miraculous intact milk*" (TH: 117)… but Rattliff surely knows a great deal about Man's fantasies. Consider how Faulkner's voice through Rattliff (TT), magnificently describes Eula's divine sensuality:

> **(c)**
> *"It was that there was just too much of what she was for any one human female package to contain and hold: too much of white, too much of female, too much of may be just glory, I don't know: so that at first sight of her you felt a kind of shock of gratitude just for being alive and being male at the same instant*

[3] The 'womanshemeathunks'(compound mine)

> *with her in space and time, and then in the next second and forever after a kind of despair because you knew that there never would be enough of any one male to match and hold and deserve her; grief forever after because forever after nothing less would do"* (TT: 6)[11]

If Old Doc Hines (Christmas' grand-father) were to listen to Rattliff's wonder and admiration for Eula, he would have gnashed his teeth out of outrage and offence. Being deceived by his daughter, Milly who bore him an illegitimate grand-son (that is Joe Christmas whose father is thought to be partly Negro[12] "*circus man that said he was a nigger and maybe he never knew for certain*" (LA: 153)), he is the one who supplies the least flattering compounds associated to woman.

While Jason in TSAF encloses woman as "*once a bitch, always a bitch*" (TSAF: 163), Old Doc Hines identifies her as "*the walking shape of bitchery"* itself (LA: 54); *"a handful of rotten dirt"* (ibid); a "*little **womanfilth**"* (ibid), and a *"Woman's muck."* (LA: 98). "***Womansuffering**"* and "***Womansinning**"* are the sign of "*God's abomination of **womanflesh**!"* (ibid). Old Doc Hines "*had seen the **womansign** of God's abomination already on her, under her clothes"* (ibid) but she is not even worthy to watch because *"God come and He said to Old Doc Hines, 'You can go too now. You have done My work. There is no more evil here now but **womanevil**, not worthy for My chosen instrument to watch.*' (LA: 156)

Faulkner frenetic neologisms redefine woman over and over again and bring together multiple frames into a single projected image. Most of the characters' references to women reflect this attempt and present woman with all what is merged together in their minds. They try to combine their concepts of woman with any attribute that can confine their different relationships to the different women affecting their lives. From Addie (AILD) who realized that she "*had been tricked by words older than Anse or love, and that the same word had tricked Anse too"* (AILD: 52) to Dilsey who "*had seen de last and de first*" (TSAF: 264), to Caddy, Faulkner's dearest lost woman, to Temple whose rape with a corncob took two novels to be told and retold (Sanctuary 1931 and RFN 1951)…to Joanna Burden whose very name points at the 'burden' of being a woman, a White (nigger-affinity) woman, a White (nigger-affinity) middle-aged woman, a White (nigger-affinity) middle-aged sexual woman, a White (nigger-affinity) middle-aged sexually frustrated woman, a White (nigger-affinity) middle-aged sexually and motherly frustrated woman… *ad infinitum*…all Yoknapatawpha's women present a too important challenge to be addressed by simple language. No wonder, Faulkner endeavors so hard to invent compounds[13] to enclose all of these intricacies within one word, not a cumbersome sentence, a 'stuffed' paragraph, but just one encoded concept to communicate a whole story, the old verities of the heart.

Hemingway said of Faulkner's propensity for the long word: "*Poor Faulkner. Does he really think big emotions come from big words*?[14]"Sometimes they do. Sometimes they can come in no other way. And sometimes, a short word cannot do, but Faulkner uses a longer one might it be powerful enough to encompass his thoughts: words such as; *Thwatfacecurled cigarettes* (LA: 132), *Diamondsurfaced respectability* (LA: 132; 164; 167), *terracottafaced, Stiffbacked outrage, Augusttremulous* (LA: 132), *cinderstrewnpacked* mean something 'bigger', closer to the thought than merely the self-contained discreet *cinder, strewn* and *packed.* Ervin convincingly argues:

> "*…these words are in effect the combined frames in a motion picture. Taken apart, we see common words; projected together onto the screen they produce new, combined, lifelike images.*"[15]

We think that all of his stylized features go along this enterprise of surpassing language underdeterminacy itself. Any reader of Faulkner can perceive this kind of struggle to give words to the nameless and the unnamed; words 'bigger-than-life' overwhelmed, condensed, crowded that desperately struggle to be 'bigger' signifiers for life-sized signifieds[16], words which do not fit in their linguistic 'booth' like bizarre creatures which do not fit in their caves.

Faulkner is aware of this language failing and in ITD, he elbows Lucas off stage and wonders at the scantiness of Vocabulary (spelled with a capital letter V): *"...he marvelled again at the paucity, the really almost standardised meagreness not of individual vocabularies but of* ***Vocabulary*** *itself..."* (ITD: 80)

Terminologists seem to agree with Faulkner; Felber observes that major developments in all fields of human endeavor during the 20th century have led to an influx of millions of concepts, but that there is a deficit of terms to name them: '*All these concepts have to be represented by terms in individual languages which have* ***a restricted word and word element stock*** *for term formation.*' (Felber 1984: I)

Another agreement comes from Sperber and Wilson who confirm that the stock of concepts is much greater than the stock of words and the fact that there is no direct correspondence between public words and concepts. Flexibility and originality of the human mind can create new, on-line, ad hoc concepts whose dependence on context prevents their meanings from becoming stabilized in the language:

> *"...the fact that a public word exists, and is successfully used in communication, does not make it safe to assume that it encodes the same concept for all*

> *successful users; and in any case, the concept communicated will only occasionally be the same as the encoded [...] it does not much matter whether a word linguistically encode a full-fledged concept, and, if so, whether it encodes the same concept for the speaker and the hearer. Even if it does, comprehension is not guaranteed. Even if it does not, communication need not be impaired."* (Sperber and Wilson: (1998a: 198)

As a matter of fact, Faulkner's genius gave him this outstanding ability to create hundreds of new words using whatever language twisting it takes to create them. He uses assiduously and unremittingly Compounding, Periphrasis, hyphenation, Affixation… to the extent that he rubs off his techniques on Miss Habersham (in ITD) and delegates her to denounce the White man's "*simple and uncomplex too, repetitive, almost monotonous even…"* verbiage by which he justifies and trivializes the deliberate, simple (trivialized) and final obliteration and annihilation of human life (such as Luca's lynching):

> *"… and now Miss Habersham in her turn* ***repeating*** *and* ***paraphrasing*** *and he thought how it was not really a paucity a meagerness of vocabulary, it was in the first place because* ***the deliberate violent blotting out obliteration of a human life*** *was itself so simple and so final that* ***the verbiage*** *which surrounded it enclosed it insulated it intact into the chronicle of man had of* ***necessity to be simple and uncomplex too, repetitive, almost monotonous even****…"* (ITD: 89)

5. Conclusion

Our endeavor in this chapter was to render a systematic and explanatory account of intentionality, relevance and inferential processing of Faulkner's idiosyncratic lexical features.

To do so, we had first to identify Faulkner's areas of stylizations, to find out the reason (s) for this stylization and categorize the language tools by which it is realized.

The results show that among the vast array of the lexical features vigorously foregrounded by Faulkner, stylization is mainly noticeable in his use of Affixation, Hyphenation, Periphrasis, High Diction and Compounding.

We tried to demonstrate that their use emanates from the writer's dissatisfaction with the language and from his exceptional awareness of the language underdeterminacy. He is conscious that no word ever fully encodes the thought it is used to communicate; which echoes RT's assumption

that there is no one-to-one mapping between linguistic meaning and utterance meaning. In other words, language is underdeterminant and the gap between semantically-underspecified meaning and speaker meaning can only be bridged by pragmatic inference (Carston 2000, Sperber and Wilson 1995). Indeed through stylization, Faulkner demonstrates some of the ways to bridge the gap between sentence meaning and speaker's meaning.

After an outlining of their specific occurrences in relation and interaction with the thematic dimension of Faulkner's works, we have then selected Compounding to be the object of a lexical adjustment analysis following RT's account of lexical pragmatics.

The steps we followed all along this analysis can be summarized as follows: First, we selected appropriate set of encyclopaedic assumptions to act as hypotheses for the derivation of the expected contextual implications. Second, their appropriateness depended on two criteria: their degree of accessibility in the discourse context of the compound, and the potential contextual implications they yielded. Third, we considered the most accessible interpretation deriving enough implications to satisfy our expectations of relevance.

We can confirm that, as advanced by RT, in lexical adjustment tentative hypotheses about contextual assumptions, explicatures and contextual implications are incrementally modified so as to yield an overall interpretation which satisfies the reader's expectations of relevance.

We have noticed that the discourse context is an overriding tool as it provides the most accessible adjustment of the encoded concepts and hence the one favoured by the heuristic. The resulting ad hoc concept is narrower than the encoded concept in some respects, but much broader in others. This points at the processes by which linguistically specified word meanings are modified in use and it also illustrates the remarkable flexibility of lexical narrowing and broadening: a word may give rise to a number of different *ad hoc* concepts, and that the two processes may combine in forming a communicated concept. The inferential account of interpretation proposed by relevance-theorists predicts such flexibility. As such, we can advance that they are not necessarily two discrete processes; they might simultaneously come about within the same word and concurrently contribute both to the proposition expressed by an utterance and to its contextual implications and implicatures. Faulkner's neologisms are cases where the linguistically encoded concepts are narrowed just to be more specific but their equivalent *ad hoc* concepts not only give rise to strong implicatures, but can also be broadened to get a wide range of weak implicatures. The depth, to which the encoded concepts are processed, in arriving at the pragmatic meaning the writer intends as a component of the explicature of his text, and the effort invested are constrained at every stage by the search for an

optimally relevant interpretation.

We think that the results of our analysis might be beneficial as they provide further support to RT's still going on hypothesis and commitment to a unitary account of lexical pragmatic processes (Wilson and Carston 2007: 232).

Moreover, RT comprehension heuristic is descriptively adequate and offers an automatic inferential procedure for constructing interpretations by following a path of least effort in mutually adjusting context, explicit content and contextual implications (via 'shuttle' inferences) so as to make the utterance relevant in the expected way. This heuristic was followed in our analysis and proved to be effective as the overall final interpretation satisfies expectations.

Along this intended meaning, we investigated the semantic relationship between the head noun and modifier(s) of noun compounds, we have seen how interpretations can be restricted and guided by the writer's intentional ordering of modifier-head combinations, consequently, gently putting the reader in the right track for his intended meanings. We conclude that compounding is definitely a relevant feature and is the product of a deliberate malleability of language for the intention of maximizing communication with significantly reduced cost.

Hence, even though, at first glance, it might be believed that Faulkner's neologisms are complex and hard to process, they are in fact a means for mass-information. A maximum of assumptions are communicated at once, making thus information, precise and concise avoiding long descriptions that require longer time and more energy to process.

Finally, Faulkner's lexical features reveal his agenda, his thematic scheme: the mystery of the human being, the *old truths of the heart*. The 'why?' behind each human action, each life... is so widely reflected in the stylistic texture that tells us something about the writer's genius.

Faulkner treats language, as he would treat Plasticine; the routine rigid pattern limiting thought crumbles into a soft, malleable and fresh language liberating thought and by the same token stirring, stimulating the reader's thoughts and instilling into his mind a way of thinking, of behaving. That is an achievement which many a great writer would consider the ultimate goal of writing. Here, we think, lays the relevance of Faulkner's stylized diction.

Notes to Chapter Three

[1] *"In classical rhetoric, such cases are described as* ***catachresis*** *when there is no existing word which has the concept in question as its literal sense, and as* ***metaphor*** *when an existing word could have been literally used. In other words, the borderline between metaphor and catachresis depends on an accident of vocabulary, and it is reasonable to expect an account of lexical pragmatics to shed light on both. I'll call this category* ***neologisms.*** *»* (See Wilson, D. 2003)

[2] They adopt a simple model of linguistic semantics that treats words as encoding mentally-represented concepts, elements of a conceptual representation system or 'language of thought', which constitute their linguistic meanings and determine what might be called their linguistically-specified denotations. The goal of lexical semantics is to investigate the relations between words and the concepts they encode, and the goal of lexical pragmatics is to account for the fact that the concept communicated by use of a word often differs from the concept encoded (Wilson and Carston (2007)

[3] The same procedure applies to the full range of pragmatic tasks: assigning referents to referential expressions, disambiguating ambiguous words or structures, supplying contextual assumptions, deriving implications ... etc

[4] See Webster Online Dictionary http://www.websters-online-dictionary.org/definitions/Periphrases

[5] Suggested by French *préciosité*, a sense derived from Molière's *Les Précieuses Ridicules* (1659), a comedy in which ladies frequenting the literary salons of Paris were satirized. (see Oxford Dictionary at http://www.oxforddictionaries.com/definition/english/preciosity)

[6] Lynch states that "*The English language sports many near synonyms, groups of which may share more or less the same* ***DENOTATION****, but which differ in connotation. And sometimes these connotations can be arranged hierarchically, from high to low. Think ofwarrior (high diction), soldier (middle), and dogface or grunt (low); or apparel (high), clothes (middle), and duds (low). Higher diction often involves* ***LATINATE*** *words, and lower diction Germanic, but not always*." (See Lynch: **GUIDE TO GRAMMAR AND STYLE,** published at http://andromeda.rutgers.edu/~jlynch/Writing/d.html)

[7] "*unvoyageable gulf obscure*" John Milton – Paradise Lost, Book 9 (Accessible at http://poetry.rapgenius.com/John-milton-paradise-lost-book-9-lyrics#lyric)

[8]

Their song was partial, but the harmony
(What could it less when Spirits immortal sing?)
Suspended Hell, and took with ravishment
The thronging audience. In discourse more sweet
(For eloquence the soul, song charms the sense)
Others apart sat on a hill retired
(Paradise Lost, Book 9 (Accessible at http://poetry.rapgenius.com/John-milton-paradise-lost-book-9-lyrics#lyric)

[9] **Compound Epithets:** "*Sail-broad vans," "high-climbing hill," "arch-chemic sun," "half-rounding guards," "night-warbling bird," "love-labour'd song*" (ibid)

[10] Faulkner uses this passage to give some background to Joe Christmas' distrust and distain for women. The dietitian is violent with little Joe and also uses a racial slur against him you "*little rat! Spying on me! You little nigger bastard!* […]*You little nigger bastard! You nigger bastard*!" (LA: 53), setting Christmas up for a lifetime of racial ambiguity. This flashback to the orphanage, and this one scene in particular explains and

adds to Joe Christmas' animalistic behavior throughout the book, the motif of violence against Joe Christmas, and the theme of untrustworthy women he encounters throughout his winding journey.

[11] This passage must have given hard time for the movie director Martin Ritt to find a matching actress to perform the role of Eula in the novel's dramatization under the title: The Long Hot Summer (1958). Lee Remick was finally chosen believing that her beauty matches the picture drawn by Faulkner (see her picture in **Appendix: Lee Remick**)

[12] See **Appendix2: Section5: Christmas Birth** where we quoted the key passage to the understanding of the novel and the particular reference to Christmas miscegenation.

[13] "Compounds *are not limited to two words, as shown by examples such as bathroom towel-rackand community center finance committee. Indeed, the process of compounding seems unlimited in English: starting with a word like sailboat, we can easily construct the compound sailboat rigging, from which we can in turn create sailboat rigging design, sailboat rigging design training, sailboat rigging design training institute, and so on."* (See Adrian Akmajian et al (2001)

[14] See http://quotes.dictionary.com/poor_faulkner_does_he_really_think_big_emotions

[15] See Ervin, T: Timing William Faulkner: The Mystery of Southern Time at http://wwwsoc.nii.ac.jp/wfsj/journal/No1/ErvinRevd.htm

[16] *"He wrote all of his books in longhand, often struggling with words and definitions. He didn't own a dictionary. Often, he would make up his own words to suit the moment, combine two words into one, or turn nouns into verbs and vice versa. If he couldn't spell something, he would walk down to the local drugstore and ask someone there to look it up for him. Sometimes, he would stop people on the street and ask them for the meaning of a word. "I'm looking for a word. It means the same as 'running fast' but I don't want to use 'running fast.'"* (See an unnamed author at American Society of Autors and Writers: happened in History at http://amsaw.org/amsaw-ithappenedinhistory-092503-faulkner.html)

CHAPTER FOUR:

RHETORICAL FEATURES OF STYLE

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1. Introduction

The division of our work into Syntactic, Lexical and Rhetorical features may be bound to invite some objections, so before proceeding with the description of our objective in this chapter, we think it is important to delineate the key concept herein.

Rhetoric is the ancient art of argumentation and discourse. Following Aristotle, it is usually understood as the use/study of effective writing/speaking strategies, then rhetorical devices would be the devices used to manipulate the language to effectively transmit the message to a reader. This definition of rhetoric makes a wide spectrum and it would seem beside the point to insist on any narrow understanding of it because all stylistic features (Lexis, Syntax and Figures of Speech) are in fact rhetorical in their effect.

For this reason, we need to agree with our reader that the object matter in this chapter is the examination of **figures of speech** as rhetorical devices and that our use of the term *Rhetorical Features* will refer to this notion (figures of speech (both Schemes and Tropes[1]) and not to the broader term Rhetoric.

This chapter then is concerned with Faulkner's rhetorical features and we will endeavor to empirically investigate cognitive mechanisms underlying the reception/production of these features.

The analysis of these cognitive mechanisms is systematically based on RT's findings of how figurative use of language evokes poetic effects, how literariness or poeticality is appreciated and what cognitive mechanisms are involved in the appreciation.

After outlining RT's account of figurative language, we will present a survey of Faulkner's most noticeable rhetorical features, and then embark on the analysis of Simile. The aim is, firstly, to provide an account of the meaning construction processes responsible for the figurative language phenomena, then to identify specific discourse goals associated with its production. That is, to discover the range of functions that the figures of speech fulfill or may fulfill in discourse. But our general interest is not only to identify and list the repertoire of discourse goals for figurative language, but also and more importantly, to relate their functions to their pragmatic effect. In so doing, our final objective is to demonstrate their relevance (if any) and by the same token their intentionality.

2. Theoretical Debate

2.1 Relevance Theory and Figurative Language

The bulk of figurative language research has extensively focused on the comprehension process of figures of speech but comparatively few researchers have examined the discourse goals and the pragmatic functions that lie beneath the use of figuration. Within RT, the question of figurative language production and reception has even received relatively little attention.

This lack of interest may be due to the fact that figures of speech were for a long time assumed to be mere linguistic devices serving ornamental purposes and adding "*a rich aesthetic dimension to speaking and writing*" (Kreuz *et al.*'s 1996: 83-4). Only in the last thirty years have cognitive psychologists become interested in the discourse goals fulfilled by non-literal language forms. It is by now a common agreement in the pragmatic and psycholinguistic literature that they correspond to mental 'figures' grounded in cognition (See Lakoff 1987, Sperber & Wilson 1986/1995, 1990, Gibbs 1994).

Lakoff and Johnson (2003:3) stress the fact that metaphor is a cognitive, not a linguistic phenomenon, it penetrates our thinking and language on all levels. Our thinking is metaphorically structured and therefore the language is also inherently metaphoric.

By locating the foundation of figurativeness in human cognition, Lakoff and Johnson's findings constitute an important break from the idea that non-literal language constitutes a departure from a linguistic norm. Figures of speech are now considered as varieties of the interpretive use of language.

2.2 The Notion of Interpretive Use

As a rejection of the code model's coding and encoding principles involved in communication, RT sees that "*utterance is an interpretive expression of a thought of the speaker, and that the hearer makes an interpretive assumption about the speaker's informative intention"* (Sperber and Wilson 1995: 230).. In other words, communication involves a speaker producing an utterance as an interpretation of her thoughts and the hearer constructing a mental interpretation of this utterance (ibid).

This assumption led Sperber and Wilson to conclude that there are two distinct ways in which any representation with a propositional form, and in particular any utterance, can be used to represent things:

a. **Descriptively**: "*It can represent some state of affairs in virtue of its propositional form being true of that state of affairs*." (ibid: 228). This means that an utterance is a mental representation that can be a description of a state of affairs in the actual world.

b. **Interpretively**: "*It can represent some other representation which also has a prepositional form - a thought, for instance- in virtue of a resemblance between the propositional forms; in this case the first representation is an interpretation*. (ibid: 229)" this means that an utterance is a mental representation that can be an interpretation of some attributed thoughts.

This claims that a representation, with a propositional form (an utterance, a sentence), is said to be used interpretively when it stands for another representation which also has a propositional form, by virtue of a resemblance between the two propositional forms. (Sperber & Wilson 1986/1995; Wilson & Sperber 1988)

Since an utterance is an interpretive expression of a thought of the speaker, and that the hearer makes an interpretive assumption about the speaker's informative intention; since *"Metaphor involves an interpretive relation between the propositional form of an utterance and the thought it represents."* (Sperber and Wilson 1995: 231), and given the fact that *"any natural or artificial phenomenon in the world can be used as a representation of some other phenomenon which it resembles in some respect"* Sperber and Wilson 1995: 227) we claim that simile also serves as a new representation for the intended referent because it is seen as a representation holding a propositional form, and by virtue of comparison, it represents another representation which also has a prepositional form[2]. Yet, we argue that these cannot be recognized as being in an identical resemblance because, any metaphorical interpretation does not represent the writer's thought only and only if the reader applies some Pragmatic Adjustments.

Furthermore, Relevance is defined in terms of understanding new assumptions on the light of old ones. This parallels Lakoff's pioneering and compelling theory of Conceptual Metaphor in which he claims that our entire cognitive makeup is fundamentally metaphorical in nature: we understand the world through a series of core conceptual metaphors based on experience (Lakoff 2008, Lakoff & Turner 1989) i.e. we see everything in terms of comparison, and make sense of the world by attempting to understand new things in terms of the already known or understood.

Sperber and Wilson argue that in formulating hypothesis, our processing system inherently relies on analogies with other domains of knowledge, random association of ideas and any available source of inspiration (Wilson and Sperber 1991a: 380). Once a hypothesis is formed, *"the extent to which it is regarded as confirmed will depend on how well it fits not only with neighbouring domains of knowledge but with one's whole overall conception of the world*. (ibid) For instance, Simile, unlike

metaphor, refers directly to encoded concepts, and the form prompts the hearer to actively consider points of comparison, which can lead to remarkable and varying effects

In this respect, RT has the clear advantage over other pragmatic theories of figurative speech. It states that there is no significant difference between literal language and figurative one; they are both subject to the same principle of relevance, and are both processed towards its maximization. Figures of speech are then just different kinds of the loose use of language and can be regarded as particular tools for achieving optimal relevance because on a more fundamental level, there is an even more essential property of interpretive use of utterances: *"...every utterance is used to represent a thought of the speaker's*" (ibid: 230) thus, the thoughts that are represented by interpretive utterances are worth considering for their intrinsic properties. (ibid)

Meanwhile, they draw a clear-cut line between the two kinds of language, the literal and non-literal: An utterance is strictly literal if it has the same propositional form as the speaker's thought (This does not mean that it is optimally relevant). An utterance is less strictly literal if its propositional form shares some, but not all, of its logical properties with propositional form of the thought it is being used to interpret.

We believe that this view reflects in some aspects the Interactive Theory of Metaphor deposited by Black (1962, 1979). Black reshaped metaphor as an intellectual operation with a cognitive import. The processing of metaphor entails the *transfer* or *projection* of features from one concept to another which allows the re-defining and a re-description of one entity in accordance with some of the features of another. Black's Interaction Theory represents a break from the traditional views of metaphor, which explain the content of metaphor solely by describing its interpretation as the finding of a tertium comparationis (nowadays called the Base or the Ground).

We also believe that RT's findings have been adapted by Tendahl as the Hybrid Theory of Metaphor. Drawing from research in pragmatics, cognitive linguistics and psycholinguistics, Tendahl (2009) considers the harmonizing aspects between cognitive linguistic and RT perspectives on metaphor to elaborate a pioneering theory that compares and contrasts relevance theory positions and cognitive linguistic positions on metaphor in a systematic way.

The main import of this theory is that connectors (words that have pointers, to so-called conceptual regions) get activated if "*the external according knowledge structures match assumptions in a person's cognitive environment that are held in a strongly manifest fashion*." (See Tendahl 2009). If such a match is perceived and the degree of activation is sufficient, then the connectors may be activated and specify an ad hoc concept that will become part of a larger network structure that represents meaning. (ibid)

According to Tendahl, expectation of relevance is the crucial generator of figurative meanings. The creation of the network structure of mental spaces representing comprehension processes is characterized by a significant interface between the context, expectations of relevance and the structure of the involved conceptual regions. (ibid)

3. Methodology

Faulkner's wide ranging rhetorical skills have left no figure of speech unexhausted. The proliferation and the variety of these figures in a style as figurative as his are so important that it is undeniably difficult (and even a terrible blunder), to ascertain that one figure is more salient than another. Besides, the computation of figures of speech is not an easy task especially in so wide corpora. Selecting some of them does not exclude the existence of so many others and analyzing all of them is beyond any human endeavor not to mention the limits of the present study.

Therefore, we will limit ourselves to what we think are representative of Faulkner's rhetorical features namely, **Enumeratio, Asyndeton, Polysyndeton, Metaphor, Personification, Pathetic Fallacy, Alliteration, Paradox, Oxymoron and Simile.** The latter device is according to our observation, ubiquitous, used in every single work not to say on every other page; it will then serve as a sample of analysis.

The pooled data from Faulkner's works are structured to begin with an inventory of the salient rhetorical features (if not analyzed, they are at least highlighted). The discussion of **Simile** is followed by analyzing its relevance and its overall pragmatic effect.

We went through our corpora, extracting most of the similes we were able to identify and locate. Our primary object of attention is the simile marker, as it is the syntactic item that holds the simile together and that specifically distinguishes it from other figures of speech. We have come across an outsized number of comparison markers that are syntactically clearly distinguishable (explicit) in a sentence: *A is as B*, *A is as adj as B*, *A is like B*, *it seems*, *it seemed, as if, as though*, *N-like* sequence. We have also taken into account other structures as the following:

A *is the way* B is; A *is* B-*like*; A *looks like* B; A *feels like* B; …etc

After discarding literal comparisons and analogies, our estimate is that the entire corpora [the 13 novels (**4091 pages**): TSAF: 284pg; S: 341pg; AILD: 208pg; LA: 381pg; AA: 316pg; TU: 277pg; TH: 409pg; GDM: 365pg; ITD: 247pg; RFN: 245pg; AF: 370pg; TM: 396pg; TR: 252pg] contain **12293** similes made up of four separate syntactic structures with the figures in **Table 1**. This count translates into 34.10%, i.e. an average of nearly three (3) instances every other page.

For methodological representativity, we think it is judicious to select the novel with the highest occurrence for each structure; as such LA is an appropriate candidate (See table1). Besides, it is made up of 381 pages and holds 1705 similes, which translate into 4.47% nearly five (5) instances every other page. Hence, it can be representative of Simile.

Furthermore, for space requirements, we have limited our investigation to two structures:

- *as if* (152), including its variants [*as though* (172) and *it seems/seemed* (175)]
- *Like* (570).

To give our reader an overview of simile in LA, we reproduce in **Appendix3**, an array of most of the instances of the comparative marker *like* and some quotations of the other markers. Obviously it would be unwise to attempt to quote every simile and follow it to its root; one could spend a lifetime dissecting the book in this manner.

It is also important to note that simile is under-researched in pragmatic studies compared to the over-researched phenomenon of Metaphor; this is quite handicapping as we are somehow indulging into an uncharted territory with extremely few available resources on simile. Yet, the many similarities between Metaphor and Simile (discussed in section 2), both in cognitive processes and import may be appropriate and applicable to Simile. For this reason, we will use RT's findings as well as the different views discussed above to investigate this phenomenon.

NOVELS/ Years	TSAF 1929 (Section I, II, III, IV)				AILD 1930	S 1931	LA 1932	AA 1936	TU 1938	TH 1940	GDM 1942	ITD 1948	RFN 1951	AF 1954	TM 1959	TR 1962	Total Number
As if	00	10	02	13	08	07	152	87	40	87	73	26	10	76	34	34	**659**
As though	00	12	01	05	59	47	172	74	10	65	38	21	28	133	21	20	**706**
Seems/ Seemed	00	11	04	14	22	17	175	96	27	91	116	55	08	123	52	19	**830**
Like	61	190	155	59	338	252	570	322	342	353	241	167	133	396	419	297	**4295**
as	21	79	89	95	253	188	636	701	227	610	198	380	281	828	769	448	**5803**
Total/Novel	**821**				**680**	**511**	**1705**	**1280**	**646**	**1206**	**666**	**649**	**460**	**1556**	**1295**	**818**	**12293**

Table 1: Simile in the Corpora

4. Inventory of Rhetorical Features in the Corpora

4.1 Enumeratio

As a figure of speech, Enumeratio is a subdivision of Amplification, a central term in rhetoric, sometimes called Seriation[3]. With the use of Enumeratio, Faulkner makes lists designating common items of every-day life; often stockpiling objects and people to induce life's weight (and burden), stateliness, and Yoknapatawpha's scope of time and space... Faulkner uses Enumeratio in two different ways:

4.1.1 Asyndeton

Asyndeton consists of omitting conjunctions between words, phrases, or clauses. In a list of items, asyndeton gives the effect of unpremeditated multiplicity, of an extemporaneous rather than a labored account:

> *"...which Granny called the library because there was one bookcase in it containing a Coke upon Littleton, a Josephus, a Koran, a volume of Mississippi Reports dated 1848, a Jeremy Taylor, a Napoleon's Maxims, a thousand and ninety-eight page treatise on astrology, a History of Werewolf Men in England, Ireland and Scotland and Including Wales by the Reverend Ptolemy Thorndyke, M.A. (Edinburgh), F.R.S.S., a complete Walter Scott, a complete Fenimore Cooper, a paper-bound Dumas complete, too, save for the volume which Father lost from his pocket at Manassas (retreating, he said)."* (TU: 9)

The lack of the additive conjunction *and* gives the impression that the list is perhaps not complete. In this passage the asyndetic list is useful for the strong and direct climactic effect it has, much more emphatic than if a final conjunction were used. Compare Faulkner's list with the following where we add the conjunction *and*:

> *"...which Granny called the library because there was one bookcase in it containing a Coke upon Littleton, a Josephus, a Koran, a volume of Mississippi Reports dated 1848,* […] *a complete Fenimore Cooper,* **AND** *a paper-bound Dumas complete, too, save for the volume which Father lost from his pocket at Manassas"*

4.1.2 Polysyndeton

Polysyndeton is the use of a conjunction between each word, phrase, or clause, and is thus structurally the opposite of asyndeton. The rhetorical effect of polysyndeton, however, often shares with that of asyndeton a feeling of multiplicity, energetic enumeration, and building up.

- *"...the long room with its ranked shelves of tinned foods **and**[1] tobacco **and** patent medicines, its hooks pendant with trace chains **and** collars **and** hames..."* (GDM: 78)
- *"...a jumble of shoestrings **and** combs **and** tobacco **and** patent medicines **and** cheap candy..."* (TH: 78)
- *"...the jumble of dried cotton bolls **and** seed pods **and** harness buckles **and** cartridges **and** old papers which it contained..."* (TH: 143)
- *"...the new planks **and** sills **and** shingles, the hearth **and** stove **and** bed..."* (GDM: 139)

Sometimes, more specifically, an inventory of species of either plants or animals:

- *"...oleander **and** jasmine, lantana **and** mimosa..."* (AA: 139)
- *"...cypress **and** willow **and** brier..."* (GDM: 37)
- *"...prince's feather **and** sunflower, canna **and** hollyhock..."* (GDM: 49)
- *"...venison **and** bear **and** turkey **and** coon..."* (GDM: 196)
- *"...the willow **and** pin oak, the swamp maple **and** chinkapin..."* (TU: 19)

Polysyndeton stockpiles people and their possessions:

> *"...where the prosperous married couples lived with two children each **and** (as soon as they could afford it) an automobile each **and** the memberships in the country club/**and** the bridge clubs **and** the junior rotary **and** chamber of commerce **and** the patented electric gadgets for cooking and freezing **and** cleaning **and** the neat trim colored maids in frilled caps to run them **and** talk to one another over the telephone from house to house while the wives in sandals **and** pants **and** painted toenails puffed lipstick-stained cigarettes over shopping bags in the chain groceries and drugstores."* (ID 120)

Enumeratio, whether asyndeton or polysyndeton, embraces strings of loosely connected associations and blends the concrete with the abstract:

- *"...the post-genitive upon which to shape, flow into back, breast; bosom flank thigh..."* (AA: 81)
- *"...the old blood that crossed unchartered seas and continents and battled wilderness hardships and lurking circumstances and fatalities..."* (AA: 105)
- *"Then they were gone—carriage, bundles, Ellen's peacock amusement, the niece's impenetrable dreaming."* (AA: 86)
- *"...voices, murmurs, whispers: of trees, darkness, earth; people: his own voice; other voices evocative of names and times and places..."* (LA: 98)

What is then the function of these lengthy and protracted enumerations, these insane inventory of objects and clusters of nouns? Does the reader really need to be given this array of details and listing in order to understand the novels better?

Enumeratio allows Faulkner's stylistic maneuver to twist the language and pressurize its boundaries to attain perfect and complete description; a description that gets hold of the reader and

[1] Highlighting in all the quotes in the chapter is always ours unless otherwise indicated.

compels him to see every single facet and slant sheathing meaning. Cognitively, this slows down the reader's inferential processes, and forces him to be fully aware of both the complexity and the imperfection of perception and the mind which mis/interprets it.

Faulkner can be said to be a keen seriator, this feature is equally as recurrent as affixation and hyphenation, and it is regrettable that we have to contend with the guessed-at (groped-at) intentions of the author because we cannot know at this level of investigation Faulkner real pragmatic intentions behind Enumeratio. Meanwhile, we can state that it is an idiosyncratic feature as it is even used in his speeches; consider Enumeratio in his Nobel Prize speech acceptance[4] in (Column1) and the same use in his works in (Column2):

Faulkner's Nobel Prize Acceptance Speech	**Faulkner's Works**
-…He must teach himself that the basest of all things is to be afraid: and, teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the heart, the universal truths lacking which any story is ephemeral and doomed--love ***and*** *honor* ***and*** *pity* ***and*** *pride and compassion and sacrifice* *- he has a soul, a spirit capable of compassion* ***and*** *sacrifice* ***and*** *endurance.* *- The poet's, the writer's, duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage* ***and*** *honor and hope* ***and*** *pride* ***and*** *compassion* ***and*** *pity* ***and*** *sacrifice which have been the glory of his past."*	*-"…doubt* ***and*** *indecision* ***and*** *sleeplessness* ***and*** *strain* ***and*** *fatigue* ***and*** *shock* ***and*** *amazement* ***and*** *(he admitted it) some fear too…"* (ITD: 145) *-"…the ravages of passions* ***and*** *thought* ***and*** *satieties* ***and*** *frustrations* (GDM: 118) *-"…a cynical foreknowledge of his own vanity* ***and*** *pride* ***and*** *strength* ***and*** *a contempt for all his get…"* (GDM: 255) *-He sees the faces which surround him* ***mirror astonishment, puzzlement, then outrage, then fear****,* (LA: 196)

Table 2: Enumeratio, the Constant Feature

4.2 Metaphor

Metaphor is an analogy between two objects or ideas; the analogy is conveyed by the use of a metaphorical word in place of some other word. Similar to simile, metaphor also makes a comparison that figuratively identifies one thing with another, and ascribes to the tenor some of the qualities of the vehicle. But with Faulkner, the very nature of metaphor is emphasized as one physical object becomes another, often not without certain symbolism:

- *the whole valley rose, bled a* ***river choked with down timber and drowned livestock*** (GDM: 45)
- *the frayed five-cent straw hat which had been* ***the badge of the negro's slavery and was now the regalia of his freedom*** (GDM: 206).

- *"Then he would see her; the bright thin horns of morning, of sun, would blow the mist away and reveal her, planted, blond,* ***dew-pearled****, standing in the parted water of the ford, blowing into the water the thick, warm, heavy, milk-laden breath…"* (TH: 94)
- "*But the thief's dark wake lay again upon the* ***dew-pearled*** *grass of the pasture…*" (TH: 110)
- "***The trunks and the massy foliage were the harps and strings of afternoon****; the barred inconstant shadow of the day's retrograde flowed steadily over them as they crossed the ridge and descended into shadow, into the azure bowl of evening, the windless well of night; the portcullis of sunset fell behind them."* (TH: 102)
- *"…this final victory marked by* ***a cenotaph of coiling buzzards*** *on the sky until some curious stranger happened there and found and buried what was left of him."* (TH: 109)
- *He can see her hands upon her lap and her profile beneath the sunbonnet; from the corner of his eye he sees it. She seems to be watching* ***the road as it unrolls between the limber ears of the mules.*** *"* (LA: 8)

What makes Faulkner stand out among the masters of figurative writing is his frequent use of abstract tenors with concrete vehicles (or vice versa), which has been noticed by a number of critics. This feature is so frequent and therefore so characteristic:

- *that rank stink of baseless and imbecile delusion* (GDM: 278)
- *the impalpable wall of gloom* (AA: 22)
- *public opinion in a state of acute indigestion* (AA: 53)
- *watching, contemplating them from behind that barrier of sophistication* (AA: 115)
- *the smell of power and glory* (TU: 18)
- *the smell of horses and courage* (TU: 167)
- *iron dawn* (TH: 132)
- *the equivocal door* (TH: 118)
- *the bright thin horns of morning, of sun, would blow the mist away* (TH: 168)
- *the high serene air* (TH: 182)
- *the azure bowl of evening* (TH: 182)

May be one of Faulkner's most famous metaphors is the one used by Vardaman "*My mother is a fish*," (AILD: 25). After his mother's death (Addie), Vardaman makes a crucial association between the fish he has caught and his mother. The fish, he says, "*It was not her because it was laying right yonder in the dirt. And now it's all chopped up. I chopped it up. It's laying in the kitchen in the bleeding pan, waiting to be cooked and et.* (AILD: 20).

Vardaman clings to his fish-image throughout the novel and associates his mother's death to the alteration of the fish from an external object *laying right yonder in the dirt* to an internal part of himself and his family. He relies on this image (the mother is a fish) to believe that the decomposed corpse in the coffin is not that of his mother because she is not dead but is a part of him now, and a part of everyone member of her family:

> *"…Then it wasn't and she was, and now it is and she wasn't. And tomorrow it will be cooked and et and she will be him and pa and Cash and Dewey Dell and there wont be anything in the box and so she can breathe. It was laying right yonder on the ground. I can get Vernon. He was there and he seen it, and with both of us it will be and then it will not be."* (ibid)

Through Vardaman Faulkner defines his use of the figurative language as the basis and supreme expression of the drama of meaning in human communication, as well put by Aristotle "*the greatest thing by far is to have a command of metaphor. This alone cannot be imparted by another; it is the mark of genius, for to make good metaphors implies an eye for resemblances*" (qtd in Deutsche 84 in Literary Glossary).

4.3 Personification

Personification is a trope in which animals and inanimate objects are given human attributes, character, traits, abilities, reactions or feelings. In Faulkner, such objects range from *earth, land, house, flames, blood, body…*

- *"They believed that land did not belong to people but that people belonged to land and that **the earth** would permit them to live on and out of it and use it only so long as they behaved and that if they did not behave right, it would shake them off just like a dog getting rid of fleas."* (TU: 23)
- *"The new cloth, after his soft, oftenwashed overalls, felt rich and harsh. **The house** squatted in the moonlight, dark, profound, a little treacherous. It was as though in the moonlight the house had acquired personality: threatful, deceptive."* (LA : 71)
- *"So they moiled and clotted, believing that **the flames, the blood, the body** that had died three years ago and had just now begun to live again, cried out for vengeance, not believing that the rapt infury of the flames and the immobility of the body were both affirmations of an attained bourne beyond the hurt and harm of man."* (LA: 117)
- *"…hearing the dark **land** talking the voiceless speech*." (AILD: 53)
- *"…I running out of the bright afternoon, into the thunderous silence of that brooding **house** …"* (AA :55)
- *"…some **door** which knew his touch, his hand on the knob, the weight of his foot on a sill which knew that weight…"* (AA : 57)

Personification is so peculiar when it applies to abstractions as in *time*, *solitude, distaste, ubiquity, acceptance, awareness, sound…*and even *tumescence*.

- *the two of us needing first to join forces and spend ourselves against a common enemy, **time**,* (TU: 4)
- *a coy and unflagging **ubiquity** which they must have tried in vain to evade and escape, Judith with annoyed yet still serene **concern**, Bon with that sardonic and surprised **distaste** which seems to have been the ordinary manifestation of the impenetrable and shadowy character* (AA: 41)
- *"…beside an animal who could stand in the street before my house and bellow placidly to the populous and listening **solitude**…"* (AA: 55)
- *"…something which I myself could not hear and was not intended to hear- a brooding **awareness** and **acceptance** of the inexplicable unseen…"* (AA: 56)
- *fateful **mischance** had already laid its hand to the extent of scattering the black foundation on which it had been erected and removing its two male mainstays, husband and son"* (AA: 30)
- *"He believed that the men had all stopped talking to watch him, because he could hear nothing now save a vicious frying **sound** from beyond the kitchen door,* (LA: 74)

- "…*a* ***tumescence*** *which surrendered nothing and asked no quarter, and which made a monogamist of him forever, as opium and homicide do of those whom they once accept."* (TH: 136)

This rhetorical device is much foregrounded in LA; it becomes the receptacle of the novel's themes, the fusion of perception, time, destination and self-awareness. Verbs like *know, remember, believe, forget* … pop up with more than noticeable frequency and are further foregrounded by the operation of personalizing:

- *"Memory believes before knowing remembers. Believes longer than recollects, longer than knowing even wonders. Knows remembers believes a corridor in a big long garbled long echoing building…"* (LA: 111)
- *"...memory had forgotten her…"* (LA: 127)
- *"There was one other thing which he was not to remember until later, when memory no longer accepted his face, accepted the surface of remembering."* (LA: 135)
- *"And memory knows this: twenty years later memory is still to believe On this day I became man"* (LA: 137)
- *"It was years later that memory knew what he was remembering…"* (LA: 145)

Finally, personification on its own can be quite a précis of one entire theme, miscegenation; consider this passage where the Black blood and the White blood tear Joe Christmas apart:

> *"Because the black blood drove him first to the negro cabin. And then the white blood drove him out of there, as it was the black blood which snatched up the pistol and the white blood which would not let him fire it. And it was the white blood which sent him to the minister, which rising in him for the last and final time, sent him against all reason and all reality, into the embrace of a chimera, a blind faith in something read in a printed Book. Then I believe that the white blood deserted him for the moment. Just a second, a flicker, allowing the black to rise in its final moment and make him turn upon that on which he had postulated his hope of salvation. It was the black blood which swept him by his own desire beyond the aid of any man, swept him up into that ecstasy out of a black jungle where life has already ceased before the heart stops and death is desire and fulfillment. And then the black blood failed him again, as it must have in crises all his life."* (LA: 181)

4.4 Pathetic Fallacy

Sometimes the tenor is not exactly human, but unquestionably alive, a case of Pathetic Fallacy[5] (Using a word that refers to a human action on something non-human) or what we would prefer calling 'animization'. Consider these bizarre creatures (*dark air, wilderness, solitude, seconds, night)* that can breath, do not breath or breath again; they can wait, stop watching, look somewhere else, can gallop like a horse and can even murder:

- *"The* ***dark air*** *breathed upon him, breathed smoothly as the garment slipped down his legs, the cool mouth of darkness, the soft cool tongue."* (LA: 100)

- *"…as if it waited for them to find their positions and become still, the **wilderness** breathed again …"* (GDM: 181)
- *"…the **solitude** did not breathe again yet; it had merely stopped watching him and was looking somewhere else, even turning its back on him …"* (GDM: 182)
- *"… the vain galloping **seconds**…"* (TH: 132)
- "*And when he thought of that other personality that seemed to exist somewhere in **physical darkness itself**, it seemed to him that what he now saw by daylight was a phantom of someone whom **the night sister had murdered** and which now moved purposeless about the scenes of old peace, robbed even of the power of lamenting."* (LA: 107)
- *"…dying summer…"* (LA: 107)

4.5 Dehumanization

Faulkner often resorts to a reverse process, from personification (animals and inanimate objects are given human attributes) to **dehumanization** (Humans are given animal and inanimate object attributes). The effect is uneven as one is brought to see some meaning dimension one could have never thought of. When we read *"himself his own battleground, the scene of his own vanquishment and the mausoleum of his defeat."* (GDM: 168), we understand why Sam Fathers, (GDM) the direct son of the warrior and chief Ikkemotubbe (who named himself **Doom)**, was sold with his mother into slavery and had found out that "*he had been betrayed*" (ibid) by the Black blood that his mother bequeathed him. He becomes then a battleground of the Black blood and White blood, the scene of *vanquishment* and *mausoleum of his defeat*: The blood of slaves had enslaved him forever as it exactly did to Christmas' in LA *"…his own flesh as well as all space was still a cage …"* (LA: 151)

This is just one tiny instance of the cognitive effects of **dehumanization** dexterously utilized by Faulkner; here are other very powerful examples illustrating the writer's mastery of this trope:

- *"Quentin had grown up with that …his very **body was an empty hall** echoing with sonorous defeated names; he was not a being, an entity, **he was a commonwealth**. He was **a barracks filled with stubborn back-looking ghosts**…"* (AA: 3)
- *"They just looked at one another, not man and woman but **two integers** which had both reached the same ungendered peace even if by different roads."* (TH: 111)
- *"He obeyed it with foreknowledge but without regret. He entered not the hot and quenchless bed of a barren and lecherous woman, but the fierce simple cave **of a lioness**—"*(TH: 136)
- *"I didn't know horrified astonishment either, but Ringo and Granny and I were all three it."* (TU: 31)

4.6 Alliteration[6]

Although, Faulkner called himself a "*failed poet*", prosody is definitely an important feature of his texts that can be read as poems. Alliteration[7] is in fact one of the tools that is used to render such a reading. For instance, the signifying recurrence of consonance in *"I slowed still more, my shadow pacing me, dragging its head through the weeds that hid the fence"* (TSAF: 122) sets a tone, a kind of timbre, a rhythm whereby a piece of writing can be read as a piece of music. The phonetic resonance of the sentence attempts to capture music within language, Faulkner fosters an initial illusion of referential musical meaning through his diction (See Stimpson 2009). This stylistic feature is recurrent in all of Faulkner's novels. The opening paragraph of TSAF for instance, right away sets the tone; consider the recurrence of the sound phonemes /s/, /z/, /ʃ/, /tʃ/ and mainly /ŋ/:

> "*Through the fence, between the curling flower spaces, I could see them hitting..."* [..] *It was red, flapping on the pasture. Then there was a bird slanting and tilting on it.*" […] *Caddy was walking. Then she was running, her booksatchel swinging and jouncing behind her* […] *We went through the rattling leaves. The gate was cold.* […] *I could hear him rattling in the leaves. I could smell the cold.* […] *They were washing down at the branch. One of them was singing. I could smell the clothes flapping, and the smoke blowing across the branch* (TSAF: 13, enhancing mine)

A particular instance is Quentin's very long interior monologue where a sentence begins with one independent clause *"The first note sounded",* runs over two pages and ends up in one short independent clause "*The last note sounded*". Let us consider the recurrence of **Consonance** in the sound phoneme /s/ and the explicit mentioning of the words *"note*" and *"sound"* that create a rhythmic sound space and foster a musical reading of the passage[8]:

> *"**The first note sounded**, measured and tranquil, serenely peremptory, **emptying** the unhurried silence for the next one and that's it if people could only change one another forever that way merge like a flame **swirling** up for an instant then blown cleanly out along the cool eternal dark instead of **lying** there **trying** not to think of the swing until all cedars came to have that vivid dead smell of perfume that Benjy hated so. Just by imagining the clump it seemed to me that I could hear whispers secret surges smell the **beating** of hot blood under wild unsecret flesh **watching** against red eyelids the swine untethered in pairs **rushing** coupled* […] *but let no man prescribe for another mans wellbeing and i temporary and he was the saddest word of all there is nothing else in the world its not despair until time its not even time until it was*
> ***The last note sounded**. At last it stopped **vibrating** and the darkness was still again.*" (TSAF: 159 -161 enhancing mine)

It is no wonder TSAF has become a source of inspiration for some musicians; relying on the novel, Robert W. Smith produced a musical composition called The Sound and the Fury and Coindreau (1934) analyzed its language in musical terms. He compared its structure to a musical composition wherein the four parts of the novel reproduce the four movements of symphony: Moderato (Benjy's section), Adagio[9] (Quentin's section), Allegro[10] (Jason's section) and the last one

subdividing itself into an Allegro Furioso, an Andante Religioso, an Allegro Barbaro and finally, a Lento[11] (See Coindreau 1934: Preface).

4.7 Paradox

Paradox uses contradiction in a manner that oddly makes sense on a deeper level and reveals a deeper truth through these contradictions. A paradoxical statement is made up of two seemingly contradictory parts that when brought together make sense, deepen and emphasize thought. To achieve this, Faulkner indulges in a wide use of paradox. A peculiar example is again in LA where he seems to be highly imitating the Christ use of paradox in his teaching: "*They have ears but hear not.*" (See literary Glossary)

- *"…hearing without listening…"* (LA: 113)
- *"…hearing without having to listen…"* (AA: 160)
- *"…seeing without looking…"* (TH: 146)
- *"…he had heard without listening enough of his uncle…"* (ITD: 135)
- *"…hearing without having to listen…"* (AA: 160)

…but the most frequent variety of paradox in Faulkner's fiction is that of reconciled opposites qualified by "*at once*":

- *"…a sound at once austere and rich, abject and proud, swelling and falling in the quiet summer darkness like a harmonic tide."* (LA 70)
- *"…that city foreign and paradoxical, with its atmosphere at once fatal and languorous, at once feminine and steel-hard …"* (AA: 134)
- *"His face is at once gaunt and flabby; it is as though there were two faces"* (LA: 82)
- *"They must believe what they must believe, especially as it was I who was at one time both master and servant of their believing.* (LA: 69)

It is possible to see this wealth of paradox as an expression of unresolved tensions underlying our reality, an exercise serving to train the reader's mind for a better comprehension of the paradoxical nature of his life and his unresolved ambivalences. In some passages, when one tries to make sense out of the seemingly almost absurd and nonsensical purport of some paradoxical expression, one sees ordinary experiences, with pitiless exactitude and sometimes irony.

- *"…just as for all practical purposes he and Sam Fathers were still alone together as they had been in the morning"* (GDM 171)
- *"…born old and became steadily younger and younger…"* (GDM: 106)
- *"…he saw Mannie, whom he had known all his life, for the first time…"* (GDM: 138)
- *"…you might frighten a brave man, but nobody dared frighten a coward…"* (TU: 118)
- *"…to fourteen the paramount sin would be to be publicly convicted of virginity"* (LA: 65)
- *"Even a mare horse is a kind of man".* (LA: 46)

Another category of paradoxical statements seeks another effect; as if by some sort of momentum, Faulkner forces the reader to go beyond appearances and probe the deeper layers of

meaning. The reader is made to see things for what they are not, in order to see what they really are or what they can mean. This can be best exemplified by:

- *hoping without really any hope* (ITD: 149)
- *fearing too maybe but without being afraid* (GDM: 250)
- *that engagement which did not engage, that troth which failed to plight* (AA: 10)
- *the daughter who was already the same as widow without ever having been a bride* (AA: 13)
- *the presence of his dead wife and sometimes even that of the son which they had never had, would be about the house and the place* (TH: 190)
- *That will be proof, he cried silently. Proof in the eyes and beliefs of living men that that happened which did not.* (TH: 124)

In these passages everything cancels itself (hoping without having the right to believe in hope; fearing without being affected by fright; engaging that does not have the force to engage…) to make the reader see that while things are not what they seem to be, they are actually divulging a malaise, man in conflict with his own verities, with himself. It is a rather convoluted ontological proposition, but that is exactly what underlies a vast majority of rhetorical devices found in Faulkner's writing: the tension between ontology and epistemology, i.e. between what is really there and what is merely perceived.

Faulkner's tendency towards unresolved paradoxes not only questions the logic against which it is impossible to resolve them, but also the language which is based on and limited by that logic. Faulkner takes every occasion to show his rage at language underdeterminacy and strives to create the language anew. How he does it may be also revealed by a survey of his oxymoronic techniques.

4.8 Oxymoron

According to Cuddon, Oxymoron is "*a figure of speech which combines incongruous and apparently contradictory words and meaning for special effect*." (Cuddon 1998: 627) This device is usually considered as a compressed paradox and is closely related to antithesis. It can be used to add emphasis or depth of meaning to a phrase, to raise thinking in a reader about a topic which is never usually thought of or described in anything but expected or generic terms[12].

Faulkner's notorious oxymoronic formulations have been commented upon by a number of critics. In an important study of Faulkner's rhetoric, Slatoff suggests that Faulkner deliberately left his works in a state of suspension and irresolution. He concludes that this suspension is reflected stylistically in Faulkner's use of paradox, oxymoron, and the juxtaposition of mutually exclusive conditions such as *sound/silence* (like in "*exploded soundlessly*," "*soundless yelling*" "*quiet thunderclap*") and *stillness/frantic motion*, *quiescence and turbulence* ("*fury in itself quiet with stagnation*" (AILD), "*calm and contained and rigidly boiling"* (TH) (Slatoff in Hoffman and Vickery 1960: 174-175).

Slatoff offers a clearer analysis of the tension between motion and immobility. Apart from the syntactic suspension effect, he enumerates examples of oxymoronic statements and expressions which create the effect of "*frozen action*" or "*arrested motion*" (Slatoff 1960: 17). Following Slatoff's statements, we have collected in table (3) some of the oxymora and paradoxes illustrating this tension between Sound/Silence and Motion/Stillness.

Sound/Silence	**Motion/Stillness**
*a **soundless** and involved **arpeggio*** (TSAF: 145)	*Though Joe **had not moved since he entered, he was still running*** (LA: 88)
soundless explosion (AILD: 67)	*We--Ringo and I--**ran as one**, in midstride out of frozen **immobility*** (TU: 6)
*an abrupt and **soundless explosion*** (AILD: 67)	*possessed of that strong lust, not for life, not even for movement, but for that **fetterless immobility** called freedom* (TH: 117)
*one slow **soundless explosion*** (ITD 151)	*to concentrate downward toward him in **writhen immobility,** not frowning but with a sort of **fierce risibility**.* (TH: 177)
*one slow **soundless** explosion* (ITD: 65)	***dynamic immobility** above his tireless elbow*. (AILD: 23)
*a **soundless** wail* (S : 16)	***immobilized** by the heels in attitudes of frantic **running***" (ITD: 3).
*a **soundless shouting*** (LA: 178)	*an attenuation from a kind of **furious inertness** and patient immobility* (TSAF: 94)
*with tumult and **soundless yelling*** (LA: 198)	*swooping down at him in a kind of **blazing immobility*** (TSAF: 125)
*"she was framed in an opening by shadeless light and surrounded by the **loud soundless** invisible shades"* (TH: 127)	and my insides **would move**, **sitting still**. ***Moving sitting still.** My bowels moved for thee.* (TSAF: 48)
*visibility **roaring soundless*** (TH: 97)	*then ceasing abruptly too into a second of frozen immobility* (TH: 132)
*the **soundless roar*** (AF : 115)	*an instant, a second of a new and completer stillness and immobility touch the blank face* (TH: 49)
*a **soundless clap** of heels* (AF: 172)	*the **motionless** horse alone postulating life and that **not because it moved** but because it resembled something known to be alive.* (TH: 72)
*a faint visible **soundless rustling*** (AF : 219)	*two mules already asleep in the harness and the **soporific motion**.* (TH: 174)
he cried silently (TH: 124)	*she seemed **to progress without motion** like a figure on a retreating and diminishing float; a gray and blasted tree-trunk moving, somehow intact and upright, upon an unhurried flood* (TH: 182)
	*she rigid in that **furious immobility*** (AA: 173)

Table 3: Oxymoronic Sound and Motion

Of course, the use of oxymoron in Faulkner's works is by no means restricted to *motion* and *silence*, it can tackle much more mind-sweeping opposites reconciled in powerful dichotomies; consider:

- *weary indefatigable patience* (ITD: 105)
- *constant bustling cheerful idleness* (TH: 95)
- *the glorious shame* (TH: 141)
- *both reasonable and bizarre (*TH: 212)
- *I motion the attitude and action of running, she rigid in that furious immobility…* (AA: 57)
- *daresome and hangdog look all at once* (AILD: 81)
- *the liquid solid and cold as ice water* (GDM 147)
- *orderly disorder* (GDM: 196)

Like personification and other syntactic/lexical features, oxymoron has been seen as the vehicle of Faulkner's deeper themes and the reflection of his vision of life as an intricate network of irresolvable tensions. Commenting on the oxymora in the opening paragraph of AA, Irvin says:

> *"The first two paragraphs of the novel, for example, essentially give us the entire Sutpen story, all foreshadowed in such expressions as "twice-bloomed wisteria," "savage quiet September sun," and "quiet thunderclap." The remainder of the novel recapitulates the same oxymoronic story of Sutpen's empire: first, in Gothic proportions, is Miss Rosa Caldfield's "grim haggard amazed voice," then Mr. Compson's tale of classical tragedy, and finally Quentin's and Shreve's romantic reenaction of the events they are reconstructing one late, cold January night in Massachusetts."*[13]

As critics strive to interpret Faulkner's oxymora and paradoxes, Faulkner, himself, in his last novel, sums up the quintessence of life as a huge oxymoron we all have to accept:

> *"There are things, circumstances, conditions in the world which should not be there but are, and you cant escape them and indeed, you would not escape them even if you had the choice, since they too are a part of Motion, of participating in life, being alive."* (TR: 76)

4.9 Simile

4.9.1 Characteristics of Simile

Simile is an ancient rhetorical practice, from the ancient texts to contemporary ones, simile is ever present in discourse. It is a figure of speech used in general language as well as specialized language, in everyday conversation as well as literary, journalistic and promotional texts. Research on simile is carried out within rhetoric (e.g. Mortara Garavelli 2002: 251-252), literary studies (e.g. Wellek & Warren 1973:186-211), linguistics and psycholinguistics (Ortony 1993; Miller 1993; Bredin 1998).

Simile is a semantic figure based on comparison (Bredin 1998), a mental process playing a central role in the way we think and talk about the world, which often associates different spheres. Comparing entities leads to a statement that can have an affirmative or a negative form: the affirmative form asserts likeness between the entities compared, and the negative one denies likeness.

The American Heritage College Dictionary defines simile as *'a figure of speech in which two essentially unlike things are explicitly compared, usually by means of like or as'* (p. 1270). This definition confines three fundamental characteristics of simile:

4.9.1.1 A Form of Comparison

Simile serves the basic rhetorical functions of description and evaluation. Its essence is that it is a construction that prompts the conceptualization of two distinct figures and an assessment of the similarities and differences between. It involves the juxtaposition of two concepts in order to enhance appreciation of one of them. Simile limits the resemblance of the 'object' and its 'image' (vehicle) to a single property. (Newmark 1981: 125)

4.9.1.2 A Form of Figurative Comparison

Simile is essentially figurative, making unexpected connections between literally unlike concepts, (Bredin 1998:75. Lehtsalu et al. (1973: 47) define simile as a comparison between two things essentially unlike but still having at least one feature in common. What makes this comparison figurative is that the compared entities must somehow be fundamentally unlike each other, and therefore unlikely to be compared (cf. Miller 1993: 373).

Croft (1993) sees that figurativity involves the configuration of concepts with very different domain matrices. Concepts are characterized according to cognitive domains, and any given concept may be associated with an open-ended set of domains—the concept's domain matrix (See Langacker 1987). Similarity is then seen as the overlap between domain matrices. In other words, the degree in which the domain matrices of two concepts match is the criterion upon which the two concepts can be considered as similar.

4.9.1.3 A Form of Explicit Figurative Comparison

Simile fundamentally necessitates overt reference to source and target entities, and an explicit structure connecting them. The explicit nature of similes entails figuring out an intended relation between source and target concepts. This process is facilitated by specifying a *tertium*—a 'third element' in the comparison denoting the respect in which the source and target are being compared. Thus, it can be as precise as the user needs it to be, to explicitly predicate a single feature of a target or to vaguely predicate an under-determined and open-ended body of features. Empirical research supports the observation that similes are more likely to be used with explicit explanations of their intended meaning; this offers some support to the claim that similes are preferred if a user wants to associate an unusual or out-of-the-ordinary property with a target (See Wikipedia).

The linguistic form of similes refers directly to literal encoded concepts, and encourages consideration of the specific terms of the comparison intended in each case; as it uses a comparative marker, usually *like* or *as,* simile suggests that something is like something else *in certain respects* that the simile itself demands contemplation of. Booth and Gregory (1987:246) consider simile as a special kind of metaphor [created by] the explicit use of the word *like*, one thing is likened to another "*My love is like a red, red rose*." (Lanham 1991: 140)

4.9.1.4 A Form of Metaphor

The distinction between simile and metaphor and their respective functions and effects has set researchers apart: Glucksberg and Haught (2006) argue that the interpretation of metaphor and simile usually involve separate cognitive processes; Fogelin (1988) sees metaphor as an implicit simile; Croft and Cruse (2004) define simile as a type of metaphor which 'profiles' similarity rather than identity. Aisenman (1999), building on Gentner's Structure-Mapping Model (Gentner1983, Gentner and Bowdle 2001) suggests that similes and metaphors differ essentially in the types of properties they typically map. Black (1962) strengthens the special figurative meaning of metaphor while Davidson (1978) advances that simile and metaphor play the same pragmatic role.

Meanwhile all researchers agree that both simile and metaphor display a figurative comparison through similarity. They are both capable to produce emphatic images of the concepts compared and create a variety of cognitive, emotional or artistic effects with a slight difference in impact: a simile usually has less power, suggestiveness and effectiveness than a metaphor. Yet, they differ drastically in their structure; Israel et al. state that:

> *"…while metaphors need not be overtly marked, similes, by their very nature, must be. Simile is fundamentally a figure of speech requiring overt reference to source and target entities, and an explicit construction connecting them. Metaphor, on the other hand, is ultimately a figure of thought*." (Israel et al. 2004: 129)

As metaphor does not use overt comparative markers, it states that the tenor is actually the vehicle, thus it places these two entities in a direct association and correlation and conceptually assimilates them to one another (Bredin 1998). In contrast, simile explicitly displays the comparative marker assuming that the tenor is like the vehicle. For this reason Newmark (1981: 84) defines simile as "*a more cautious form of metaphor*", McGlone and Manfredi (2001: 10) point out that simile can be turned into metaphor by removing its comparison marker and it still retains its meaning, and Miller (1979) posits that:

> "*Similes are less interesting than metaphors only in that the terms of the similitude are explicit and require less work from a reader. As far as interpretation is concerned, it is*

more important to recognize that similes can pose all the apperceptive problems that metaphors can" (Miller 1979: 375)

4.9.2 Structure of Simile

4.9.2.1 The Syntactic Constituents

In classical rhetoric, the three syntactic constituents of simile are coined:

1. The entity described by the simile is called the Primum Comparandum.
2. The item to which the comparison is made is called the Secundum Comparatum.
3. The similarity feature(s) i.e., the properties shared by Primum Comparandum and Secundum Comparatum (which can be expressed explicitly or left unsaid) are referred to as the Tertium Comparationis.

The terminology of the parts of the simile was renamed by Ivor Armstrong Richards in 1936. The Primum Comparandum becomes the **Tenor** and the Secundum Comparatum becomes the **Vehicle** while Black (1962) renamed the Tertium Comparationis as the **Ground**.

These terms are common in the literary analysis of metaphors and similes but they have been replaced in discussions of metaphor in cognitive psychology (e.g., Gibbs, (1994) and Lakoff (1980, 1989) with the pair "*Target*" and "*Source*." Other terms include, for the former, *the topic*, from Beekman and Callow, qtd. by Newmark (1981: 85); *the figure* or *the target*, from Bowdle and Gentner (1997: 245); and for the latter, *the ground, the source* or *the base*, from Bowdle and Gentner (1997: 245).

We will refer to them as the **Tenor,** the **Vehicle** and the **Ground**. Thus, a simile has the following syntactic structure:

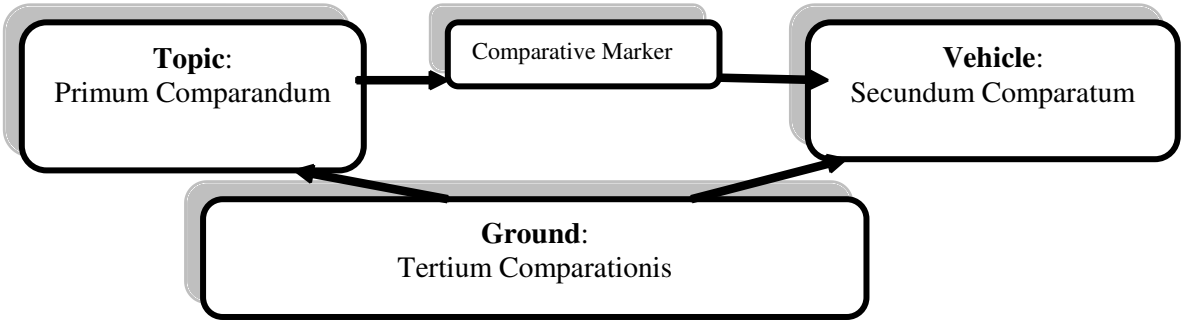


Figure 1: Syntactic Classification

4.9.2.2 Common Patterns for Simile

Similes are easily recognizable by the presence of one of a variety of comparison markers. In English, these markers include the following:

1. **Verb *to seem*:** it can signal both an objective and subjective similarity. It can express an inference or an uncertain conclusion based either on sensory impression of the object itself or on the surrounding circumstances (Martin 2004: 173). This marker is difficult to process because of its uncertain nature and tendency to create literal rather than figurative comparisons:

- "*his clothes like soft cold lead which he didn't move in but **seemed** rather to mount into like a poncho or a tarpaulin*" (ITD: 4)
- *It **seemed** to him that he had known all the time what it would be* (ITD: 34)
- "*…he did not **seem** to sit but rather **seemed** to project himself ahead like a mirage, in some fierce dynamic rigidity of impatience…"* (AA: 66)

2. **Verbs *to look like*, *act like*, *sound like, resemble*, *remind*** expressing resemblance; they all signals a subjective similarity (i.e. 'thinking of x as'):

- *"…I be dawg ef hit dont **look like** he'll have a catfit*." (S: 19)
- *"…rosy face in which his cataracted eyes **looked like** two clots of phlegm*." (S: 5)
- *"The boy **hung like** a half-filled sack from Varner's hand*" (TH: 181)
- "*her voice making a thin eeeeeeeeeeee **sound like** bubbles in a bottle*." (S: 41)
- *"It had been washed until the lace **resembled** a ragged, fibre-like fraying of the cloth itself."* (S: 18)
- *"But he was home now; he dared not stop in one and be seen buying the cheese and crackers which he could still afford. Which **reminded** him of night also."* (TM: 289)

3. **Adjectives: *similar to*, *the same as*** (they signal a clear similarity):

- *"I was experienced now; I was a sophisticate--not a connoisseur of course but at least cognizant; I recognised a place **similar to** Miss Reba's when I saw one"* (TR: 68)
- *"…then me and you and Boon will be just **the same as** already back home?* (TR: 128)

4. **Nouns: *a sort of*, *some kind of*; *a kind of*** (indicating loose similarity)

- *"the smooth brown of his face not pallid […] emanating in fact **a sort of** delicate robustness like some hardy odorless infrequent woodland plant blooming into the actual heel of winter's snow*" (TH: 39)
- *"He was tall, pretty big, with **a kind of** roustabout's face; I mean, that tried to look tough but wasn't sure yet how you were going to take it..*" (TM: 57)
- *you are bound to have **some kind of** affinity of outragement anyhow for the man…"* (TM: 123)

5. **Conjunctions: *as if, as though, as when, like when, like if*.** These occur in comparative clause.

- *"He closed the notebook and put it back inside his coat and sat looking at me again, quite cold, quite impersonal, **as if** the space between us were the lens of a microscope*." (TM: 171)

- "*…alone, walking not fast so much as just hard, **as if** she were walking off insomnia or perhaps even a hangover.*" (TM: 252)
- *"...you knew all the time that they were still there because you could feel them with your breathing, **as though**, invisible, they pressed down and condensed the invisible air you breathed.*" (AA: 103)

- *"...the men and the women were talking about the same thing though it had never once been mentioned by name, **as when** people talk about privation without mentioning the siege, about sickness without ever naming the epidemic."* (AA: 97)
- *"...if I were to strike him there would be no resulting outcry but merely the sound of the blow and a puff of dust in the air **as when** you strike a rug hanging from a line."* (AA: 102)
- "*...Henry said "You lie" like that, that quick: no space, no interval, no nothing between **like when** you press the button and get light in the room...."* (AA: 123)
- *"It would be **like if** God had got Jesus born and saw that he had the carpenter tools and then never gave him anything to build with them."* (AA: 137)

6. Prepositions (in comparative phrases): *like*, *as*[14]; they can be of the following structures:

a. A **is AS adjective AS B:**
- *"I could hear the sparrows [...] They are **as big** a nuisance **as** the pigeons, to my notion.*" (TSAF: 130)

b. A is like B:
- *"...now they all go to the show barefooted, with the merchants in the door **like** a row of tigers or something in a cage, watching them pass.*(TSAF: 129)

c. A does like B.
- *"It **felt like** somebody was inside with a hammer, beating on it."* (TSAF: 126)
- *"I left town, with every **step like** somebody was walking along behind me, hitting me on the head with a club."* (ibid: 126)
- *"...the woman [...] produced two children and then **rose like** the swamp-hatched butterfly, unimpeded by weight of stomach and all the heavy organs of suffering and experience..."* (AA: 27)

In Faulkner's works we have located some new unconventional formulas as the following:

d. A is Adj as Noun as B

*"I'd like to see the good, church-going woman that's **half as square as** Lorraine, whore or no whore."* (TSAF: 130)

e. A does as Adj as B:
- *let her **go to** hell **as fast as** she pleases and the sooner the better.* (TSAF: 126)
- "*a man that **can live as long as** I have and not know when to quit is a fool".* (TSAF: 130)

f. A **is as Adjective Noun as B:**
- *"I could hear the sparrows [...] They are **as big a nuisance as the pigeons**, to my notion.*" (TSAF: 130)

7. We can also observe **compressed similes**, realized in various ways, such as:

a. **N-like adjectives**:

- *"...the Marshal d'Aisance of the division commander's calm and **ice-like** implacability..."* (AF: 17)
- *"...immobile, **bull-like** and indestructible; and, **bull-like** and indestructible, quite calm.*" (AF: 21)
- *"...**tomb-like** tone"* (S: 84),
- *"...**mirage-like** glimpses"* (S: 72),
- *"...his featureless face **moonlike** itself in the refraction of the moon."* (S: 85)

- *"…vicious and **ironlike** incorrigible head turning and craning constantly to see backward past the bulk of the two officers"* (TH: 192)
- *"the shadowy figure […] must have appeared almost **phoenix-like**, fullsprung from no childhood, born of no woman and impervious to time and, vanished, leaving no bones nor dust anywhere…"* (AA: 129)

b. **N-shaped adjectives**:

- "*It was as though he and all other **manshaped** life about him had been returned to the lightless hot wet primogenitive Female*." (LA: 48)
- *"…the overalled men watch the shabby, **queershaped**, not-quite-familiar figure"* (LA: 167)
- *"…he would never be at that first door long before there would be another swirl, another **vtnshaped** vanishing adolescent leg…"* (TM: 144)
- *"…when Mink from about five feet away stopped and raised the **toad-shaped** iron-rust-colored weapon in both hands and cocked and steadied it…"* (TM: 302)
- ***"…townshaped** shoes, his cloth cap set at an arrogant angle…"* (LA: 53)

Faulkner may also transform the N-shaped adjective to a noun:

*"the **ogre-shape** which, as Miss Coldfield's voice went on, resolved out of itself before Quentin's eyes the two half-ogre children…**"*** (AA: 3)

4.9.2.3 Types of Similes

Scholars have classified similes into various types; the main ones are as follows:

a. Literal vs. Non-literal

Bredin (1998:74) states that all similes are comparisons, but not all comparisons are similes. He then quotes Ortony (1993), who suggests the distinction between:

i. Literal Similes

A literal simile (usually called ordinary comparisons) brings together two things belonging to one class and deals with what is logically comparable "*Literal comparison involves entities which evoke similar domain matrices, but which may differ in their specifications within one or more domains.*" (Israel et al. 2004:126). This comparison is symmetrical, (in which the subject and the predicate are referentially independent) and can thus, be reversed, e.g. *Blackberries are **like** raspberries* or *Raspberries are **like** blackberries*. But this comparison becomes anomalous or its meaning changes drastically if we omit the comparative marker. (McGlone and Manfredi 2001: 10). Literal comparison points at a similarity between two literal notions with most of their features overlapping (e.g. bees and wasps, raspberries and blackberries, fingers and toes), which therefore cannot be made equal in a metaphorical sense (ibid).

ii. Non-literal Similes

Non-literal similes are predicative comparisons (in which the predicate describes the subject), this is why the two entities are not symmetrical, and they cannot be reversed, otherwise; if they are reversed, the simile may become meaningless or its meaning may change substantially e.g. *Surgeons are like butchers* vs. *Butchers are like surgeons*). Furthermore, non-literal simile involves the alignment of "*concepts with very different domain matrices. What makes a simile figurative is that it prompts one to search for similarities where one would not expect to find them"* (Israel et al. 2004: 126).

- "*Her face is wasted away so that the bones draw just under the skin in white lines. Her eyes are **like** two candles when you watch them gutter down into the sockets of iron candle-sticks."* (AILD: 81)
- *"The sun, an hour above the horizon, is poised **like** a bloody egg upon a crest of thunderheads; the light has turned copper: in the eye portentous, in the nose sulphurous, smelling of lightning*." (ibid)

b. Explicit vs. Implicit

Another distinction, suggested by Fromilhague (1995:83-84), is that between:

i. Explicit Similes:

Explicit similes mention the similarity features which carry an explanation:

- *" It was like dust**, still hanging in the air long after the object--the motion, the friction, the body, the momentum, speed--which had produced it was gone and vanished.**"* (AF: 8 underlining mine)
- "*…and so he thinks.'It is **like** the edge of nothing. Like **once I passed it I would just ride off into nothing.** Where trees would look like and be called by something else except trees, and men would look like and be called by something else except folks*." (LA: 318)

ii. Implicit Similes

Implicit similes do not mention the similarity feature and leave the onus of interpretation to the reader i.e., the basis of the comparison may be very vague or even absent. This is what Roncero et al. refer to as "*an explanation*" (Roncero et al 2006: 74); in such instances, the similarity feature is not stated explicitly, but merely implied, and the task of interpreting the simile is then left to the reader (Fromilhague 1995:83-84).

- ***"…**the three generals still stood **like a posed camera group on the steps of the Hotel**."* (AF: 9)
- *"His skin is the color of flour sacking and his upper body in shape is **like a loosely filled sack falling from his gaunt shoulders of its own weight, upon his lap."*** (LA: 34)
- *Then he looked at the sun and read again. He read now **like a man walking along a street might count the cracks in the pavement, to the last and final page, the last and final word.*** (LA: 47)

c. Conventional vs. Creative

Taking into consideration Bredin's (1998: 77) remark about the mortality of similes, similes are scaled going from the most conventional to the most creative:

i. Conventional Similes

Conventional similes are associated with particular verbs at different levels of generality. Thus, at the most general level, a person may ***look like*** or ***behave like*** any of various creatures or humans in particular roles without being any of these things. The selection of the entity used as vehicle is often culture-bound, thus posing a lexico-cultural problem in many cases. Thus, meaningfulness and communication depend on recognition of a cultural stereotype for the vehicle. Conventional similes form idioms and just like conventional metaphor, *"are determined intuitively or by consulting dictionaries and large electronic corpora"* (Semino 2008: 53). E.g, as busy as a bee; as old as the hills.

ii. Encyclopaedic Simile

In Encyclopedic Simile, the vehicle is a proper name representing a cultural allusion (Pierini 2006). Allusions (e.g. literary quotations and references to people, places, events, songs and films) are culture-bound elements whose interpretation depends on world knowledge (Leppihalme 1997: 2-11).

Apart from the form, the thematic preferences in Faulkner's similes make a quite idiosyncratic mosaic. His absolute favorite is the domain of European culture and history. Here, he either indulges in evoking images from ancient mythology, especially when operating in the peasant milieu, like in *The Hamlet*:

- *Mrs Varner in her Sunday dress and shawl, followed by the Negro man staggering slightly beneath his long, dangling, already indisputably female burden **like** a bizarre and chaperoned Sabine rape (H 96)*
- *...a condition which had long since passed the stage of mere mutiny and had become a kind of bucolic Roman holiday, **like** the baiting of a mangy and toothless bear. (H 102)*
- *...her entire appearance suggested some symbology out of the Dionysian times—honey in sunlight and bursting grapes, the writhen bleeding of the crushed fecundity vine beneath the hard rapacious trembling goat-hoof. She **seemed** to be not a living integer of her contemporary scene, but rather to exist in a teeming vacuum in which her days followed one another **as though** behind sound-proof glass, where she **seemed** to listen in sullen bemusement, with a weary wisdom heired of all mammalian maturity, to the enlarging of her own organs. (H 95)*
- *...she would sit on the sunny steps and eat **like** one of the unchaste and perhaps even anonymously pregnant immortals eating bread of Paradise on a sunwise slope of Olympus. (H 124)*
- *a time **as dead as** Nineveh (ID 51)*

…or in references to real historical figures:

- *dubbing itself city **as** Napoleon dubbed himself emperor (RN 4)*
- *Varner cheerful **as** a cricket and shrewd and bowelless as a tax-collector, idle and busy and Rabelaisian (H 90)*
- *the intense ugly blue-shaved face **like** a composite photograph of Voltaire and an Elizabethan pirate (H 111)*
- *with an air of sardonic and debonair detachment **like** that of a youthful Roman consul making the Grand Tour of his day among the barbarian hordes which his grandfather conquered (AA 115)*
- *...he looked about him with something of a happy surmise of the first white hunter blundering into the idyllic solitude of a virgin African vale teeming with ivory, his for the mere shooting and fetching out. (H 56)*
- *They might have been a masonic lodge set suddenly down in Africa or China, holding a weekly meeting. (H 128)*
- *...Varner and Snopes resembled the white trader and his native parrot-taught headman in an African outpost. (H 61)*
- *speaking her bright set meaningless phrases out of the part which she had written for herself, of the duchess peripatetic with property soups and medicines among a soilless and uncompelled peasantry (AA 83)*

iii. Creative Similes

Creative similes usually employ a totally unexpected and surprising vehicle and topic association. We think that creative similes can lead to the generation of other types which we would include within this broad heading:

a. Conceit

Conceit (also called a metaphysical conceit) *is an elaborate or unusual comparison--especially one using unlikely metaphors, simile, hyperbole, and contradiction*[15]. Faulkner is particularly a keen observer, having an incredible 'perceptive eye' and a perceptive observation. His conceits demonstrate his ability to create very elaborate images and fanciful ideas. Consider:

- *"Then his face, body, all, **seemed** to collapse, to fall in upon itself, and from out the slashed garments about his hips and loins the pent black blood **seemed** to rush **like** a released breath. It **seemed** to rush out of his pale body **like** the rush of sparks from a rising rocket; upon that black blast the man **seemed** to rise soaring into their memories forever and ever."* (LA: 187)

- "*It is **as though** the space between us were time: an irrevocable quality. It is **as though** time, no longer running straight before us in a diminishing line, now runs parallel between us **like** a looping string, the distance being the doubling accretion of the thread and not the interval between."* (AILD: 146)
- "*the (now) five faces looked with **a sort of** lifeless and perennial bloom **like** painted portraits hung in a vacuum*" (AA: 91)

Portraits do not normally hang in a vacuum—the image becomes one 'out of this world' by a small operation of foregrounding an inadequate location. Similes like these often defy any understanding or interpretation. Rather, the unusual effect and the immediacy of the evoked vision add some eerie, nonverbal quality to the described faces, which is obtained by a masterly if

unorthodox and surrealistic use of language. Here are some more examples where the vehicle is developed into an unusual vision or microfiction which graduates a seemingly realistic situation into the surreal, sometimes grotesque world, and in effect questions the sanity of what might be considered normal:

- *the loud harsh snoring which sounded not **like** groans of pain but **like** someone engaged without arms in prolonged single combat* (GDM: 142)
- *eyes like pieces of coal pressed into soft dough* (AA: 78)
- *this small body with its air of curious and paradoxical awkwardness **like** a costume borrowed at the last moment and of necessity for a masquerade which she did not want to attend* (AA: 78)
- *...a tiny predatory nose like the beak of a small hawk. It was **as though** the original nose had been left off by the original designer or craftsman and the unfinished job taken over by someone of a radically different school or perhaps by some viciously maniacal humorist or perhaps by one who had had only time to clap into the center of the face a frantic and desperate warning.* (TH: 52)
- *he looked **like** a Methodist Sunday School superintendent who on weekdays conducted a railroad passenger train or vice versa and who owned a church or perhaps the railroad or perhaps both* (TH: 5)
- *He had the straw suitcase on his knees **like** the coffin of a baby's funeral.* (TH: 146)
- *the too tall chair in which she **resembled** a crucified child* (AA: 4)

b. Epic Simile

Unlike regular simile which develops the vehicle in a single sentence, the epic simile adopts the ***genre*** of the epic and develops the vehicle in a lengthy descriptions.. Consider

> *"...a man who had been through some solitary furnace experience which was more than just fever, like an explorer say, who not only had to face the normal hardship of the pursuit which he chose but was overtaken by the added and unforseen handicap of the fever also and fought through it at enormous cost not so much physical as mental, alone and unaided and not through blind instinctive will to endure and survive but to gain and keep to enjoy it the material prize for which he accepted the original gambit..."* (AA: 36)

> *"Still the man just looked at him, not even with contempt; suddenly the runner thought, with humility, abasement almost. He has ethics, **like** a banker, not to his clients because they are people, but be-cause they are clients. Not pity: he -would bankrupt any--all--of them without turning a hair, once they had accepted the gambit; it's ethics toward his vocation, his trade, his profession. It's purity. No: it's even more than that: it's chastity, **like** Caesar's wife--watching it; the battalion went in that night, and he was right: when it came out again--the sixty-odd percent which was left of it--it bore forever across its memory **like** the sear of a heated poker, the name of the little stream not much wider in places than a good downwind spit, and the other Somme names--Arras and Albert, Bapaume and St. Quentin and Beaumont Hamel--ineradicable, to last **as long as** the capacity for breathing would, the capacity for tears--saying (the runner) this time..."* (AF: 80)

The vehicle of the simile here is a story in itself which is a typical structure of an **Epic Homeric Simile**[16], sometimes called an **Extended Simile**. This story within a story takes us to a whole new situation, which by its obviousness sheds some light on the tenor.

4.9.3 Function of Similes

Fromilhague (1995) synthesizes the functions of simile according to the fields where they are used. According to him, similes can fulfill the following main functions (Fromilhague 1995: 88-94):

a. They serve to communicate concisely and efficiently.
b. By creating relations of similarity, they offer new perspectives to consider the world around us.
c. In scientific texts: to establish comparison and analogical reasoning.
d. In argumentation: To clarify and explain points as exegetic tools.
e. In popularization: to establish a direct link with the reader's general knowledge, this makes the topic easier to identify (Gotti 2003: 296).
f. In journalistic texts, similes can be used as an ornament, but in most cases they serve a function: illustrating behaviors or individual experiences; describing entities in an appealing way to add interest.
g. In literary texts**:** similes fulfill an aesthetic function, and are usually creative, a way of talking about something in a surprising way.

In the last point, Fromilhague echoes the ornamentation-view of simile; we do believe that its main function goes much beyond mere embellishment and beautification. It may embrace wide-ranging significant pragmatic, cognitive and affective effects. This issue has been for many years, the subject matter of theorists in both RT and cognitive linguistics.

5 Analysis of Simile

5.1 As-if Simile

5.1.1 Text 1

> "Then *she begins to speak again, without moving, almost without lip movement*, [**main clause – the tenor] *as if*** [the marker] *she were a puppet and the voice that of a ventriloquist in the next room"* [**subordinate clause – the vehicle**] (LA: 285)

In text 1 the simile is conveyed through the use of the comparative markers *as if*. The usual structure of similes displayed by this marker is [Tenor + as if + Vehicle]. The marker is always syntactically connected to the vehicle, they are indivisible. However it is important to note that in Faulkner's 'craftsmanship' as-if similes can take varied sophisticated forms:

The vehicle is the subordinate clause in a complex sentence as in (a):

> **(a)** ["*His face is at once gaunt and flabby*]*; it is **as though*** [there *were two faces, one imposed upon the other, looking out from beneath the pale, bald skull surrounded by a fringe of grey hair, from behind the twin motionless glares of his spectacles*."] (LA: 68)

The tenor is separated from its vehicle as in (b); they can be in two different sentences but still related by the comparative marker, it is believed that this kind of structure slows down the narration.

> **(b)** "*He lives dissociated from mechanical time. Yet for that* reason *he has lost it. It is* ***as though*** *out of his subconsciousness he produces without volition the few crystallizations of stated instances by which his dead life in the actual world had been governed and ordred once*" (LA: 274)

Sometimes the three items are within the same sentence as in (c); this type is easier to process:

> **(c)** *"...her body open to accept sleep* ***as though*** *sleep were a man*" (LA: 99); "*…the couple had lived in the slack backwater of their lonely isolation,* ***as though*** *they had been two homeless and belated beasts from beyond the glacial period*" (LA: 257)

The vehicle may precede the tenor as in (d):

> **(d)** *"*He *looked away,* ***as though*** *with tremendous effort;* ***as though*** *with tremendous effort he said 'yes' in a dry, suffocated voice*." (LA: 246)

Sometimes, Faulkner doubles the simile as in (e); it becomes a simile within a simile, a whole simile functions as the vehicle of the tenor of the first simile:

> **(e)** "*Leaning, downlooking, immobile, she* ***appeared*** *to be in deepest thought,* ***as if*** *the puppet in the midst of the scene had gone astray within itself.*" (ibid: 55)

Other times, he triples similes as in (f), creating three levels of meaning; the vehicle of each becomes the ground for the other:

> **(f)** *"So that at last,* ***as though*** *out of some trivial and unimportant region beyond even distance, the sound of it* ***seems*** *to come slow and terrific and without meaning,* ***as though*** *it were a ghost travelling a half mile ahead of its own shape*." (ibid: 6)

Whether *As if* and its variations thereof (*as though, it seems/seemed, it appears, as when, like when…*) initiate metaphors, simile or plain statements of facts have been an issue discussed among linguists and philosophers. Some linguists and literary critics believe that they do not necessarily introduce figures of speech. For Fowler (1977: 43) they are "*belief qualifiers*" and "*commitment indicators*" and for Seymour they are an "*instrument of conjecture*" (1972: 73), while Uspensky argues that they are "*words of estrangement*," as they permit the taking of an external view with respect to interior phenomena (1973: 85). Vaihinger echoes Uspensky, seeing them as "*the emblem of fiction-making, a problem-solving activity*" (See Vaihinger 1935) he explains the rhetorical basis for the symbolic sense of *as if*:

> *"... the connections of sentences through particles are the real logical joints by means of which the individual members are held together. A whole chain of thought is often compressed into a particle, and a logical analysis of a given chain must therefore direct particular attention to the connecting particles*. (Vaihinger 1935: 91)

As if is seen as a particle compressing a chain of thought whose interpretation entails attention to the connecting particles. Consequently, the mechanism of thought so indicated involves a departure from the real, the inclusion of a given case under an impossible or unreal assumption (ibid: 93), the taking of an external view with respect to interior phenomena (Uspensky 1973: 85). This view has been supported by Deutsch (1942: 301-321), Guetti (1967), Miller (1985: 46) and Brooks (1985: 234) who employ *as if* as a trope for cognitive processes.

We argue that Faulkner's *as if* (and its variants) statements can be considered as instances of figurative speech as in most of the cases (if not all) there is a consideration of the "*real", "interior phenomenon*" (Vaihinger 1935: 85) under the light of the "*unreal*", "*external one*" (Ibid); the interior being the tenor and the external the vehicle. Since this departure includes the cognitive processing of search for similarity between two spheres, particle *as if* is a medium for simile.

Furthermore within RT's framework, Sperber and Wilson argue that there are two distinct ways in which any representation with a propositional form, and in particular any utterance, can be used to represent things either descriptively and interpretively (See section 2.2 above). We argue that the *as-if* simile (and its variants) bridges the gap between the two uses and employs the interpretive use to enrich the descriptive one. The former is the vehicle and the latter the tenor. In other words, Faulkner employs a mental representation which is an interpretation of some attributed thoughts (a vehicle) to describe and to enrich a mental representation which is a description of a state of affairs in the actual world (tenor). Therefore, there is a continuum between the two uses (descriptive and Interpretative) to serve one purpose: Amplification of meaning.

We believe that Faulkner follows this principle and in so doing, his intention is to create a mutually manifest cognitive environment for a better understanding and interpretation of his writing. This of course will be our argument that his similes are intentional. We will demonstrate this through the analysis of the simile structure *as though* (a variant of *as if*).

5.2 As-though Processing

5.2.1 Text 2

> "*It was **as though** he had fallen into a sewer. **As** upon another life he looked back upon that first hard and **manlike** surrender, that surrender terrific and hard, **like** the breaking down of a spiritual skeleton the very sound of whose snapping fibers could be heard almost by the physical ear, so that the act of capitulation was anticlimax, **as when** a defeated general on the day after the last battle, shaved overnight and with his boots cleaned of the mud of combat, surrenders his sword to a committee*" (LA: 104)

The passage offers us a spectacular compilation of creative similes. Let us consider the first simile in (a)

(a) "*It was as though he had fallen into a sewer*."

First of all, the question is what is compared? In (a) the tenor is not explicitly given but is referred to by the pronoun *it* as is the case in the following examples:

- *"It was as though she followed herself to see where she was going."* (LA: 99)
- "*It was as if all their individual five senses had become one organ of looking, like an apotheosis, the words that flew among them wind-or air-engendered…"* (LA: 219)

To recover the presupposed tenor, the contextual assumptions in the preceding and subsequent text are the ultimate source: the context of this simile details Christmas' brutal and weird sexual relationship with Joanna Burden, the middle-aged nymphomaniac White woman who sucked him down into a situation where he feels confused, corrupted and transfixed. In Joanna's secret shameful night-time 'guise', Christmas Blackness matches her own dark sexual eagerness but by day, Joanna "*was a phantom of someone the night sister had murdered"* (LA: 107), she is pure and 'White', while Christmas bears all the shame of being Black and of being 'God's curse'.

From this emotional setting, the reader recovers the presupposed item for the anaphoric pronoun *it*, then the presupposed tenor becomes Christmas' emotional state paraphraseable in (A).

> (A): Christmas, the half-black man feels confused, corrupted, sucked down by Joanna, (the middle-aged woman with the dark sexual lust) in a situation he cannot control.

Following RT, any representation with a propositional form, and in particular any utterance, can be used to represent things, hence, the tenor (A) has a propositional form and this form is in this context a mental representation that is used to function as a description of Christmas' emotional state at Time *x* in the fictional world. Therefore, it is used descriptively: "*It can represent some state of*

affairs in virtue of its propositional form being true of that state of affairs." (Sperber and Wilson 1995: 228)

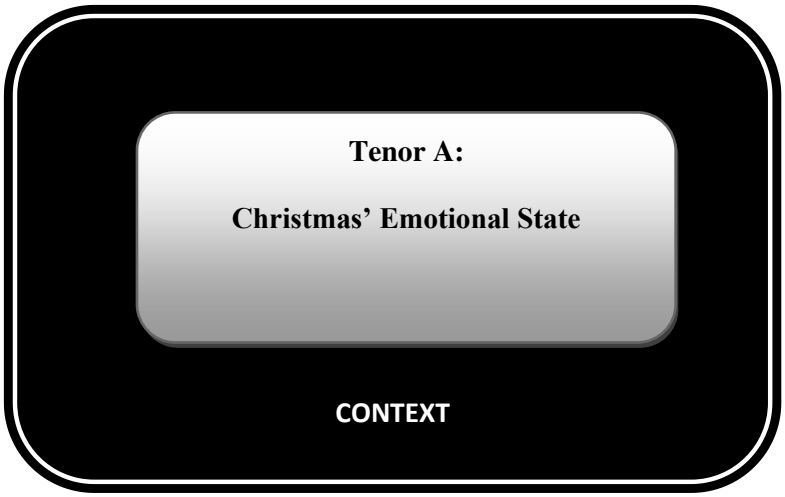


Figure 2: Descriptive Use

Once the tenor recovered, the reader processes the relative clause in (b) which functions as the vehicle to the tenor A.

(b) "*as though he had fallen into a sewer*"

The linguistic items *as though* suggest a shift to an imaginary unreal domain; they implicate [is not really happening just imagining it]. This means that since (b) cannot be real, it cannot be understood literally, and then its propositional form in (c) is not true:

(c) Christmas' had fallen into a sewer at Time *x* in the fictional world.

Any literal interpretation of the meaning in (c) will be anomalous because not only the context refutes it but also if added to any of the preceding or subsequent contextual assumptions, it will give a wrong implication. As a result, a literal understanding of the relative clause in (b) or the propositional form (c) is denied. Thus, the reader, who expects optimal relevance from (b), infers that he is not expected to understand the assumption descriptively but interpretively. He will then follow this path of least effort and moves on to another hypothesis formation:

By choosing the words to *fall in a sewer* as a vehicle to transcribe Christmas' emotional state, the writer puts forward a specific concept SEWER. To attempt an interpretation, the reader goes as follows:

He constructs a hypothetical assumption which can be confirmed or not and he can use as premise any information available to the system:

> *"…in creating a scientific hypothesis to account for a certain range of data it is legitimate to rely on analogies with other domains of knowledge, seemingly random association of ideas, and any other source of inspiration that comes to hand*." (Wilson and Sperber 1991a: 380)

Hence, SEWER would activate the ad hoc concept SEWER*, with (let us say) the logical feature [the infrastructure that conveys sewage] as a technical knowledge with more or less strongly substantiated encyclopedic assumptions such as those in (1). It would also in parallel activate some assumptions based on cultural stereotypes in such as those in (2):

(1) **SEWER**: **Encyclopaedic Assumptions**

- A collection system that transports the liquid portion of wastewater through small-diameter pipes laid at contour.
- A system of pipes used to transport human waste.

(2) **SEWER: Cultural Stereotypes**

- a SEWER* is filthy
- a SEWER* is dark
- a SEWER* is cold

Along with the Encyclopedic Assumptions and Cultural Stereotypes, some conceptual images may as well be activated such as those in Figure 3:



Figure 3: Conceptual Image for SEWER

Several features from Encyclopedic Assumptions, Cultural Stereotypes and conceptual images can apply to some situations, and would be concurrently activated by the discourse context and expectations of relevance if "*causally relevant*" (Holland et alii 1993: 297). They smooth the progress of the Free Pragmatic Processes and therefore resolve the "*meaning problem*" (ibid) created by the simile.

The reader will thus be able to make a new guess about the thought of the writer: the propositional form of the sentence is taken to contain a referent and a propositional commitment identical to those of the writer's thought, and the proposition is therefore taken to be a representation by resemblance of the thought behind it. In this sense, the propositional form in (a) captures the

attempt to explicitly represent the existence of interpretive material within the proposition expressed (c). The reader has then to invest some further processing effort in order to arrive at an individuating conceptual representation of Christmas who had fallen in a sewer.

In this sense, the question is: How can Christmas' emotional state be related to a sewer? What might be the similarity features[17] between Christmas' situation and a *sewer*? Simply, how can the concepts EMOTIONAL STATE and SEWER be adjusted?

He may reasonably assume that the writer has aimed at optimal relevance and has selected the most relevant linguistic stimulus he could have used to identify Christmas' emotions. Consequently the reader is entitled to suppose that the most accessible representation of a referent that is activated by the description and yields a proposition with adequate contextual effects is the intended one.

In these circumstances, a reader following the path of least effort and looking for positive cognitive effects via mutual adjustment (See Chapter 3) of content, context and cognitive effects (namely Metaphoric Transfer/Extension), is likely to get to the assumption that the writer of (a) might therefore be understood as asserting that Christmas felt he had fallen in a SEWER* (where SEWER* is filthy, dark, cold, sinister …etc) and implicating that [he had been sucked down in a miserable, down in the dumps, gloomy, confusing, …etc. emotional situation] is the one intended by the writer. It is so simply because it is the most relevant in the context. (Note that the writer suggested a fictional gloomy cognitive environment and made it mutually manifest through diction). Consequently the right image corresponding to this adjusted situation would be something like this:

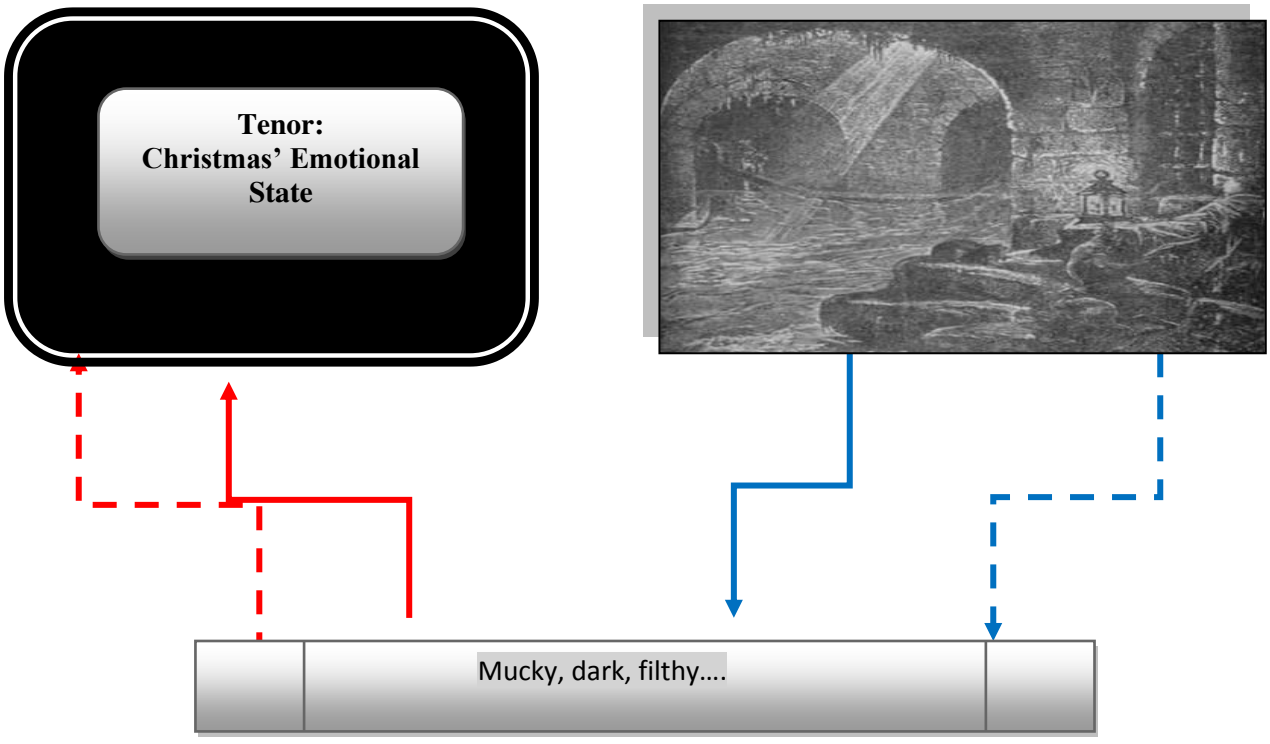


Figure 4: Metaphotic Transfer/Extension

NB[18]: the continuous blue and red lines show the transfer of the conceptual image while the discontinuous lines show the transfer of the vehicle's features to the tenor.

Furthermore, the features that actually figure in our encyclopedic entry for SEWER may be more specific than those suggested above, because some competent readers can have more encyclopedic entries (more than filthy, dark, cold, sinister… etc. to SEWER.) However, the choice of a particular subset of encyclopedic assumptions is always affected by discourse context, the accessibility of information in memory and considerations of relevance,

These more specific features might be represented as narrowed concepts (e.g. FILTHY*, DARK*, COLD* along the same lines discussed above for examples in (2), where COLD* is paraphraseable as [COLD AS A MISERABLE EMOTIONAL STATE] and so on for the other features.

Each of these narrowed concepts would inherit many of its encyclopedic features from the more general concept (FILTHY, DARK, etc.) from which it is derived, but it would also have a range of further features that apply specifically to SEWER and that can be adjusted to an emotional state. These will lead to many/some/few weak implicatures or what Black calls "*a set of subordinate metaphors*" (Black 1968: 42) i.e. another set of complex implications (ibid) which by themselves extend the meaning of the simile and generate many other weak implicatures such as (d):

(d)

> Christmas' feels miserable, depressed, deceived, hurt, he falls in a dark, filthy and mucky underground sphere that *"ran only by night"* (LA: 99). The darkness of the sewer heaves our own emotional darkness to replay how a human being could climb out of a failed relationship after having been *sucked down into a bottomless morass* (LA: 106). By displaying Christmas' loss and despair in his relationship with Joanna, this creative simile incites our imagination and defies plain language as it goes beyond it into Christmas' dislocated life and by the same token into poor Man's defeated future similar to that defeated general who on the day after the last battle, shaved overnight and with his boots cleaned of the mud of combat, "*surrenders his sword to a committee"* (LA: 104).

The set of implicatures made manifest by the choice of this particular imaginative vehicle the SEWER, are remarkably rich as implicatures become increasingly weaker. In other words, whereas

literal expressions make a single, direct statement about a subject, figurative language tends to project a range of weak implicatures[19] upon it (see Sperber and Wilson 1986:231-237).

This is why, in figurative language, the intended assumption is not very close to the logical form of the utterance. Along with the strong implicatures, the intended meaning corresponds to a complex of vague thoughts, more or less freely inferred by the reader. The continuum between the two leads to the intended meaning and realizes the potential multiplicative poetic effects (Sperber & Wilson 1986: 222).

Often poetic effects[20] instilled by the use of simile include affective as well as cognitive aspects, in which case the aim of the writer is to produce emotional rather than cognitive mutuality and common impressions rather than common knowledge. And this is according to us, a subtle approach to **Pathos,** the evocation and stimulation of pity and sorrow from the reader.

Goalty (1997) relates Relevance Theory and Register Theory, attempting to adjust the notion of Relevance to the characters and specific purposes of different genres. He concludes that although Relevance Theory is a cognitive theory of human communication, not all of the contextual effects need to be seen as cognitive or informational (See Goalty 1997). In fact, an utterance may be optimally relevant by producing more or less determinate emotional changes (here creating Pathos) in the context and thereby compensate the processing effort.

Therefore, what is implicated for instance by ("*They enter not with diffidence, but with something* ***puppetlike*** *about them,* ***as if*** *they were operated by clumsy springwork"* (LA: 149) is not so much about the piece of information that the two characters act independently of their consciousness as it is the array of weak implicatures that the reader is brought to infer: two distressed human beings, lost, confused and distorted, living in a phantomlike state, *comalike* bemusement, *puppetlike* condition and depending on a kind of *springwork* whose mechanical operation is as clumsy as their own destiny…etc.

These weak implicatures may be infinite in creative similes. The more creative a simile is, the more open-ended the set of weak implicatures becomes - with the upper limit provided of course by the criterion of consistency with the principle of relevance.

Along this line, Faulkner uses as-if (and its variants) to generate creative similes. He transforms them into an extremely powerful stylistic device and masterfully uses it to realize imaginative thoughts, reveal new relations between entities, lend accurate insights into the psychological or physical traits of his character, transcribe magnificent depiction of situational settings and incite the reader to infer an enormous range of weak implicatures, which probably

explains the incommensurate amount of critical interpretations and works that Faulkner's oeuvre has generated.

What makes his simile striking is his sensitivity to previously unnoticed similarity, his ability in linking together two spheres of knowledge or experience in novel ways. In such cases, the writer challenges the reader to search for the features of similarity, to find out which sense of a noun is described by a simile if an accurate conceptual picture is to be constructed. Consider for example, the following extracts; in what ways might the tenor and the vehicle be adjusted? And what other thoughts are implicated?

- *"Even in the obscurity his* ***long white beard*** *had a faintly luminous quality,* ***as if it had absorbed something of the starlight through which Ratliff had fetched him and were now giving it back to the dark.*** *"* (TH: 197)

- *"Then she begins to speak again, without moving, almost without lip movement,* ***as if she were a puppet and the voice that of a ventriloquist in the next room.*** *"* (LA: 153)
- *"Leaning against it, wearing nothing save her undergarment, she was like a puppet in some burlesque of rapine and despair. Leaning, downlooking, immobile,* ***she appeared to be in deepest thought, as if the puppet in the midst of the scene had gone astray within itself****."* (ibid: 55)
- *"So that at last,* ***as though out of some trivial and unimportant region beyond even distance, the sound of it seems to come slow and terrific and without meaning, as though it were a ghost travelling a half mile ahead of its own shape****."* (ibid: 6)
- *"She would be wild then, in the close, breathing halfdark without walls, with her wild hair, each strand of which would* ***seem to come alive like octopus tentacles,*** *"* (ibid: 106)
- *"When he thinks about time, it* ***seems to him now that for thirty years he has lived inside an orderly parade of named and numbered days like fence pickets, and that one night he went to sleep and when he waked up he was outside of them****".* (ibid: 134)
- *"Motionless now, utterly contemplative, he* ***seemed to stoop above himself like a chemist in his laboratory, waiting****."* (ibid: 52)
- *"Even the air* ***seemed still to excrete that monotonous voice as of someone talking in a dream, talking, adjuring, arguing with a Presence who could not even make a phantom indentation in an actual rug****."* (ibid: 65)
- *"Her life now* ***seemed straight and simple as a corridor with him sitting at the end of it.*** *"* (ibid: 53)
- *"It was* ***as though*** *instead of having been subtly slain and corrupted by the ruthless and bigoted man into something beyond his intending and her knowing****, she had been hammered stubbornly thinner and thinner like some passive and dully malleable metal,*** *into an attenuation of dumb hopes and frustrated desires now faint and pale as dead ashes."* (ibid: 69)

Obviously, these similes are types of **Conceit** (See section 4.9.3.3. above and **Appendix3 for more examples**) and the reader has to face the issue of how he can process this complex figurative language. Often, there is simply no similarity between the vehicle and the tenor: How could for instance, each strand of Joanna's hair come alive like octopus tentacles? How could a sound be like a ghost travelling a half mile ahead of its own shape? How could one stoop above himself like a

chemist in his laboratory… Is not there any conventional simile to communicate all of these intricacies?

But we are not reading a conventional writer, and the least we can say is that we have been hard at work scrutinizing Faulkner's works looking for conventional similes but in no avail, they are rare, not to say inexistent. An instance that reminds us of the conventional English idiom: to work like a dog (See dictionary of English idioms) becomes in Faulkner's dexterity a perplexing combination of simile and Pathetic Fallacy:

"…*his hands ate, like a savage, like a dog*." (ibid: 65)

Finally with regard to the inferential processing and interpretation of *as if* (and its variants) similes, we can confirm that the tenor and the vehicle are not of the same class of language. The tenor is used descriptively and the vehicle is used interpretively (This is definitely what makes the difference between simile and literal comparison). Through Pragmatic Adjustment, the gap is bridged between the two to reach extension of the tenor for a better understanding of the character's emotions and for a better interpretation of the simile itself. We noticed that a rich variety of vehicles with an affluent assortment of interpretive use is set at the service of the reader to infer a mutual cognitive environment indispensable for the process of the simile. We consider that this argues for the relevance and intentionality of Faulkner's use *as-if* simile.

In *as if* simile, we focused on the interpretive use vs. descriptive use, our aim in the following analysis of a different comparative marker is to highlight effect/effort offset in RT's framework. We argue that Faulkner's similes may be at times very difficult to process and interpret, yet the effects they generate are worth the efforts. Besides, we believe that the writer intentionally and inexorably uses simile because he sees that it is the most relevant medium to glide his thoughts. In RT's terms, a speaker formulates his utterances according to his abilities and preferences (See Sperber and Wilson 1995).

As we are going through the same pragmatic inferential processes as the one undertaken in *as-if* simile, we will avoid redundancy by skipping some of the steps.

5.3 *Like*- Simile

5.3.1 Text 3

> *"Against the street light the steel fence was* ***like*** *a parade of starved soldiers."* (LA: 58)

In Text3, there are two concepts *the fence steel* and *a parade of starved soldiers,* the comparative marker *like* imposes a comparison between these two concepts, rendering them as two

images, and raising the question in the reader's mind: How could the image of *starved soldiers* be similar to that of a steeled *fence*? What do these two unexpected entities have in common?

This is in fact the first feature of the simile of the form *A is like B*; it incites images for visual[21] perception and the images themselves are the stimuli. Thus, the sentence example is structured as:

- Tenor image A (*the steel fence*) was like Vehicle image B (*a parade of starved soldiers)*

The STEEL FENCE would activate the encoded concept **STEEL FENCE*,** with the feature *[a freestanding structure* designed *to restrict or prevent movement across a boundary*] as a technical knowledge with more or less strongly evidenced encyclopedic assumptions such as those in (1). It would also in parallel activate some assumptions based on cultural stereotypes and a conceptual image such as Figure 5:

(1) STEEL FENCE: Encyclopedic Assumptions

- Light construction made of steel

(2) STEEL FENCE: Cultural Stereotypes

- To provide privacy, safety and security,
- To prevent trespassing, to demarcate a piece of real property

A is



Figure 5 : Tenor A

Similarly, A PARADE OF SOLDIERS would activate the encoded concept **A PARADE OF SOLDIERS***, with the logical feature [*a formation of soldiers whose movement is restricted*] and encyclopedic assumptions such as those in (3), some assumptions based on cultural stereotypes in (4) and a conceptual image such as Figure 6:

(3) A PARADE OF SOLDIERS: Encyclopedic Assumptions:

- Parades may also hold a role for propaganda purposes, as they are used to exhibit the apparent military strength of one's nation.

(4) A PARADE OF SOLDIERS: Cultural Stereotypes

- Soldiers to protect the country from enemies.
- Parade requires strict soldier discipline
- Soldiers have restricted movement
- A formation must be brought to the position of attention
- Parades are usually shown in states of alert: attention.
- Soldiers in a parade stand straight, eyes forward, chest out…

B is



Figure 6 : Vehicle B

Indeed, when *brought* together through a visual perception, we are just amazed at the discovery that when conceptualized the two unexpected entities are quite similar: a fence is like a parade of soldiers. Consider Figure 7:



Figure 7 : Visual Perception of A is like B

Yet, other words intervene in this framework: the adjective *starved* functions as a modifier and has an important impact on the encoded concept PARADE OF SOLDIERS* where the soldiers [LOOK STRAIGHT*, HEALTHY*, WELL SORTED OUT*….etc]. With the adjective *starved*, the word soldiers shifts to another encoded concept PARADE OF STARVED SOLDIERS** where the soldiers [HUNGRY*, FAMISH*, EXHAUSTED*, WOUNDED*… etc]. As a result, the initial spontaneous image fades away and is soon replaced by a new invoked Vehicle B1: Figure 8:

B1 is



Figure 8 : A PARADE OF STARVED SOLDIERS, Vehicle B1**

Therefore, **A is not like B, A is like B1** as in Figure 9; the problem is that the new vehicle does not match the reader's expectations of relevance. The BI does not lead to a relevant interpretation, rather the resulted picture is contradictory, consider:



Figure 9 : Visual Perception of A is like B1

This is the stage where Metaphoric Transfer is undertaken: the new resulting image of vehicle B1 needs to be transferred backward from vehicle **B1** to tenor **A** along with its encyclopedic (entries) features. This is sometimes called Metaphoric projection, (See Black 1962) i.e., the direction of metaphor interpretation relies on a backward understanding. This directionality has been seen as the main ground for its heuristic potential and cognitive import and effect. It is seen by RT as "*a synthetic implication"* (Sperber and Wilson 1995: 109) resulting from *"a crucial interaction between old information and new information*" (Ibid). In this sense, the intellectual operation described by Black constitutes a good example of intelligent use of old information by the system to yield new information. As a result of this interaction Tenor A, **STEEL FENCE*,** by now is no more what it was, vehicle B1 (PARADE OF STARVED SOLDIERS**) is transferred and results in a new conceptualization as in Figure 10:



Figure 10 : Metaphoric Transfer

In Carston's view (1996, 2000, 2002) comprehension of loose and metaphorical uses involves the same kind of free pragmatic process as cases of content enrichment. This latter is triggered by the search of a pragmatically satisfactory interpretation and is preserved of free enrichment as lexical adjustment[22].

Carston claims that "*the literal meaning of the metaphorical vehicle is retained and metarepresented as a whole for further, more reflective, processing.*" (Carston: 2009), so in the case of approximating use of A PARADE OF STARVED SOLDIERS** the reader enriches this phrase by drawing such features as [HUNGRY*, FAMISH*, EXHAUSTED*, WOUNDED*…etc] and recovers the writer's thought which might share with the proposition expressed by the sentence such implications as that the *steel fence is old, damaged, falling down*. So, the adjusted tenor would be the ad hoc concept STEEL FENCE** [OLD*, DAMAGED*, FALLING DOWN*]

Hence, the attribution of the vehicle features to the tenor can result in the highlighting of its features, or the addition of new features or just in triggering a set of such implications (and hence the interpretive resemblance) will be somewhat different from being merely *starved* and will not include all the implications of the approximating use. As a result, the explicit content communicated by the writer is reshaped by content enrichment to yield to a new conceptual image of his thought, represented in Figure 11.

Tenor A1



Figure 11 : Conceptual Image through Content Enrichment

The final view of this simile is that:

> **STEEL FENCE** [OLD*, DAMAGED*, FALLING DOWN*] *was like* A PARADE OF STARVED SOLDIERS** [HUNGRY*, FAMISH*, EXHAUSTED*, WOUNDED*]**

The final conceptualization (Figure 12) meets the reader's expectations of relevance, the simile is meaningful, it has enough cognitive effects that match with all the efforts incurred i.e., it was worth the process (See Section 5.3.2.b, below). At this stage, the reader stops.



Figure 12: Final Conceptualization of *like*-simile

This result raises an important issue: RT advances that a representation, with a propositional form (an utterance, a sentence), is said to be used interpretively when it stands for another representation which also has a propositional form, by virtue of a resemblance between the two propositional forms (Sperber & Wilson 1986/1995; Wilson & Sperber 1988).

In this case, in a communicative situation as the one under analysis, there are two entities:

1- The propositional[23] form of the sentence produced *A is like B1*
2- The propositional form of the thought that the writer wants to communicate: A* is like B1* (where A* and B1* are lexically adjusted)

In this sense,

1- A is like B1 is non-identical to A* is like B1* (where A* and B1* adjusted)

This means that the propositional form of the writer's sentence is in a relation of **non-identical** resemblance with the propositional form of the thought that he intends to communicate because [A* is like B1* (where A* and B1* adjusted)] conveys interpretive resemblance between propositional forms as a matter of sharing logical and contextual implications.

By this we mean that there is an extra-inferential process involved in the interpretive use that goes beyond the simple equation of the two propositional forms (the writer's sentence and the writer's thought). These cannot be recognized as being in an identical resemblance only and only if a pragmatic adjustment has been applied. We advance then, that, there must be an inclusion of the emergent property features[24] of the encoded concepts (A PARADE OF STARVED SOLDIERS** [HUNGRY*, FAMISH*, EXHAUSTED*, WOUNDED*] which have themselves been modified metaphorically before being transferred to the tenor) in the overall definition of the interpretive use.

Another result is that similes do not maintain their literal meaning but do undergo concept enrichment that is mainly claimed for their corresponding metaphors. In this respect, they have more in common with genuinely creative similes than literal comparisons. This leads us to refute the generally agreed upon prototypical *A is like B*; this is according to our results wrong because:

1. If : $A\ is\ like\ B = B\ is\ like\ A$

This means that the relation is symmetrical, in this case

a. *The steel fence was like a parade of starved soldiers* equals and has the same meaning as b:
b. *a parade of starved soldiers was like the steel fence.*

Meaning changes substantially, not to say it is contradictory; this is why the form *A is like B* should be exclusively used for Literal Comparison where:

c. Ahmed eats like his father
d. The father eats like Ahmed

The meaning is not disrupted by the inversion of the tenor and the vehicle. Therefore, in the case of Non-literal simile the prototypical should be the equation in (2) where the tenor A is like the vehicle B when B is adjusted as B1*:

2. $(A\ is\ like\ B\sqrt{B1*})$

We have so far tracked the path of the cognitive processing of the simile from the reader's perspective i.e., Reception; to complete the investigation, it is relevant to track the processes from the writer's perspective, i.e., Production.

5.4 Simile '*Une Petite Science'*

The final adjusted meaning of the simile raises three fundamental questions:

- What was the initial image in the writer's thought?
- Why this entire endeavor?
- What are the effects of simile? What benefits might there be for the reader? What is the point in inferring that the steel fence is so old, or so scruffy or whatever?

We will try to answer these questions in the following sections.

5.3.2 Perception vs. Production

- **What was the initial image in the writer's thought?**

To get to the comparative Figure (12), the writer must have first envisaged a new fence, and a new fence does really look like a parade of soldiers (see Figure 7). Since the one he wants to refer to is so old, he modified the vehicle *soldiers* by an adjective and imagined that it was like a parade of *starved* soldiers. If we go back to the reader's processing undertaken to identify tenor A, vehicle B and B1, we can see that the writer and the reader have taken similar pathways, the former producing while the latter processing. The only difference is that the reader does supplementary 'shuttles' backward and forward[25] until the interpretation meets his expectation of relevance. This is illustrated in the following Figure (13) and (14):

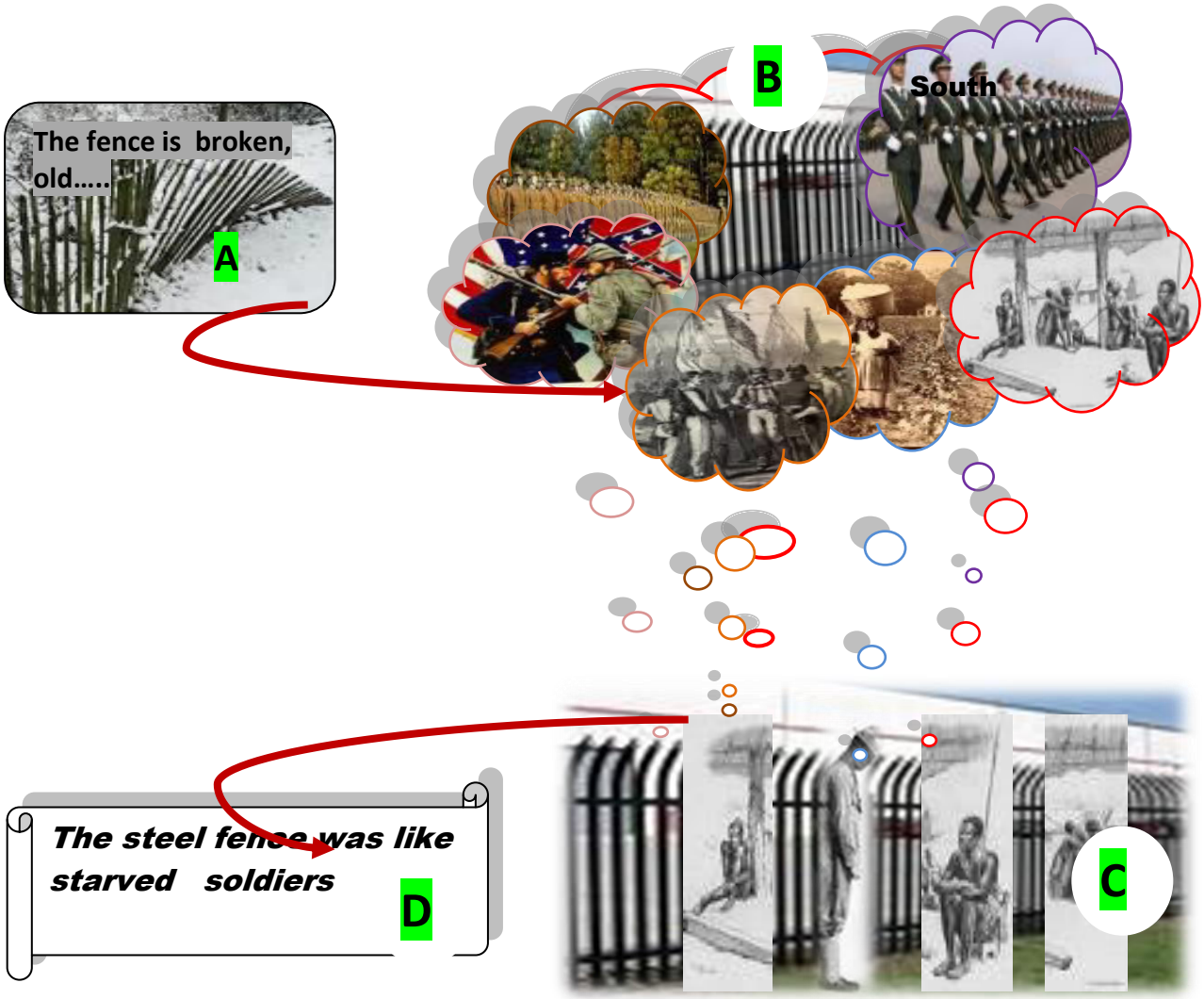


Figure 13: Writer: From Thought to Sentence

In Figure 13, the initial image in the actual/fictional world (See A in the Figure) is on old steel fence that the writer sees and wants to describe;, this image may trigger a set of other more or less complex images and thoughts (called by RT weak implicatures, (See B): the Civil War and its dreadful drawbacks, the decay of the South, its plantations, stunning properties and aristocratic families…. All of these, next to the writer's beliefs and attitudes to the racism, miscegenation, incest …issues constitute his repertoire. From this set of thoughts, some features are filtered and are transferred to the initial image he wants to describe and this is termed in RT as *the propositional form of his thought* (See C). Finally, it is given a linguistic form, a text, a sentence or just in RT's terms: *the propositional form of a sentence* (See D).

(D) is then presented to the reader who in turn has his own repertoire which may be different from the writer's but may more or less share some of the writer's content (depending on his schematic and literary competence). This is crucial for the recovery of (B) as well noted by Black, it is *"a creative response from a competent reader*" (Black 1979: 29). In RT, this constitutes one of the most essential principles assuring relevance, the MCE (mutual cognitive environment) holding the

reader and the writer in a "*degree of complicity between them, their emotional closeness or distance*" (Sperber and Wilson 1995: 217). And it is precisely in this way that style is seen as the **relationship**: "*The more information she leaves implicit, the greater the degree of mutual understanding she makes it manifest that she takes to exist between her and the reader*" (ibid: 218). And this is also the reason why some opaque texts are difficult to process; some readers do not possess the adequate repertoire matching the writer's.

From (D) (*the propositional form of the writer's sentence*), the reader is led to follow the path to (C) (*the propositional form of the writer's thought)*. The examination of the individual linguistic items in (D) will trigger all or many or just some of (B) (the complex thoughts, weak implicatures). The set of these implicatures are then filtered and the closest to the meaning of (C) will be retained according to the principle of relevance: they meet the reader's expectation of relevance and maximize it. The overall path is shown in Figure 14:

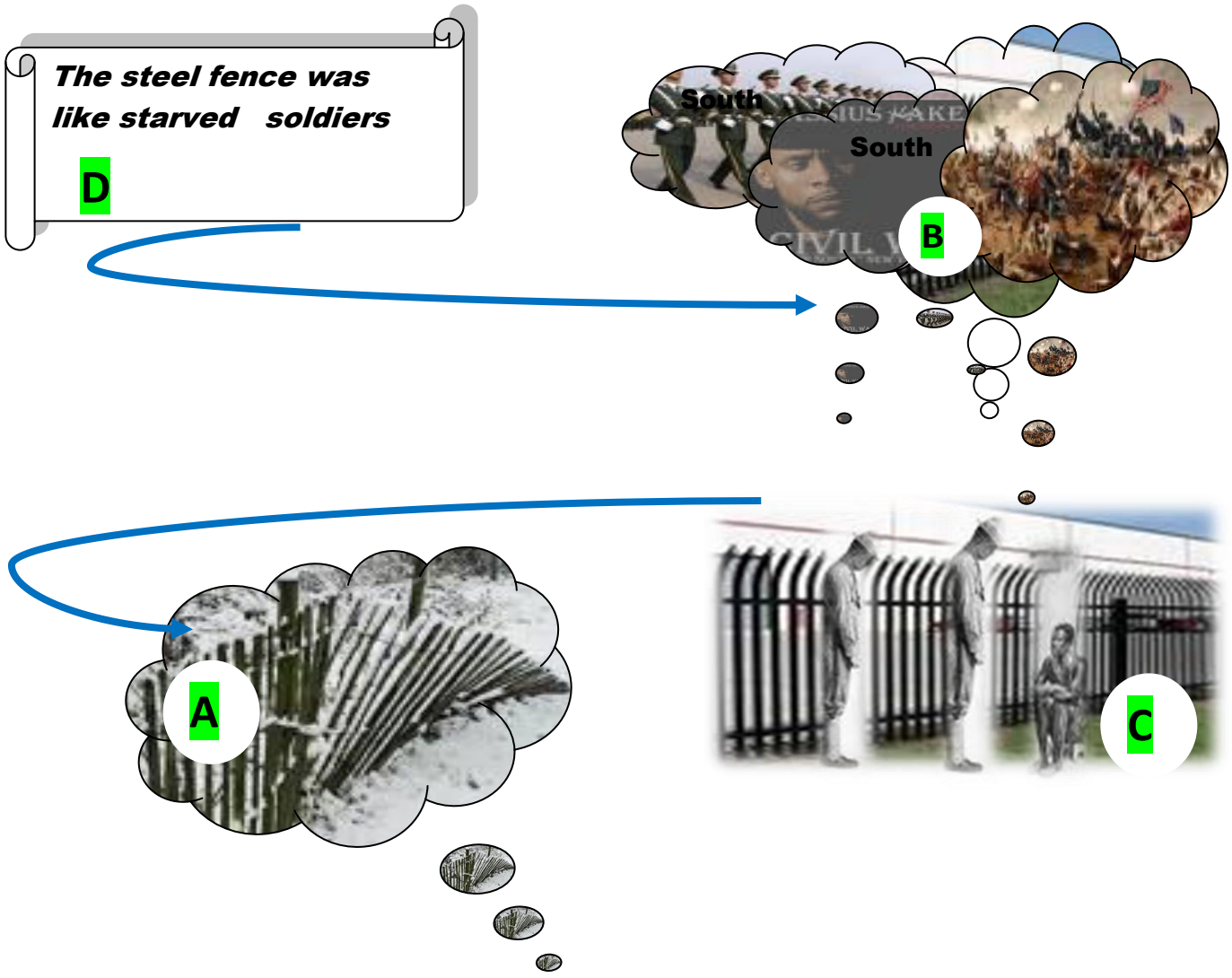


Figure 14 : Reader: From Sentence to Thought

5.3.3 Efforts vs. Effects

- **Why this entire endeavor?**

If we suppose that the writer wants to inform the reader about the old state of the fence, pragmatically, it would be much more economical to give sentence 2 rather than 1:

1. The steel fence was like a parade of starved soldiers.
2. The fence was old.

So let us see what is in 1 that is not in 2:

Sentence 2 is presented as: *A is Adj*. It is obvious that this formula is clearer, simpler and easier. No important cost to be mentioned in its processing, simply, because it does not trigger as much weak implicatures as Sentence1. It may be lexically adjusted as OLD* but it will not be associated to further intricate thoughts. Therefore, if we want the reader to go beyond the mere *steel fence,* Sentence2 will cost him **a huge amount of efforts** (and certainly many other sentences) before reaching the inherent weaker implicatures. This is why it cannot be the right vehicle for the writer's intentions. And this why it is not relevant, the effects the writer wants to communicate are not offset by the efforts (No intended effects because no incurred efforts),

Sentence1 is presented as ($A\ is\ like\ B\sqrt{B1*}$). It is longer, more complex and is undoubtedly more appealing and tempting. Paradoxically its seeming complexity does not incur more efforts than Sentence2 simply because it is the fastest and **shortest** path to the writer's intention: an invitation to the exploration of ideas, a thoughtful speculation of limitless levels of interpretation. Our reasoning is echoed by Romero and Belen:

> *"the communicative situation is such that the hearer will be able to recover the intended cognitive implications more economically (with less processing effort) from an utterance which is a non-literal interpretation of the speaker's thought than from one that is a literal interpretation.*" (See Romero and Belen 2006, underlining mine)

As such what Faulkner tries to convey in his recurrent similes cannot be conveyed otherwise; a literal use of language would have not been a powerful apparatus to bear all the complexities of thoughts he wants to communicate as well noted by Kreuz *et al.*'s (1996) *"language is used figuratively when a literal expression would be inadequate.*" (1996: 83-4). Then, a literal expression would paradoxically incur from the reader's part more processing efforts that are actually incurred in the non-literal sentence.

> "*In figurative case, there might be simply no word or phrase whose literal encoded meaning would capture the state of*

> *tension, strain or disconnection the speaker wants to communicate about the relationship […] and so a non-literal use is the best vehicle for the job"* (ibid, underlining mine)

Sperber and Wilson strengthen this fact advancing that there are many quite situations where a "*literal utterance is not optimally relevant […] where a speaker aiming at optimal relevance should not give a literal interpretation of her thought, and where the hearer should not treat her utterance as literal*" (Sperber and Wilson 1995: 233). The reason is that the speaker is presumed to aim at optimally relevance, not at literal truth. So, if the literal utterance does not fulfill the task of communicating the speaker's complex thoughts, it is said to be irrelevant. In this case, a less literal utterance may convey the thought in a more economical way, therefore, it is said to be relevant enough to be worth processing and even if it seems to require more processing effort, this effort is offset by the gain in information conveyed and all other possible effects.

As a whole, the question of effect/effort trade off in figurative speech boils down to one point: **a writer aiming at optimal relevance might convey his meaning more economically by writing figuratively rather than using a cumbersome literal paraphrase**. We understand why, Faulkner's language is so figurative and why he takes the trouble to look for incredible images and vehicles to describe truths that no camera can capture. Consider for instance these very amazing, compelling similes:

- "*Then they got up. Folks that saw it said she never said a word to him; that they just got up at the same time* ***like two birds do from a limb and a man can't tell which one of them give the signal.*** (ibid: 145);
- *"his tone does not drop at all. His voice just stops, exactly* ***like when the needle is lifted from a phonograph record by the hand of someone who is not listening to the record."*** (LA: 150)

5.3.3.1 Cognitive Effects

- **What are the effects of simile? What benefit might there be for the reader? What is the point in inferring that the steel fence is so old, or so scruffy or whatever?**

We think that the benefit lies in the fact that the competent and engaged reader is enabled to transform '($A\ is\ like\ B\sqrt{B1}*$) in all what it might communicate such as all the implications and implicatures in (a):

(a)

> [($A\ is\ like\ B\sqrt{B1}*$) means that the fence is so old and so deteriorated that it evokes the image of a parade of soldiers who are ravenous, famished and exhausted; and that the image of starved soldiers in its turn, evokes a Southerner trauma: the parade of G.A.R (Grand Army of the Republic) (See TSAF: 78), the fraternal club composed of former Union Army soldiers in the Civil War which

is of a tremendous cultural significance as it reminds southerners of their casualties at home in the Civil War and all those young men who answered the call of duty and got killed in a war that torn the nation apart.
The old broken fence may equally elicit the decay of the South reflected in the decay of its houses, barns, plantations and properties…etc. But it is mostly a demarcation "*the demarcation of a doored wall*" (GDM: 170) set by the hands of men, to hold the wall of wilderness behind them and vanish in the solitude of a 'civilized' world. The fence also furnishes a dimension that sets boundaries in the characters' worlds. It simultaneously occupies an area and delineates the difference between Blacks and Whites; Indians and Whites; Women and Men; Benjy and the lost beloved Caddy[26]; Christmas[27] (the threatening, "*pollution and abomination*" (LA: 365) living in an orphanage "*enclosed by a ten foot* ***steel-and-wire fence*** *like a penitentiary"* (LA: 119) and the outer world so that Hines "*sitting in a splint chair in a sootgrimed doorway ... a figure, almost a fixture*" (LA: 118), can watch the contagion to ensure it does not spread out of the fence.

5.3.3.2 Intellectual Effects

In lack of a better word, we call this effect an 'intellectual' one. This has to do with the reader's own processing abilities: the very reasoning and inference process to which the reader has been submitted by the text intrinsic stylistic quality teaches him schematic reading strategies that might not be acquired elsewhere or otherwise. The reader is affected because the writer subtly leads him into a 'scientific exploration'; the efforts he makes in the process are themselves an exercise to rebuild truth, to paraphrase it. Then, the effects equate the efforts mainly because the recovery of the writer's propositional form of thought is a 'discovery', the reader's own reformulation, his own rewriting of the simile, his "*new empirical information*" discovered after his thoughts were highly stimulated (See Clement 2009). This effect is according to us the result of Faulkner's rhetorical strategies (here persuasion and argumentation through the use of figurative language) another subtle approach to the Aristotelian appeal, **Logos**.[28]

There is a long tradition in looking at metaphor (and by consequence at simile) interpretation as a "*risky*" or a "*discovery*" procedure, in that the pragmatic adjustments allowing the reader to make sense of the utterance are somehow "*genial*". Holland et alii advance that the inferential calculation responsible for metaphor interpretation constitutes a hyperbolic manifestation of the reasoning strategies through which an addressee validates the relevance presumption (See Holland et alii (1993: 1)**.** In other words: The reasoning strategies are *at work* to recover the writer's intention, and this inferential exercise to interpret figurative language is the *hyperbolic manifestation* of this reasoning.

Along these lines, Miller (1996) discusses the important role of figurative language, namely metaphor in creative scientific thought, "*metaphors are essential part of scientific creativity because they provide a means for seeking literal description of the world about us*" (Miller, A, I 1996: 113).

Faulkner can be seen as a magnificent graphic designer; through the production of his visual similes generously sketched, he renders an authentic emphatic and vivid portrayal of his characters and their setting which become sources of stimuli that genuinely fuel the willing reader to engage in active thought stimulation. They are "*une petite science*" (See Coindreau 1934: Preface) testing the reader's mettle and reasoning mechanisms that allow him to cope with the text's narrative and stylistic complexity as he would cope with the complexity of his everyday life, when he has to act and make decisions in the absence of full information.

This graphic designing ability, though accounted for in a structure-centered analysis, still raises a final issue: How did Faulkner come to use this technique? What were the reasons that brought him to stylize simile? Amid all that has been published about Faulkner, the circumstances modeling his language remain largely unexplored. But, as Singal's new intellectual biography reveals, we can learn much about Faulkner's art by relating it to the cultural and intellectual discourse of his era, and much about that era by coming to terms with his art (See Singal 1997). In what follows, we will attempt a succession-centred analysis (a synchronic overview) to try relating intention to production.

6 Synchronic Overview

While Faulkner's scholars Polk and Blotner grouped the writer's works into 5 volumes[29], many critics agree that Faulkner's oeuvre can be divided in two main distinctive parts: before and after World War II. They have seen that Faulkner before the War especially during the thirties has reached the highest of his literary achievements and that after the War, his works have declined. Some of their arguments are the lack of the thematic depth and the superficiality of his characters in comparison to the ones created before the War. The readers who have been acquainted with Quentin, Benjy, Joe Christmas and Lucas cannot perceive the same profundity and complexity in Cavin stevens and Flem Snops. Those who liked Faulkner's dearest characters Caddy, Dilsey and Lena do not find any appeal in Eula and Linda. Likewise, after the War, Faulkner seems to have come to term with the crucial themes he wrote about for more than 21 years. This long term preoccupation with the questions of Miscegenation, incest, race and guilt in the South seems to have been resolved and was not dwelt upon in his later works as much as it was in the earlier ones.

Nevertheless, stylistically (and not thematically), we think Faulkner's oeuvre has never altered. His literary achievements (either before or after the War) are equally valuable and bear the same

stylistic characteristics merely varying in frequency depending, according to us, on both his intention for each novel and on his literary experience. This brings us to believe that the main difference in his works is the quality if his language before and after his experience as screenwriter in Hollywood. As such, taking into account the results of our work, we suggest dividing his oeuvre differently. As displayed in Table 4 below, four (4) major periods can be distinguished: Literary Apprenticeship (1926-1929); Narrative Craftsmanship (1929-1931), Stylistic Craftsmanship (1932-1948) and finally the Accomplished Writer (1951-1962).

Literary Apprenticeship	Narrative Craftsmanship	Stylistic Craftsmanship	The Accomplished Novelist
Soldiers' Pay, (1926)	The Sound and the Fury, (Oct 1929)	Light in August (1932)	Requiem for a Nun (1951)
Mosquitoes, (1927)	AILD (1930)	Pylon (1935)	A Fable (1954)
Sartoris [Flags in the Dust] (Jan, 1929)	Sanctuary (1931)	Absalom Absalom (1936)	The Town (1957)
		The Unvanquished (1938)	The Mansion (1959)
		If I Forget Thee, Jerusalem (The Wild Palms/Old Man) (1939)	The Reivers (1962)
		The Hamlet (1940)	Flags in the Dust (1973) Postmortem Publication
		Go Down, Moses (1942)	
		Intruder in the Dust (1948)	
		Nobel Prize (1949)	

Table 4: Faulkner's Novels

6.1 Literary Exploration and Experimentation (1926-1929)

The 20's mark Faulkner's literary 'apprenticeship' wherein, next to poems, he produced three novels: Soldiers' Pay, (1926) (attempts to describe the Lost Generation following World War I); Mosquitoes, (1927) (a satire of literary and artistic aesthetes in

New Orleans) are regarded as mediocre and the least successful of Faulkner's novel. Sartoris (Jan 1929) is significant as Faulkner's first extensive foray into the people and history of

Yoknapatawpha County, offering glimpses into many of the themes and characters that would dominate his fiction for the remainder of his career and laying the foundation for The Yoknapatawpha novels which after Balzac, are Faulkner's own Human Comedy; in an interview he states:

> "*Beginning with* Sartoris *I discovered that my own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it, and that by sublimating the actual into the apocryphal I would have complete liberty to use whatever talent I might have to its absolute top. It opened up a gold mine of other people, so I created a cosmos of my own.*" (Faulkner in Stein: The Paris review).

These three novels show an early example of the structural technique he will use later and an early influence of his readings of Conrad, Shakespeare, the Bible, Greek mythology[30] and Joyce[31].

6.2 Narrative Craftsmanship (1929-1931)

After having been rejected by publishers, Faulkner's decided to write for himself:

> *I was thinking of books, publication only in reverse, in saying to myself, I wont have to worry about publishers liking or not liking this at all."* […] *"Now I can just write. Whereupon I, who had three brothers and no sisters and was destined to lose my first daughter in infancy, began to write about a little girl."* (Faulkner in Minter, D. 1994: 227-230)

This decision marks Faulkner's shift into the modernist fiction. It gave birth to his fourth novel, TSAF (Oct 1929) considered as his finest work and first true masterpiece. Depicting the decline of the once-aristocratic Compson family, the novel is divided into four parts, each told by a different narrator. Stream-of-consciousness technique[32] (Benjy's section) and interior monologue (Quentin's and Jason's section) are masterfully used for the first time by Faulkner duplicating his predecessors (Dujardin, Joyce, and Woolf). Shortly afterwards, followed AILD (1930), *a tour de force* in stream of consciousness; fifteen narrators telling the story of the burial of the Bundren family matriarch, Addie in a backward-forward narration. A year later, came Sanctuary (1931), Faulkner's most sensational novel, though deliberately written for mercantile reasons.

TSAF and AILD displayed startling progress. They showed that the writer had mastered his material, demonstrated a rich variety of styles, and brought to bear modern techniques and ideas. Longley, in his The Tragic Mask discusses Faulkner's use of modern forms and techniques, he calls this language device "*Joycean word-linkages*" (Longley 1963: 10) and many critics agree, the most noticeable Joycean influence on Faulkner is his use of the stream of consciousness technique. Rugoff comments "Faulkner's *sprawling, word-intoxicated sentences which seem determined to elude everything, just as it occurred, and as uninterruptedly as thought itself remind us of Joyce"* (Rugoff 1964: 406)[33]. Joycean techniques are discernible in Faulkner's novel: his very first tentative use of

the long sentence in Quentin's interior monologue, the journey motif, divided time periods, shuffled episodes and cubist techniques. Broughton claims that AILD is formed according to cubistic principles:

> "*Repeating geometric designs -- lines and circles, verticals and horizontals -- Faulkner actually facets, like a cubist painting, the design of this book. . . . Here we have a work of fiction that comes remarkably close to being an exercise in pure design, a true tour de force, a cubist novel"* (Broughton 1981 : 93).

Likewise, TSAF's success is mostly due to its innovative narrative structure. Benjy's discourse quite considerably bears the characteristics of a modern novel (specifically Anti-novel) as it defamiliarizes the reader by deviating from the chronology of the story, post-dating the actions (making them either a flash-forward or a flashback); shifting therefore abruptly in time and passing over grammar and narrative rules. Since its publication in 1929, TSAF is still considered as stream of consciousness narration *par excellence.*

As such, the works produced during this period display the writer's endeavor to master the new modern narrative techniques. Apart from these techniques, the three works show very few of Faulkner's later stylistic features (See Chapter 1 Table 7). For instance, although simile is used (680 times in AILD), we can notice only very few creative similes such as those in (1), most of them such as those in (2) portray the local speech of the narrators who are mostly illiterate and unable to produce creative similes. Faulkner, conscious of his intention of being a faithful transmitter of his characters psyche, social and cultural facets, avoids creative similes, sophisticated diction and syntax; consider.

(1)

- *His eyes **look like** pieces of burnt-out cinder fixed in his face, looking out over the land."* (AILD:: 9)
- *Jewel walks steadily toward him, his hands at his sides. Save for Jewel's legs they are **like** two figures carved for a tableau savage in the sun*. (Ibid: 3)

(2)

- *"Well, it isn't **like** they cost me anything," I say. I saved them out and swapped a dozen of them for the sugar and flour. It isn't **like** the cakes cost me anything, as Mr Tull himself realises that the eggs I saved were over and beyond what we had engaged to sell, so it was **like** we had found the eggs or they had been given to us."* (Ibid: 2)
- *"Sho," Vernon says, "she'll hold on till it's finished. She'll hold on till everything's ready, till her own good time. And with the roads **like** they are now, it wont take you no time to get her to town."* (ibid: 5)
- *"I never see him with a shirt on that **looked like** it was his in all my life. They all **looked like** Jewel might have give him his old ones. Not Jewel, though. He's long-armed, even if he is spindling. Except for the lack of sweat. You could tell they aint been nobody else's but Anse's that way without no mistake.* (ibid: 9)
- *"You aint married, are you?" I says. I never saw no ring. But **Like as not**, they aint heard yet out there that they use rings."* (ibid; 76)

Similarly, in TSAF, Benjy's linguistic limitations (See **Chapter 1: Table 7**) are shown in the writer's deliberate avoidance of Metarepresentational negation (which definitely portrays Benjy's inability to metarepresent) and discourse markers (the five (5) instances of *even* merely report other characters' speech), sentence length that never exceeds 10 words, total absence of adjectives and adverbs, non-existence (zero Occurrence) of *as if* and all its variants (*as though* and *seems/seemed*). Benjy's 82 similes are all (without any exception) made up of *like* and *as* within simplistic and identical redundant images of the example: (*Caddy smelled **like** trees* (TSAF: 9); "*Caddy smelled **like** trees in the rain"* (TSAF: 9); "*Her hair was **like** fire, and little points of fire were in her eyes*" (TSAF: 39).

Quentin's section is quite different; there Faulkner's shift of style shows his intention to portray Mind Style revealing a different narrator with a different intellectual level and linguistic competence. Quentin's uses 7 *not-but* clauses, 41 *even* clauses, 15 compounds, a first-time 2 pages-long sentence and 302 more creative similes (if compared to Benjy's) e.g., "*The wheels were spidery. Beneath the sag of the buggy the hooves neatly rapid **like the motions of a lady doing*** embroidery***,** diminishing without progress **like a figure on a treadmill being drawn rapidly offstage***" (TSAF: 66).

Therefore, right from the beginning, one can see that within the same work TSAF (1929), there is a clear difference in style shift: from Benjy to Quentin, to Jason (whose similes are all of the same type "*like I say"* e.g., "*After all, **like** I say money has no value; it's just the way you spend it. It dont belong to anybody, so why* try *to hoard it. […] **Like I say**, he'd better go on and die now and save money."* (TSAF: 103). This shift of style from one section to another has important pragmatic effects much commented upon though (to our knowledge) more on thematic and narratological criteria than on language *per se*.

As a whole, Benjy and Quentin's languages respectively exhibit Faulkner's mastery of stream of consciousness technique and interior monologue as modernist narrative techniques and his very first attempts at stylization. If compared to his later works, TSAF is the least representative of Faulkner's stylization at the level of the language (Lexis, Syntax and Figures of speech) but it is the most representative of his stylization at the level of narration (Anti-novel).

6.3 Stylistic Craftsmanship (1932-1948)

After the publication of TSAF and AILD, Faulkner established himself as a modern artist and started developing the ways the modernist experimentation with literary form and style embody the idea of modern change. In the early 30s, developments like mass magazines and the movies changed the economics of Faulkner's professional life, and affected his subject matter, technique, and sense

of audience. With his novel Sanctuary, Faulkner got a lot of attention and was liked very much by Hawks who asked him to do a script for his short story called Turn About that Hawks made into a film. He began working as a screenwriter, a labor that would last, on and off, for twenty years in large part to pay the bills. The writer's foremost biographer, Blotner states that *"Faulkner tried to teach himself the techniques of screenwriting as he went along, but the thing that Hawks valued in Faulkner was his fertility of invention, his capacity for ideas."* (Blotner in Whitehead 1998) As his biographer Karl points out, "*Faulkner not only survived, but thrived, some of his best work coming out of his early Hollywood years*" (Karl in Whitehead 1998).

Faulkner's career as a novelist and scriptwriter is illustrative of the way in which the modern film and the modern novel have developed and interrelated. In his book Faulkner and Film (1977), Kawin sees the two facets of Faulkner's career as mutually informing. "*Faulkner's novels are cinematic, and his screenplays are novelistic*" (Kawin, 1977: 13). "*Such techniques as montage, freeze-frame, slow motion and visual metaphor abound in his fiction*" (Ibid: 5).

Like Hawks, Kawin sees Faulkner as an artist in both genres "*his two careers were integrated throughout most of his* creative *life, and the myth that he wrote films resentfully, sloppily and mercenarily deserves to be laid to rest*" (Ibid: 125) and Coindreau says: "*Every time Faulkner wishes to achieve a powerful effect he replaces words with images and facts with symbols. He no longer narrates, he suggests*" (Coindreau, 1971: 27)

His experience as scriptwriter provided him with new material that he used towards a stylistic craftsmanship. Some of the similes in LA and AA for instance show the structure of a cinematographic language. Consider the following:

- *"It—the horse and the rider—had a strange, dreamy effect,* ***like a moving picture in slow motion*** *as it galloped steady and flagging up the street and toward the old corner where he used to wait, less urgent perhaps but not less eager, and more young."* (LA: 86)
- *"he turned his head and his laughing, running on up the stairs, vanishing as he ran, vanishing upward from the head down as if he were running headfirst and laughing into something that was obliterating him* ***like a picture in chalk being erased from a blackboard.****"* (LA: 85)
- *"More often that he knew perhaps thinking would have suddenly flowed into a picture, shaping, shaped: the long, barren, somehow equivocal counter with the still, coldfaced, violenthaired woman at one end as though guarding it, and at the other men with inwardleaning heads, smoking steadily, lighting and throwing away their constant cigarettes, and the waitress, the woman not much larger than a child going back and forth to the kitchen with her arms overladen with dishes, having to pass on each journey within touching distance of the men who leaned with their slanted hats and spoke to her through the cigarette smoke, murmured to her somewhere near mirth or exultation, and her face musing, demure, downcast, as if she had not heard*".(LA: 73)
- "*He watched his body grow white out of the darkness* ***like a Kodak print emerging from the liquid.*** *He looked straight into the headlights* ***as*** *it shot past.* (LA: 46)

- *"He was looking straight ahead, with a rapt, calm **expression like a monk in a picture**."* (LA: 63),
- *Anyway, he stayed, watching the two creatures that struggled in the one body **like** two moongleamed shapes struggling drowning in alternate throes upon the surface of a black thick pool beneath the last moon* (LA: 106)
- *It was **as if** all **their individual five senses had become one organ of looking, like** an apotheosis, the words that flew among them wind- or air-engendered* (LA: 118)
- *One of **the cameramen had his machine set up to one side**, and the minister did not see that one at all, or until too late. He was keeping his face concealed from the one in front, and next day when the picture came out in the paper it had been taken from the side, with the minister in the middle of a step, holding the hymn book before his face. And behind the book his lips were drawn back **as though** he were smiling. But his teeth were tight together and his face **looked like** the face of Satan in the old prints. (LA: 30)*
- "*...how there followed something like a year composed of a succession of periods of utter immobility like a broken **cinema film**...*" (AA: 86)

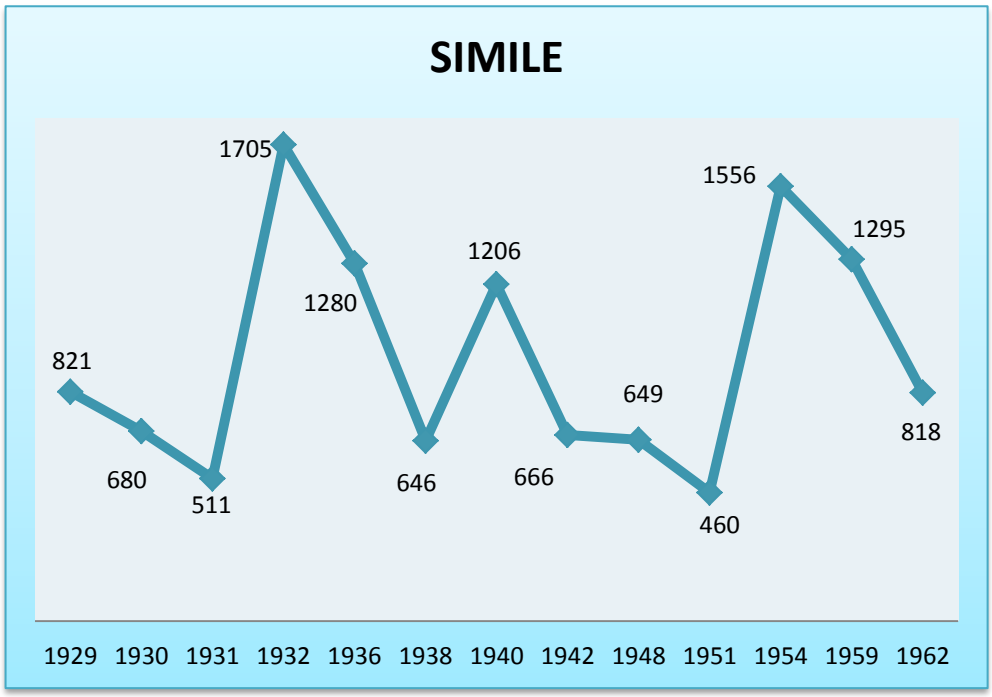
The technological, social, and cultural developments of the modern period, especially as emblematized in a specific concept of the cinematic, vitally shaped the culture in which Faulkner's notions of the self in the world and the subject in art emerged. These historically inflected notions intersect with psychoanalytic theories of the subject and poststructuralist thinking and put Faulkner in a highly productive route starting the publication of much of his best work. The tightly knit novel LA (1932); the monumentally complex narrative AA (1936); the seven-episodic TU (1938); the voluminous four-books-in-one TH (1940); the seven-episodic GDM (1942), and the poignant ITD (1948), all display Faulkner's stylistic craftsmanship.

A noticeable leap is easily seen in his use of the different stylistic devices: Metarepresentational use of Negation occurs only **9** times in TSAF (the four sections included) and twice in AILD, leaps to **799** in LA, **993** in AA, **440** in TU, **793** in TH and **678** in GDM. The same increase is also seen in the other devices (See **Chapter 1: Table 7**) and as well in his second long sentence (1300 words) in AA/The Bear (297-99) (3 pages long compared to TSAF's 2 pages long). This period culminated in the award of the Nobel Prize for Literature in 1949 (accepted in 1950).

6.4 The Accomplished Writer (1951-1962).

The Nobel Prize is said to have had a major impact on Faulkner's private life and consequently on his writing. Being confident of his reputation and future sales, he allowed himself more personal freedom, increasingly debilitating alcoholism and indulging in a number of extramarital affairs (See Singal 1999). The result is that he became less consistently "*driven*" (ibid) as a writer than in earlier years. His final novels are not usually ranked with his finest accomplishments as the quality of his writing is often thought to have declined in the wake of the Nobel Prize.

We cannot agree with this belief; we think that RFN (1951), AF (1954)[34], TT (1957)[35] and TM (1959)[36] and the distinctive novel TR (1962) are still challenging, demand attention and display much of the writer's idiosyncratic language. There is a consistent use and an equal attention to the stylistic devices used in his earlier works. His Metarepresentational Negation, Discourse Markers and Affixation reach the highest peaks ever in AF (*not-but* **1220** times, *even/not even* **1119** and Affixation **396** times). As to his sentence structure, it has never been as complex as in RFN (See Octopus sentence in Chapter 2). As a sample, the following graph details shift in simile.



Graph 1: Simile Frequency

The graph shows the number of results for the frequency of simile in the corpora. It is drawn with the horizontal x-axis showing Faulkner's works for the period 1929–1962 and the frequency of simile for each work on the y-axis. Obviously, all works at all time periods and for more than three decades (33 years) contain at least a hundred occurrence of this stylistic device.

What we find interesting here is the sudden spike for simile: from **511** instances in Sanctuary to **1705** in LA (1932) (just a year after Faulkner started working as a scriptwriter.) followed by a nearly identical frequency **1280** in AA (1936) and **1206** in TH (1940), in between a decline **646** in TU (1938). This is of no wonder as it is probably due to the fact that the unevenly matched episodes were composed at different times[37], many critics agree that the novel exhibits little of the sophisticated, innovative, difficult prose on which Faulkner's reputation is based.

What is more interesting to us is that simile reaches detectable frequency about the same decade, and rises more-or-less steadily throughout the period until the important decline in 1951 in

RFN. The low frequency of simile in this novel is quite logical because it is partly a play, which means that intentionally, Faulkner respects the conversational conventional language of plays. It is interesting to note the upturn in AF (1954) which Faulkner considered his masterpiece as it is the work in which he made by far his greatest investment of time (he spent more than ten years writing it), effort, and authorial commitment.

It is worth paying attention to the resemblance of frequency between rhetoric, lexical and syntactic features. It is easy to get the impression from the graphs (Graph 1 in Appendix3) that there is a continuous use of the devices throughout the periods shown albeit not of the same degree.

We would not draw very firm conclusions but as we mentioned at the beginning, stylistic features are very unevenly distributed in time which again demonstrate Faulkner's style shifts. The sample results produce big swings in the frequency graphs that certainly represent real shifts. In many respects, the results here replicate our hypotheses we set earlier that a writer's style is not a constant manner of expression; it is a work of craft, subject to the writer's objectives and intentions. What we try to advance here is that style is the fruit of exercise that may first start as pure imitation and blossoms into pure expertise. The four periods indicate how Faulkner escalades the stair of this expertise, from none or few uses of prominent stylistic devices back in the 20's to an imponderable number in the 40's and the 50's. What this says is that writing may start as a conscious exercise and ends up as subconscious but intentional practice. It also says that style cannot be neutral.

If style were neutral, why is it that the writer can use different styles to create different emotions, happiness, delight, grief, sorrow, anger, indignation, tension, uncertainty, fear, haste, laughter…merely by manipulating the language? If style were neutral, why does syntax, diction or figures of speech create different effects? If style were neutral, why does a novel, never sound like a short story, a romance ballad, a fable, an allegory, a satire, a poem, or a play … the reason is that style is not neutral.

Therefore, any given artifact is in fact more or less stylized, and Stylization in this case, is a matter of degree. This degree is exhibited through foregrounding, what Halliday calls *"artistically motivated deviation"* (See Halliday in Leech and Short 1981: 47).

Nevertheless, this notion of "*deviation"* is according to us questionable: While foregrounding can be measurable through computation, can it ever be measured against a norm? Put differently, in any quantitative, empiricist attempt to 'measure' style one would need a firmly delineated norm against which one could perform it. The problem is that language is an open-ended system, it undergoes constant modifications and thus cannot be an absolute norm against which one could

measure deviation (foregrounding). And here, we need to use Leech and Short's distinction between *qualitative* and *quantitative* foregrounding:

> "*QUALITATIVE, i.e. deviation* ***from the language code itself—a breach of some rule or convention*** *of English—or it may simply be QUANTITATIVE, i.e.* ***deviance from some expected frequency.****"* (Leech and Short 1981: 48)

Although language is not an absolute norm in itself, each competent speaker of it has an internal sense of linguistic norm "*a* ***breach of some rule or convention"***. It is of course subjective, but it is subject to objectivization when confronted with "***some expected frequency".*** And here comes the role of the stylistician who can to a certain degree find the middle ground by providing empiricist 'quantitative evidence' for the "*sensitive reader's well-informed hunches*" about style (Leech and Short, 1981: 47).

7 Conclusion

Our task in this chapter was to provide a systematic account of the cognitive processes underlying the production and perception of simile as a salient rhetorical feature in Faulkner's oeuvre. Our major objective was to determine its relevance and intentionality. Our argument proceeded as follows:

Firstly, Sperber and Wilson argue that there are two distinct ways in which any representation with a propositional form, and in particular any utterance, can be used to represent things either descriptively or interpretively. We argued that the *as-if* simile (and its variants) bridges the gap between the two uses and employs the interpretive use to enrich the descriptive use. The former is the vehicle and the latter the tenor. In other words, simile employs a mental representation which is an interpretation of some attributed thoughts (a vehicle) to describe and to enrich a mental representation which is a description of a state of affairs in the actual world (tenor).

We were able to confirm this argument as we found out that, there is indeed a continuum between the two uses (descriptive and Interpretative) to serve one purpose: Amplification of meaning. The attribution of vehicle features (from a hypothetical context/world) to the tenor can result in the highlighting of this latter's features, or the addition of new ones or just in triggering a set of implications. This is made possible by the appliance of Free Pragmatic Processes.

Faulkner seems to follow (not to say to be aware of it) this principle, and in so doing, his intention is to create a mutually manifest cognitive environment form which the reader can (at his will and competences) instill implicatures for a better understanding and interpretation of the simile

and the overall themes as well. This of course is our first demonstration that his similes are intentional.

Secondly, Sperber and Wilson advance that a representation, with a propositional form (an utterance, a sentence), is said to be used interpretively when it stands for another representation which also has a propositional form, by virtue of a resemblance between the two propositional forms (Sperber & Wilson 1986/1995; Wilson & Sperber 1988).

We would refute this incomplete definition of the interpretive use suggested by RT. According to our results, the propositional form of the writer's sentence is in a relation of **non-identical** resemblance with the propositional form of the thought that he intends to communicate because the propositional form of simile [A* is like B1* (where A* and B1* adjusted)] conveys interpretive resemblance between propositional forms as a matter of sharing logical and contextual implications. This means that there is an extra-inferential process involved in the interpretive use that goes beyond the simple equation of the two propositional forms (the writer's sentence and the writer's thought). These cannot be recognized as being in an identical resemblance only and only if a pragmatic adjustment has been applied. We advance then, that, there must be an inclusion of the emergent property features of the metaphorically modified encoded concepts in the overall definition of the interpretive use.

Thirdly, we can also say that simile, like metaphor, is a subclass (a variety) of interpretive use that prompts the reader to arrive at the intended interpretation; he pursues an inferential process of hypothesis formation and evaluation using as a starting point the elements made available to him from processing the utterance and hypothesizing the most relevant similarities. This process of hypothesis formation and evaluation is guided by the principle of relevance. After illustrating the inferential process of instances of simile, we demonstrated how the same mechanism gives rise to generalized pragmatic Adjustment, namely, Semantic Enrichment and Metaphoric Transfer/extension.

A further result, which is especially important with regard to Sperber and Wilson principle of relevance, is that cognitive processes are constrained not only by the MCE (mutual cognitive environment), but also by the nature of this environment. In a literary communicative situation, it is fundamental that the writer and the reader share the same cognitive environment, if not mutually manifest, at least mutually known. Then, the competent, engaged reader will sooner or later, recover the weak implicatures in order of their accessibility.

Furthermore, the study points to the conclusion that to attempt an interpretation of simile, readers rely on their repertoire (Schematic Knowledge, Literary Competence, Encyclopedic and Cultural network) without which many similes will be labeled opaque and impenetrable.

This result may boost the urgent need to move towards the incorporation of the socio-cultural dimensions and impact on pragmatic language understanding and teaching especially in an ESL/TEFL pedagogic situation.

Another important outcome of his chapter concerns the effort/effect trade-off. Our analysis points to the importance of never considering a literal use of language more relevant because easier to process. There is no one to one relationship between relevance and easiness. The reason is that in some communicative situation, as is the case in Literature, literal language reveals to be a 'scrawny' apparatus to bear all the complexities of thoughts a writer may want to communicate. And when employed, the literal expression would paradoxically incur from the reader more processing efforts than are actually incurred in the non-literal sentence.

In this case, a non- literal utterance may convey intricate thoughts in a more economical way: the reader does not infer a literal understanding , this invites him for further exploration of the texts' nested themes. This is why a non-literal language is relevant enough to be worth processing. Even if at times, it outwardly requires more processing effort, this effort is offset by the gain in information conveyed and all other possible effects.

All along our analysis, we refuted the ornamentation-view of simile; we believe that its main function goes much beyond mere embellishment and beautification. It may embrace wide-ranging significant **pragmatic, cognitive and affective effects**. Along the cognitive effects suggested by RT (Contextual implication, confirmation, denial….), our analysis revealed the existence of two other concomitant effects.

The first are affective effects: Some similes make it possible to communicate with a high degree of precision the various subtleties of emotional experience, and thus, make communication optimally relevant. By conducting creative similes (enhanced by specific diction), Faulkner produces emotional rather than cognitive mutuality and common impressions rather than common knowledge. In this sense, these similes may be optimally relevant by producing more or less determinate emotional changes in the context and thereby compensate the processing effort.

Along this line, Faulkner uses as-if (and its variants) to generate creative similes. He transforms them into an extremely powerful stylistic device and masterfully employs it to realize imaginative thoughts, reveal new relations between entities, lend accurate insights into the

psychological or physical traits of his character, transcribe magnificent depiction of situational settings and incite the reader to infer an enormous range of weak implicatures, which probably explains the incommensurate amount of critical interpretations and works that Faulkner's oeuvre has generated.

We called the second type of effects, the 'Intellectual Effect': The optimal relevance of Faulkner's simile is attained by the recovery not of a single fully determinate assumption, but by the identification of an open bulk of complex thoughts, each of which, opening up doors for further weak implicatures. This effect trains the reader to recognize and employ his processing skills and reasoning abilities. It is a productive and rewarding scientific exercise showing us not only the ground-breaking and innovative dexterity of Faulkner's imagination but also the profound and insightful fictional world that challenges the reader's own imagination and defies him to 'step in'. we conclude that both of the emotional and intellectual effects are the result of Faulkner's approach of the Aristotelian appeals: Logos and Pathos.

Faulkner transforms simile into a powerful linguistic 'vehicle' to transmit a life-size amount of complex thoughts and issues not only related to his Antebellum South but also associated, at once, to universal human complexities. If Faulkner's oeuvre had to be re-written in literal language, we would need hundreds of historical, geographical, psycho-analytical, and biographical tiresome, mind-numbing books.

There is no single page in the entire corpora that does not display this device. In Faulkner's eyes everything *looks like*, *seems to be*, is *as if* something else. Every sentence is 'a problem-solving' defying the reader, astute as he may be. The question is why? Why all the 12293 similes?

Faulkner develops peculiarly original simile through which he is able to exemplify his thoughts, and create poignant slides that offer readers the ability to 'upload' and share with him images of his world. The lofty diction and abstractness surrounding the simile induce the reader to submerge himself into the language and thus into the world created by the language.

Similes are often used in descriptive writing to create vivid sight and sound images, but in Faulkner's shrewdness, they offer instant, 'up-to-the-minute', 'on location' photography. They confer a fresh and attention-grabbing ways of re-discovering real life situations under Faulkner's 'expert' camera.

The astonishingly well-hammered creative similes, the absence of cliché ones, the wide bulk of cognitive, affective and drilling multiplication effects they engender, are in our opinion the very demonstration that Faulkner's figures of speech are intentional. They are the product of thoughtful deliberation, not of haste.[38]

Meanwhile, one should precise that in case of wide-ranging writers as Faulkner who are eager to engage their imagination to spark affective novel images into their readers minds, this 'craft' becomes an unconscious process as it has been hammered along years of practice and creative productions. Therefore, advancing that they are intentional, we are aware that they become as well subconscious and subliminal at a certain stage of stylistic mastery and achievements.

Notes to Chapter Four

[1] Scholars of classical Western rhetoric have divided figures of speech in two main categories: schemes and tropes. **Schemes** (from the Greek *schēma*, form or shape) are figures of speech that change the ordinary or expected pattern of words. For example, the phrase, "John, my best friend" uses the scheme known as apposition. **Tropes** (from the Greek *tropein*, to turn) change the general meaning of words. An example of a trope is irony, which is the use of words to convey the opposite of their usual meaning).

[2] "*A recognizable representation can be used to draw the reader's attention to concepts and assumption schemas which are not instantiated in the immediately perceptible environment. (if we want someone to think of a dog where are no dogs to point at, we use a representation of a dog, a dog-like posture, the word 'dog' the word 'chien'*. (Sperber and Wilson 1995: 226)

[3] Seriation is a scheme of repetition, this involves setting together grammatically parallel units--words, phrases, clauses, sentences--in groups of two, three, or more. There are varied types of seriation: nominal [can be a list, a catalogue, an inventory]; verbal, adjectival, and adverbial Seriation.

[4] Faulkner's Nobel Prize speech acceptance Published at http://www.rjgeib.com/thoughts/faulkner/faulkner.html

[5] *Pathetic fallacy is a type of literary device whereby the author ascribes the human feelings of one or more of his/her characters to non-human objects or nature or phenomena. It is a type of personification, and is known to occur more by accident and less on purpose.* (See Literary Device at http://literary-devices.com/content/pathetic-fallacy)

[6] What follows is a part of our article (2012) *The Adagio-Lento Participle: A Relevance-Theoretic Approach to Faulkner's Participial Phrases.* In ELATHAR 13, Kasdi Merbah University, Ouargla.

[7] *The repetition of the same sound at the beginning of a word, such as the repetition of b sounds in Keats's "beaded bubbles winking at the brim" ("Ode to a Nightingale") or Coleridge's "Five miles meandering in a mazy motion ("Kubla Khan"). A common use for alliteration is emphasis. It occurs in everyday speech in such phrases as "tittle-tattle," "bag and baggage," "bed and board," "primrose path," and "through thick and thin" and in sayings like "look before you leap." Some literary critics call the repetition of any sounds alliteration. However, there are specialized terms for other sound-repetitions.* ***Consonance*** *repeats consonants, but not the vowels, as in horror-hearer.* ***Assonance*** *is the repetition of vowel sounds, please-niece-ski-tree.* (See Literary Glossary)

[8] This very musical reading of TSAF has been a source of inspiration for Robert W. Smith who produced a musical composition called *The Sound and the Fury*. It is made for the Belwin-Mills series, *The Beginning Band*. The song cycles between 2 main themes, the fury, and a sorrowful slurred refrain. Alto Saxophones have the melody. See http://en.wikipedia.org/wiki/The_Sound_and_the_Fury_(music) December 22nd, 2010.

[9] Adagio: a tempo marking indicating that the music is to be played slowly (See Tempo Terminology, Virginia Tech department of music

[10] Fast; quick (ibid)

[11] Very slow (ibid)

[12] See Wheeler's Online Literary Glossary published at http://kellimcbride.com/litglossary.htm#P

[13] Ervin, P-T, *Timing William Faulkner: The Mystery of Southern Time.* Published at http://wwwsoc.nii.ac.jp/wfsj/journal/No1/ErvinRevd.htm

[14] Some markers can convey various values: e.g. *as* can also mean 'when', 'while', 'since', 'in the role of'.

[15] "*Before the beginning of the seventeenth century, the term conceit was a synonym for "thought" and roughly equivalent to "idea" or "concept." It gradually came to denote a fanciful idea or a particularly clever remark. In literary terms, the word denotes a fairly elaborate figure of speech, especially an extended comparison involving unlikely* ***metaphors***, ***similes***, ***imagery***, ***hyperbole***, *and* ***oxymora***. *One of the most famous conceits is John Donne's "A Valediction: Forbidding Mourning," a poem in which Donne compares two souls in love to the points on a geometer's compass. Shakespeare also uses conceits regularly in his poetry. In Richard II, Shakespeare compares two kings competing for power to two buckets in a well, for instance. A conceit is usually classified as a subtype of* ***metaphor***. *Contrast with* ***epic simile***." (See Literary Glossary at http://kellimcbride.com/litglossary.htm#L)

[16] **EPIC SIMILE:** "*A formal and sustained* ***simile***. *Like a regular simile, an epic simile makes a comparison between one object and another using "like" or "as." However, unlike a regular simile, which often appears in a single sentence, the epic simile appears in the* **genre** *of the epic and it may be developed at great length, often up to fifty or a hundred lines. Examples include Homer's comparison between Odysseus clinging to the rocks and an octopus with pebbles stuck in its tentacles, or Virgil's comparison between the city of Carthage and a bee-hive. For an example of a Homeric epic simile from The Odyssey*" (Ibid)

[17] The construction of the context, which is presented in RT as an essential and constitutive part of the interpretation process, corresponds to the evocation of Black's *system of associated commonplaces* (1962: 40) the second step in metaphor interpretation. By *system of associated commonplaces* or *implication complex* Black means "*a set of standard beliefs [...] (current platitudes) that are the common possession of the members of some speech community*." (ibid) Since this set of stored general assumptions about the world "*the standard beliefs*" is culture dependent, the reader conventionally and spontaneously selects and retrieves them to embark on the inferential processing.

[18] The images in Figure 3 and 4 are imported from: http://www.google.com/imgres?imgurl=http://www.treehugger.com/paris-sewers.

[19] They are implicitly conveyed propositions (as they are triggered by the logical form of the utterance and inferred by the addressee), they cannot be rigidly determined in that they do not constitute a definitive closed set and they are hierarchically produced and functionally used by interpretation itself. These "*vague effects*" cannot therefore be summarized in a single fully determinate proposition (a *strong implicature*) since such a paraphrase precludes the very possibility of communicating *gradually* and *progressively* a great amount of information, which to a great extent is only limited by the interpretation availability of the addressee. In fact, through a wider expansion of context the analogy could be almost indefinitely enlarged. (See Matos, P (2000)

[20] Sperber and Wilson's (1995) view poetic effect as the effect of an utterance which achieves its relevance through a wide array of weak implicatures enough to offset the processing effort. The utterance creates effects by evoking images; they are used to lead the hearer to a specific informative conclusion, or intend a wider array of less specific related implicatures to be accessed.

[21] For more details see on visual metaphors (Danto, 1993, Forceville, 1994, 1996, 2000; Kennedy, 1993; Noel, C, 1994; Rozik, 1994; Simons, 1995; Kaplan, 1990, 1992; Whittock, 1990)

[22] The idea marked an important departure from the work of Sperber and Wilson on loose use and metaphor (1986a/95, 1986b) according to which the proposition expressed by the utterance is not communicated, but served as just a vehicle for the communication of a range of implications. The symmetric account of narrowing/enrichment and loosening/broadening has now become established within the mainstream of RT (see Wilson and Sperber 2004, Wilson and Crtson 2006, 2007) and Romero and Belen (2006)

[23] For Sperber and Wilson (1986: 182) an assumption is explicit if it is a development of the logical form encoded by an utterance. A logical form, in turn, is "*a well-formed formula, a structured se of constituents, which undergoes formal logical operations determined by its structure"* (ibid: 172). When a logical form is semantically completed, therefore capable of being true or false, it becomes a proposition.

[24] This issue is strictly related to the field of Emergent Property Features which constitutes a challenge to RT and is still debatable. We wish to address this issue in our future works as it will shed light on some queries concerning Metaphoric transfer.

[25] The relevance-theoretic comprehension heuristic is an automatic inferential procedure for constructing such an interpretation by following a path of least effort in mutually adjusting context, explicit content and contextual implications (via both forward and backward inference) so as to make the utterance relevant in the expected way. Implicatures are contextual assumptions and implications that have to be added to the interpretation in order to satisfy the expectations of relevance raised by the utterance.

[26] "*In Benjy's section, The fence reiterated (32 times) and the gate (17 times) dealing with the spatial details of Benjy's journey next to what used to be 'Benjy's pasture', foreshadow his frustrating experience. Though no emotive connotations are noticed in his description, the reiteration of "I/we went along the fence" may indicate his frustration of not being able to go across that fence or through that gate where the so longing for Caddy is thought to be*." (Bensalah, B: **William Faulkner's The Sound And The Fury: A Practical Guide For Students And Teachers,** page: 74 (Forthcoming)

[27] At the orphanage, Christmas was "*set in a grassless cinder-strewn packed compound surrounded by smoking factory purlieus and enclosed by a ten foot steel-and-wire **fence** like a penitentiary or 700, where in random erratic surges, with sparrow-like childtrebling, orphans in identical and uniform blue denim lived*" (LA: 119).

[28] Appeals to the head using logic, numbers, explanations, and facts. Through Logos, a writer aims at a person's intellect.

[29] With the contribution of the library of America, Blotner and Polk grouped Faulkner's works in five volumes:

1. William Faulkner: The Sound and the Fury and, As I Lay Dying
2. Faulkner's novels 1930-1935, (As I Lay Dying, Sanctuary, Light in August, Pylon)
3. William Faulkner: Novels 1936-1940 (Absalom, Absalom!, The Unvanquished, If I Forget Thee, Jerusalem, The Hamlet,)
4. William Faulkner: Novels 1942-1954 (Go Down, Moses, Intruder in the Dust, Requiem for a Nun, A Fable)
5. William Faulkner: Novels 1957-1962: (The Town, The Mansion, The Reivers)
   Published at http://www.loa.org/volume.jsp?RequestID=136

[30] "*the books I read are the ones I knew and loved when I was a young man and to which I return as you do to old friends: the Old Testament, Dickens, Conrad, Cervantes,* Don Quixote—*I read that every year, as some do the Bible. Flaubert, Balzac—he created an intact world of his own, a bloodstream running through twenty books—Dostoyevsky, Tolstoy, Shakespeare. I read Melville occasionally and, of the poets, Marlowe, Campion, Jonson, Herrick, Donne, Keats, and Shelley. I still read Housman. I've read these books so often that I don't always begin at page one and read on to the end. I just read one scene, or about one character, just as you'd meet and talk to a friend for a few minutes*." (See Faulkner in Stein, J, *William Faulkner, The Art of Fiction* No. 12 The Paris Review at http://www.theparisreview.org/interviews/4954/the-art-of-fiction-no-12-william-faulkner

[31] For instance the influence of Joyce on Mosquitoes has been observed by critics (See for instance Slabey, *Faulkner's Mosquitoes and Joyce's Ulysses.* Revue des Langues Vivantes, 28 (1962), 435-37. And Arnold, III, "*William Faulkner's Mosquitoes: An Introduction and Annotations to the Novel*," Diss. University of South Carolina 1978, 377 pp)

[32] A term coined by the American psychologist William James to denote *"the disjointed character of mental processes and the layering and merging of central and peripheral levels of awareness."* (See Manfred. J (2003). In 1918, May Sinclair appropriated stream of consciousness into literary criticism as a general term for the textual rendering of mental processes, especially any *"attempt to capture the random, irregular, disjointed, associative and incoherent character of these processes."* (Sinclair, M. in Manfred, J. 2003). It is sometimes called Anachrony (See W. James (1950 [1890]: ch.9), Sinclair (1990 [1918]); Humphrey (1954); Steinberg (1973); Cohn (1978); Chatman (1978: 186-195); Toolan (1988: 128).

[33] The longest sentence of course is that of Molly's internal monologue in the last section of Ulysses (forty-four and one-half pages).

[34] Winner of the Pulitzer Prize and the National Book Award in 1955 is a long, densely written, and complexly structured allegorical story about World War I, set in the trenches of France and dealing ostensibly with a mutiny in a French regiment.

[35] Volume 2 of the Snopes trilogy, The Town continues the exploits of Flem Snopes where TH left off.

[36] The final novel in the Snopes trilogy, where he subtly varies the management of narrative point of view to carry his Yoknapatawpha narrative to beyond the end of World War II and he brings the Snopes trilogy to its conclusion when Linda leaves Jefferson for parts unknown. Faulkner received a second Pulitzer Prize for this novel. What is important to mention about this novel is in the **Flem** section (Chapter 14) where Faulkner makes radical changes to his novel TSAF written thirty years ago. He revisits the Compsons, whose disintegration accounts for much of the greatness of both TSAF and AA, and hands over the legacy of his most renowned literary creations to Flem Snopes: "*His uncle told [Charles] how back in 1943 the town suddenly learned that Flem Snopes now owned what was left of the Compson place. Which wasn't much. The tale was they had sold a good part of it off back in 1909 for the municipal golf course in order to send the oldest son, Quentin, to Harvard, where he committed suicide at the end of his freshman year; and about ten years ago the youngest son, Benjy, the idiot, had set himself and his house both on fire and burned up in it. That is, after Quentin drowned himself at Harvard and Candace's, the sister's, marriage blew up and she disappeared, nobody knew where, and her daughter, Quentin, that nobody knew who her father was, climbed down the rainpipe one night and ran off with a carnival, Jason, the middle one, finally got rid of Benjy too by persuading his mother to commit him to the asylum only it didn't stick, Jason's version being that his mother whined and wept until he, Jason, gave up and brought Benjy back home, where sure enough in less than two years Benjy not only burned himself up but completely destroyed the house too*". (The Mansion: 233-234). In this passage, the author reconsiders the story of the Compsons from a different historical moment. We are simply speechless as we discover in surprise that the real closure of TSAF is not really in TSAF and that the story continues until 1959. Ironically, this retelling actually maintains some inkling of the innovative form that made TSAF.

[37] The lighter pieces (Ambuscade, Retreat, Raid, and Skirmish at Sartoris) were written as short stories in 1934 and 1935 for *The Saturday Evening Post* and other middle-class magazines. By contrast, An Odor of Verbena was not written until 1937, as the final episode in a proposed novel.

[38] Faulkner rewrote and revised Light in August many times to get the final book exactly the way he wanted it. Editors sometimes misunderstood Faulkner's intentions and made what they thought were minor changes. Recently scholars have prepared an edition of Light in August that restores the author's original text as exactly as possible. See "Faulkner's Light in August - Style." 123HelpMe.com. 03 Mar 2012 <http://www.123HelpMe.com/view.asp?id=16061>.

CHAPTER FIVE:
PEDAGOGICAL IMPLICATIONS

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1. Introduction

It sounds great to adopt the Communicative Approach, (a nice word) or the Competency-Based Approach (a nicer one) and agree with the Algerian educational designers who seem to cater for the needs of a learner who evolves under other skies...and then... in sluggish lethargic steps go to the 'Mausoleum of our Failure' to shout one's head off in a crowded, crammed full amphitheatre during a 90-minutes-headache-producing lecture to bored-to-death-befuddled 700[1] students….and then... "By the way, I am using the Competency-Based Approach". What an approach! What an illusion!

One just steps back and hears oneself schizophrenically talking out from his own agony "What am I doing?" "What am I teaching?" "Who are these absent-minded-gloomy-heartbreaking kids?" "Why do they hear me without listening to me, look at me without seeing me?" "Why am I reduced to a zombie programmed to follow the sterile institutional ritual of lecturing-assessing-going-on-holidays?"

We all seem to have been assigned pre-designed roles in a contemptible tragedy, a tragedy where the teacher pretends to teach, the learner pretends to learn and the administrator pretends to supervise: A big subterfuge, the end of which is an intellectual and educational 'infanticide' of whole generations. We do not only refer to the drop-outs (*"...half a million kids leave school each year, at primary, middle and secondary schools*" [2] without any qualification), not only to the large number of pupils who repeat a year (43% of those who sit for the baccalaureate repeat their grade (Miliani 2003: 17); not only to the 60% students who are sent to departments against their will and repeat till four times their first year) (Ibid: 23)... but also to the puppet-like slumbering minds who are forced to move on to nowhere. Move on... not for their benefit but to disguise the FAILURE[3] of the guilty trio: Parents, Teachers and the "*deleterious*" System (Djebari, 1998).

Mea culpa! This is none of a conventional introduction to a chapter presenting the pedagogical implications of a work, yet it is the very implication of a non-conventional pedagogy 'tucking in' our learners' life-worlds that is at the core of this work, its booster.

We do not pretend to know because we do not know; we do not pretend to have answers, only more questions. We do not pretend to prescribe a teaching panacea because we are ourselves part of the disease, if not the 'bug' itself. In this chapter, we merely suggest one tentative alternative to the ELT existing approaches in the Algerian schools and Universities and by drawing the results of our work into a classroom, we are testing their relevance too.

Our concern boils down to one assumption: Can we ever design a course objective without answering two questions? [Who is HE and what does he NEED?]. HE is an Algerian (with all the intricacies and complexities of this identity lost in the *shilly-shallying reforms* (Miliani 2003: 18) and the everlasting linguistic oppositions: Arabization, Francophonization, Amazighezation...and 'Shakespearianization'[4]!) and he NEEDS to master English for globalised purposes: be a part of the world and take part in this world's preoccupations as a responsible, mindful and educated world-member. In designing any educational objective, it is this profile that dictates the objective.

Hence, what we want to carry out in this chapter is to bring RT's findings to cater for the needs of our learners with that profile and in our TEFL Algerian CONTEXT (people, nature of course and institution, time, physical setting, teaching resources...) We will try to show that teaching practices based on Sperber and Wilson's assumptions of how the mind works in communication processes are much more successful than those which do not take cognitive issues into account. We will therefore try to give cognitive support to the long held idea that teaching a foreign language does not just involve working with the understanding and use of its linguistic code.

We will focus on what seems to us the most pertinent and useful issues to TEFL, namely, Context, Relevance and Intention in both communication and information processing. However, we are aware that the application of these concepts may turn out to be manifold. For this reason, we need to narrow down their application to two types of practice: TEFL Reading and Writing.

Although the activities are grouped within emblematic headlines of Context, Relevance and Intention, it is important to note that we are aware that these notions are indissociable and cannot be tackled separately. Hence, our reader will notice that each set of activities focuses on one concept at a time while the others remain inherent.

Furthermore, we think that at this level, we do not need to shove all the details of RT, Lexical semantics or lexical pragmatics nomenclatures in the already overloaded poor heads of our learners. Our aim is to teach them some language mechanics without adding more burdens to their already existing difficulties. Therefore we will limit ourselves to some basic vocabulary needed to deal with the activities, we will use for instance terms such as *intention*, *relevance*, *implication* (but not implicatures, explicature ...). We assume that the unconscious understanding of these terms will take place without giving them the conventional appellations.

2. Teaching Context

Teaching context by merely providing definitions is in our opinion and modest experience ineffective. Learners need not be told about context; rather they need to perceive by themselves its paramount importance in building meaning and interpretation. As previously argued (See General introduction) a text does not occur in a vacuum, it is an entity within a wider entity, the understanding of the former depends on the understanding of the latter. Our learners should perceive this fact and process information, be it a text, a sentence or a word and speculate its meaning in accordance with the situation in which it occurs.

One of the most important step in RT's comprehension heuristic is context, all the hypotheses the reader postulates are not warranted unless checked against the context of the utterance, a further assumption is the widening of the context to the inclusion of the writer's attitudes, his literary era and trend...etc.

So this is our first concern in this section: we have designed three activities, the first offers a setting in which the teacher introduces the topic and organizes a classroom discussion on the importance of context in recognizing meaning. This is considered as a visual content-based course where the learners will themselves infer the importance of contextualizing in interpretation.

The second is a smooth move from theory to practice. The learners are given some magnified pictures and asked to formulate presumptions as to their contexts. After that, their guesses will be evaluated against the real contexts of the pictures; they will discover how an interpretation is at once different and more accurate if it is built on a context.

The third activity is one way of transferring competence from visual data to written data always following RT's comprehension heuristic. The activity trains the learner to process words in three different areas of context broadness and raises his awareness of the necessity to broaden the context during inferential process in accordance with his expectation of relevance.

2.1. Significance of Context[5]

We were inspired in the following activity by a video[6]; we think that it offers itself as an efficient tool to teach context. So the teacher can invite the learners to watch it and then discuss and comment. However, he should make sure that the discussion turns around the issue in question. As a matter of fact, the video may actually trigger many varied topics.

The teacher may present the activity in video projection or pictures (as presented here) and provide a Transcript Presentation while learners are watching. We quote in the following, the commentary as provided in the site by The Washington Post.[7]

A street musician was standing in the entrance to the station L'Enfant Plaza Metro Washington DC. He began playing the violin. It was a cold morning in January. He played for forty-five minutes.



Picture 1: A Street Musician

First, the Chaconne from Bach's second Partita and the Ave Maria by Schubert, Manual Ponce, and Massenet's new Bach. At this peak time, around 8 am, several thousand people crossed the corridor, mostly en route to their job.



Picture 2: Peak Time

After three minutes, a middle-aged man noticed a musician was playing. He slowed his pace, stopped a few seconds then started accelerating. A minute later, the violinist received his first dollar by continuing straight ahead, a woman threw him the money in the jar.



Picture 3: A Dollar in the Jar

A few minutes later, a chap relied on the opposite wall to listen, but he looked at his watch and started to walk. It was clearly overdue.



Picture 4: A Chap Listening

Whoever scored the most attention was a little boy who was to take three years. His mother pulled, pressed but the child stopped to look at the violinist. Finally his mother brutally grabbed and shook the child to resume it. However, as he walked he kept his head turned to the musician. This scene was repeated several times with other children, and parents, without exception, have forced them to move.

During the three quarters of an hour of playing, only seven people have really stopped to listen a while. About twenty gave him money while continuing their march. He collected $ 32. When he was finished playing, no one has noticed. No one applauded. Only one person has acknowledged more than a thousand people. No one suspected that this was violinist Joshua Bell[8], one of the best musicians on earth.



Picture 5: Joshua Bell

He has played in this hall partitions the most difficult ever written, with a 1713 Stradivarius worth 3.5 million dollars! Two days before playing in the subway, his performance at the theater in Boston was "sold out" with prices around 100 dollars instead. This is a true story. Joshua Bell playing incognito in a subway station was organized by the "Washington Post" as part of a survey of perceptions, tastes and priorities of people.

The questions were:

- *In a common environment, an hour inappropriate, do we perceive beauty?*
- *Do we stop to appreciate it?*
- *Can we recognize the talent in an **unexpected contex**t?*

The teacher may focus on the last question, and use it to introduce the term context and its importance in any type of communication, be it literary/ scientific texts, journalese, or everyday life communication.

2.2. Selection of Context

Sperber and Wilson (1986/95) state that the listener/reader does not expand the context unless he does not derive cognitive effects; the bigger the context the less relevant the utterance but also the smaller the context, the less relevant the utterance. All boils down to one point: the most accessible interpretation that satisfies the reader's expectation, the most relevant is the utterance. This means that the reader/listener will keep extending the context until he meets a satisfactory interpretation.

This is what we want our learners to be aware of; many a time, they abandon reading a novel (or any work) because the text (sentence) does not make sense to them. It is important for them to understand that any textual element is just a part of a whole; by understanding the whole, one can get hold of the meaning of smaller parts of a text. This is the objective in the following activity.

Step 1: Pictures (6) are first shown to the learner, and then the teacher educes as many presumptions as possible from the learners' speculations.

Questions (1):

- Who are the characters in the pictures
- What are the characters doing in each picture?
- Where are they?
- Why does the man in the first picture need a ladder?
- Where is the man going with the child and a dog?
- Are the men in the third picture firemen or astronauts? …etc.

Now consider pictures (7) and (8), and then check your answers to questions (1).



Picture 6: Decontextualization

Step 2: Show the original picture (7) and ask the learners to rectify their interpretations.



Picture 7: Contextualization

Step 3: Invite the learners to draw their conclusions by comparing the two sets of pictures juxtaposed in Picture 8



Picture 8: Contextualization vs. Decontextualization

The characters in the pictures are just small figurines designed to decorate cakes for children parties. In pictures (6), we have just magnified them so as to extract them from their context

which, as it were, presents them in a totally different perspective. In other words, their de-contextualization renders a very different speculative approximate image (often erroneous) and restricted implications. Whereas, in a larger framework (pictures 7), the context is broad enough to access appropriate interpretations and satisfy expectations of relevance; we then understand that contextualization is a key to appropriate communication and information processing.

2.3. Competence Transfer

2.3.1. Literary Text

What the learners acquired in discussing pictures must be transferred to texts, similar task and questions are incurred. The teacher asks the learners to reflect on the simple isolated word e.g., *sewer* (or any other word linked to the corpus he wants his learners to read later), provides definitions, brainstorming..., lets them generate any associated ideas on the word and invites them to read the context in which it occurred to determine which of the ideas is relevant. Then from a zero context, to a broader one, and for more relevance a much broader one; it goes without saying that the broader the context, the lexically broader the term, its interpretation stops when expectations of relevance are met. It goes like this (See Figure 1):

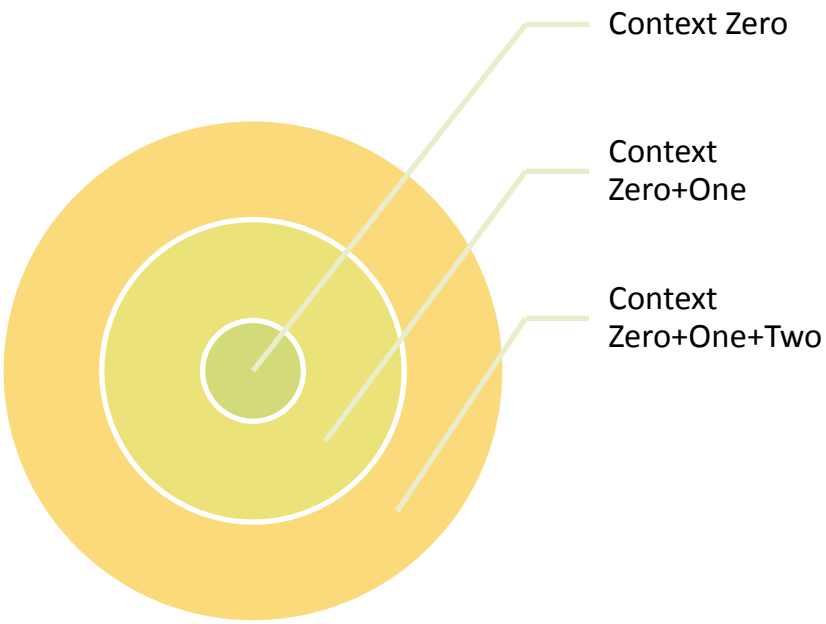


Figure 1: Context

(1) Context Zero: Sewer

(2) Context One:

> "*It was as though he had fallen into a sewer. As upon another life he looked back upon that first hard and manlike surrender, that surrender terrific and hard, like the breaking down of a spiritual skeleton the very sound of whose snapping fibers could be heard almost by the physical ear, so that the act of capitulation was anticlimax, as when a defeated general on the day after the last battle, shaved overnight and with his boots cleaned of the mud of combat, surrenders his sword to a committee*" (LA: 104)

(3) Context Two:

> Chapter 12 from LA [A broader context for more implications and more relevance] (See Appendix Pedagogical Implications LA: Chap12). A much broader context is the novel itself where the learner may expand the interpretation of the term *sewer* and eventually develop a whole theme suggested by this term.

2.3.2. A Conversation

The same task with the same objective may work for the interpretation of a conversation, consider:

Fatima: I'm tired.
Mohamed: I've seen some leftovers in the fridge.

Task1: Select the correct context for this conversation, and then justify your choice.

- Fatima and her student in a classroom.
- Mohamed and his neighbor Fatima in the store.
- Fatima and her husband at home.
- Fatima and her 10 years old child Mohamed at home.

Task2: In the context you have chosen, answer the following questions:

- What is implicated in Fatima's utterance?
- What does Mohamed infer?
- What does his answer mean?

These questions would lead the learner to understand that without a context, any interpretation is just a hypothesis; its relevance is definitely dependant on the context of the conversation. This one is between a husband and his wife; the latter expresses explicitly her tiredness and implicitly her inability to cook some dinner which is inferred by Mohamed being in the same context (home, dinner time…etc).

He infers the contextual implication (the implicature) [She is not going to cook], so being thoughtful and kind to his wife, he expresses his willingness to eat the leftovers which are in the refrigerator.

3. Intention and Relevance

3.1. Reading Within RT's Framework

Our learners are generally reluctant to read, holding a book and putting themselves into the act of reading is always felt as drudgery. Once, in Literature course, we were told by one of the students "*What?! I must read ALL THIS? It's so BIG!!"* The novel we suggested (Pride and Prejudice) was not seen as lengthy but as *BIG*, which is, we agree, a bit scary. Somewhere technology (net, T.V… watching a movie is much more appealing, less energy-consuming than reading a book) has turned our children into lazy consumers. Teachers remain with the challenging mission: How can I get them to read? How can I rub off my enthusiasm for reading on them? Should I tie them to a chair with a rope and make them read?

The following activities might suggest a way of managing this mission: The question will not ask them to read the entire 'BIG THING' (which again might lead them to hurl it through the window); it rather asks them to read just a short passage. By investigating a 'Short chunk', we may raise their appetite for reading the 'whole thing'. The point is re-teaching reading strategies by a 'bit-by-bit-reading' procedure and also by accompanying them in the process. Once, they are 'hooked' enough, the teacher should withdraw.

3.1.1. Newspaper Headlines

Objective: Introducing/eliciting the main vocabulary items needed in **Task2**.

Task1: Each two of the following pictures[9] have a common theme, reorganize them accordingly, and then justify your organization.



Picture 9: Newspaper Headlines

3.1.1.1. Recognizing Intentions

Objective: train learners to infer using key words. Teacher focuses on words and their implications which lead to inference and meaning building, e.g., who is Salima Souakri? Is this an Arabic or European name? What does ambassador mean? …etc.

Task1: Read the headlines from newspapers and answer the questions:

- What do you think is the article, corresponding to the headline, about?
- What words implicate your guess (inference)?

1. Salima Souakri installed as UNICEF ambassador.
2. Outpouring of solidarity for conjoined twin girls in Mila.
3. Electoral law: Provisions of the bill "close" to democratic standards, says Ould Kablia.
4. The Most Dangerous Room in the House
5. Libya's Muammar Gaddafi: Game over, now to the Next Battle

3.1.1.2. Contextualizing

Objective: train learners to focus on context of any assumption to infer meaning. By matching headlines with their respective articles, they will learn to match contexts with assumptions.

Task1: Now read the articles and match them with their corresponding headline.

i. [*ALGIERS- Former Algerian judo champion Salima Souakri was installed Sunday as ambassador of the United Nations Children's Fund (UNICEF) in Algiers.*[10]]

ii. [*MILA (Algeria)- Great support was shown Tuesday to Siamese twin girls Selsabil and Zakat, 30 months, ahead of a surgery to separate their conjoined heads to allow them to lead a normal life. The wali (governor) of Mila province (about 400 km east of Algiers), along with local officials, journalists and a number of citizens paid a visit to the house of the conjoined twin girls, at the village of Kniouia, commune of Oued El Athmania. The officials told the twin's father, Aïssa Amokrane, 40, the authorities were willing to take care of his Siamese daughters.*[11]]

iii. [*ALGIERS - The provisions included in the bill on the electoral system are "complete" and "close" to international democratic standards, Home Affairs Daho Ould Kablia said Wednesday in Algiers. "The contents of the bill on the electoral system are sufficient and close to universal democratic practices," the minister said following the debate in the People's National Assembly on the bill relating to electoral system.*[12]]

IV. [*"What's the most dangerous room in the house? While parents and caregivers for the elderly often worry about kitchen hazards like hot stoves and sharp knives, the riskiest room in the home is the bathroom. According to the Centers for Disease Control and Prevention, every year about 235,000 people over age 15 visit emergency rooms because of injuries suffered in the bathroom, and almost 14 percent are hospitalized"*[13]]

v. **[***Game over for the Jamahiriya - at least for now. The battle for Tripoli has ended with the rebels taking over the Libyan capital, removing the green flags, replacing them with those of the old Senoussi monarchy. While Muamar Gaddafi remains missing, Green Square and most of the neighborhoods have been the scenes of jubilation as a surprising number of people have come out to celebrate the rebels.*[14]**]**

Task2:

- Match the pictures with their corresponding article.
- Justify your choice

Task3:

- Evaluate your answers (your guesses); do you think the words that implicated your inference correspond to the article?
- Do you think the key-words are broadened in the article? Explain.
- Evaluate the articles (does the title express the main ideas in the article, do the words implicate the main ideas…etc)

3.1.2. Defining Relevance: Interview the picture



Picture 10: Irrelephant

Interviewing this picture might be an appealing activity to introduce and define the term Relevance. From situational relevance to textual relevance, the teacher leads a class discussion to ascertain the understanding of this term before tackling the rest of the activities.

3.1.3. Hilarious Signs

The following pictures offer at once hilarious signs; we think they can be a useful tool to train learners to evaluate intention and relevance, by saying what is wrong in the signs, they learn to produce relevant writing themselves.

For instance, with an initial help of the teacher, the learner will evaluate the assumption on picture (11) as is irrelevant to its reader because it is an unintelligent pleonasm; instead of creating the cognitive effect of informing that this exit is prohibited, it creates a contemptuous and sarcastic effect. As a matter of fact, someone going through a door on which is written EXIT is actually leaving, therefore, the threat and even the sign itself are irrelevant in this context.

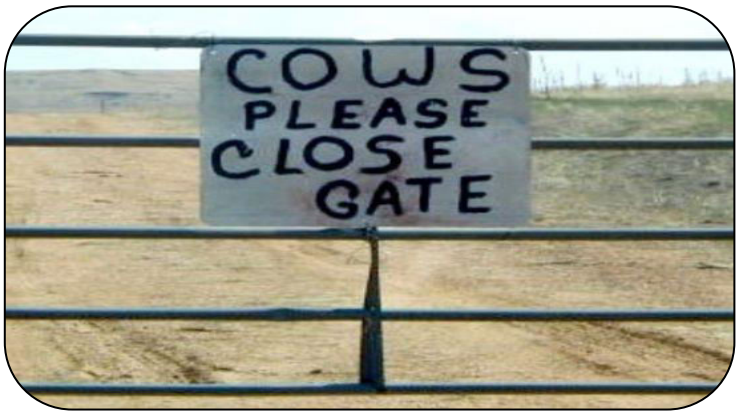
Similarly, the second sign in Picture (12) seems to address cows, not people; the least any reader can do is laugh at it or expect some kind of smart cows to close the gate. This means that the intention of the writer is lost in the linguistic formulation of the sign and hence it has no relevance for its reader. All the remaining pictures are formulated in the same linguistic failings and the learners will have fun while evaluating them. This evaluation is according to us an intrinsic way not only to teach critical reading and understanding but also writing as learners pay attention to the relevance of their sentences in accordance with their intention.

Task1: Examine each of the following signs, and then answer the questions:

- What is said?
- What is meant?
- Does what is said implicate what is meant? Are the signs structured as to express their respective writers' intentions? Justify.
- Provide corrections where necessary.



Picture 11: 'I am Leaving Anyway!'



Picture 12: Ok Smart Cows! Be good and close the gate!!



Picture 13: Who is the Stupid here?



Picture 14: What Grass?!



Picture 15: Really!! Where?? I can't see him!



Picture 16: A ground level mind!



Picture 17: All Right! Right is Right!!



Picture 18: KinesitheraPEUR!!? No Way, I'm not going in!!!



Picture 19: Crystal Clear!



Picture 20: NO ALIENS ALLOWED.



Picture 21: The cobbler's children go barefoot!



Picture 22: The Most irrelevant Sign Ever!

3.1.4. Famous Sayings

This is a follow-up activity; here we drop pictures assuming that our learners are stimulated enough and can start processing some short readings without a visual aid. We believe that this is a means to transfer the acquired competence i.e., what they learnt in their processing of pictures is transferred into chunks of speeches; hopefully, this will get them ready for processing lengthy texts.

Task 1: Here are some sayings by famous people, evaluate their relevance and intention.

- What is the intended meaning?
- What is the communicated meaning?
- What causes discrepancy between the two (intended/communicated?

- Why do we still recognize (recuperate) the authors' intended meanings?

---

1. *"Algeria was on the precipice, it has since taken a big step forward."*

   "The future of Algeria is in the water."

–Kaïd Ahmed, former head of the FLN[15].

---

2. "*Your food stamps will be stopped effective March 1992 because we received notice that you passed away. May God bless you. You may reapply if there is a change in your circumstances*." (Department of Social Services, Greenville, South Carolina)

---

3. "*Whenever I watch TV and see those poor starving kids all over the world, I can't help but cry. I mean I'd love to be skinny like that, but not with all those flies and death and stuff."* (Mariah Carey)

---

4. Question*: If you could live forever, would you and why?*
   Answer*: "I would not live forever, because we should not live forever, because if we were supposed to live forever, then we would live forever, but we cannot live forever, which is why I would not live forever,"* (Miss Alabama in the 1994 Miss USA contest)

---

5. *"Smoking kills. If you're killed, you've lost a very important part of your life,"* (Brooke Shields, during an interview to become spokesperson for federal anti-*smoking* campaign)

---

6. *"I've never had major knee surgery on any other part of my body,"* (Winston Bennett, University of Kentucky basketball forward.)

---

7. *"Outside of the killings, Washington has one of the lowest crime rates in the country,"* (Mayor Marion Barry, Washington, DC)

---

8. *"That lowdown scoundrel deserves to be kicked to death by a jackass, and I'm just the one to do it,"* (A Congressional Candidate in Texas)

---

9. *"Half this game is ninety percent mental."* (Philadelphia Phillies manager, Danny Ozark)

---

10. *"It isn't pollution that's harming the environment. It's the impurities in our air and water that are doing it..."* (Al Gore, Vice President)

---

11. *"I love California. I practically grew up in Phoenix"* (Dan *Quayle*)

---

12. *"We've got to pause and ask ourselves: How much clean air do we need?"* (Lee Iacocca)

---

13. *"The word "genius" isn't applicable in football. A genius is a guy like Norman Einstein*." (Joe Theisman, NFL football quarterback & sports analyst)

---

14. *"We don't necessarily discriminate. We simply exclude certain types of people."* (Colonel Gerald Wellman, ROTC Instructor)

---

15. *"Traditionally, most of Australia's imports come from overseas."* (Keppel Enderbery)

16. "*If somebody has a bad heart, they can plug this jack in at night as they go to bed and it will monitor their heart throughout the night. And the next morning, when they wake up dead, there'll be a record*." (Mark S. Fowler, FCC Chairman)

3.1.5. Over to You

Objective: this activity tests what the learners have learnt so far in a short written production. It integrates the skill of reading to writing and paves the way for the following activities in section 3.2.

Task1: Write 3 to 4 sentences on the same topics in activity (3.1.3)

- Food Stamps
- Starving Children in poor Countries
- Long lasting Life
- Smoking
- Crime
- Pollution
- Football
- Discrimination
- Heart transplantation

3.2. Writing Within RT's Framework

Why is teaching writing so challenging for EFL teachers? The reason may lie in the fact that EFL writing customarily involves attending to learners' linguistic problems and supporting the development of the written expression in L2. The low English proficiency standards in many L2 secondary classrooms and university settings make it difficult for teachers to pay sufficient attention to the development of writing skills. To help learners produce a good piece of writing, teachers struggle to reconcile the teaching of linguistic issues and the teaching of writing skills. The results are usually unsatisfactory and call for the creation of new EFL writing techniques.

RT offers interesting new ways of helping learners inventing and elaborating ideas, and arranging these ideas to achieve specific pragmatic purposes and effects. The activities in this section are meant to raise the students' awareness of their productions as they learn to write for 'Somebody' and that they need to make what they write relevant to him.

3.2.1. Make it Funny

This activity gives the learners an opportunity to start from a word, a phrase or a short sentence if they want, but definitely a word can do; may this easiness encourage them to start from scratching. In

doing so, leaning will actually take place, and hopefully, this will instill self-confidence for producing lengthy essays. This exercise is also meant to be a funny hook to teach them effective techniques and requirements to ensure relevance of their written productions.

To create an amusing atmosphere, learners may be asked to work individually for some minutes, and then share with the class their productions. The more we laugh, the better we feel about everything included WRITING.

Task1: Some of the following pictures are funny some others are not; your task is to turn all of them into laughable ones by writing a **relevant** commentary with the intention to make your reader laugh. (Commentary in pictures 23 is verbatim while the others are mine)



Picture 23: A Tree Leaked



Picture 24: Find the Animal



Picture 25: I'm DONE!!



Picture 26: Don't SHOOOOOOOT!!



Picture 27 YUMMMMY!! Delicious Feet!!!



Picture 28: What a Reception Committee!



Picture 29: SAY CHEEEEEEEEEEEEESE!!



Picture 30: MAN's Serious 'Donkeyness'

3.2.2. These Ones Aren't Funny!

One of the important notions in RT is that of Cognitive Environment, which can be defined as the set of all facts and assumptions that a person can perceive or infer and which is determined both by his physical environment and his cognitive abilities (See Chapter 1: section 3.7). This is what we would like to take up in this activity. Following the same procedure (as in section 3.2.1 above), learners are invited to reflect upon their own context. By being directly involved, we wish to lead them to produce commentaries as to realize some specific cognitive effects on their readers. The targeted effect in the following activity is sensitizing readers (Ethos).

The pictures grip one of the most appalling issues in our country; if the learner is given an opportunity to be a critic of his own milieu for the purpose of contributing in its improvement, we think that we would not only be teaching the mechanics of the language but also instilling critical thinking and effective use of language to voice out one's thoughts. Besides, this activity is one way of enhancing the learner's own experiences as important contributing elements to classroom learning and as well put by Nunan, linking classroom language learning with language outside the classroom (See Nunan 2004: 1).

Task: Consider the pictures[16] and write a commentary to raise your reader's sensitivity and consciousness. (Of course they need to be informed that the pictures show parts of Algerian hospitals, CHU Mustapha, Zmirli, Parnet…)



Picture 31: A Crime[17]...simply!



Picture 32: After all, do we really need a Clean Kitchen…in a Hospital?!



Picture 33: Patients' and Residents' Beds at the Psychiatric Department[18]

3.2.3. Elaborating An Introduction

Considering all what has been dealt with so far (intention, relevance, Contextualization), the objective here is to train learners to produce introductions and to revise them into more effective prose by successfully expressing intention and considering relevance.

We think that one of the effective ways of teaching is the use of peer-interaction. We believe that learners seem to respond to their peers better than to the teacher. We do not hold a scientific argument for this point of view, but we think the reason is that a peer-to-peer feedback is thought to be debatable; the last word belongs to the more convincing, whereas when feedback is provided by the teacher, it looks like another kind of that mind-numbing 'prechi-precha'. Thus, the more we involve our learners in responding and sharing ideas in collaborative groups, the better they will understand and learn strategies from one another. We always want to remind ourselves that we are not the only teacher in the classroom; learners can learn from one another as well.

Hence we designed this activity along this thought as to create an environment where learners receive constructive feedback from their peers and use this feedback to revise their own prose.

Procedure:

- **Warm-up: Introducing the topic by asking a question such as this:**

  Question: *What did you have for breakfast?*

A. Elicit as many different answers as possible. Choose two answers of the structure in (1) and (2).

(1) Answer1: Two pieces of toasted Rakhsis[19] and a cup of coffee.

(2) Answer 2: Breakfast is the first meal of the day. I had two slices of Rakhsis toasted on the clay pan until crisp and spread with butter and a sweet confection known as jam. I also had a cup of hot beverage made from roasted and ground beans of a plant grown in South America and Africa infused in hot water.

B. Lead a class discussion around these questions: Are both (Answer1) and (Answer 2) equally relevant as answers to the question? No, they are not equally relevant because for the same cognitive effect, the second utterance requires more effort. Thus, Answer1 is more relevant than Answer 2 because it requires less effort to be processed for the same effects.

- **Exploit the two answers to pre-teach techniques of writing an introduction and insist on:**

- Hook and draw the reader into the narratives.
- Ways to shape intention, process, subject matter, form, style, tone, and diction to address a particular audience in a particular context.

- Ways to generate good writing using specific methods of inventing and elaborating ideas, for arranging these ideas to achieve specific cognitive effects.

Give the topic of the essay, e.g., [What issue in your environment you do not agree with, you want to contribute in its improvement.] Write an introduction to this topic.

- Think of your intentions based on your objectives (what are the cognitive effects you want to reach in your readers)
- Write 2/3 sentences to introduce the issue
- Shape your intention in 2/3 sentences

Peer Evaluation: Have the learners switch introductions and answer these questions (in writing):

- Based on the introduction, what do you think the rest of the essay will be about?
- Does the introduction draw you in the essay? Is it likely to keep you reading? Why?
- Are there specific words/phrases/sentences that you particularly liked? Why?
- What words state the intention of the writer?
- What is his intention?
- Do the words/sentences successfully express/implicate his intention? How so?
- Do they successfully implicate the effects (gains) you may acquire through reading? How so?
- Is it relevant to you? What cognitive effects you may gain from reading the rest of the essay?

Class Discussion: learners evaluate the introductions of their peers by stating their relevance and their intention.

Switch back the introductions

- After reading your peer's response, do you agree or disagree with him? Why or why not?
- Has his feedback changed how you would formulate your introduction? Why or why not?

Re-writing

- Considering suggestions from your peers and your own preferences to revise your introduction.
- After revising your introduction, underline the portion of the text that implicates intention.
- After revising your introduction, underline the portion of the text that implicates relevance.

Wrap-up

- Review the elements of a successful introduction

3.2.4. Elaborating Essays

What follows is a series of After-reading Activity ideas[20] that work out the same objective of enhancing the writing skill. Although, they deal exclusively with one novel (TSAF), they can be adapted to any literary work. The point is to exploit different facets of the work and train the learners in modeling their language to suit different pragmatic situations and intentions.

3.2.4.1. The 'Breaking Silence' Activity

Task: Benjy, Quentin, Jason and then an omniscient narrator are given each a section where they

narrate the same story and tell us about Caddy, but the latter remains silent. It would be fair if she narrates herself her own story, don't you think? Imagine then, Caddy is given a chance to speak, what do you think she may tell us? What would her interior monologue be? Provide the novel with a fifth section where you break Caddy's silence.

3.2.4.2. The 'From I to He' activity

Task: The first section of TSAF is narrated from a first person narrative point of view, which is in Benjy's case, unreliable. Choose any extract from Benjy's section, and then re-narrate it from a different narrative point of view (Third person limited/omniscient point of view).

3.2.4.3. 'The Last Word' Activity

Task: Quentin writes and seals two letters before drowning himself into the river. One letter is to his parents and one to his friend Shrieve. Unfortunately, we are never given, not even the slightest glimpse of their content. Can you imagine what he has written? What were his last words? Here are only some ideas, think of others…

- "If I could say Mother..." (TSAF: 89)
- Father says life is not worth living.
- Caddy is forever lost, she dishonored our family.
- Our family is no more as powerful as it used to be.
- I do not like the way you treat our servants.
- I feel so lonely after Caddy's marriage.
- I have done incest father…
- Benjy's moaning is deafening my ears.

3.2.4.4. The 'Pot aux Roses' Activity

Task: Mr. Patterson has intercepted Uncle Maury's love letter to his wife (Mrs. Patterson) delivered by Benjy on Christmas 1902, he discovered the 'Pot-aux- Roses': His wife and Uncle Maury's secret love relationship!

Imagine the reactions of each one of this trio: Mr. Patterson, Mrs. Patterson and Uncle Maury then, complete the table.

Mr. Patterson - Divorces his wife. - Commits suicide leaving a note. - …….. - ……. - ……..
Mrs. Patterson - Escapes to the Compson's house. - Calls up Uncle Maury to help her - …….. - …….. - …….....

Uncle Maury
- Urges Mrs. Patterson to ask for divorce in order to get married. - Escapes to another town (perhaps left the South) - ……. - ……. - …….

Table 1: The 'Pot aux Roses'

3.2.4.5. The 'Let's Gossip' Activity

Task: Pretend you are a columnist[21] in a very famous showbiz gossip sheet; you heard about Uncle Maury's and Mrs. Patterson secret love affair. After having investigated and collected the necessary information (e.g. photos using paparazzi), produce scenarios of the evolvement of the couple's secret relationship. Organize these in an article in which you reveal to your readers all about it and give the whole show away!!

- Their secret 'rendezvous' by the Yoknapatawpha River.
  Their love letters.
- Their use of innocent children in their letter delivery (namely a mentally retarded child called Benjy).
- A frightened experience for the poor mentally retarded child (a painful memory)
- Selfishness and irresponsibility as Uncle Maury insists on his sister to let the children go outdoors though it is very cold, for his own profit.
- The involvement and dishonor of the rich Southern aristocratic Compson's family in this affair.
- The denouement (murder, suicide, divorce, disappearance….)

3.2.4.6. The 'Imagine All the People Living in….'Activity[22]

Task: Faulkner chooses to end his novel in Cliffhanger[23]; you are free to choose another ending. Re-write the finale of TSAF in the way you wish, why not a happy ending[24], "*imagine all the people living in...*

3.2.4.7. The 'Point of Attack' Activity

Task: As a point of attack[25], Faulkner begins his novel in medias res, which is quite difficult to read. Try to write another point of attack (ab ovo/ultimas res)

3.2.4.8. The 'Flag' Activity

Task: There are more than one theme in TSAF with no predetermined hierarchy; all the themes seem to be of an equal importance. Meanwhile you can state that one theme is more prominent than another provided you can back up your argumentation with the necessary supporting material (quotations, statistics, events, facts from the biographical/historical background of the writer/book …etc)

Get into eight groups. Each group has its own flag and color[26] and is responsible for one theme. Your

task is to investigate yours and provide enough arguments to persuade your peers that it is the most prominent theme in the novel. Defend the colors of your flag!

1- The **Purple Flag** group deals with Benjy's mental retardation.
2- The **White Flag** group deals with Caddy's loss of virginity.
3- The **Red Flag** group deals with death and suicide.
4- The **Yellow Flag** group deals with adultery and betrayal.
5- The **Green Flag** group deals with Benjy's castration.
6- The **Blue Flag** group deals with Time and Timelessness.
7- The **Black Flag** group deals with the South/Family decay.
8- The **Pink Flag** group deals with lovelessness and loneliness.

3.3. Getting the Tools

3.3.1. Syntactic Features of Style

3.3.1.1. Discourse Markers

In Chapter Two, we have highlighted one of the most significant contributions of RT to the study of DMs which is the semantic-pragmatic characterization of these units as instructions for interpretation, and their definition of these markers as elements with procedural meaning distinguished from conceptual meaning. Advocates of RT consider concepts as mental representations and there exist linguistic expressions to encode conceptual meaning. This meaning is consciously accessible to communicators (See Sperber and Wilson 1993). For instance, if we ask native speakers of English what the words *teacher*, *girl,* and *classroom* mean, they would be able to explain the words either through synonymy or paraphrase. Procedural expressions, on the other hand, cannot be explained through the same processes as they are not easily and consciously accessible. They do not have a representational meaning the way conceptual expressions do, but have only a procedural meaning, which consists of instructions about how to manipulate the conceptual representation of the utterance (See Blakemore, 1987, 1992).

In an ESL/TEFL situation, the issue is much more problematic; Iten points out that there is evidence from second language learning that learners find it much harder to learn a procedural expression than to learn a conceptual expression (Iten 2005: 76). That is why, RT's researchers point to the fact that the inappropriate use of DMs in an L2 could, to a certain degree, hinder successful communication or lead to misunderstanding and that training learners in the recognition and use of these markers will improve their reading comprehension. A leading research undertaken by *Martínez* (2006) shows that the Nonnative learners ability to comprehend and retrieve information from books, textbooks, lectures, etc., quickly and efficiently depends partly on their ability to identify DMs. Besides they also need to *"develop an ability to structure their own discourse adequately, making use, where appropriate, of DMs."* (Martínez 2006: 185). This is why it becomes necessary to give

"*DMs an important place in ESP syllabus design and lesson planning designing activities and materials to make readers aware of the DMs"* (Ibid). The following activities are based on these findings:

i. Discourse Markers *Even*

Objective: Identification and explanation of DMs.

We may use material from our corpora to explain and make learners familiar with the function of the DMs. We here focus on the discourse markers analyzed in our thesis, but of course any DM can be taught similarly. Furthermore, as we believe that literature can be a resourceful authentic material for teaching grammar, we can use passages from narratives to teach this particular DM *even*. Here, we choose RFN and of course, this activity may be more successful if set as an after-reading one so that the learner can make links to the themes of the narrative.

(a) Step 1: Read a text containing DMs.

> "*Is that what you can never forgive her for?—not for having been the instrument creating that moment in your life which* ***you can never recall nor forget nor explain nor condone nor <u>even</u> stop thinking about****, but because she herself* ***didn't even suffer, but on the contrary, <u>even</u> liked it****—that month or whatever it was like the episode in the old movie of the white girl held prisoner in the cave by the Bedouin prince? […] to pay for something* ***your wife hadn't even lost, didn't even regret, didn't <u>even</u> miss?*** *Is that why this poor lost doomed crazy Negro woman must die?"* (RFN: 63-64)

(b) Step 2: Locate the recurrent DMs

- Underline the most redundant linguistic elements (words).

(c) Step 3: Identify the actions

- Put in a hierarchical order the expressions containing *even* (this question will result in three sets)
  - **i. First Set:**
    - *never recall*
    - *nor forget*
    - *nor explain*
    - *nor condone*
    - *nor even stop thinking about*
  - **ii. Second Set**
    - *didn't even suffer*
    - *liked it—*
  - **iii. Third Set**
    - *hadn't even lost,*
    - *didn't even regret,*
    - *didn't even miss?*

(d) Step 4: Discover the function of *even*

- Consider the following passage.

[Is that what you can never forgive her for?—not for having been the instrument creating that moment in your life which <u>you cannot even stop thinking about.</u>]

- How does even function in this passage?
- *Is stop thinking about* the only idea implicated by *even*?
- What other ideas/assumptions/implications are implicated by *even?*
    - *never recall*
    - *nor forget*
    - *nor explain*
    - *nor condone*
    - *nor even stop thinking about*
- What is the focus of *even*
- Why do you think is *stop thinking about* at the end of the scale?
- What does this mean to you?
- Compare the items in the scale, what is the most emphasized one?
- What do you infer?

(e) Step 5: Expanding

- Consider the second and third sets
- Come up with expression/ideas you think are implicated by the use of even in each of the expressions in the sets.
- Order them in a hierarchal scale (from the least to the most emphasized)

    - *didn't even suffer*
    - *even liked it*
    - *hadn't even lost,*
    - *didn't even regret,*
    - *didn't even miss?*

(f) Step 6: Assignement (Homework)

- Here are headlines of articles from New York Times, Wikipedia and some other websites.
- Read the titles
- Draw a list of assumptions implicated by the use of the DM *even*
- Read the articles
- Compare your guesses with the assumptions in the articles.

    - *Love Endures **Even** Cancer*[27]
    - *Rents Keep Rising, **Even** as Housing Prices Fall*[28]
    - *New York Times Backs Islamist Movement Without **Even** Looking at It*[29]
    - *Why **even** 4 hours of sleep is enough*[30]
    - *Evenly **even** or doubly **even** / Oddly **even** or singly **even***[31]

3.3.1.2. Metarepresentational Use of Negation

Addressing the same issues discussed in section 3.3.1.1, the activities here, are designed for the teaching of Metarepresentational use of negation.

i. Dirimens Copulatio and Paromologia

(a) Step 1: Read a text containing MUN

Text1:

> *"He was raging—an abrupt boiling-over of an accumulation of floutings and outrages covering **not only** his span **but** his father's lifetime too, back into the time of his grandfather McCaslin Edmonds. Lucas was **not only** the oldest person living on the place, older even than Edmonds' father would have been, there was that quarter strain **not only** of white blood and not even Edmonds blood, **but** of old Carothers McCaslin himself, from whom Lucas was descended **not only** by a male line **but** in only two generations, while Edmonds was descended by a female line and five generations back..."* (GDM/FH: 101)

Text2:

> *"and he standing over her, looking down not at his own child but at the face of the white one nuzzling into the dark swell of her breast—**not** the Edmonds' wife **but** his own who had been lost; **not** his son **but** the white man's who had been restored to him, his voice loud, his clawed hand darting toward the child as her hand sprang and caught his wrist. "What's ourn?" he cried. "What's mine?"* (GDM/FH: 49)

(b) Step 2: Comprehension Questions

- Through questioning, the teacher may help the learners delineate the functions of MUN.

1. Why is Lucas angry?
2. Does the outrage cover only his span? How so?
3. Is Lucas the oldest person living on the place? How so?
4. Is Lucas a Black or a white man? Explain
5. Is Lucas a descendant line from old Carothers McCaslin?
6. Is he a descendant by a male or by a female one?
7. How is he compared to Edmonds?

(c) Step 3: Use and Recognition of MUN.

- **Question1**: Use ***not-but*** to fill in the gaps: unguided

> *"He knew now that it was .....on the school steps .....in his mind that she had constantly been for two years now, that it had .....been rage at all .....terror, and that the vision of that gate which he had held up to himself as a goal was .....a goal .....just a point to reach, as the man fleeing a holocaust runs .....for a prize .....to escape destruction."* (H: 117)

- **Question2**: Use ***not only-but*** to fill in the gaps:

> *".....invisible and impacted, ...beneath the annual inside creosote-and-whitewash of bullen and cell, ...on the blind outside walls too,*

first the simple mud-chinked log ones and then the symmetric brick, ……..the scrawled illiterate repetitive unimaginative doggerel and the perspectiveless almost prehistoric sexual picture-writing,……..the images, the panorama ……..of the town ……..of its days and years until a century and better had been accomplished, filled ……..with its mutation and change from a halting-place: to a community: to a settlement: to a village: to a town, ……..with the shapes and motions, the gestures of passion and hope and travail and endurance, of the men and women and children……." (RF: 184)

- **Question3**: Use ***not because/ but because*** to fill in the gaps:

- *the death by shameful violence of a man who would die ……..he was a murderer ……..he was black (ID: 72)*

(d) Step 4: Give the learners another group of sentences/or passage to be completed again but this time without providing the appropriate expressions for the MUN (see Appendix1 for more examples).

- **Question4**: Choose one of these expressions to fill in the gaps:
  not-but; not only-but; not because/ but because; not as if/but as if; but without

- *only a moment--probably, without doubt, in the base hospital in **Oran**--a face, a voice, probably a doctor's, marvelling ……..that he had failed to keep consciousness over that fierce and empty distance, ……..that he had kept life at all"* (AF: 216)
- *He fled, ……..from his past, ……..to escape the future.* (TH: 214)
- *the dead sister Ellen: this Niobe without tears who had conceived to the demon in a kind of nightmare, who even while alive had moved ……..life and grieved ……..weeping, who-now had an air of tranquil and unwitting desolation, ……..she had either outlived the others or had died first, ……..she had never lived at all.* (AA: 10)
- *"Lucas became ……..Negro ……..nigger ……..secret so much as impenetrable ……..sevile and ……..effacing, …….. enveloping himself in an aura of timeless and stupid impassivity almost like a smell."* (GDM/FH: 58)
- *Remembering **…** with relief **….** rather with a new burst of rage and fury* (ID: 81)
- *"Then one day the old curse of his fathers, the old haughty ancestral pride based ……..on any value ……..on an accident of geography, stemmed ……..from courage and honor ……..from wrong and shame, descended on him."* (GDM: 111)
- *"Then he whirled and leaped ……..toward the sound ……..running parallel to it"* (GDM/FH: 40)
- *"You were ……..watching that poised arrestment all the time, true enough, ……..that was ……..you feared it ……..you were too busy putting one foot before the other, never for one instant really flagging, faltering, even though you knew it was in vain"* (RFN: 143)
- *They believed that land did ……..belong to people ……..that people belonged to land and that the earth would permit them to live on and out of it and use it only so long as they behaved and that if they did not behave right, it would shake them off just like a dog getting rid of fleas.*" (TU: 23)

(e) Step 5: Review of MUN

- Conduct a brief review of all the information and ideas discussed so far.

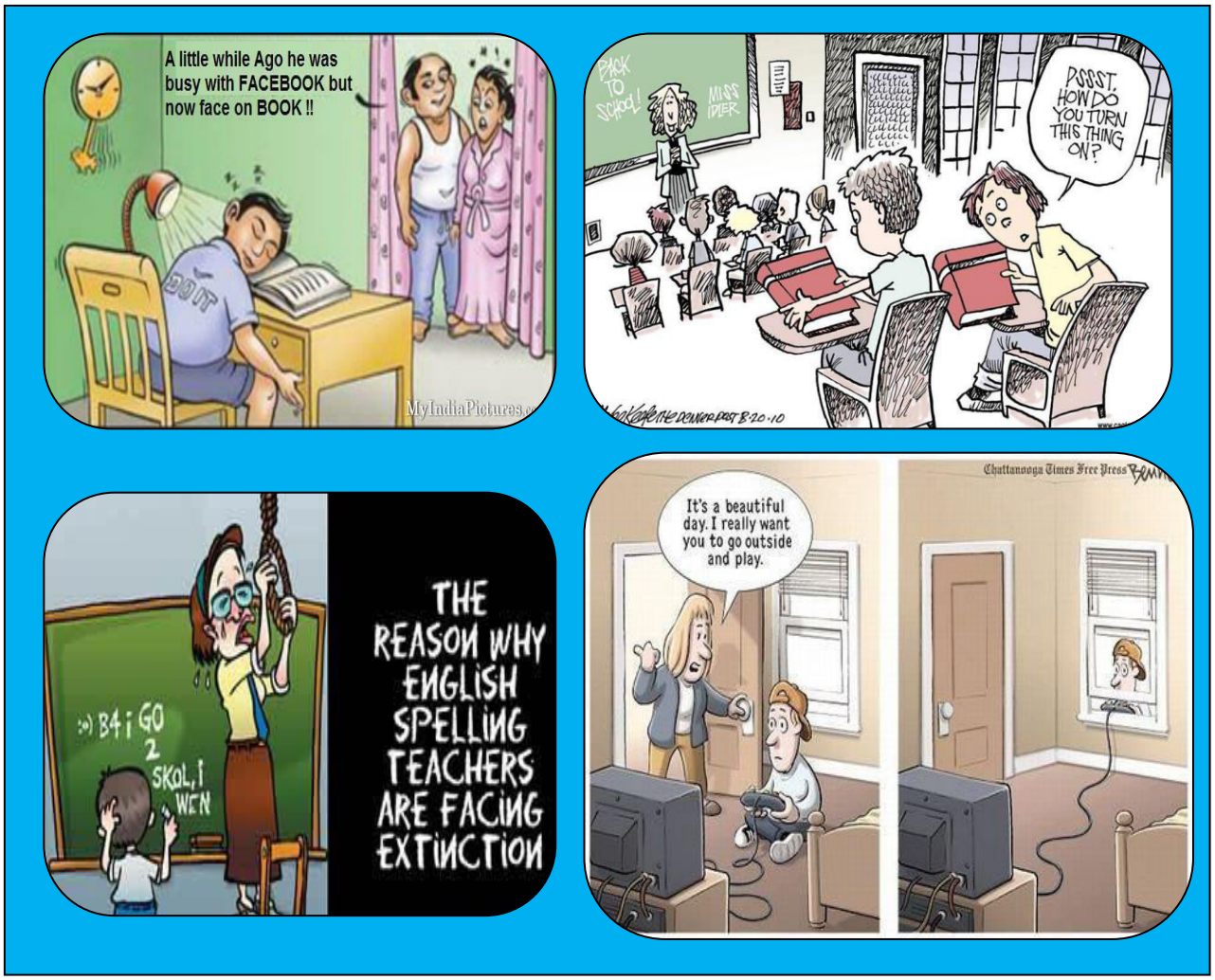
- Give a passage from narratives/articles to read and then ask the learners to explain the function of the MUN. As learners work independently on their text, circulate and monitor individual work, providing corrective feedback and assistance as needed. Passages can be extracted from articles on the websites; the following are examples;

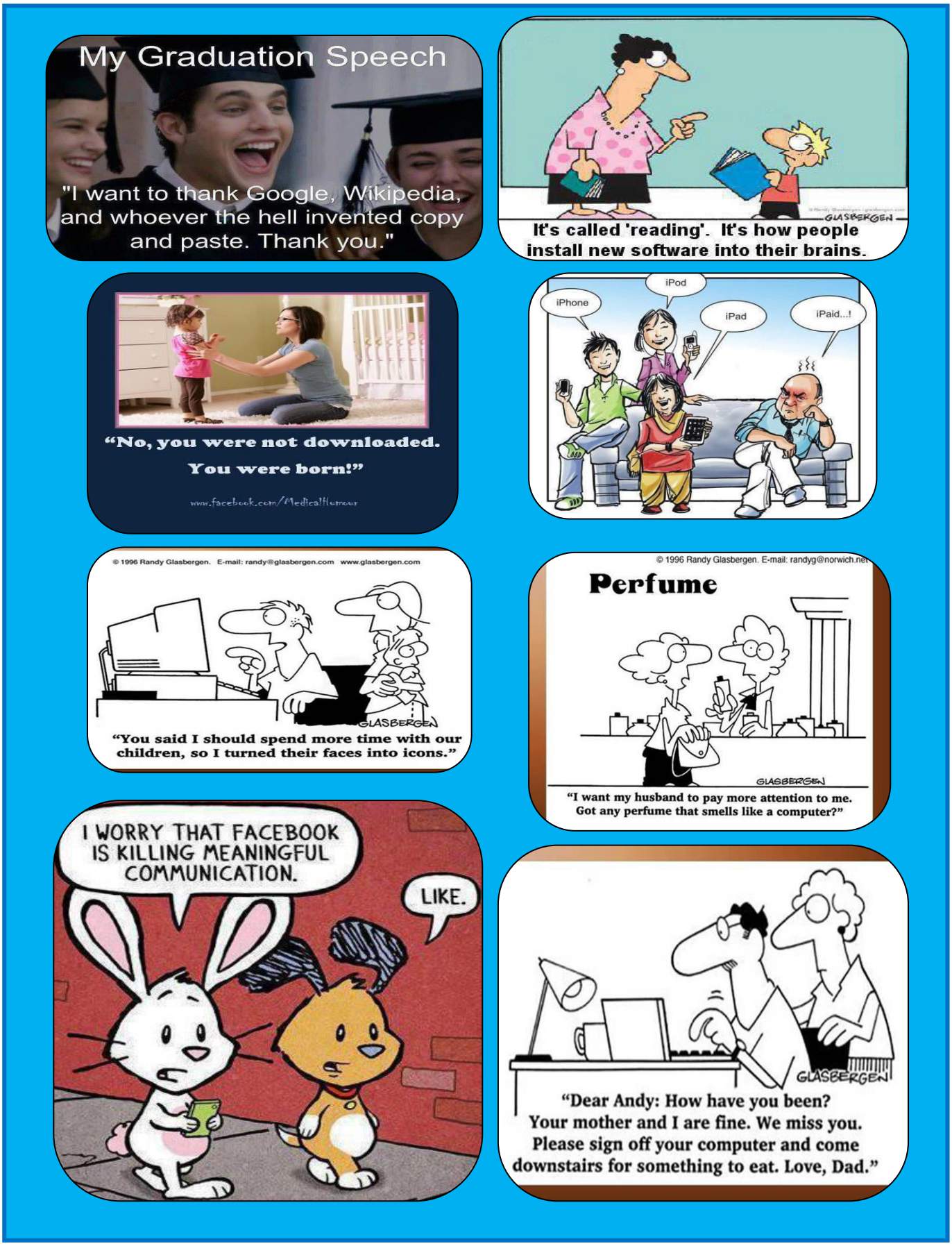
- France **not only** did a human genocide in Algeria, **but** a cultural and economical one[32].
- Time for Greece to leave **not** just euro **but** EU itself[33]
- Shakespeare was ***not*** *of an age,* ***but*** *for all time*[34]

(a) Once done, ask some of them to express their results to the rest of the class.

Step 4: Internalizing the use of MUN.

Question4: Group Work: Examine the picture below and discuss the topic: Technology in our life: A blessing or a curse? (You can as well draw caricatures or take/collect pictures to back up your point of view). Use the **not-but** scheme in your argumentation.





Picture 34: Technology in our life: A blessing or a curse?

3.3.1.3. Sentence Structure

Sentence structure is very important but it is also incredibly hard to understand and analyze. Most of L2 learners do not think about the structure of their sentences when they speak or write. We think that this is due to the traditional pedagogy of sentential analysis that generally confines the teaching of sentence types to their equivalent forms, but we miss to teach their stylistic function and pragmatic effect without which learners will be writing without a pragmatic aim. So they need to train to determine the connections between **form, functions** and **effects** and become conscious of how sentences are put together to improve their sentence structure and learn how to affect their readers. The following activity is meant to be one way of helping the learners to link forms to effects and raise their awareness of their sentence syntactic structures.

i. The Ant's Story

a. Step1: Objective: Pre-teaching sentence level (Sentence construction and punctuation),

Learners should be taught to extend their use and control of complex sentences by**:**

- Recognize and use subordinate clauses;
- Explore the functions of subordinate clauses, e.g. relative clauses, adverbial clauses;
- Deploy subordinate clauses in a variety of positions within the sentence;
- Use the active or the passive voice to suit purpose.
- Combine clauses into complex sentences, [for example, coordination and subordination].
- Use the comma effectively as a boundary signpost and checking for fluency and clarity, e.g. using non-finite clauses;
- Explore the impact of a variety of sentence structures, e.g. recognizing when it is effective to use short direct sentences;
- Review and develop the meaning, clarity, organization and impact of complex sentences in their own writing;
- Write with differing degrees of formality, relating vocabulary and grammar to context, e.g. using the active or passive voice;
- Integrate speech, reference and quotation effectively into what they write.
- Recognize the cues to start a new paragraph and use the first sentence effectively to orientate the reader;
- Vary the structure of sentences within paragraphs to lend pace, variety and emphasis.
- Exploit choice of language and structure to achieve particular effects and appeal to the reader;
- Use a range of techniques and different ways of organizing and structuring material to convey ideas, themes and characters.

b. Step 2: Objective: Relating Form to Effect

From our corpora, we can use the passage in (B) to show an instance of a compound complex sentence made up of an independent clause and a dependant clause, joined by a time conjunction *when* that creates a cumulative style whose effect is to shove the reader mental emotional representation of the characters' world:

> (B) *"The day dawned bleak and chill, a moving wall of gray light out of the northeast which, instead of dissolving into the moisture, seemed to*

*disintegrate into minute and venomous particles like dust that, when Dilsey opened the door of the cabin and emerged, needled laterally into her flesh, precipitating not so much a moisture as a substance partaking of the quality of thin, not quite congealed oi*l." (TSAF: 236)

We can as well use passage (C) to illustrate the comic style created by the right-branching kernel clauses i.e., the normal word order of Subject-Verb-Object or Subject-Verb-Prepositional Phrase. We can invite the learners to the discussion of how these events are narrated in a very simplistic lexis and syntax with only one figure of speech. The effect of the structure of the right-branching kernel clauses promptly moves the action forward, the pace of events is much more accelerated by the absolute absence of punctuation.

(C)*"When he and Uncle Buck ran back to the house from discovering that Tomey's Turl had run again, they heard Uncle Buddy cursing and bellowing in the kitchen then the fox and the dogs came out of the kitchen and crossed the hall into the dogs' room and they heard them run through the dogs' room into his and Uncle Buck's room/ then they saw them cross the hall again into Uncle Buddy's room and heard them run through Uncle Buddy's room into the kitchen again and this time it sounded like the whole kitchen chimney had come down and Uncle Buddy bellowing like a steamboat blowing/ and this time the fox and the dogs and five or six sticks of firewood all came out of the kitchen together <u>with</u> uncle Buddy in the middle of them hitting at everything in sight with another stick. It was a good race." (GDM/W: 4-5)*

c. Step 3: Objective: Recognizing the cohesive items linking the sentences together.

- Set the class into groups of five or six depending on the class size.
- Give the pictures in (32) scrambled.
- Ask the learners to reconstruct the story and justify their reconstruction by providing textual evidence. (e.g., the sentence *she produces a lot and she was happy* follows the sentence *every day a small ant arrives at work very early and starts work immediately* because the anaphoric reference *she* refers to the *ant.*

d. Step 4: Objective: Manipulating Language by reformulating the story

1. Give out task pictures, on which you tell the learners which effect they have to reach by reformulating the story's sentences.
- The first group will be writing in a simplistic style for a young audience (children).
- The second group will be writing in comic style to produce a funny story.
- The third group will be writing in a contemplative style to engage the reader in contemplation of the story's themes and draw a parallel with their own personal experiences in their actual context.
- The fourth group will be writing in a cumulative style to affect the reader emotionally.

2. At the end of the activity, rearrange the class so that each student from a style type gets into a different group. Ask you learners to share their stories.

3. Ask learners to reflect on the types of words, expressions they used for the different styles, to look at sentence structure (simple, complex, compound, complex compound), diction …etc.

4. When learners get back to a whole class format, ask the following questions (or similar to these being very focused on content, form and discourse features):

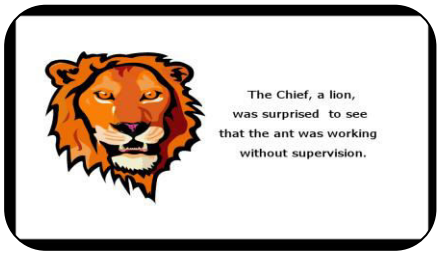
- What words were used for the various styles for ...?
- How many short/long sentences were used ...?
- How many simple sentences are there in the various paragraphs? How many more complex ones?
- How many (and what kind of) adjectives are there in the paragraphs?
- How many figures of speech are there in the story? How do they affect meaning?
- How is information organized in the paragraph?
- How is punctuation used?
- What kind of information is included in the paragraph?

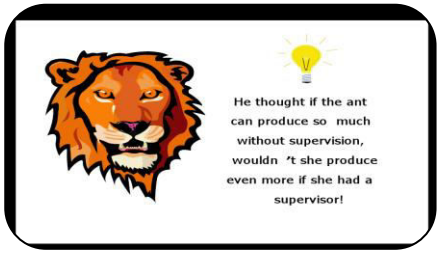
5. Plan, draft and present: As a follow-up, the learners could be asked to re-write the stories again based on the questions asked previously. The purpose of that would be to make learners aware of not only the process of writing (drafts) but also the fact that when they are more aware of their targeted effects, they can anticipate the effect on the reader and revise style and structure, as well as accuracy. With this in mind, they can manipulate the language they use for the purpose of writing.

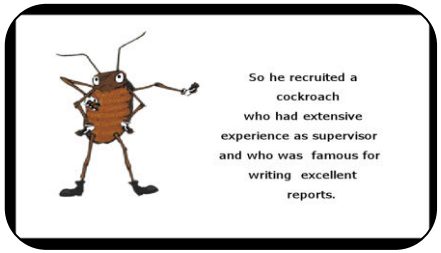
6. Samples of each will be distributed to each member of the different groups.
   The learners will be asked to write a report. This is meant to test how they understand and respond critically to others, describe each story in terms of diction, type of sentences, sentence length, subordination, coordination, paragraph organizations…etc to identify the major elements of what is being said both explicitly and implicitly; distinguish implications of the writer's intentions; develop understanding and appreciation of texts, to extract meaning beyond the literal, explaining how the choice of language and style affect meanings and evaluate it in accordance with the effects it has on them.

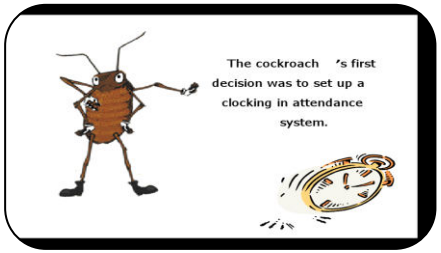

Every day, a small ant arrives at work very early and starts work immediately.


She produces a lot and she was happy.


The Chief, a lion, was surprised to see that the ant was working without supervision.

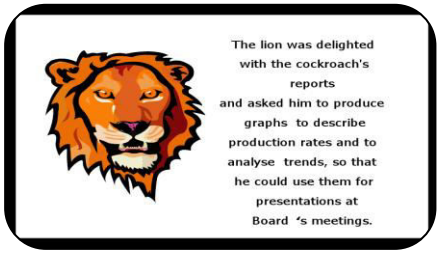

He thought if the ant can produce so much without supervision, wouldn 't she produce even more if she had a supervisor!


So he recruited a cockroach who had extensive experience as supervisor and who was famous for writing excellent reports.


The cockroach 's first decision was to set up a clocking in attendance system.


He also needed a secretary to help him write and type his reports and ...


... he recruited a spider, who managed the archives and monitored all phone calls.


The lion was delighted with the cockroach's reports and asked him to produce graphs to describe production rates and to analyse trends, so that he could use them for presentations at Board 's meetings.


So the cockroach had to buy a new computer and a laser printer and ...



Picture 35: Ant's Story

3.3.2. Lexical Features of Style

3.3.2.1. Prefixation [un/ir/im/in-Adj/Noun/Verb]

a. Task 1: This may be a particularly effective activity as it enhances vocabulary learning in a delighted teaching environment. As a matter of fact, Faulkner offers us hundreds of new words (See compounding in Appendix2); we do not know whether we can encourage learners to use them or not. These novel words, though very expressive, are not yet added in the English lexicon[35]. However, teachers may use some of them in the following activity.

- Set the class into two groups A and B
- Write some suffixed compounding [un-in-im-ir] in folded small sheet of papers; (the number of words must correspond to the number of learners in each group).
- Write down their respective definitions (also in folded sheet of papers, corresponding to the number of learners in B)
- Student 1 from group A unfolds the paper, reads out his word, there must be a reaction from the student from B who holds the definition and identifies it as such. If no reaction, all the members of the group can collaborate, check out each other papers and find out who holds the synonym.
- A and B Exchange roles.

3.3.2.2. Suffuxation1 [Noun/Adj-less]

a. Task 1: Same procedure (as in 4.1) is followed, focusing on the use of the suffix *less* to form negative nouns.

3.3.2.3. Suffixation2 [less/lessness]

a. Task1: Consider the following pictures (33, 34, 35 and 36) then answer the questions:

- What do each two (lined-up) pictures have in common?
- Come up with a compounding made up of [Noun +less +ness] (e.g., Cloudlessness) that describes the pictures.



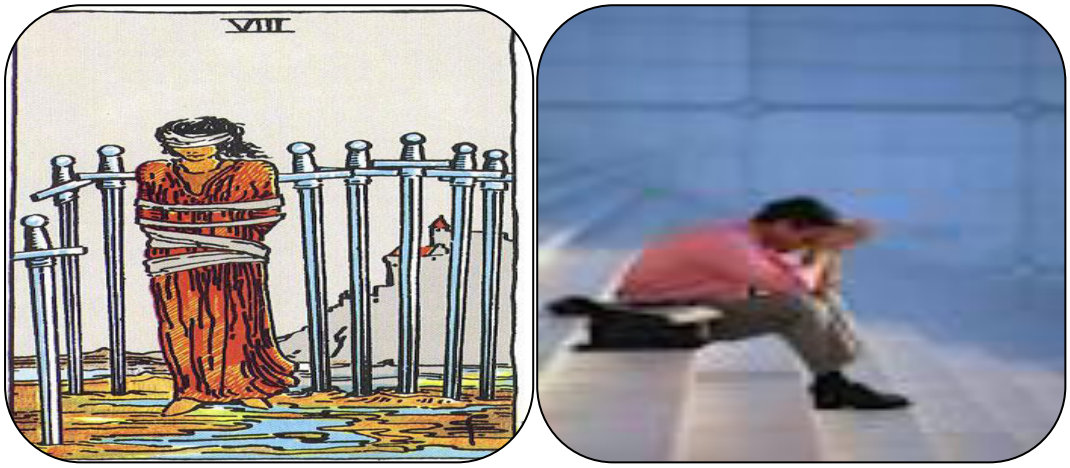
Picture 36: Voicelessness[36]



Picture 37: Sleeplessness[37]



Picture 38: Noiselessness[38]



Picture 39: Powerlessness[39]

3.3.2.4. 'Eye-Catcher' Words [Multi-word Compounding]

By their very unusual structure, some words are more foregrounded than others, their investigation may offer not only an insight into the themes equally foregrounded by the writer (as demonstrated in our analysis Foregrounded words equate foregrounded themes), but also may be a good exercise to understand one of the foregrounding stylistic tools. Moreover by providing passages to read (from a short passage to some pages), we think we may introduce learners to the reading act without presenting the novel as a stronghold; the 'bit-by-bit' reading may triumph over students' reluctance to read.

Task 1: Here is a short passage, read it (10 minutes) and underline whatever grabs your attention.

> *"Ah," he said. His gaze faded; the eyes released her and enveloped her again. Looking at them, she seemed to see herself as less than nothing in them, trivial as a twig floating upon a pool. Then his eyes became almost human. He began to look about the womanroom as if he had never seen one before: the close room, warm, littered, womanpinksmelling. "Womanfilth," he said. "Before the face of God." He turned and went out. After a while the woman rose. She stood for a time, clutching the garment, motionless, idiotic, staring at the empty door as if she could not think what to tell herself to do. Then she ran. She sprang to the door, flinging herself upon it, crashing it to and locking it, leaning against it, panting, clutching the turned key in both hands*." (LA: 55-56)

1.

- How many morpheme (lexeme, word) are there in these words [*womanroom, Womanfilth , womanpinksmelling*]
- What do the words have in common?
- What does the word *woman* mean to you?
- Write down all what you can relate to the word *woman.*

❖ **Take the first instance [*womanroom*]**

- What are the constituents of the compound? (Modifier and head)
- Is the head a concrete or abstract word?
- Is the modifier a concrete or abstract word?
- In what ways does the modifier (*woman*) modify the head (*room*)?
- Can you think of other rooms modified by other modifiers?
  (By linking *room* to other modifiers, learners can train in creating innovative relevant words e.g., *Boyroom, girlsroom…..*)

❖ **Take the second instance [*womanfilth*]**

- What are the constituent of the compound? (Modifier and head)

(The same steps may be followed with the focus on how a concrete modifier modifies an abstract head)

❖ **Take the third instance [*womanpinksmelling*]**

- What are the constituents of the compound? (Modifier and head)

(The same steps may be followed with the focus on the number of lexemes contained in one compound and how such a structure functions [[modifier-head] = modifier-head] head] i.e., how can a modifier (woman) act on Head (pink) and both become one modifier (womanpink) of the head smelling, again how the latter composition becomes one modifier to the (preceding) head *room.*

2. Here are 9 pages from Faulkner's LA. Scan them and locate similar compounds: (build up of the word *woman* and a different lexeme) (See **Appendix4: LA: 51-56**)

3. Examine the compounds following the same steps above.

4. Is there any underlying meaning linking these words together/ explain.

5. Now read page 66 (**See Appendix4: LA: 66)** and locate other similar words.

6. Can you relate the themes (of course, the teacher has to ascertain that he shares with the learners the knowledge about Christmas age, change of fictional space and other characters)

Task 2:

a. Now another short passage: Read it and identify any word that implicates the following ideas.
   (See Appendix4: Intruder in the Dust: 7)

1. Racism
2. Miscegenation
3. Love/Affection
4. Sex
5. Loss

b. Read Go Down, Moses/Intruder in the Dust/Light In August, and locate words/sentences/phrases/passages…. that implicate the theme of man's inhumanity to man. Justify your answer.

c. Read As I lay Dying and locate words/sentences/phrases/passages…. which implicate the theme of family affection.

3.3.2.5. Lexical Broadening

Task1: Consider the following definition and match it with its corresponding picture and compound from **Activity 3.3.2.3 (Suffixation2)**

1. **……..**
   - Waiting for outside rescue
   - Doubting anything you do will help
   - Avoiding responsibility
   - Looking for a white knight
   - Feeling victimized
   - Accepting inaction
   - Feeling trapped by circumstances
   - Experiencing few options
   - Being blind to freedom
   - Feeling overwhelmed

Task2: Class is set in pairs. Student A comes up with a sentence using a compound (same structure); student B supplies a broadening according to the context of the sentence provided by A.

e.g.: A: I met that *airhead* at the café.
B: the *airhead* is somebody A does not appreciate very much, maybe he does not like his company, and he thinks the *airhead* is stupid because of some reasons not stated in his sentence…etc.

Task3: Examine picture (37), provide a compound that describes it, and then write down some sentences to explain your choice and all what is implicated by the compound.



Picture 40: Lexical Broadening

a. Task4: Over to You

Write a short paragraph in which you describe a person of your choice (mentally and physically) using compounding (Prefixation, Suffixation, Hyphenation or even an Eye-catcher)

3.3.3. Rhetorical Features of Style

RT's outstanding finding is its significant ability to map out the cognitive inferential process especially in interpreting metaphorical language. As a matter of fact, the comprehension heuristic may be useful for the teaching of rhetorical features mechanics. Many a time, we have noticed the absence of figures of speech in the written productions of our students; we think that this is primarily due to the fact that our learners do not have the appropriate mastery of the English language formal properties, yet, it may also be due to the fact that they are not confident enough to engage their imagination for the creation of figures of speech.

Therefore, the main objective of the activities in this section is not only to provide the learners with prerequisites to understand the workings of comparison through simile and how similes influence the meaning, but mainly to create their own similes in their writings. To do so, we need to enable them identify similes and break the comparison down into a tenor and a vehicle, and explain how the vehicle presents the tenor in new ways. In our opinion, they will perceive the function of simile as an efficient stylistic instrument in writing to realize specific cognitive effects (such as Pathos, Logos, and Ethos) if they can see (not only be told) how simile works. Hence, the use of visuals is important; a wide range of these (from videos to pictures) can help concretizing what a teacher may explain, theoretically, in interminable ineffective lectures. What we have chosen here is a very simple example, but it can offer a concrete view of how 'a tenor is like a vehicle'.

3.3.3.1. Emergent Features

a. Two entities are presented separately, and learners are asked to think about their individual characteristics.

b. Take the verb *to sleep*, illustrated with a picture

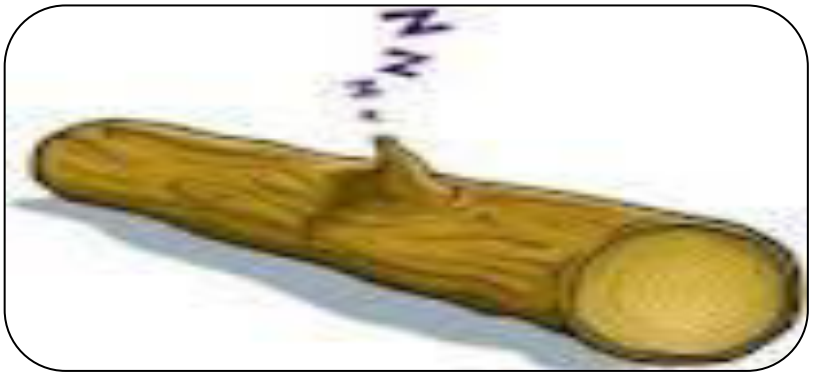


Picture 41: Sleeping

c. Through questioning, the teacher elicits definitions by asking learners to describe the picture, the discussion ought to lead to the main characteristics of sleep such as these:

- *A natural periodic state of rest for the mind and body,*
- *in which the eyes close*
- *and consciousness is completely or partially lost,*
- *so that there is a decrease in bodily movement and responsiveness to external stimuli"* (See Wikipedia)
- *A period of this form of rest.*
- *A state of inactivity, unconsciousness, dormancy, hibernation, or death*. (See Wikipedia)

d. Take the word *log*, illustrated with a picture:



Picture 42: A Log

e. Though questioning, the teacher elicits a definition such as this:
- A large section of a trunk or limb of a fallen or felled tree (See Wikipedia)

f. Call for a simile by questions such as these;
- In what ways can *sleep deeply* be LIKE *a log*?
- Consider picture 40 and find out the commonness between the two concepts?



Picture 43: 'The Tenor is like the Vehicle'

g. Is there any resemblance in the definitions of the two items? (NOT really)

h. Is there any resemblance between the items in picture 40? (Probably YES)

i. Explain the resemblance
E.g. Both the man sleeping deeply and the log are motionless, inactive...etc.

j. Compare the two sentences:
- The man is sleeping deeply
- The man is sleeping like a log

k. Does meaning change? In which sentence the unconsciousness of the man is strengthened? Why?

l. Consider the following vehicles and tell how they modify meaning:
- Sleeping like a **rock**
- Sleeping like a **baby**
- Sleeping like a **lion**
- Sleeping like a **bear**
- Sleeping like **bum**

m. Take the concept: *Eating;* choose a vehicle that strengthens the meaning you want to communicate and build up your simile. Here are examples.
- *"...the minister seemed to **eat like an animal"*** (LA: 29)
- *"...he rose from the bed and went and knelt in the corner as he had not knelt on the rug, and above the outraged food kneeling, with his hands **ate, like a savage, like a dog**."* (LA: 65)
- *Linda [...] eating **like a man"*** (TM : 259)

3.3.3.2. The V.T Spheres

This activity is to enable the learners discovering creative similes to use in their own writing. We think that it is therefore important to them to understand how writers use words, how they put fresh vigor and new meaning into words. The students' understanding and appreciation of literary texts may immeasurably increase if they are familiar with the techniques of creating similes. In the following table, some of the similes are simple; a few are rather very elaborate but both offer

wide horizons of perceiving truth and put it in a comparative apparatus to enhance its importance and meaning.

a. Read these separate jumbled parts of similes and try to re- join the Vehicle to its Tenor: (See Appendix4 (The V.T Spheres) for the full quotes and their references)

Tenor	Vehicle
the edges of the running water in the Nine Mile branch glinted fragile and scintillant	like the struck match which doesn't dispel the dark but only exposes its terror—one weak flash and glare revealing for a second the empty road's the dark and empty land's irrevocable immitigable negation
Edmonds' father had deeded to his Negro first cousin and his heirs in perpetuity the house and the ten acres of land it sat in—an oblong of earth set forever in the middle of the two-thousand-acre plantation	like a cardhouse over an abyss
the heavy steel plunger crashing into its steel groove with a thick oily sound of irrefutable finality	like black tears
thinking it into words even only to himself was	like a chemist in his laboratory, waiting.
seeing watching his father's noise and uproar flick and vanish away	like that ultimate cosmolined doom itself
the glittering edifice of publicity foundationed on nothing	like a postage stamp in the center of an envelope
knowing constant as the bleak walls, the bleak windows where in rain soot from the yearly adjacenting chimneys streaked	like blown smoke or mist
Motionless now, utterly contemplative, he seemed to stoop above himself	like a passenger in a car
she came out of the coma state, the waking sleep through which during the hours of light and faces she carried her own face	like a child interrupted at its bedside prayers.
She spoke in that fainting whisper, her tone light, inconsequential	like a mortgage or a note.
There was no ratiocination in it, no design. She just seemed to look outside herself for one Moment	like that second of simple panic when you are violently wakened
She watched him: those bright, still eyes that seemed not to look at her so much as to envelop her. Her mouth hung open	like fairy glass
the man they sought half-squatted half-knelt blinking up at them	like an aching mask in a fixed grimace of dissimulation that dared not flag.
he thought rapidly, in something	like that of one speaking to an unpredictable child or a maniac: soothing, cajoling
Happy, satisfied,	like a tremendous strain beneath a weight.
the body rigid in an immobility	like the mouth of an idiot.
Assuming of course that even he has realised by now that he simply cannot foreclose her out of existence	like when you have accomplished something, produced, created, made something

Table 2: The V.T Spheres

3.3.3.3. Assignment : Create Your Simile

a. Write two/three paragraphs that have at least three similes.
b. Write a brief commentary to explain:
- Your pragmatic purposes (what effect you want to have on your reader)
- How the breakdown of the similes help the creation of the meaning in your production.

3.3.3.4. The 'Have you seen the poem?' Activity[40]

1. Objective

-To gain and develop the students' positive interest in reading
-To introduce learners to the pleasures of poetry.
-To exercise rhyming and syllabication and build vocabulary.
-To develop level of fluency with sight words.
-To develop listening, vocabulary and reading comprehension skills.

2. **Task**

In the following passages, some words rhyme, they have either the same ending or different spellings. Read the extracts, and let them flow over you and through you; you will easily recognize the rhyming component of the words and transform Benjy's (TSAF) prose into poetry.

A:

Through the fence, between the curling flower spaces, I could see them hitting. They were coming toward where the flag was and I went along the fence. Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit. Then they went on, and I went along the fence. Luster came away from the flower tree and we went along the fence and they stopped and I looked through the fence while Luster was hunting in the grass. (TSAF: 11)

B:

"We were in the hall. Caddy was still looking at me. Her hand was against her mouth and I saw her eyes and I cried. We went up the stairs. She stopped again, against the wall, looking at me and I cried and she went on and I came on, crying and she shrank against the wall, looking at me. She opened the door to her room, but I pulled at her dress and we went to the bathroom and she stood against the door, looking at me. Then she put her arm cross her face and I pushed at her, crying." (ibid. 67)

C:

They came on. I opened the gate and they stopped, turning. I was trying to say, and I caught her, trying to say, and she screamed and I was trying to say and trying and the bright shapes began to stop and I tried to get out. I tried to get off of my face, but the bright shapes were going again. They were going up the hill to where it fell away and I tried to cry. But when I breathed in, I couldn't breathe out again to cry, and I tried to keep from falling off the hill and I fell off the hill into the bright, whirling shapes. (ibid. 53-54)

3. Procedure

With the help of the teacher who would have already introduced the fundamentals of Poetry

and its prosodic features such as Iamb, Pentameter, Iambic trimeter, Iambic pentameter, lines, stanzas, rhyme, rhythm…etc, the learners may indulge in this activity which is in itself quite a pleasurable diversion from other usual reading assignments. Its outcome may be as follows.

Extract B[41]:

We were in the hall
She [Caddy] was still
Looking at me
Her hand was against
Her mouth
and I saw her eyes
and I cried
We went up the stairs.
She stopped again
against the wall
Looking at me
and I cried
and she went on
and I came on,
crying
and she shrank
against the wall
Looking at me.
She opened the door
To her room,
but I pulled up
Her dress
and we went
to the bathroom
and she stood
against the door
Looking at me
Then she put
Her arms across
Her face
and I pushed at her,
crying.

With the help of this activity, we can bring poetry into our classrooms through inviting our learners to change the lens and reconsider their reading. They may as such rediscover TSAF as a rich source of verse that can be read as poetry.

The vocabulary in Benjy's narrative is simplistic and raises no difficulty for the students. Though it is deprived of any sophisticated language (metaphor, simile…) many passages, offer a quite considerable area of alliteration, assonance, mood, and tone discussion. They are a plentiful source of material through which to teach word study skills and appreciation of poetry.

During this pair/group work time, learners would be able to practise reading and exercise rhyming and syllabication. This kind of word study is stimulating and may increase the students' awareness of letter and sound relationships. At the same time it provides a different exposure to poetry which might be more enjoyable and enriching.

The results may be amazing. In the end, almost all our students loved the assignment. Many even were inspired to write poetry of their own. Below is one poem produced by a student in her response to three novels (Jane Eyre, Jude the Obscure and Frankenstein) where she identified a similar conflict. (The student's poem is reproduced verbatim, the point being in the prosodic construction)

They Want to Live!

* I want to live
I want to exist
they insist
they believe.

* It is not a crime
It is a right
we predict
we may succeed.

* Do not resist
Do not protest
you may not
you can not.

* Since he has wrote
She has thought,
and she does taught.

* Do not be surprised
Do not be puzzled.

* Since I want just to live, I, Jane
I must stay, I, Jude
I should continue, I, Frankenstein

* So, they hope
they wish

* It is justice
It is God's instructions

* Then, we are right
we know this

* Do not hesitate
Do not be late

* You humans,
you should help

* Since It is Hardy's letter
It is Shelly's matter
It is Bronte's prayers.

* So, you want it not
I want just to live.

4. Conclusion

The basic assumption developed all along this chapter is that a deeper understanding and a better teaching of English in an TEFL/ESL pedagogical situation might be achieved if they were viewed from the cognitive perspective presented by Sperber and Wilson (1995) in their approach to the study of human cognitive and communicative behaviour known as Relevance Theory.

Our objective was to show that teaching practices based on Sperber and Wilson's assumptions of how the mind works in communication processes are much more successful than those which do not take cognitive issues into account.

We have restricted our demonstration to two types of practice: TEFL reading and writing. We have as well selected RT's main concepts to enrich these fields of teaching: Context, Relevance and Intention.

For the first concept, we have designed three activities which aim at enlightening the importance of exploiting context during the inferential and comprehension process. The first teaches significance of the context and shows that no interpretation is appropriate if it does not take into account the context in which information occurs. The second trains the learners to select the context and guides them in the pursuit of meaning building by broadening the context in accordance with their expectation of relevance. The third assures Competence Transfer from pictures to two different discourses (literary and Coversation).

For intention and relevance, we have designed three main activities (with some sub-activities): *Newspaper Headlines* activity trains learners in inferring using key words and their implications in meaning building. *Hilarious Signs* activity teaches the learners to evaluate intention and relevance. *Famous Sayings* activity transfers the acquired competence from visual support to short texts hoping to get the learners ready for lengthier texts. The rational of all these activities is the re-teaching of critical reading by a 'bit-by-bit-reading' procedure but mostly to heave the learners' self-confidence so that they no more consider the teacher as the unique and supreme provider of knowledge but rather be conscious of their ability to hunt meaning up in the so-long-thought-of stronghold.

The same concepts are used to enhance writing within RT's Framework. The activities designed here suggest some ways of helping learners inventing and elaborating ideas, and arranging them to achieve specific pragmatic purposes and effects. The activity *Make it Funny* gives the learners an opportunity to start from simple words to reach effective techniques and requirements to ensure relevance of their written productions. The easiness and the funny aspect of the activity are believed to be an efficient means to instill self-reliance in producing essays. *These Ones Aren't*

Funny! aims at teaching targeted writing: writing for a specific reader and for a specific effect. The final outcome is hoped to teach both the language and its use in formulating and expressing opinions. *Elaborating an Introduction* trains the learners to produce introductions and to revise them into more effective prose by successfully expressing intention and considering relevance. *Elaborating an Essay* offers a series of activities that are meant to improve the pragmatic writing skill.

Getting the Tools was our final suggestion where we designed some ways of providing the learners with some of the linguistic tools to improve both their readings and writings. Firstly, we dealt with the Syntactic features (Discourse markers and Metarepresentational use of Negation) and Lexical Features of Style (Prefixation, [un/ir/im/in-Adj/Noun/Verb]; Suffuxation1 [Noun/Adj-less]; Suffixation2 [less/lessness]; Eye-Catcher' Words [Multi-word Compounds] and Lexical Broadening). Then we exploited Faulkner's Rhetorical Features of Style to provide the learners with prerequisites of understanding the workings of comparison through simile and recognizing the impact of similes on meaning. Our final aim was to lead the learners to create their own similes in their writings. The three activities Emergent Features, V.T Spheres and Create Your Simile are believed to work out this objective. We finally added an activity to teach another aspect of language, namely Alliteration.

We would conclude that teaching based on RT's comprehension heuristic is indeed effective mainly because (as hypothesized) it raises the learners' awareness of their 'latent' inferential abilities and helps to locate and identify the areas of their deficiencies during the inferential process. This may allow the teacher to treat those deficiencies (through remedial activities) before they become real insuperable obstacles in the learners' education.

Notes to Chapter 5

[1] The exact number is 723, the number of the second level LMD students (university of Ouargla) (2011/2012)

[2] See Miliani in BETWEEN ENDURING HARDSHIPS AND FLEETING IDEALS published at www.um.edu.mt/__data/assets/pdf_file/.../6-MJES-15-2-Miliani.pdf

[3] « *Une vision rétrospective des quatre décennies de pratique de l'enseignement des langues étrangères dans les universités algériennes montre que cette expérience est marquée par une série de réformes. La première dans les années soixante-dix, la seconde dans les années quatre-vingt et la dernière fin des années quatre-vingt-dix. Trois réformes en si peu de temps, additionnées à une suite de constat d'échecs portant sur l'inefficacité des refontes des contenus pédagogiques, ainsi que sur le statut type de l'institution la plus adéquate à assumer cette tâche, attestent d'un malaise à définir une démarche claire, quant à la conception d'une politique des langues étrangères*» (Lakhdar Barka, 2003 : 87).

[4] « *En voulant réduire une langue nationale à une langue fonctionnelle, on observe un phénomène d'instrumentalisation des langues non seulement étrangères mais aussi vrai pour l'arabe, par effet de retour. En voulant déshakespeariser l'anglais on a désalgérianisé l'arabe.* » Lakhdar Barka (2003)

[5] We have selected only five among other pictures. (See at http://www.google.com/search?q=joshua+bell+dans+le+metro&hl=en&sugexp=gsih&cp=67&gs_

[6] Watch at http://www.youtube.com/watch?v=myq8upzJDJc

[7] Joshua Bell "Stop and Hear the Music" by the Washington Post (See http://www.slideshare.net/cedpictures/joshua-bell-violoniste)

[8] Joshua Bell at http://www.google.com/search?q=joshua+bell&hl=en&sugexp=gsih&cp=67&gs

[9] The references to the pictures (from left to right) are the following:
Picture1: Judo (See at http://www.nottageprimary.bridgend.gov.uk/images/j)
Picture2: Bathroom Accident (https://www.google.com/search?hl6&bih=624&q=Bathroom+Accident&gs_
Picture3: Ould Kablia (See at http://www.ennaharonline.com/en/news/5510.html)
Picture4: World's Oldest Conjoined Twin (world's oldest conjoined twins Ronnie Donnie Galyon at http://www.google.com/imgres?imgurl=http://blog.wfmu.org/)
Picture5: Mel Gibson in What Women Want (See at http://www.google.com/imgres?um=1&hl=en&biw=1366&bihgrefurl=http://www.allmoviezone.com/what-women-want
Picture6: Salima Souakri (See at http://www.google.com/imgres?num==isch&tbnid=ek-pqBBXEvfQRM:&imgrefurl=http://www.arabstoday.net/en/salima-souakri
Picture7: Elections http://www.google.com/imgres?um=1&hl=en&biw=1366&reuters.com/article/2007/05/17/us-algeria-election-
Picture8: Mila's Conjoined Twins (Mila's Conjoined Twin at http://www.aps.dz/local/cache-vignettes/L200xH133/arton4677-aa83e.jpg)
Picture9: War in Lybia (See at http://www.google.com/imgres?imgurl=http://static.guim.co.uk/sys-images/guardian/Pix/A-Libyan-anti-government--)
Picture10: Game over in Lybia2 (Game Over In Lybia at http://www.northafrica.com/ws/news_na/index.1.txt)

[10] Read in (APS) Sunday 9 October 2011 17 : 49

[11] Read in (APS) Wednesday 8 June 2011 12 : 32

[12] Read in Algeria Press Service: Thursday 6 October 2011 11 : 28

[13] Read in The New York Times, August 15, 2011, 5:08 PM

[14] Read in the North Africa Journal: 22 August, 2011 12:25:00

[15] Translation mine, the original quote is « *L'Algérie était au bord du précipice, elle a, depuis, fait un grand pas en avant.* » and « *L'avenir de l'Algérie est dans l'eau* », from a speech delivered by Kaïd Ahmed when he inaugurated a dam in his capacity as Minister of Hydraulic (See Kaïd Ahmed, ancien chef de l'appareil du parti FLN at http://www.lequotidienalgerie.org/2011/06/05/reformes-a-credit/.

16 Hôpitaux Algériens, les raisons pour la grève des résidents (Wednesday, 13th April 2011) http://campagne-eurest.blogspot.com/2011/04/hopitaux-algeriens-les-raisons-pour-la.html

[17] "*Un autre service pédiatrique où le respirateur est en panne, un enfant est décédé durant cette garde! c'était bouleversant*! » (ibid)

[18] « *micro-ondes, fruit de cotisations des résidents, ENTV Chambre de garde des résidents (empruntée temporairement aux assistants), CHU Mustapha* » (Ibid)

[19] Traditional bread baked on a clay pan generally made by women.

[20] They are adapted from our work: **The Sound and the Fury: A Practical Guide for Students and Teachers.** (Forthcoming)

[21] A gossip writer generally writing in the gossip column (of a newspaper) about persons and social happenings.

[22] The name of this activity is inspired from John Lennon's famous song Imagine.

[23] Cliffhanger is an abrupt finale that doesn't really complete the plot and often leaves the main characters in a precarious or difficult situation. (See Manfred. J (2003).

[24] Happy Ending is a finale when everything ends in the best way for the "good" characters while all the "bad" villains are punished or killed (ibid).

[25] The event chosen to begin the primary action line. There are three main options: 1) in **ab ovo** a story begins with the birth of the protagonist and a state of equilibrium or non-conflict. 2) in **medias res**, the point of attack is set close to the climax of the action; 3) in **ultimas res,** the point of attack occurs after the climax and near the end.

[26] The idea of using colors in this activity has been inspired by Mayer's "*six sombreros".* See Mayer Virginia. (1993). *Interactive pedagogy in a literature based classroom*. Mid-Atlantic Journal of Foreign Language Pedagogy 1: 50-57. (ED355792)

[27] http://video.nytimes.com/video/2011/05/16/health/100000000821590/love-endures-all-even-cancer.html

[28] http://www.cnbc.com/id/46523606/Rents_Keep_Rising_Even_as_Housing_Prices_Fall

[29] http://www.stonegateinstitute.org/2809/new-york-times-backs-islamist-movement

[30] http://www.hindustantimes.com/Lifestyle/Wellness/Why-even-4-hours-of-sleep-is-enough/Article1-774229.aspx

[31] http://en.wikipedia.org/wiki/Singly_and_doubly_even

[32] http://answers.yahoo.com/question/index?qid=20110322150648AAWmZ8m

[33] http://www.irishtimes.com/newspaper/opinion/2012/0225/1224312371795.html

[34] Mabillard, Amanda. *Shakespeare: General Q & A* Shakespeare Online. 20 Aug. 2000. (date when you accessed the information) < http://www.shakespeare-online.com/faq/foralltime.html>.

[35] It is regrettable that we cannot compute all Faulkner's new words in this present work, (yet it is absolutely one of our future concern); we did that only for **'Eye-catcher' compounding** (2 to 3 linked words) and only in **one** novel LA. The number is **410** (See appendix2) but we do not know whether they were first used by him or not. We think that if means and time were possible, we would have been in a position to demonstrate (in exact numbers) that Faulkner contributes to the enrichment of the English language as much as Shakespeare did *"In all of his work - the plays, the sonnets and the narrative poems - Shakespeare uses 17,677 words: Of those, 1,700 were first used by Shakespeare"* (See Wikipedia)

[36] No voice: see at http://www.google.com/imgres?imgurl=http://www.monikateal.com/files and http://www.google.com/imgres?imgurl=http://www.jacquesartandbooks.com/blog/

[37]http://www.google.com/imgres?imgurl=http://www.healthparley.com/wp content/uploads/2011/07/Have-A-Nonviolent-Sleep.-Guidelines-to-Overcome-Insomnia-

[38] See at http://www.google.com/imgres?imgurl=http://peterhallam.com.au/wp-content/uploads/2010/08/lake-meditation-in-silence- and at http://www.google.com/imgres?imgurl=http://photos3.fotosearch.com/bthumb/

[39]See at http://www.google.com/imgres?imgurl=http://www.learntarot.com/bigjpgs/swords08 and http://www.google.com/imgres?imgurl=http://i3.squidoocdn.com/resize/squidoo_images/

[40] As a title for this activity, we hesitated between 'Time Rhyme' and 'Have you seen the Poem?' We eliminated the first as it strikes a familiar note and opted for the second as it really serves the point. We effectively wonder if anybody is able to see the poem where it is not easily seen. We do not only need to be a trained reader of literature but also we do need to have a sensitive ear to Benjy's moaning in order to feel the rhythm therein. Thus, we acknowledge the idea of this activity to one of the most astute and dedicated readers: Professor Lakhdar Barka, Sidi Mohamed (University of Oran) who had this strikingly sensitive power to 'see the poem' which very few could see. We also wish to thank him for having allowed us to use his idea in our work. (Bensalah, B. **The Sound and the Fury: A Practical Guide for Students and Teachers.** (Forthcoming)

[41] Patterning elaborated by Prof. Lakhdar Barka (University of Oran, Algeria).

GENERAL CONCLUSION

GENERAL CONCLUSION

In this thesis, we set ourselves up with the task of demonstrating that style is not a mere manner of expression, but rather a conscious manipulation of language. This task rose important issues: Why does a writer stylize his language? What specific effects does he intend to convey? Does the author always choose words and syntactic constructions that allow for the derivation of his intent? To what extent is it possible to recover authorial intent? How does the overall structure of a text work to achieve a certain communicative goal? How do individual pieces of text fit together to produce stylistic effects? Is a writer's style always atypical and constant? What is the use of stylization? And in what areas is the writer's style most stylized? How can we discriminate between a stylistic feature and a stylistic technique?

To discuss these issues, we have chosen Faulkner's oeuvre to be our stylistic field of investigation. Our choice is mainly based on the fact that this writer very often stood accused for capricious stylistic mannerisms; his complex style was seen as manner of expression reflecting his own complex mind for some critics or his ostentatious and conspicuous behavior for some others.

To refute these allegations and prove that the so-called mannerisms are in fact a skillful stylized language consciously stitched up with a specific artistic function and pragmatic communicative goal, we have found in RT an appropriate theoretical framework.

RT treats utterance interpretation as a cognitive process and claims that an essential feature of most human communication, both verbal and non-verbal, is the expression and recognition of intentions. According to this theory, utterances raise expectations of relevance because the search for relevance is a basic feature of human cognition, which communicators may exploit. This theory also claims that the use of an ostensive stimulus may create precise and predictable expectations of relevance not raised by other stimuli and these expectations help the audience to identify the communicator's meaning. These are the main principles that we considered as instruments to bring home our queries and consequently we have used them in a three-fold investigation of our corpora.

Firstly, we have considered Faulkner's syntactic features and have found that his most stylized ones are Negation, Discourse Marker (Even) and Sentence Structures. Each of these features is employed for different but very specific pragmatic effects.

GENERAL CONCLUSION

While the first instance of Negation, **Not-only but Paromologia,** encodes the constraint that the clause it introduces affirms, amplifies, completes an assumption that is manifest in the context and provides evidence for some other assumptions, the second instance, **not-but Dirimens Copulatio**, reduces the reader's processing effort by correcting and limiting the range of interpretive hypotheses he has to consider. We have found that both **Not-only but Paromologia** and **not-but Dirimens Copulatio** are types of metarepresentational-echoic use of negation as they unveil the writer's ability to metarepresent his reader's representation i.e., attributing thought to his reader.

Faulkner uses the discourse marker *even* to state how his text is to be understood. The procedural processing imposed by this marker puts the reader on the right track towards the intended interpretation, consequently, facilitating the pragmatic process and enhancing contextual effects. In doing so, the processing effort is considerably reduced and the contextual effect considerably increased.

In addition to this, the discourse marker is most of the time used to correct/eliminate/confirm/strengthen/amplify an assumption and/or combine with existing assumptions to yield new contextual implications. The result is that *even* (the same as Not-only but Paromologia and not-but Dirimens Copulatio) promotes relevance and guides the reader to its optimality by multiplying effects, constraining the routes of process, minimizing the reader's processing effort and guaranteeing the relevance of the information conveyed by the utterance. The overall pragmatic effect is that they enlarge the text's horizon, enhance the writer's attitudes and stress the text's theme. This propels the reader to explore deeper meanings, improve his critical reading and thinking, re-evaluate truth, reject stereotypes, and form unbiased opinions. We deduce that metarepresentational-echoic use of Negation and the Discourse Markers are here approaches to Ethos.

Moreover, the manner in which Faulkner's themes interact with the frequency of these devices are wholly explanative of their technicality and intentionality, they can then, be stated as stylistic techniques. They are deliberate and have functional thematic purposes and pragmatic effects: imprinting on the reader's mind a re-interpretation of social and human condition. In this sort of account, to say that these devices are relevant as they achieve precise cognitive effects, manipulate interpretation and contribute to increasing the efficiency of communication is to say that they are intentional.

Faulkner's affluent assortment of the syntactic structures reveal that his ability to shift from Participial Phrases to Cumulative, to Comic, to Contemplative and to Octopus-

GENERAL CONCLUSION

Hypnotic sentences is undoubtedly not a mere manner of expression nor a naive geniality but self-conscious and intentional artistry, sophisticated modernism and grandiloquent writing.

Each of his mature works is written with a different approach to achieve different effects. These effects and their relationships with other aspects of literature reveal, when compared with one another, the true breadth and depth of Faulkner's literary mastery. Through different patterns and occurrences, contextual assumptions lead to multiplied implications and effects, they can be summarized as follows:

The Cumulative Sentence which is an instance of stained-glass prose, long, baroque, full of modifiers and excessive description acts as stimuli to suggest a kind of a mental and an emotional representation of a state of affairs. Faulkner, here, tails his style to match the emotions he wants his reader to be blanketed in.

The Comic Sentence, an instance of the Low Style, is characterized by accumulated right-branching kernel clauses, linked by the redundant additive conjunctions. The absence of punctuation and tropes, the simplistic lexis and syntax, the paratactic structure promptly moves the action forward and forces the reader to fully experience the narrated events.

The Contemplative Sentence is featured by numerous embedded subordinate relative clauses, negatives, appositives, double modifiers, comparisons, and/or-clauses and a great number of appositives. These syntactic accretions loosen the connection between the subject and the verb and constantly redefine all events by new information about different moments in the story's chronology. The result is that the reader cannot easily find the track and has to read over again to reestablish some order. In doing so, he is forced to contemplate the interconnected layers of relationships between times and people.

Furthermore, the compilation of the numerous embedded subordinate clauses and the extensive description of the setting offered by the incessant addition of new assumptions to one another slow down the action for the reader to experience empathy with a character's contemplation. This syntax creates understanding that recreates expansion and maturation of the characters perception. The reader indulges into a full appreciative and empathetic contemplation and response to the depicted characters.

The Octopus-hypnotic sentence, is Faulkner's trademark Compound Complex Sentence, 'a gigantic syntactic phenomenon' that works by stringing out seemingly meandering sequences of clauses, long descriptions, appositives, semi-colons, parenthesis,

dashes, reiteration, participial clauses, subordination, coordination and a superabundance of words. Designed following the Chinese box structure and Matryoshka dolls technique, the rolling serpentine sentence reveals Faulkner's characters, their surroundings, their thoughts and their emotions. Through reappearing names, events, and details, it creates and further reveals relationships among the characters and events. As these latter are referenced and revisited subsequently in different contexts, the significance of each is amplified and modified. From these interrelated patterns and overlapping layers of time and occurrence, the themes emerge and release the immersed hypnotized reader who awakens into modesty and humility, fully capturing the complexity of thought and perceiving the whole history of the human heart.

The overall structure of Faulkner's texts works to achieve a precise communicative goal that is the proclamation of his overall theme of intricate interrelations: he restructures the very skeleton of language to get the reader to restructure his reflection and set him to the continuous 'scientific exercise' of critical reading and thinking. Faulkner's style often strains conventional syntax, piling clause upon clause in an effort to capture the complexity of thought. He breaks the rules of English syntax, which confine his thought and forces the reader to perceive the complex interrelations of Blacks, Whites, Indians; women, men and children; villages, towns and cities. Faulkner's deliberate imbrications are one way of imitating a life-story captured within the spatio-temporal dimension of overlapping generations.

Secondly, we have investigated Faulkner's lexical features. The results show that among the vast array of these features vigorously foregrounded by Faulkner, stylization is mainly noticeable in his use of Affixation, Hyphenation, Periphrasis, High Diction and Compounding (including their respective varieties). We demonstrated that their use emanates from the writer's dissatisfaction with the language and from his exceptional awareness of the language **underdeterminacy**. He is conscious that no word ever fully encodes the thought it is used to communicate; which comes along RT's assumptions that there is no one-to-one mapping between linguistic meaning and utterance meaning. In other words, language is underdeterminant and the gap between semantically-underspecified meaning and speaker meaning can only be bridged by pragmatic inference. Indeed through stylization, Faulkner demonstrates some of the ways to bridge the gap between sentence meaning and speaker's meaning.

GENERAL CONCLUSION

Our analysis of compounding pointed at the processes by which linguistically specified word meanings are modified in use and it also illustrated the remarkable flexibility of lexical narrowing and broadening: a word may give rise to a number of different *ad hoc* concepts, and that narrowing and broadening may combine in forming a communicated concept. This led us to conclude that broadening and narrowing are not necessarily two separated processes; (an encoded concept is not *either* narrowed or broadened), they might simultaneously come about within the same word. Faulkner's neologisms, for instance, are believed to be cases where the linguistically encoded concepts are narrowed just to be more specific but their equivalent *ad hoc* concepts not only give rise to certain implicatures, but they can also be pragmatically enriched and broadened to get a wide range of weak implicatures

The results of our analysis provide further support to RT's still going on hypothesis and commitment to a unitary account of lexical pragmatic processes, i.e., the hypothesis that narrowing and broadening are the outcomes of a single process that fine-tunes the interpretation of virtually every word, and for their claim that both processes contribute to the explicit content of a given utterance.

Our results also confirm that lexical adjustments (namely narrowing and broadening) contribute both to the proposition expressed by an utterance and to its contextual implications or implicatures (i.e. intended contextual implications). This enhances RT's account of lexical adjustment and comprehension procedure in which tentative hypotheses about contextual assumptions, explicatures and contextual implications are incrementally modified (via both 'shuttle' inferences) to yield an overall interpretation which satisfies the reader's expectations of relevance and formulates his best hypothesis about the writer's intended meaning.. Hence, we can advance that RT's comprehension heuristic is descriptively adequate and effective.

A further result is provided by our analysis of the semantic relationship between the head noun and modifier(s) of noun compounds. We have discovered that interpretations can be guided by the writer's intentional ordering of modifier-head combinations, consequently, gently putting the reader in the right track for his intended meanings. This validates our initial hypothesis that a writer can consciously manipulate language; Faulkner's compound is definitely a stylized relevant feature; it is the product of a deliberate malleability of language for the intention of maximizing communication (reduce

processing cost, ease accessing intended assumption, concise and precise mass-information…etc).

This study also revealed that literary corpora present useful data for the study of lexical pragmatics, not only because they provide a varied diversification of language in use, but also because they reveal important facts about the pragmatic inferences made by the reader in the course of the reading act. These valuable sources of data might be further explored in future studies of lexical narrowing and broadening and may be brought to pedagogical TEFL situations to enhance reading and interpretation of literary texts.

Any reader of Faulkner will note that he uses literally hundreds of neologisms in his works and, clearly, there must be reasons for this propensity:

Apart from the fact that Faulkner believes these neologisms fulfill a need in the language, redefine its limits and have the important purport of keeping the language alive. Their frequent use takes us to think of these new words as what we like to call 'Eye-Catcher' words which by their very texture stop us in the act of reading, catch attention and force us into a careful examination of the moment. They cannot be skipped like ordinary words and the reader is not able to read them without actually having a second look, then a profound look and then speculates, dragged as it were by the narrowly focused and considerable detail on specific points.

An author's choice of words can have a massive effect on the reader's interpretation. Faulkner realized this and manipulated it to his full advantage not only to increase a reader's enjoyment of his work but also to draw his mind to the overwhelming effect of context on the meaning, making him cautious not to be too credulous in his perceptions. Not merely describing but actually creating a whole new world of Yoknapatawpha, Faulkner never fails to paint a complete picture, with the smallest details, which open up doors of endless speculations on the characters' inner life, moral and social spaces.

Faulkner's oeuvre is haunted by the prevalence of these neologisms and we cannot provide a better demonstration for their relevance and intentionality than the writer's own confirmation uttered in one of his interviews in Japan where he explains his attempt to crowd and cram all the nuances of the moment. Is not this the very expression of a conscious and deliberate stylization? Is not this the writer's intention expressed boldly and stated plainly? To crowd neologisms, cram compounding, hyphenate, affixate, reformulate…,

everything is feasible and tolerable provided all nuances of the moments are captured and recaptured over and over again.

We can advance that Faulkner's lexical features stand for his most stylized aspect of his language. Being malleable, word formation offers itself as an effective linguistic tool for an inexhaustible creation of new words and Faulkner exploits it to the utmost. These neologisms may easily become established in the English lexicon and eventually be seen as part of the language.

As aforementioned, style is not the man, it is the relation created and determined by choices. Faulkner's diction is believed to be the most stylized feature of his style and also the indication of his dissatisfaction with the language and the existing stock of words, hence, his endless and unstoppable endeavor to force words out of a powerless language, to make it say the unsaid and the unspeakable.

The lexical features of William Faulkner's style reveal a number of different themes of his novels, definitely more varied than the rhetorical or syntactic ones. We think that diction can be influential on modern writing and can definitely help the reader to improve his own perceptive and descriptive apparatus.

Thirdly, from the wide range of Faulkner's foregrounded rhetorical features (Enumeratio, Asyndeton, Polysyndeton, Metaphor, Personification, Pathetic Fallacy, Alliteration, Paradox, Oxymoron), we have examined Simile. We first considered Sperber and Wilson discrimination between descriptive and interpretive uses of language. We argued that the *as-if* simile (and its variants) bridges the gap between the two uses and employs the interpretive use to enrich the descriptive use. The former is the vehicle and the latter the tenor. In other words, simile employs a mental representation which is an interpretation of some attributed thoughts (a vehicle) to describe and to enrich a mental representation which is a description of a state of affairs in the actual world (tenor). Metaphorical transfer allows semantic enrichment through the continuum between the two uses which highlights the features of the described object, triggers a set of implications and consequently amplifies meaning.

After that, we refuted the incomplete definition of the interpretive use suggested by Sperber and Wilson who advance that a representation, with a propositional form is said to be used interpretively when it stands for another representation which also has a propositional form, by virtue of a resemblance between the two propositional forms. Our

results support the fact that the propositional form of the writer's sentence is in a relation of non-identical resemblance with the propositional form of the thought that he intends to communicate because the propositional form of simile [A* is like B1* (where A* and B1* adjusted)] conveys interpretive resemblance between propositional forms as a matter of sharing logical and contextual implications, i.e., there is an extra-inferential process involved in the interpretive use that goes beyond the simple equation of the two propositional forms (the writer's sentence and the writer's thought). These cannot be recognized as being in an identical resemblance only and only if a pragmatic adjustment has been applied. We advance then, that, there must be an inclusion of the emergent property features of the encoded concept (which has been metaphorically modified before being transferred to the tenor) in the overall definition of the interpretive use.

Additionally, the results of our analysis back up our refutation of the ornamentation-view of simile; we found out that along the cognitive effects suggested by RT (Contextual implication, confirmation, denial….), simile can affect the reader in two other different ways:

Affective Effects produce emotional **(Pathos)** rather than cognitive mutuality and common impressions rather than common knowledge. The communicative function of this powerful stylistic device is to realize imaginative thoughts, reveal novel associations between entities, lend accurate insights into the psychological or physical traits of his character, transcribe magnificent depiction of situational settings and incite the reader to infer an enormous range of weak implicatures.

Intellectual Effects **(Logos)** train the reader to recognize and employ his processing skills and reasoning abilities. It is a productive and rewarding scientific exercise showing us not only the ground-breaking and innovative dexterity of Faulkner's imagination and the profound and insightful fictional world that challenges the reader's own imagination, tests his mettle and defies him to 'step in' but most importantly raises his awareness of his own powerful, sometimes latent inferential abilities.

Faulkner transforms simile into a powerful linguistic 'vehicle' to transmit a life-size amount of complex thoughts and issues not only related to his Antebellum South but also associated, at once, to universal human complexities. If Faulkner's oeuvre had to be re-written in literal language, we would need hundreds of historical, geographical, psycho-analytical, and biographical tiresome, mind-numbing books.

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There is no single page in the entire corpora that does not display this device. In Faulkner's eyes everything *looks like*, *seems to be*, is *as if* something else. Every sentence is 'a problem-solving' defying the reader, astute as he may be. The question is why? Why all the 12293 similes?

We are miles away from believing that Faulkner uses similes to make his writing more ornamented, vivid and entertaining. It is not at all entertaining to have to process five similes every other page, not to mention the metaphors, oxymora, paradoxes, personifications, metonymies, intensifications, Zeugma, euphemisms, analogies… let alone the lofty, refined and 'sought-after' diction…all of them wondering off within one page like wild and bizarre legendary creatures imprisoned in one cage, encroaching and impinging on each other, and in so doing, 'rushing out' hundreds of thoughts. This cannot be entertaining only if one is masochist enough to feel entertained in getting his brain dislodged in that 'traffic'.

We are also miles away from believing that that complexity, heaviness, and obscurity are merely his manner of expression, he cannot be so sadist as to unfairly torture his reader. And if so, why are then all his works out of print? Are we all masochists? Then what do we gain as readers from this feverish use of similes? What is its relevance?

The excessive, frenetic use of the similes, if at times exasperating, ends up by compelling the reader of their unpredictable function: A double-edged revelation: our empathy with the characters and with our own perception of tragedy, futility and 'ridicule' of Man, his Life and his old truths.

Faulkner develops peculiarly original simile through which he is able to exemplify his thoughts, and create poignant slides that offer readers the ability to 'upload' and share with him images of his world. The lofty diction and abstractness surrounding the simile induce the reader to submerge himself into the language and thus into the world created by the language.

Similes are often used in descriptive writing to create vivid sight and sound images, but in Faulkner's shrewdness, they offer instant, 'up-to-the-minute', 'on location' photography. They confer a fresh and attention-grabbing ways of re-discovering real life situations under Faulkner's 'expert' camera.

The astonishingly well-hammered creative similes, the absence of cliché ones, the wide bulk of cognitive, affective and drilling multiplication effects they engender, are in

our opinion the very demonstration that Faulkner's figures of speech are intentional. They are the product of thoughtful deliberation, not of haste.

Meanwhile, one should precise that in case of wide-ranging writers as Faulkner who are eager to engage their imagination to spark affective novel images into their readers minds, this 'craft' becomes an unconscious process as it has been hammered along years of practice and creative productions. Therefore, advancing that they are intentional, we are aware that they become as well subconscious and subliminal at a certain stage of stylistic mastery and achievements.

Fourthly, our last task was to draw our results in a classroom situation and put RT's findings at the service of pedagogy. Our conviction is that a deeper understanding and a better teaching of English in a TEFL/ESL pedagogical situation can be achieved if they are viewed from the cognitive perspective presented by Sperber and Wilson. The fact that they take cognitive issues into account makes their approach more prevailing than the teaching practices that merely strengthen the language formal properties.

We have restricted our demonstration to two types of practice: TEFL reading and writing. We have as well selected RT's main concepts to enrich these fields of teaching: Context, Relevance and Intention and designed a series of activities to teach them respectively. Ranging from Novels, to Conversations, to Newspaper Headlines, to Hilarious Signs, to Famous Sayings, to the 'bit-by-bit-reading', to the elaboration of successful prose, we aimed at instilling in the learner critical reading and thinking, self confidence and most importantly self awareness of their effective **latent** inferential abilities.

Inspired by our corpora, we provided in a follow-up section, a set activity ideas to teach some areas of the language and improve the learner's readings and writings techniques. They include the teaching of Syntactic Features (Discourse markers and metarepresentational-echoic use of Negation); Lexical Features (Prefixation, Suffixation, and Compounding); Rhetorical Features (Emergent Features, V.T Spheres and Alliteration)

It is important to mention that the notion of background knowledge raised by RT was not included in our pedagogic implications because it was thoroughly detailed (both in theory and practice) in our previous work (Magister Thesis). We think it would be redundant to discuss it here. So we just mention the importance of learners' schemata (background knowledge, linguistic knowledge, literary Competence, reading strategies) in making predictions and monitoring their comprehension. In this process (comprehension), the

learners use their schemata to come up with an interpretation of a text and engage cognitive processes such as memory, inference and visualization. As they become more aware of their own comprehension processes, they may learn to use meta-cognitive strategies to set a purpose for reading, monitor their achievement of that purpose, and fix up comprehension when the process breaks down. Many strategies can be used to build our students' background knowledge, vocabulary, syntax and text structure relevant to the text. In so doing we boost their chances for reading success.

Relevance theory offers a thorough insight into the mechanics of the inferential pragmatic processing, meanwhile, our analysis underlined some drawbacks: Our exploration of syntactic structures suggests that there is no systematic relationship between effort and effects in sentence comprehension. The relevance of Faulkner's sentences does not at all emanate from their low processing cost (as it has been demonstrated they are very demanding) but from the fact that their very difficulty leads to their substantial effects. As a result, we are in situation where we can advance that RT's findings do not really adhere, and that Faulkner's syntax defies this principle. It is a matter of fact that a demanding work leads to more rewarding results as well noted by Carston (1994/1995) extra processing effort should yield extra cognitive effects. In point of fact, this should be an additional feature of relevance.

The same phenomenon has been observed in the process of rhetorical features. Our analysis points to the importance of never considering a literal use of language more relevant because easier. There is no one to one relationship between relevance and easiness. The reason is that in some communicative situation, as is the case in Literature, literal language reveals to be a ‘scrawny’ apparatus to bear all the complexities of thoughts a writer may want to communicate. And when employed, the literal expression would paradoxically incur from the reader more processing efforts than are actually incurred in the non-literal sentence.

In this case, a non- literal utterance may convey intricate thoughts in a more economical way: as the reader does not infer a literal meaning, he furthers the exploration of the texts’ nested themes. This is why a non-literal language is relevant enough to be worth processing. Even if at times, it seemingly requires more processing effort, this effort is offset by the gain in information conveyed and all other possible effects.

We conclude that RT need not make any general predictions about the effort needed to comprehend sentences. It is hard to judge the efficacy of this effort/effect trade-off principle, but until some experiments are done combining RT and a suitable computational

cognitive model, we believe we should carefully describe this discrepancy of the effort/effect principle. Only after we have well-understood computational discourse systems should we draw firm conclusions.

Furthermore, RT's model of inferential processing is typically defined as being hearer-biased. This is according to us, another drawback of this theory. The success of a communicative act cannot lie solely upon the speaker's responsibility. The speaker theoretically has no means of knowing the exact nature of the encyclopedic information the hearer will bring to bear in the interpretation process. Nor in fact, what input information will prove to be of optimal relevance to the hearer's existing representation of the world, as the hearer's belief-system cannot be mutually known.

In literary texts, the issue is much more problematic. These texts are submitted to different readers with different cognitive sets, repertoires and horizons of expectation. For instance, the reception of TSAF is a case in point[1]: from an 'awful thing', full of *"sound and fury—signifying nothing",* it became one of the most successful novels, and this was due to the precious work some writers and critics did. The remarkable revival of interest they established consisted in providing the reader with the adequate background knowledge necessary to interpret the underlying meaning of the text. This knowledge includes cultural and historical contexts, some useful biographical details, as well as insights in the use of mind style, the stream of consciousness technique, and interior monologue.

Hence, if an unequipped reader is unable to build meaning from a given literary work, this is due to his inappropriate schematic and/or formal knowledge to capture that meaning, it cannot be the writer's failing to communicate his intended meaning. Then instead of deprecating Faulkner's artistry, should not we look at our reading deficiencies? Should not we recast the discussion towards what appropriate competence the readers should have to read Faulkner or any other writer?

We can conclude that discrepancies between writer intention and reader recognition of the intention are due to the fact that these two communicators are in a situation of secondary communication (that is the text was not in the first instance addressed to the readers who later try to interpret it) and that readers have different life experiences to the writer's implied reader or should we say 'model reader'. A writer cannot consider all the potential readers as these differ from one generation to another, let alone from one century to another, from one continent to another, from one culture to another; he can in no means be considered solely responsible for the success of communication, this is a shared task.

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Consequently, it is important to note that cognitive processes are constrained not only by the mutual cognitive environment, but also by the nature of this environment. In a literary communicative situation, it is sometimes quasi improbable that the writer and the reader share the same cognitive environment, neither mutually manifest, nor mutually known. Hence, we think RT's notion of Manifest Mutual knowledge needs to be redefined with the inclusion of the notions of Aesthetic distance and Horizon of Expectations as potential hindrances to successful communication.

Additionally, our work points to the conclusion that to attempt an interpretation of rhetorical and lexical features, readers rely on their repertoire (Schematic Knowledge, Literary Competence, Encyclopedic and Cultural network) without which many figures of speech will be labeled opaque and impenetrable. This result may boost the urgent need to move towards the incorporation of the socio-cultural dimensions and impact on pragmatic language understanding and teaching especially in an ESL/TEFL pedagogic situation.

Correspondingly, future experimental research might embrace the reception of style in an ESL/TEFL context; one might submit assignments to students holding samples from Faulkner's oeuvre to investigate the effect and effort resulting from different inputs. The actual or expected relevance of the inputs might be compared and these possibilities of comparison might help ESL/TEFL teachers to allocate the cognitive resources of their learners and help them to be good communicators predicting and influencing the cognitive processes of others. We might as well determine their response to the stylistic devices inherent in the text: how these devices contribute in channeling the students' inference of the writer's intended meaning; how they guide the students' projection into the narrator/author/character vision and re-construction of his world. This will certainly create ways to enhance literary appreciation. Hopefully, our learners will invest more in the text making it theirs and not the teacher's.

Another research might tackle that problematic procedural meaning. Learners of foreign languages find it much harder to learn the meanings of procedural expressions than conceptual ones. This avenue of research might reveal ways to teach this type of meaning and provide the learners with better interpretative tools.

Relevance Theory has proven a very powerful framework. Many of the intricate inferential processes, so far unknown, have been somehow successfully outlined. Sperber and Wilson's proposal is so appealing and so efficient in explanatory adequacy to

other pragmatic approaches mainly because of the identification of the underlying mechanisms of the human mind which make communication possible. Relevance Theory can shed new lights on how a writer's intentions can shape his sentences to affect his readers; how these readers may cope with attempts at communication by considering the writer's intentions and how a stylized language may influence the overall comprehension process and interpretation.

Finally, this work may not give the final word to the question intention/recognition, nor may it exhaust the endless debate over Faulkner's style, but it does bridge the two debates by clarifying the intention behind stylistic practices. As a result we may confirm that style is not a mere manner of expression simply because there is no neutral style and as an alternative to the existing definitions one may be inclined to redefine Style, Stylization and Foregrounding as follows:

- **Style is the writer's decision to foreground/background and the relationship in terms of the degree of MCE between him and his reader.**
- **Stylization is an artistically motivated deviation exhibited through qualitative and quantitative foregrounding.**
- **Foregrounded stylistic devices equate foregrounded implicatures.**
- **Stylistic differences are just differences in the way relevance is achieved.**

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NOTES

[1] This work was at its first publication in October 7, 1929 considered as incoherent, lacking plot and organization, breaking laws of grammar and using anti-narration to tell a tiresome story. Fitts criticized Faulkner for using "*deliberate obscurity*" and "*considerable incoherence*" to shroud "*melodrama*" (See Fitts in Minter 1994: Preface); Winfield assured readers of the Province *Sunday Journal* that they had nothing to worry about it was a "*tiresome"* novel, he wrote, full of *"sound and fury—signifying nothing"* (See Winfield in Minter 1994: Preface). Howard warned readers of the Philadelphia *Inquirer* that TSAF might drive them to *"apply for admission to the nearest insane asylum"* (See Howard in Minter 1994: Preface) It was thus so badly received and sold few: a total of just 3300 copies satisfied American readers for fifteen years (ibid) to the point that Faulkner decided to wait for his readership to develop. This latter needed more than two decades to be able to appreciate the novel. The same 'awful thing' becomes *"a great book"* (ibid), "*original and impressive*" (ibid), "*unique and distinguished"* (ibid) contribution to the permanent literature of fiction. The lens through which the readers used to read and understand the novel changed thanks to the special role that artists would play in making Faulkner's genius visible to his readership (such as Aiken, Camus, Sartre, Ellison, Welty, Warren, and particularly Cowley who edited in 1946 The Portable Faulkner). (See Bensalah, B. Faulkner's the Sound and the fury: A Practical guide for Students and Teachers. Forthcoming)

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APPENDICES

I. APPENDIX1: SYNTACTIC FEATURES[1]

1. Negation

1.1. Not only- but Paromologia

1.1.1. Not only-but

- ***not only*** *delicate,* ***but*** *actually precious* (AA: 101)
- *and Miss Sophonsiba said ah, that maybe Uncle Buck just ain't met the woman yet who would* ***not only*** *accept what Uncle Buck was pleased to call misery,* ***but*** *who would make Uncle Buck consider even his freedom a small price to pay, and Uncle Buck said, "Nome. Not yet."* (GDM/W: 11)
- *"…invisible and impacted,* ***not only*** *beneath the annual inside creosote-and-whitewash of bullen and cell,* ***but*** *on the blind outside walls too, first the simple mud-chinked log ones and then the symmetric brick,* ***not only*** *the scrawled illiterate repetitive unimaginative doggerel and the perspectiveless almost prehistoric sexual picture-writing,* ***but*** *the images, the panorama* ***not only*** *of the town* ***but*** *of its days and years until a century and better had been accomplished, filled* ***not only*** *with its mutation and change from a halting-place: to a community: to a settlement: to a village: to a town,* ***but*** *with the shapes and motions, the gestures of passion and hope and travail and endurance, of the men and women and children…"* (RFN: 184)
- *"…to find their families and owners gone, to scatter into the hills and live in caves and hollow trees like animals I suppose,* ***not only*** *with no one to depend on* ***but*** *with no one depending on them, caring whether they returned or not or lived or died or not: and that I suppose is the sum, the sharp serpent's fang*.." (TU: 67)
- ***"…not only*** *plausible* ***but*** *justified"* (AA: 92)
- ***"…not only*** *as notice* ***but*** *as a blanket threat and dare"* (AA: 65)
- ***"…not only*** *an orphan,* ***but*** *a pauper"* (AA: 72)
- ***"…not only*** *from her father* ***but*** *from the two negresses"* (AA: 95)
- ***"…not only*** *all Coldfield dignity* ***but*** *all female modesty as well"* (AA: 65)
- ***"…not only*** *expected* ***but*** *demanded"* (GDM: 34)
- *"…****not only*** *they* ***but*** *Habersham and Holston and Grenier too were there on sufferance, anachronistic and alien,* ***not*** *really an annoyance yet* ***but*** *simply a discomfort;"* (RFN: 189)
- *"…yet he tried it again, as he knew Lucas* ***not only*** *knew he was he was going to* ***but*** *knew that he knew what answer he would get:"* (AILD: 72)
- *"…- all this alone and unassisted because the two people from whom he might reasonably and logically have* ***not only*** *expected* ***but*** *demanded help were completely interdict: his wife who was too old and frail for such,* ***even if*** *he could have trusted* ***not*** *her fidelity* ***but*** *her discretion; and as for his daughter, to let her get any inkling of what he was about, he might just as well have asked George Wilkins himself to help him hide the still.* ***It was not*** *that he had anything against George personally, despite the mental exasperation and the physical travail he was having to undergo when he should have been at home in bed asleep. If George had just […]. But he was not going let George Wilkins or anyone else move* ***not only*** *into the section where he had lived for going on seventy years* ***but*** *onto [….], Zack Edmonds' kitchen door;* […]"(GDM/FH: 34-35)
- *"---that copper-lined kettle the cost of which he liked less than* ***ever*** *to remember now that he was* ***not only*** *about to lose it* ***but*** *was himself deliberately giving it away…."* (GDM/FH: 41)
- *He was raging—an abrupt boiling over of an accumulation of floutings and outrages covering* ***not only*** *his span* ***but*** *his father's lifetime too, back into the time of his grandfather McCaslin Edmonds. Lucas was* ***not only*** *the oldest person living on the place, older even than Edmonds' father would have been, there was that quarter strain* ***not only*** *of white blood and not even Edmonds blood,* ***but*** *of old Carothers McCaslin himself, from whom Lucas was descended* ***not only*** *by a male line* ***but*** *in only two generations, while Edmonds was descended by a female line and five generations back..."* (GDM: 104)
- *"… a barrier already straining, bulging, bellying,* ***not only*** *towering over the land* ***but*** *leaning,*

[1] Enhancing and underlining in all the following quotes are mine.

looming, imminent with collapse, so that it only required the single light touch of the pen in that brown illiterate hand." (RFN: 190)

- *"Ellen seeing **not** the two black beasts she had expected to see **but** instead a white one and a black one, both naked to the waist and gouging at one another's eyes as if they should **not only** have been the same color, **but** should have been covered with fur too."* (AA: 10)
- ***"Not** like a man who had been peacefully ill in bed and had recovered to move with a sort of diffident and tentative amazement in a world which he had believed himself on the point of surrendering, **but** like a man who had been through some solitary furnace experience which was more than just fever, like an explorer ay, who **not only** had to face the normal hardship of the pursuit which he chose **but** was overtaken by the added and unforeseen handicap of the fever also and fought through it at enormous cost **not so much** physical as 'mental, alone and unaided and **not through** blind instinctive will to endure and survive **but** to gain and keep to enjoy it the material prize for which he accepted the original gambit*." (AA: 11)
- *"the death by shameful violence of a man who would die **not because** he was a murderer **but because** he was black"* (AILD: 72)
- *"Lucas became **not** Negro **but** nigger, **not** secret so much as impenetrable, **not** sevile and **not** effacing, **but** enveloping himself in an aura of **timeless** and stupid impassivity almost like a smell."* (GDM/FH: 58)
- *"Remembering **not** with relief **but** rather with a new burst of rage and fury"* (AILD: 81)

1.1.2. Independent Sentence (ellipted but)

- *"She was **not only** not tall**,** she was slight, almost like a childlike."* (LA: 130)
- *"Armstid does not descend to help her. He merely holds the team still while she climbs heavily over the wheel and sets the shoes…"* (LA: 11)
- *"It was **not** at all the face of their grandfather, Carothers McCaslin. It was the face of the generation which had just preceded them..."* (GDM 108)
- *"He **not only** looked at it all day, he carried it home with him at night"* (TH: 212)
- *"He had not stopped a war: he had simply failed to start one."* (AF: 217)
- *"...as he could own **not** a picture statue: a field, say."* (TH: 119)
- *"And **it was not** the loss of revenue which the interruption entailed. He was sixty- seven years old; […]. **It was** the fact that he must do it all himself, singlehanded; […]"*(GDM/FH: 33-34)
- "*And he **not only** didn't want a fool for a son-in-law, he **didn't** intend to have a fool living on the same place he lived on."* (GDM/FH: 35)

1.2. Not-but Dirimens Copulatio

- *"only a moment--probably, without doubt, in the base hospital in **Oran**--a face, a voice, probably a doctor's, marvelling **not** that he had failed to keep consciousness over that fierce and empty distance, **but** that he had kept life at all"* (AF: 216)
- *"...American and French, **not** poised, **but** rather as though transfixed, suspended beneath, within that vast silence and cessation-all the cluter of battle..."* (AFN: 335)
- *"...the adult look saw that the smallness was **not** due to any natural slenderness **but** to some inner corruption of the spirit itself."* (LA: 130)
- *"...since the earth was **no** man's **but** all men's…*" (GDM/W: 4)
- *"They believed that land did **not** belong to people **but** that people belonged to land and that the earth would permit them to live on and out of it and use it only so long as they behaved and that if they did not behave right, it would shake them off just like a dog getting rid of fleas.*" (TU: 23)
- *"He knew now that it was **not** on the school steps **but** in his mind that she had constantly been for two years now, that it had **not** been rage at all **but** terror, and that the vision of that gate which he had held up to himself as a goal was **not** a goal **but** just a point to reach, as the man fleeing a holocaust runs **not** for a prize **but** to escape destruction."*(TH: 117)

- "*...something else which you did notice about the eyes, which you noticed because it was* ***not*** *always there, only in repose and* ***not*** *always then—something* ***not*** *in their shape* ***not*** *pigment* ***but i****n their expression, and the boy's cousin McCaslin told him what that was:* ***not*** *the heritage of Ham,* ***not*** *the mark of servitude* ***but*** *of bondage; the knowledge that for a while that part of his blood had been the blood of slaves."* (GDM: 167)
- *"He could* ***not*** *see his watch-face,* ***but*** *he knew it was almost midnight."* (GDM/FH: 37)
- *"Then one day the old curse of his fathers, the old haughty ancestral pride based* ***not*** *on any value* ***but*** *on an accident of geography, stemmed* ***not*** *from courage and honor* ***but*** *from wrong and shame, descended on him."* (GDM 111)
- *"...Miss Sophonsiba didn't seem to hear him at all. She stood there, the roan tooth* ***not*** *flicking now* ***but*** *fixed because she wasn't talking now…"* (GDM/W: 12)
- *"Tomey's Turl […]* ***not*** *whispering exactly* ***but not*** *talking loud* ***either****…"* (GDM/W: 12)
- *"Lucas became* ***not*** *Negro* ***but*** *nigger,* ***not*** *secret so much as impenetrable,* ***not*** *sevile and* ***not*** *effacing,* ***but*** *enveloping himself in an aura of* ***timeless*** *and stupid impassivity almost like a smell." (*GDM/FH: 58)
- *"Remembering* ***not*** *with relief* ***but*** *rather with a new burst of rage and fury"* (AILD: 81)
- "*...and he standing over her, looking down* ***not*** *at his own child* ***but*** *at the face of the white one nuzzling into the dark swell of her breast—****not*** *the Edmonds' wife* ***but*** *his own who had been lost;* ***not*** *his son* ***but*** *the white man's who had been restored to him, his voice loud, his clawed hand darting toward the child as her hand sprang and caught his wrist."* (GDM/FH: 49)
- *"He gave his daughter's lowered, secret face a single look,* ***not*** *grim* ***but*** *cold."* (GDM/FH: 41)
- *"... Then he whirled and leaped,* ***not*** *toward the sound* ***but*** *running parallel to it…"* (GDM/FH: 40)
- "*Another ten minutes and it would be like dropping the nickel into the slot machine,* ***not*** *ringing down a golden shower about him, he didn't ask that, need that; he would attend to the jackpot himself,* ***but*** *giving him peace and solitude in which to do so."* (GDM/FH: 41)
- ***"...not just*** *old Carothers' slave* ***but*** *his son too"* (AILD: 7)
- *" the hat (...)* ***not*** *set* ***but*** *raked slightly above the face pigmented like a Negro's* ***but*** *with a nose high in the bridge and even hooked a little and what looked out through it or from behind it* ***not*** *black* ***nor*** *white either,* ***not*** *arrogant at all and* ***not even*** *scornful:* ***just*** *intolerant inflexible and composed."* (AILD: 13)
- *"Look* ***not*** *in the church registers and the courthouse records,* ***but*** *beneath the successive layers of calcimine and creosote and whitewash on the walls of the jail..."* (RFN: 184)

1.2.1. Prepositional Phrase

- *"...****not*** *by pain* ***but*** *by amazement"* (TH: 172)
- *"...****not*** *for protection* ***but*** *for actual food"* (AA: 18)
- *"...****not*** *out of Jefferson,* ***but*** *out of her sister's life"* (AA: 94)
- *"...****not*** *in the way he wanted* ***but*** *in the way he must"* (TH: 222)
- *"...****not*** *on post or door frame* ***but*** *on the underside of the gallery roof itself"* (GDM: 138)
- *"...****not*** *for sleep* ***but*** *to gather strength and will"* (TH: 227)
- *"He fled,* ***not*** *from his past,* ***but*** *to escape the future."* (TH: 214)
- *"...****not*** *to get there quicker* ***but*** *because he must get back soon"* (TH: 167)
- "...**not even** looking at them **but** just toward them" (AILD: 44)
- "…the lawyer said, **not** through smoke **but** in smoke…" (AF: 148)

1.2.2. Hinges for whole Predicate Clauses: (not as if-but as if; not because-but because)

- *"...the dead sister Ellen: this Niobe without tears who had conceived to the demon in a kind of nightmare, who even while alive had moved* ***but without*** *life and grieved* ***but without*** *weeping, who-now had an air of tranquil and unwitting desolation,* ***not as if*** *she had either outlived the others or had died first,* ***but as if*** *she had never lived at all."* (AA: 10)
- *"...****not because*** *he could no longer walk a day's or a night's hunt,* ***but because*** *he felt that the pursuit of rabbits and 'possums for meat was no longer commensurate with his status..."* (GDM: 36)

- *"...**not** because it moved **but because** it resembled something known to be alive"* (TH: 125)
- *"... **not because** he thought they would believe him **but** simply **because** he simply could not conceive of himself and Aleck Sander being left with it"* (AILD**:** 81)
- "…**not because** of the grooved barrel **but because** they could enter the *red man's milieu…"* (RF: 188)
- *"You were **not** watching that poised arrestment all the time, true enough, **but** that was **not because** you feared it **but because** you were too busy putting one foot before the other, never for one instant really flagging, faltering, even though you knew it was in vain…"* (RFN: 143)
- *"...the death by shameful violence of a man who would die **not because** he was a murderer **but because** he was black."* (AILD: 72)

1.2.3. Participial Clause

- *"...**not** running **but** seeming rather to drift across the dusk"* (GDM: 139)
- *"...**not** scorching, searing, **but** possessing a slow, deep solidity of heat"* (GDM: 51)
- *"...**not** walking now **but** standing with his back against the blasted corpse of a tree […]not listening to them, just hearing them"* (AF: 69)
- *"...**not** asking even then, **but** just looking at that huge quiet house"* (AA: 27)
- *"...**not** sinking **but** disintegrating among that shattered scurrying of broken stars"* (TH: 235)

1.2.4. Identical or Compatible Part of Speech

- *"...**not** peace **but** obliteration"* (GDM: 109)
- *"...**not** a paragon **but** a paradox"* (TH: 209)
- *"...**not** a nightmare **but** something which went faster than words in the Book" (*LA: 47)
- *"...**not** dwarfed and involved **but** distinct, uncomplex"* (AA: 110)
- *"...**not** sanctified **but** sanctioned"* (TH: 225)
- *"...**not** man and woman **but** two integers which had both reached the same ungendered peace"* (TH: 178)

1.2.5. Not-but merely, just or actually

- *"...**not** merely for all career officers **but** for all golden youth everywhere…"* (AF: 216)
- *"...**not** hurrying, running, **but merely** keeping pace with them…"* (GDM 209)
- *"...**not** to finish it **but merely** to complete the first step of what he had started…"* (TH 222)
- *"...**not** proud and **not** haughty **but just** full and wild and unafraid…"* (GDM: 184)
- *"...**not yet** with alarm or distrust **but just** alert…"* (AA: 89)
- *"...**not loud, just amazed**..."* (TH: 178)
- ***"Not** concerned**: just** watchful* (AA: 61)
- *"...their voices **not** raised**, not** impactive**, just** succinct…"* (GDM: 275)
- ***"He didn't even curse**. He **merely** surrendered the mare to Dan…"* (GDM: 83)
- *"He had **nothing** against learning; it was **merely** the confinement, the regimentation which it entailed."* (TH 209)

1.2.6. Not-so much as; if not- at least ….

- *"...a blow **not** vicious so much **as merely** heavy-handed, a sort of final admonitory pat from the spirit of darkness and solitude, the old earth, perhaps the old ancestors themselves."* (GDM/FH: 38)
- *"...*it is not a sigh so much as a peaceful expiration…" (LA: 11)
- *"...getting Lucas (who made **no** resistance whatever, **merely** watching this too with that same calm detached **not even** scornful interest) out of the crowd and took him to his home and chained him to the bedpost..."* (AILD: 37-38)
- *"...**not so much** in surprise as in alarm..."* (TH: 177)
- *"...a man who was **not** thin **so much as actually** gaunt ..."* (TH: 105)
- *"...a blow **not** vicious **so much as merely** heavy-handed..."* (GDM 38)

- *"...the gaunt body **not** shaped by he impact of its environment **so much as** shrunken and leaned by what was within it..."* (TH: 107)
- *"...who did **not** stare through him **so much as** they did not see him at all anymore than they did the poles which supported the electric lights..."* (TH: 113)
- "*He remembered his father's **not** rage **so much as** outrage, his almost furious repudiation..."* (AILD: 72).
- *"...if **not** toward increasing knowledge to any great extent, at least toward teaching order and discipline..."* (TH: 114)
- *"...the fear, if **not** of God, **at least** of cow-stealing and certainly of Jack Huston"* (TH: 191)
- *"...by some ascendancy and forbearance **rather** than by brute fear"* (AA: 41)
- *"...she did **not even** fight back emotionally, **let alone** physically"* (TH: 98)
- *"...could **not even** read, **let alone** pronounce"* (TH: 4)

1.3. The McCaslin Family tree

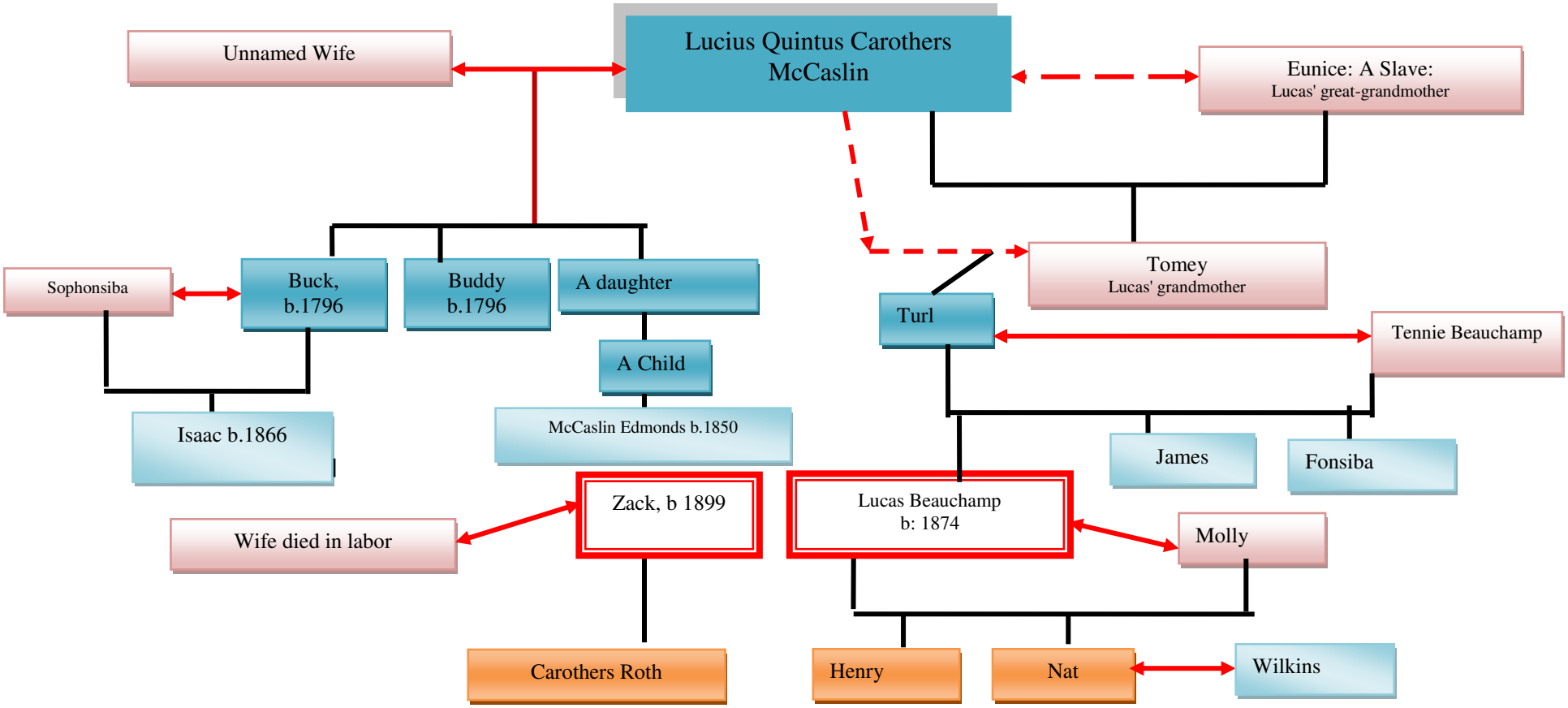


Figure 1: McCaslin Family Tree

N.B: **Unbroken Red lines** refer to legal marriages while the **broken ones** refer to illegal sexual relationships, as is the case of miscegenation between Lucius Quintus Carothers McCaslin and his slaves Eunice and Tomey. Tomey is his daughter born of his relation with Eunice (a case of incest and Miscegenation). This makes it hard to situate Turl: Lucius Quintus Carothers McCaslin is both his father and normally grand-father.
The **blue rectangular** boxes refer to males and the pink one to females. The **brown** ones indicate the last generation of Lucius Quintus Carothers McCaslin.

1.4. Layers of meaning



Figure 2: Meaning Layers

2. Discourse Marker (Even)

2.1. Even/Even if

- *"This was not something participated or even seen by himself, but by his elder cousin, McCaslin Edmonds…"*(GDM/W: 3)
- *"That the labor even at night and without help, even if he had to move half the mound, did not bother him."* (GDM/FH: 41)
- *"Because you are a McCaslin too" he said. "Even if you was woman-made to it* (GDM/FH: 51)
- *"Obviously there must no longer be **e**ven the remotest possibility of sheriffs and law men prying about the place hunting whisky stills."* (Ibid)
- *"...**even** at sixty they would still fight anyone who claimed he could not tell them apart, ..."* (GDM/W: 7)
- *"... the mare went out before he **even** knew she was ready, and he was yelling too. Because, being a nigger, Tomey's Turl should have jumped down and run for it afoot as soon as he saw them. […] for so long that he had **even** got used to running away like a white man would do it.* (GDM/W: 8)
- *"... this was what Miss Sophonsiba was still reminding people was named Warwick even when they had already known for a long time that's what she aimed to have it called..."* (GDM/W: 9)
- *"...Miss Sophonsiba said Uncle Buck was just a confirmed roving bachelor from the cradle and this time Uncle Buck **even** quit chewing..."* (GDM/W: 11)
- *"... with Uncle Buck already out in front of **even** the dogs."* (GDM/W: 13)
- *"...until **even** Tomey's Turl slowed down and he and the dogs all went into the woods..."* (GDM/W: 14)
- *"He was too tired to eat, even if Uncle Buddy had waited to eat dinner first..."*(GDM/W: 20)
- *"...moiling a little though quiet and even orderly or at least decorous until sud-denly a handful of them..."* (AF: 214)
- *"...maybe the Americans had not fought all the war but at least they were paying for the restoration of its devastation."* (AF: 227)

2.2. Not even

- *"...He had found nothing more. He had not even found any other fragments of the churn or crock."* (GDM/FH: 39)

- *"Because it was not even public opinion that stopped him, not even the men who might have had wives and children in carriages to be ridden down and into ditches : it was the minister himself, speaking in the name of the women of Jefferson and Yoknapatawpha County."* (AA 24-25)
- *"…the only time he wore the necktie was on Tomey's Turl account and he hadn't even had it out of the drawer since that night last summer when Uncle Buddy had waked them in the dark…"* (GDM/W: 7)
- *"But still Lucas didn't move, quite calm, not even scornful, not even very alert, the gaudy carton still poised in his left hand and the small cake in the right, just watching while the proprietor's son and his companions held the foaming and cursing white man*." (AILD: 20)
- *"...what looked out of it had no pigment at all, not even the white man's lack of it, not arrogant, not even scornful: just intractable and composed..."* (AILD: 7)
- *"….But he never looked toward it, not even when he knew that she was in it again, home again, not even when fresh woodsmoke began to rise from the chimney as it had not risen in the middle of the morning an almost half a year, not even when at noon she came along the fence, carrying a pail and a covered pan and stood looking at him for a moment before she sat the pail and pan down and went back."* (GDM/FH: 47)
- *"He could not have said how he knew it was gold. But he didn't even need to strike a match. […] had ever listened to or heard of."* (GDM/FH: 39)
- *That she said Mr Hubert was probably the true earl of only he never even had enough pride, not to mention energy, to take the trouble to establish his just rights. …*(GDM/W: 5)
- *…when Uncle Buddy (he hadn't even noticed him) stepped out from the gate and caught the bit…*" (GDM/W: 7)
- *"It was the best race he had ever seen. He had never seen old Jake go that fast, and nobody had ever known Tomey's Turl to go faster than his natural walk, even riding a mule."* (GDM/W: 8)
- *"…until when they wouldn't call it Warwick she wouldn't even seem to know what they were talking about […]"* (GDM/W: 9)
- *"…for a time it looked like Mr Hubert couldn't even place who Uncle Buck was talking about."* (GDM/W: 9)
- *"Why she ain't **even** knowed unto right now that I ever **even** suspected."* (GDM/FH: 49)
- *"... he has Jonas say: "Lemme go now. I won't **even** ketch Uncle Buck, let alone Tomey's Turl"* (GDM/W: 8)

2.3. Not Only; not even-comma

- *"He **not only** wouldn't buy Tomey's Turl**,** he wouldn't have that damn white half-McCaslin on his place **even** as a free gift, **not even** if Uncle Buck and Uncle Buddy were to pay board and keep for him."* (GDM/W: 6)
- *"…and **not even** doing the cooking while they were there and **not even** coming to the house any more except to sit on the front gallery after supper, sitting in the darkness between Mr Hubert and uncle buck until after a while **even** mr Hubert would give up telling how…*" (GDM/W: 6)
- *"…because uncle buddy never went anywhere, **not even** to town and **not even** to fetch Tomey's Turl from Mr Hubert, **even though** they all knew that Uncle Buddy could have risked it ten times as much as Uncle Buck could have dared." (*GDM/W: 6)
- *"Uncle Buck said Uncle Buddy would**n't** take that chance **even** in a section like theirs, where ladies were so damn seldom thank God that a man could ride for days in a straight line without having to dodge a single one."* (GDM/W: 7)
- *"… Mr Hubert **hadn't even** got done taking his shoes off again and inviting Uncle Buck to take his off, when Miss Sophonsiba came out the door carrying a tray with another toddy on it."* (GDM/W: 12)
- *"… they **hadn't even** cast the dogs yet when Uncle Buck roared…*" (GDM/W: 13)

- *"And when they got home just after daylight, this time Uncle Buddy **never even** had time to get breakfast started and the fox **never even** got out of the crate, because the dogs were right there in the room."* (GDM/W: 28)
- *"He knew exactly where he intended to go, **even** in the darkness. […] he had worked on it ever since he got big enough to hold a plow straight; he had hunted over every foot of it during his childhood and youth and his manhood too, up to the time when he stopped hunting, **not because** he could no longer walk a day's or a night's hunt**, but because** he felt that the pursuit of rabbits and 'possums for meat was no longer commensurate with his status as **not only** the oldest man **but** the oldest living person on the Edmonds plantation, the oldest McCaslin descendant **even though** in the world's eye he descended **not** from McCaslin **but** from McCaslin slaves, almost as old as Isaac McCaslin who lived in town, […] when men black and white were men."* (GDM/FH: 36-37)
- *"So George Wilkins was reprieved <u>without knowing</u> his luck **just as** he had been in jeopardy <u>without knowing</u> his danger. For an instant, remembering the tremendous power which three hours ago had hurled him onto his back without **even** actually touching him, he **even** thought of taking George into partnership on a minor share basis to do the actual digging; indeed, **not only** to do the actual work **but** as a sort of justice, balance, libation to Chance and Fortune, […] But he dismissed that before it **even** had time to become an idea….."* (GDM/FH: 39)
- *"…a jimber-jawed clown who could **not even** learn how to make whisky, who had **not only** attempted to interfere with and jeopardise his business and disrupt his family, **but** had given him a week of alternating raging anxiety and exasperated outrage culminating in tonight ---or last night now---and **not even** finished yet, since he still had the worm and kettle to conceal."* (GDM/FH: 40)
- *"…the Negro who said 'ma'am' to women just as any white man did and who said 'sir' and 'mister' to you if you were white **but** who you knew was thinking **neither** and he knew you knew it **but** who was **not even** waiting, daring you to make the next move, because he didn't **even** care.* (AILD : 18)
- *"...**even** a nigger McCaslin is a better man, better than all of us."* (GDM: 112)
- *"Vanished, no trace of her left, not even a garment, the very bed in which she had slept already occupied by a new boy."* (RFN: 104)
- *"She had not so much looked at them, even when they entred and even when McEachern gave her money"* (RFN: 132)
- *"I remember how I didn't want to go, without **even** knowing where it was that we were going. I didn't want to go in the cedars.*[...] *I couldn't have known what was in there: I was just four then. And **even** if I had known, that should not have frightened a child."* (RFN: 190)
- *"…. that life would go on the same and even better, even less terrible."* (RFN: 198)
- *"Like the juggler says, **not** with three insentient replaceable Indian clubs or balls, **but** three glass bulbs filled with nitroglycerin and **not** enough hands for one **even**: one hand to offer the atonement with and another to receive the forgiveness with and a third needed to offer the gratitude, and still a fourth hand more and more imperative as time passed to sprinkle in steadily and constantly increasing doses a little more and a little more of the sugar and seasoning on the gratitude to keep it palatable to its swallower—that perhaps: she …"* (RFN: 142)
- *"…they still had the old plans of his architect and **even** the architect's molds, and even more: money (strangely, curiously) Redmond, the town's domesticated…"* (RFN: 205)

2.4. Full Passage

*"[...]only the aging unvanquished women were unreconciled, irreconcilable, reversed and irrevocably reverted against the whole moving unanimity of panorama until, old unordered vacant pilings above a tide's flood, they themselves had an illusion of motion, facing irreconcilably backward toward the old lost battles, the old aborted cause, the old four ruined years whose very physical scars <u>ten and twenty and twenty-five changes of season</u> had annealed back into the earth<u>; twenty-five and then thirty-five years; **not only a century** **and an age, but a way of thinking died;**</u> the town itself wrote the epilogue and epitaph: (...) the marble effigy - the stone infantryman on his stone pedestal (...); epilogue and epitaph, because apparently neither the U.D.C. ladies who instigated and bought the monument, nor the*

architect who designed it nor the masons who erected it, had noticed that the marble eyes under the shading marble palm stared not toward the north and the enemy, but *toward the south, toward (if anything) his own rear - looking perhaps, the wits said* ***(could say now, with the old war thirty-five years past and you could even joke about it - except the women, the ladies, the unsurrendered, the irreconcilable, who even after another thirty-five years would still get up and stalk out of picturehouses showing Gone With the Wind)****, for reinforcements; or perhaps not a combat soldier at all, but a provost marshal's man looking for deserters, or perhaps himself for a safe place to run to: because that old war was dead; the sons of those tottering old men in gray had already died in blue coats in Cuba, the macabre mementos and testimonials and shrines of the new war already usurping the earth before the blasts of blank shotgun shells and the weightless collapsing of bunting had unveiled the final ones to the old;*
Not only a new century and a new way of thinking, but of acting and behaving too: *"* (RFN: 206)

2.5. Scaled Assumptions

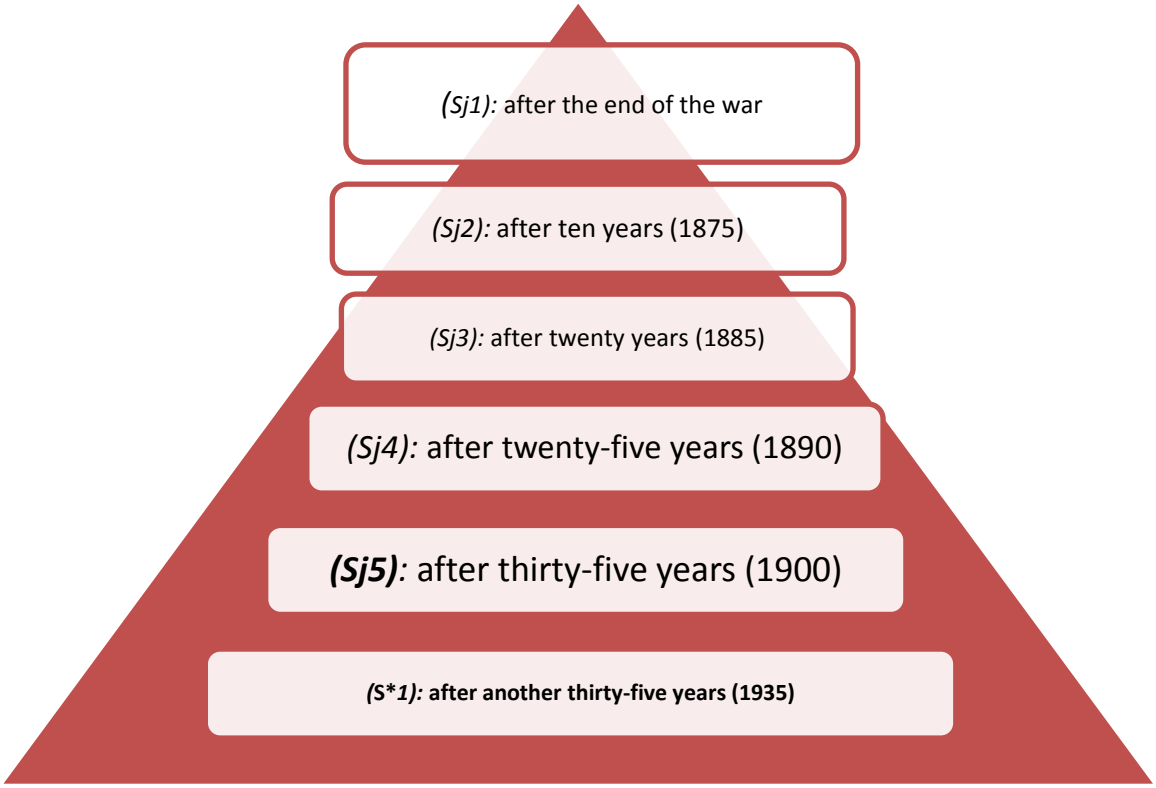


Figure 3: Scaled Assumptions

3. Sentence Structures

3.1. The Cumulative Sentence

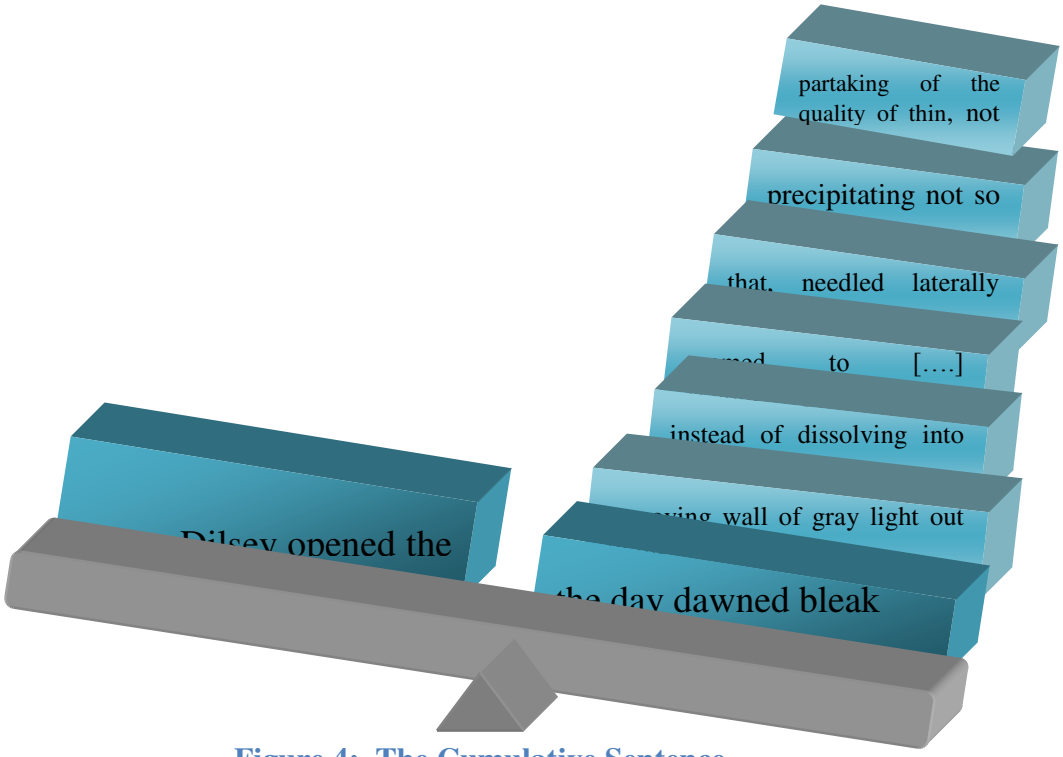


Figure 4: The Cumulative Sentence

3.2. [GDM/Was] Final Synopsis (The Comic Sentence)

The narrator tells us that somebody referred to by *he* ran back to the house with a grown person referred to as *Uncle Buck*. We cannot tell whether *Uncle Buck* is *he*'s uncle or somebody else's. The two characters seem to be slave-owners; they ran back to their house because, something important happened: their slave had run away. They probably ran to get him back. We then, learn that Uncle Buck has a brother named Uncle Buddy. This latter is in the kitchen while *he* and Uncle Buck are not yet there but they can hear Uncle Buddy cursing and bellowing; he must be very angry at something but we are not yet told why. In fact, Uncle Buddy is angry because there are some dogs chasing a fox in the kitchen, they came out of the kitchen into the hall where *he* and Uncle Buck were standing and they saw them crossing the hall into the dogs' room. The dogs and the fox went into a messy, wild and crazy race, the dogs chasing the fox all over the house, going into one room and coming out from another room. *He* and Uncle Buck are mere witnesses, they are helpless while Uncle Buddy bellows more and more as the animals destroy the whole kitchen chimney. Finally, all the animals came out of the kitchen dragging sticks of firewood, Uncle Buddy in the middle hitting at everything around him. What a huge, funny mess!

3.3. A Mental Representation of the Comic Sentence



Figure5: The Comic Sentence

3.4. The Contemplative Sentence

3.4.1. [GDM/Was]

"Isaac McCaslin, 'Uncle Ike,' past seventy and nearer eighty than he ever corroborated any more, a widower now and uncle to half a county and father to no one

this was not something participated in or even seen by himself, but by his elder cousin, McCaslin Edmonds, grandson of Isaac's father's sister and so descended by the distaff, yet notwithstanding the inheritor, and in his time the bequestor, of that which some had thought then and some still thought should have been Isaac's, since his was the name in which the title to the land had first been granted from the Indian patent and which some of the descendants of his father's slaves still bore in the land.] [*But Isaac was not one of these:-a widower these twenty years, who in all his life had owned but one object more than he could wear and carry in his pockets and his hands at one time, and this was the narrow iron cot and the stained lean mattress which he used camping in the woods for deer and bear or for fishing or simply because he loved the woods; who owned no property and never desired to since the earth was no man's but all men's, as light and air and weather were; who lived still in the cheap frame bungalow in Jefferson which his wife's father gave them on their marriage and which his wife had willed him at her death and which he had pretended to accept, acquiesce to, to humor her, ease her going but which was not his, will or not, chancery dying wishes mortmain possession or whatever, himself merely holding it for his wife's sister and her children who had lived in it with him since his wife's death, holding himself welcome to live in one room of it as he had during his wife's time or she during her time or the sister-in-law and her children during the rest of his and after*

not something he had participated in or even remembered except from the hearing, the listening, come to him through and from his cousin McCaslin born in 1850 and sixteen years his senior and hence, his own father being near seventy when Isaac, an only child, was born, rather his brother than cousin and rather his father than either, out of the old time, the old days" (GDM/Was 3-4)

3.4.2. [GDM/Was] Final Synopsis (The Contemplative Sentence)

The narrator introduces a character Ch1, a man named Isaac McCaslin; he is about eighty years old. He is a widower and uncle of many but he has no child of his own. Using the demonstrative article "*This*", the narrator seems to introduce a story, in which Ch1 did not participate, or even seen by himself, but by Ch2, his elder cousin, named McCaslin Edmonds. This character is the grandson of Isaac's father's sister i.e. Isaac's aunt, thus, he is a McCaslin on the mother's side of the family. In spite of this, Ch2 (McCaslin Edmonds) is the inheritor, it seems that Isaac's father had bequeathed him a property. This sounds unfair, as Edmonds is only partly a McCaslin. [E5] is here, Strengthened as we learn that this land should have been bequeathed Isaac. The reason is that he bears the name in which the land had first been granted by the Indians, the same name is borne by the descendants of his father's slaves. We infer that the story took place during slavery and that there are still some of the descendants of his father's slaves. […] Then, we are told that Isaac was not one of the slaves; he is a free white man. He is a widower these twenty years, his wife died when he was 50 or 60 years old. He is unsettled, used to travel or to move and he just needs a cot and a mattress to camp in the woods for hunting and fishing. He is not interested in material possessions, he owned no property and never desired to. This is why, he did not care about McCaslin bequeathing his father's property. He lived in the cheap frame bungalow in Jefferson. His father in law gave them (Isaac and his wife) on their marriage. His wife had willed him at her death. He had pretended to accept to ease her going but he holds it for his wife's sister and her children who had lived in it with him since his wife's death. He hosts a whole family in his bungalow while keeping only one room for himself. He is a helpful, considerate, self-effacing and a humble man. Isaac had not participated in the story, he cannot even remember it. He must be very young when it happened. He was told the story by his cousin McCaslin who was born in 1850, therefore sixteen years his senior. Hence, Isaac must be born in 1866 (1850+16=1866). Isaac's father was near seventy when

Isaac was born, hence he was born in 1796 (1866-70=1796). Isaac was the unique child and McCaslin was considered as his father. This story belongs to the old time; it took place around the Civil war.

3.4.3. [GDM/Was] Lemon Squeeze

This is how Bunselmayer (1981) has lemon-squeezed the passage:

"appositive Isaac McCaslin, 'Uncle Ike,' past seventy and
doubling nearer eighty than he ever corroborated any more,
appositives a *widower* now *and uncle* to half a county *and father*
negative to *no* one.
negative this was *not* something participated in *or*
or-clause/neg. even seen by himself, *but* by his elder cousin,
appositives McCaslin Edmonds, grandson of Isaac's father's
. sister and so descended by the distaff, yet *not-*
negative *withstanding* the inheritor, and in his time the
appositive bequestor, of that which some had thought then and
triple adj. some still thought should have been Isaac's since
clauses his was the name in *which* the title to the land
. had first been granted from the Indian patent
. and *which* some of the descendants of his father's
negative slaves still bore in the land. But Isaac was *not*
appositives one of these:--a widower these twenty years, who
negative in all his life had owned *but* one object more
doubling than he could wear and carry in his pockets and
. his hands at one time, and this was the narrow
. iron cot and the stained lean mattress *which* he
. used camping in the woods for deer and bear *or*
or-clauses for fishing *or* simply because he loved the woods;
negatives *who* owned *no* property and *never* desired to since
neg./comparison the earth was *no* man's but all men's, *as* light and
double adj.cl air and weather were; *who* lived still in the
triple adj. cheap frame bungalow in Jefferson *which* his wife's
clauses father gave them on their marriage and *which* his
. wife had willed him at her death and *which*
appositive he had pretended to accept, acquiesce to, to humor
negatives her, ease her going but which was *not* his, will *or*
or-clauses *not*, chancery dying wishes mortmain possession *or*
appositives whatever, himself merely *holding* it for his wife's
. sister and her children who had lived in it with
doubling him since his wife's death, *holding* himself
comparison welcome to live in one room of it *as* he had during
or-clauses his wife's time *or* she during her time *or* the
. sister-in-law and her children during the rest of
. his and after" (Bunselmayer 1981: 426-27; GDM 3-4, italics verbatim)

3.4.4. Explicatures

[E1] Isaac lost his wife with whom he had no child. [E2] He is called uncle by most of the county's people. [E3] McCaslin Edmonds is descendant on the mother's side of the family. [E4] The land granted to the McCaslin by the Indians, should be inherited by Isaac, he bear its name. [E5] Isaac is not interested in material possessions. [E6] He is a considerate and a loving person. [E7] he is not interested in material possessions. [E8] He hosts a whole family in his bungalow while keeping only one room for

himself. [E9] Isaac's father was born in 1796 (1866-70=1796). [E10] This story took place around the Civil war.

3.4.5. Implicatures

[CI10] Isaac was not yet born when the story happened. [CI14]Edmonds is not as a true McCaslin as the one who is descendant on the father's side of the family. [CI15] There is some injustice in bequeathing McCaslin Edmonds the land of Isaac's father. [CI18] His father was a slave-owner. [CI19] The story goes back to slavery. [CI20] There are still slaves during Isaac's time. [CI26] Isaac is unsettled; he just needs a cot and a mattress to sleep on wherever he decides. [CI27] He did not care about McCaslin bequeathing his father's property. [CI29-30] Isaac is a helpful, humble and self-effacing person. [CI39] McCaslin was considered as Isaac's father.

3.4.6. The Contemplative Sentence Portrait

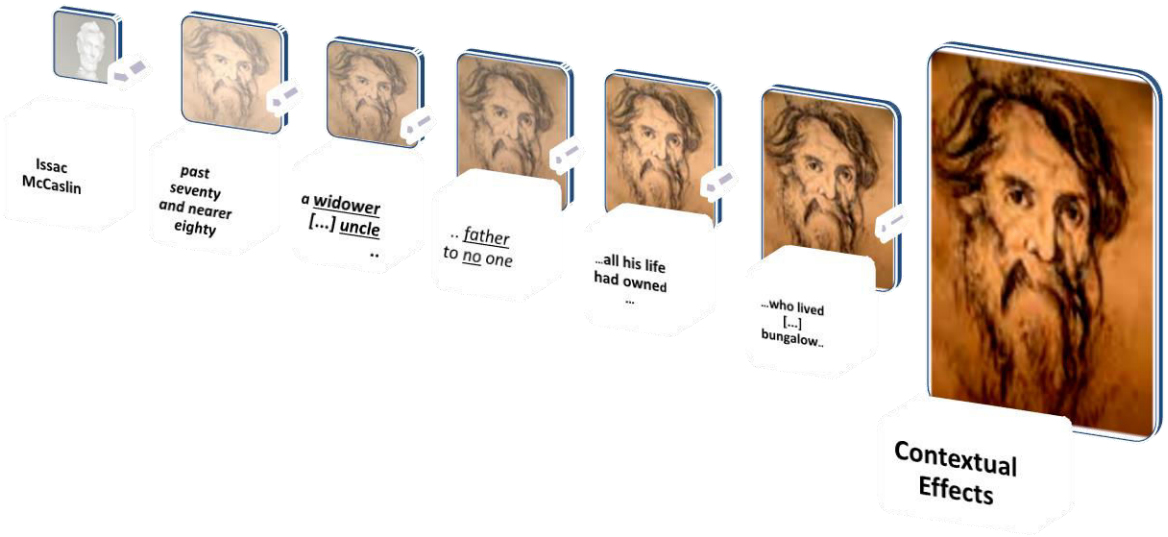


Figure 6: The Contemplative Sentence

3.5. The Octopus-hypnotic Sentence

3.5.1 THE JAIL (Nor Even Yet Quite Relinquish-)

1st Sentence *"So, although in a sense the jail was both older and less old than the courthouse, in actuality, in time, in observation and memory, it was older even than the town itself.* **2nd Sentence** *Because there was no town until there was a courthouse, and no courthouse until (like some unsentient unweaned creature torn violently from the dug of its dam) the floorless lean-to rabbit-hutch housing the iron chest was reft from the log flank of the jail and transmogrified into a by-neo-Greek-out-of-Georgian-Eng-land edifice set in the center of what in time would be the town Square (as a result of which, the town itself had moved one block south-or rather, no town then and yet, the courthouse itself the catalyst: a mere dusty widening of the trace, trail, pathway in a forest of oak and ash and hickory and sycamore and flowering catalpa and dogwood and judas tree and persimmon and wild plum, with on one side old Alec Holston's tavern and coaching-yard, and a little farther along, Ratcliffe's trading-post-store and the blacksmith's, and diagonal to all of them, en face and solitary beyond the dust, th~ log jail; moved-the town-complete and intact, one blo(southward, so that now, a century and a quarter later, V coaching-yard and Ratcliffe's store were gone and old Alec tavern and the blacksmith's were a hotel and a garage, on a main thoroughfare true enough but still a business side-street, and the jail across from them, though transformed also now into two storeys of Georgian brick by the hand ((or anyway pocketbooks)) of Sartoris and Sutpen and Louis Grenier, faced not even on a side-street but on an alley);*

And so, being older than all, it had seen all: the mutation and the change: and, in that sense, had recorded them (indeed, as Gavin Stevens, the town lawyer and the county amateur Cincinnatus, wits wont to say, if you would peruse in unbroken- ay, overlap ping-cont iriu ity the history of a community, look not in the church registers and the courthouse records, but beneath the successive layers of calcimine and creosote and whitewash on the walls of the jail, since only in that forcible carceration does man find the idleness in which to compose, in the gross and simple terms of his gross and simple lusts and yearnings, the gross and simple recapitu
lations of his gross and simple heart); invisible and impacted, not only beneath the annual inside creosote-and-whitewash of bullpen and cell, but on the blind outside walls too, first the simple mud-chinked log ones and then the symmetric brick, not only the scrawled illiterate repetitive unimaginative doggerel and the perspectiveless almost prehistoric sexual picture-writing, but the images, the panorama not only of the town but of its days and years until a century and better had been accomplished, filled not only with its mutation and change from a halting-place: to a community: to a settlement: to a village: to a town, but with the shapes and motions, the gestures of passion and hope and travail and endurance, of the men and women and children in their successive overlapping generations long after the subjects which had reflected the images were vanished and replaced and again replaced, as when you stand say alone in a dim and empty room and believe, hypnotized beneath the vast weight of man's incredible and enduring Was, that perhaps by turning your head aside you will see from the corner of your eye the turn of a moving limb-a gleam of crinoline, a laced wrist, perhaps even a Cavalier plume-who knows? provided there is will enough, perhaps even the face itself three hundred years after it was dust-the eyes, two jellied tears filled with arrogance and pride and satiety and knowledge of anguish and foreknowledge of death, saying no to death across twelve generations, asking still the old same unanswerable question three centuries after that which reflected them had learned that the answer didn't matter, or-better still-had forgotten the asking of it-in the shadowy fathomless dreamlike depths of an old mirror which has looked at too much too long;

But not in shadow, not this one, this mirror, these logs: squatting in the full glare of the stump-pocked clearing during those first summers, solitary on its side of the dusty widening marked with an occasional

wheel but mostly by the prints of horses and men: Pettigrew's private pony express until he and it were replaced by a monthly stagecoach from Memphis, the race horse which Jason Compson traded to Ikkemotubbe, old Mohataha's son and the last ruling Chickasaw chief in that section, for a square of land so large that, as the first formal survey revealed, the new courthouse would have been only another of Compson's outbuildings had not the town Corporation bought enough of it (at Compson's price) to forefend themselves being trespassers, and the saddle-mare which bore Doctor Habersham's worn black bag (and which drew the buggy after Doctor Habersham got too old and stiff to mount the saddle), and the mules which drew the wagon in which, seated in a rocking chair beneath a French parasol held by a Negro slave girl, old Mohataha would come to town on Saturdays (and came that last time to set her capital X on the paper which ratified the dispossession of her people forever, coming in the wagon that time too, barefoot as always but in the purple silk dress which her son, Ikkemotubbe, had brought her back from France, and a hat crowned with the royal-colored plume of a queen, beneath the slave-held parasol still and with another female slave child squatting on her other side holding the crusted slippers which she had never been able to get her feet into, and in the back of the wagon the petty rest of the unmarked Empire flotsam her son had brought to her which was small enough to be moved; driving for the last time out of the woods into the dusty widening before Ratcliffe's store where the Federal land agent and his marshal waited for her with the paper, and stopped the mules and sat for a little time, the young men of her bodyguard squatting quietly about the halted wagon after the eight-mile walk, while from the gallery of the store and of Holston's tavern the settlement-the Ratcliffes and Compsons and Peabodys and Pettigrews ((not Grenier and Holston and Habersham, because Louis Grenier declined to come in to see it, and for the same reason old Alec Holston sat alone on that hot afternoon before the smoldering log in the fireplace of his taproom, and Doctor Habersham was dead and his son had already departed for the West with his bride, who was Mohataha's granddaughter, and his father-in-law, Mohataha's son, Ikkemotubbe))-looked on, watched: the inscrutable ageless wrinkled face, the fat shapeless body dressed in the cast-off garments of a French queen, which on her looked like the Sun- day costume of the madam of a rich Natchez or New Orleans brothel, sitting in a battered wagon inside a squatting ring of her household troops, her young men dressed in their Sunday clothes for traveling too: then she said, 'Where is this Indian territoryT And they told her: West. (**End of the 2nd Sentence**) (RFN: 183-185)

N.B: The passage in yellow is the one we have analyzed.

3.5.2 The Construction Of The Fictive Building

"...eight disjointed marble columns were landed from an Italian ship at New Orleans, into a steamboat up the Mississippi to Vicksburg, and into a smaller steamboat up the Yazoo and Sunflower and Tallahatchie, to Ikkemotubbe's old landing which Sutpen now owned, and thence the twelve miles by oxen into Jefferson: the two identical four-column porticoes, one on the north and one on the south, each with its balcony of wrought-iron New Orleans grillwork, on one of which —the south one —in 1861 Sartoris would stand in the first Confederate uniform the town had ever seen, while in the Square below the Richmond mustering officer enrolled and swore in the regiment which Sartoris as its colonel would take to Virginia . . . and when in '63 a United States military force burned the Square and the business district, the courthouse survived. It didn't escape: it simply survived: harder than axes, tougher than fire, more fixed than dynamite; encircled by the tumbled and blackened ruins of lesser walls, it still stood, even the topless smoke-stained columns, gutted of course and roofless, but immune, not one hair even out of the Pans architect's almost forgotten plumb, so that all they had to do . . . was put in new floors for the two storeys and a new roof and this time with a cupola with a four faced clock and a bell to strike the hours and ring alarms; by this time the Square, the banks and the stores and the lawyers' and doctors' and dentists' offices had been restored..." (RFN: 39-41)

3.5.3 Glossary

1. **Louis Grenier** is a French architect who came, around 1800, with Doctor Samuel Habersham and

Alexander Holston to the settlement, which would later become Jefferson. He bought land in the south-eastern part of Yoknapatawpha County, established the first cotton plantation, and had the first slaves in that part of the state. In TH, we learn that his slaves straightened a nearly ten-mile stretch of the Yoknapatawpha River to prevent flooding. Louis Grenier appears in RFN and is referred to in ITD, TT, and TR.

2. **Colonel John Sartoris**, a Civil War hero, an entrepreneur, and progenitor of the Sartoris family. Colonel Sartoris led a Confederate regiment during the Civil War and returned from the war to found a railroad and become a community leader in Jefferson. He shot and killed two carpetbaggers who were enrolling African Americans to vote, and he was shot and killed in 1876. To his descendants, he represents a code of honor that has become unfashionable in the twentieth century.
3. **Sutpen** is He is the main character in AA. He materialized in Jefferson in 1833 and proceeded to swindle Indians out of 100 acres and use a team of 20 slaves to raise an enormous estate, then married Ellen Coldfield and began his 'dynasty.' Born of impoverished Scots-Irish stock in the West Virginia Mountains, his life was consumed by a 'design' that he decided upon at the age of fourteen.
4. In 1863, a United States military force burned **the town's square** and business district. Though the courthouse caught fire, it has never ceased to exist: *"It didn't escape: it simply survived: harder than axes, tougher than fire, more fixed than dynamite; encircled by the tumbled and blackened ruins of lesser walls, it still stood, even the topless smokestained columns, gutted of course and roofless, but immune, […]new floors for the two storeys and a new roof, and this time with a cupola with a four-faced clock and a bell to strike the hours and ring alarms*" (RFN: 40).

5. **"*Lucius Quinctius Cincinnatus*** *(520 BC – 430 BC) was an aristocrat and political figure of the Roman Republic, serving as consul in 460 BC and Roman dictator in 458 BC and 439 BC. Cincinnatus was regarded by the Romans, especially the aristocratic patrician class, as one of the heroes of early Rome and as a model of Roman virtue and simplicity. He was a persistent opponent of the plebeians When his son was convicted and condemned to death, Cincinnatus was forced to live in humble circumstances, working on his own small farm, until an invasion caused him to be called to serve Rome as dictator, an office which he immediately resigned after completing his task of defeating the rivaling tribes of the Aequians, Sabines, and Volscians. His immediate resignation of his absolute authority with the end of the crisis has often been cited as an example of outstanding leadership, service to the greater good, civic virtue, and modesty. As a result, he has inspired a number of organizations and other entities, a number of which are named for him.*" (See Wikipedia)

6. *"With that, king Nabuchodonosor bowed down face to earth, and made Daniel reverence; **ay**, he would have sacrifice offered to him, and incense, and with these words greeted him: Doubt is none but this God of yours of all gods is God, of all kings the master; […] Strength of God's holy people must be broken utterly; when that is over, all is over and done. So I had my answer, but still could not tell the meaning of it; **Ay**, my Lord, I said, but what shall be the end of it all? **Nay**, Daniel, said he, no more of this; needs must that this revelation be shut away and sealed up, till the appointed hour comes; and still there shall be chosen so souls a many, that are purged by the fire's assaying, and still there are sinners that will not leave their sinning. […]**Next day, the king was early abroad, and Daniel with him. What of the seals, Daniel? the king asked. Are they unbroken? Ay, my lord king, unbroken yet.** What a cry was that the king gave, when he opened the door and caught sight of the table within! A great god"* […] (See The Old Testament: THE PROPHECY OF DANIEL, In Revised Knox Bible ('you' version) Published at http://www.cormacburke.or.ke/book/knox_bible
7. *"Going fast now: only seven years, and not only was the courthouse finished, but the jail too: not a*

new jail of course but the old one veneered over with brick, into two storeys, with white trim and iron-barred windows: only its face lifted, because behind the veneer were still the old ineradicable bones, the old ineradicable remembering: the old logs immured intact and lightness between the tiered symmetric bricks and the whitewashed plaster, immune now even to having to look, see, watch that new time which in a few years more would not even remember that the old logs were there behind the brick or had ever been, an age from which the drunken Indian had vanished, leaving only the highwayman, who bad wagered his liberty on his luck, and the runaway nigger, who having no freedom to stake, had wagered merely his milieu […]"(RFN: 193).

8. **Addie Bundren**, a character in AILD, is the wife of Anse and the mother of Cash, Darl, Jewel, Dewey Dell, and Vardaman. She had an extramarital affair with her preacher Reverend Whitfield that led to the conception and birth of her third child, Jewel. Her monologues are reported after her death.
9. **Amplification** is a central term in rhetoric, naming a variety of some very specific figures of speech. Figures for amplifying thought have been grouped into: Division, Enumeratio, and Reasoning. This latter includes four types: Aetiologia (A figure of reasoning by which one attributes a cause for a statement or claim made, often as a simple relative clause of explanation.) Enthymeme (The informal method of reasoning typical of rhetorical discourse.); Paromologia (Admitting a weaker point in order to make a stronger one.) and Dirimens Copulatio (A figure by which one balances one statement with a contrary, qualifying statement) (See Rhetoric Figures at http://rhetoric.byu.edu/figures/Groupings/of%20amplification.htm)
10. **GDM/The Fire and the Hearth**: Set in the present day of the early 1940s, GDM/The Fire and the Hearth tells principally of Lucas Quintus Carothers McCaslin Beauchamp, son of Tomey's Turl and grandson, as it turns out, of old Lucius Quintus Carothers McCaslin, his namesake and the white patriarch of the McCaslin family. It is comprised of two previously published stories, A Point of Law and Gold Is Not Always, both of which Faulkner extensively revised for GDM.
11. **RFN**: **Requiem for a Nun**, a sequel to Sanctuary written 20 years later, takes up the story of Temple Drake eight years after the events related in Sanctuary. Temple is now married to Gowan Stevens. The book begins when the death sentence is pronounced on the nurse Nancy for the murder of Temple and Gowan's child. In an attempt to save her, Temple goes to see the judge to confess her own guilt.

3.5.4 [The Jail] Final Synopsis

This introductory sentence to act III tells us that there are three buildings: The Jail, the courthouse and the town. We are told that the jail is the oldest building in Jefferson mainly because it is a record of the community's history. The early settlers of what later became Yoknapatawpha County had founded the town of Jefferson. The courthouse evolved from a wooden lean-to built on the old log jail to the antebellum, colonial Georgian courthouse. The town had grown around the courthouse. Therefore, the jail is the oldest building; it is indeed older than the courthouse and even the town. In ITD page 49 Faulkner strengthens this explicature *"...which was certainly true of this one because it and one of the churches were the oldest buildings in the town*". Similarly, a passage in RFN confirms that the courthouse came before the town itself: *"...they had probably known ....that one edifice was not going to be enough.....the courthouse came first,* […] *the square [...] design not only of the courthouse but of the town too...*".(RFN: 33-34) The Courthouse is considered as the cornerstone of the town, the catalyst that brought changes and around which the town evolved. It was built around 1826 in the center of the Town Square. At this time, there was a mere dusty pathway, with a forest on one side of the street and blacksmith's and a tavern on the other side. The jail stood solitary diagonal to them. During the Civil War, the town had been burned to the ground by the invading Union troops, and was rebuilt during Reconstruction with the help of carpetbaggers who remained afterwards to prosper. After a new courthouse had been built, the town is moved to a new location; the coaching-yard and Ratcliffe's store were gone; Old Alec's tavern and blacksmith's were a hotel and a garage on a main a business side-

street. Meanwhile, the jail is transformed into two storeys of Georgian brick situated on an alley which Jeffersonian would not have to pass every day. Thus, it is now remote, compacted and invisible. For Gavin Stevens, the jail is a far better record of the town's history than any other records and documents kept in the courthouse. Even if it was veneered and whitewashed after the Civil War, beneath whitewash on the walls and behind the veneer were still the old ineradicable bones and the old ineradicable remembering: In the forcebale carceration man has all the time to compose his heart's whole and simple feelings, lust, tender longings, yearnings, the agonies, shames and grieves. Man's history is a single stream filled with mutation and change, but still an unbroken stream.

As the courthouse was removed away from the jail, this latter is no more seen by Jeffersonian, it is now remote, compacted and invisible. The jails walls are the records of the town's days, years and century. It had seen Jefferson mutation from a Halting-place to a town and has recorded a life-long feelings and passions of all the overlapping generations of the Antebellum South. Even after the disappearance and vanish of those who contributed in the recordings of the town, the jail remains a symbol of the enduring past that is never dead, that is not even past. Man is hypnotized beneath the vast weight of his enduring past as we are hypnotized by this long absorbing octopus sentence (that will go on along two other pages).

3.5.5 [The Jail] Lemon Squeeze

[*Because there was no town* (Subordinate Clause) *until there was a courthouse,* (Subordinate Clause) *and no courthouse until* (Subordinate Verbless Clause)] A sentence fragment because these dependent clauses need to attach to another clause that is independent.

[*(like some unsentient unweaned creature* (Comparative Subordinate Clause with Double Adj) *torn violently (*Past Participial Phrase) *from the dug of its dam* (Prepositional phrase)] Parenthetical Clause

the floorless lean-to rabbit-hutch (Triple Adjs) *housing the iron chest* (Participial Phrase) *was reft from the log flank of the jail* (Double Prepositional Phrases) (Independent Clause)

and transmogrified (Past Participial Phrase) *into a by-neo-Greek-out-of-Georgian-England* (Compound Adj) *edifice*

[*set in the center* (Prepositional Phrase) *of what in time* (Prepositional Phrase) *would be the town Square]* (Modifying Clause)

(as a result of which, (Ellipted Subordinate Clause) *the town itself had moved one block south*- (Subordinate Clause) *or rather, no town then* (Or Verbless Clause) *and yet, the courthouse itself the catalyst:* (Semi colon introducing a descriptive list of the town before the construction of the couthouse)

a mere dusty widening of the trace, trail, pathway in a forest of oak
and ash
and hickory
and sycamore
and flowering catalpa
and dogwood
and judas tree
and persimmon
and wild plum, with on one side old Alec Holston's tavern and coaching-yard,
and a little farther along, Ratcliffe's trading-post store and blacksmith's,
and diagonal to all of them, en face and solitary beyond the dust, the log jail;

moved (Verb whose subject is the town)---[end of the appositive that began in *the town itself had moved one block south] the town* [Repetition of the subject "town"]---*the complete and intact,* (Double Adj) *one block southward* [Repetition reminding the movement of the Town], *so that now, a century and a quarter later,* (Appositive) *the coaching-yard and Ratcliffe's store were gone* (So Clause) *and old Alec's tavern and blacksmith's were a hotel and a garage,* (Dependant Clause) *on a main thoroughfare true enough* (Appositive) *but still a business side-street,* (But Clause) *and the jail across from them* (Prepositional Phrase) *though transformed* [*also now* (Though Clause) *into two storeys of Georgian brick* (Double Prepositional Phrase)] *by the land* (Agent of the Passive Voice Clause whose verb is *transformed* and *the jail* as its object) ((*or anyway pocketbooks*)) (Appositive within parenthesis within parenthesis) *of Sartoris and Sutpen and Louis Grenier, faced not even on a side-street but on an alley*); (Not even Clause) closing bracket of the opening one that starts in *as a result of which*).

And so, being older than all,(Participial Phrase) *it had seen all* (Adverbial Clause expressing effect): (Semi *colon introducing an* explanation) *the mutation and the change; and, in that sense, had recorded them* (Subordinate Clause) (*indeed, as Gavin Stevens, the town lawyer and the country amateur Cincinnatus, was wont to say,* (Comparative Clause) *if you would peruse in unbroken—ay, overlapping---continuity the history of a community,*(Conditional Clause) *look not in the church registers and the courthouse records, but beneath the successive layers* (Not/but Clause) *of calcimine and creosote and whitewash* (3 nouns Prepositional Phrase) *on the walls of the jail,*(2 Nouns Prepositional Phrase) *since only that forcible carceration does man find the idleness* (Adverbial Clause expressing cause) *in which to compose,* (Prepositional Phrase) *in the gross and simple terms* (Prepositional Phrase) *of his gross and simple lusts* (Prepositional Phrase) *and yearnings,* (Additive Phrase) *the gross and simple recapitulations (*Additive Phrase) *of his gross and simple heart*) (Prepositional Phrase).closing bracket of the opening one that starts in *(indeed, as Gavin Stevens*) *invisible and impacted,* (Adj and Past Participle functioning as an Adj describing the jail) *not only beneath the annual inside creosote-and-whitewash* (Compound Adj) *of bullpen and cell, but on the blind outside walls too* (not/but Clause), *first the simple mud-chinked log ones and then the symmetric brick,* [*not only the scrawled illiterate repetitive unimaginative* (quadruple Adj) *doggerel and the perspectiveless almost prehistoric sexual picture-writing* (Triple Adj), *but the images, the panorama not only of the town but of its days and years until a century and better had been accomplished,*] (not/but Clause within not/but Clause) [*filled not only with its mutation and change from a halting-place: to a community: to a settlement: to a village: to a town, but with the shapes and motions,*] (Not/but Clause) *the gestures of passion and hope and travail and endurance, of the men and women and children in their successive overlapping generations long after the subjects* (Quadruple Prepositional Phrases) [*which had reflected the images were vanished and replaced and again replaced,*] (Adjectival Clause) *as when you stand alone in a dim and empty room and believe* (Comparative Clause), *hypnotized beneath the vast weight of man's incredible and enduring Was,..."* (Double Prepositional Phrases within Participial Phrase)

3.5.6 Mental Representation Of The Jail

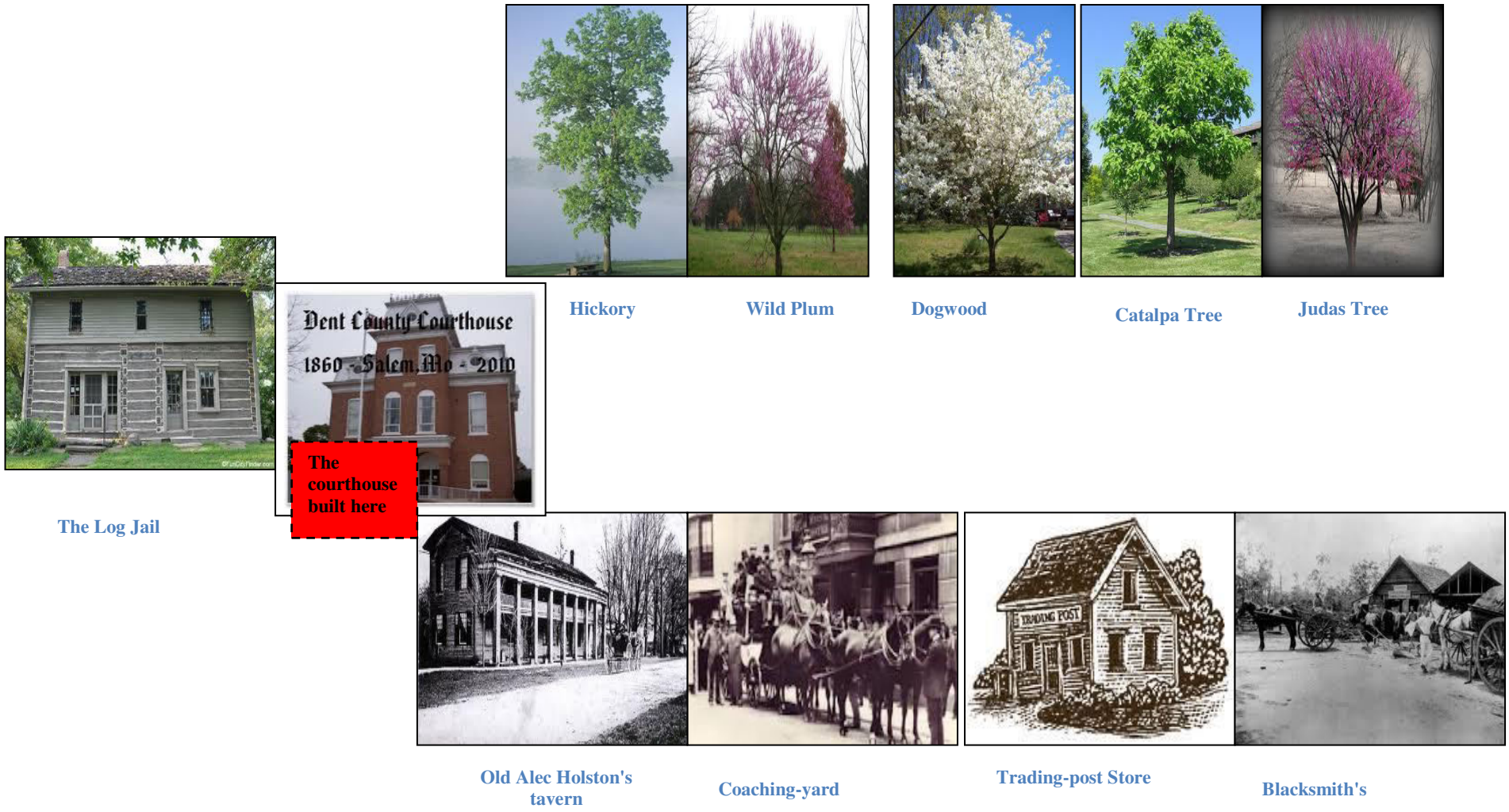


Figure 7: Parenthesis Effect

…and below is how the jail really stood in 1871 (See Hines, T. S. 1997), solitary, impacted and remote; note that the logs are replaced by bricks:



Figure 8: Oxford Jail, Oxford, Mississippi (1871).

3.5.7 Passage Describing The Jail

"It was of brick, square, proportioned, with four brick columns in shallow basrelief across the front and even a brick cornice under the eaves because it was old, built in a time when people took time to build even jails with grace and care and he remembered how his uncle had said once that not courthouses nor even churches but jails were the true record of a county's, a community's history, since not only the cryptic forgotten initials and words and even phrases cries of defiance and indictment scratched into the walls but the very bricks and stones themselves held, not in solution but in suspension, intact and biding and potent and indestructible, the agonies and shames and griefs with which hearts long since unmarked and unremembered dust had strained and perhaps burst. Which was certainly true of this one because it and one of the churches were the oldest buildings in the town, the courthouse and everything else on or in the Square having been burned to rubble by Federal occupation forces after a battle in 1864. Because scratched into one of the panes of the fanlight beside the door was a young girl's single name, written by her own hand into the glass with a diamond in that same year and sometimes two or three times a year he would go up onto the gallery to look at it, it cryptic now in reverse, not for a sense of the past but to realise again the eternality, the deathlessness and changelessness of youth—the name of one of the daughters of the jailer of that time (and his uncle who had for everything…." (ITD: 49)

3.5.8 Matryoshka Dolls



Figure 9: Yoknapatawpha Matryoshka Dolls

3.5.9 Clause Imbrications

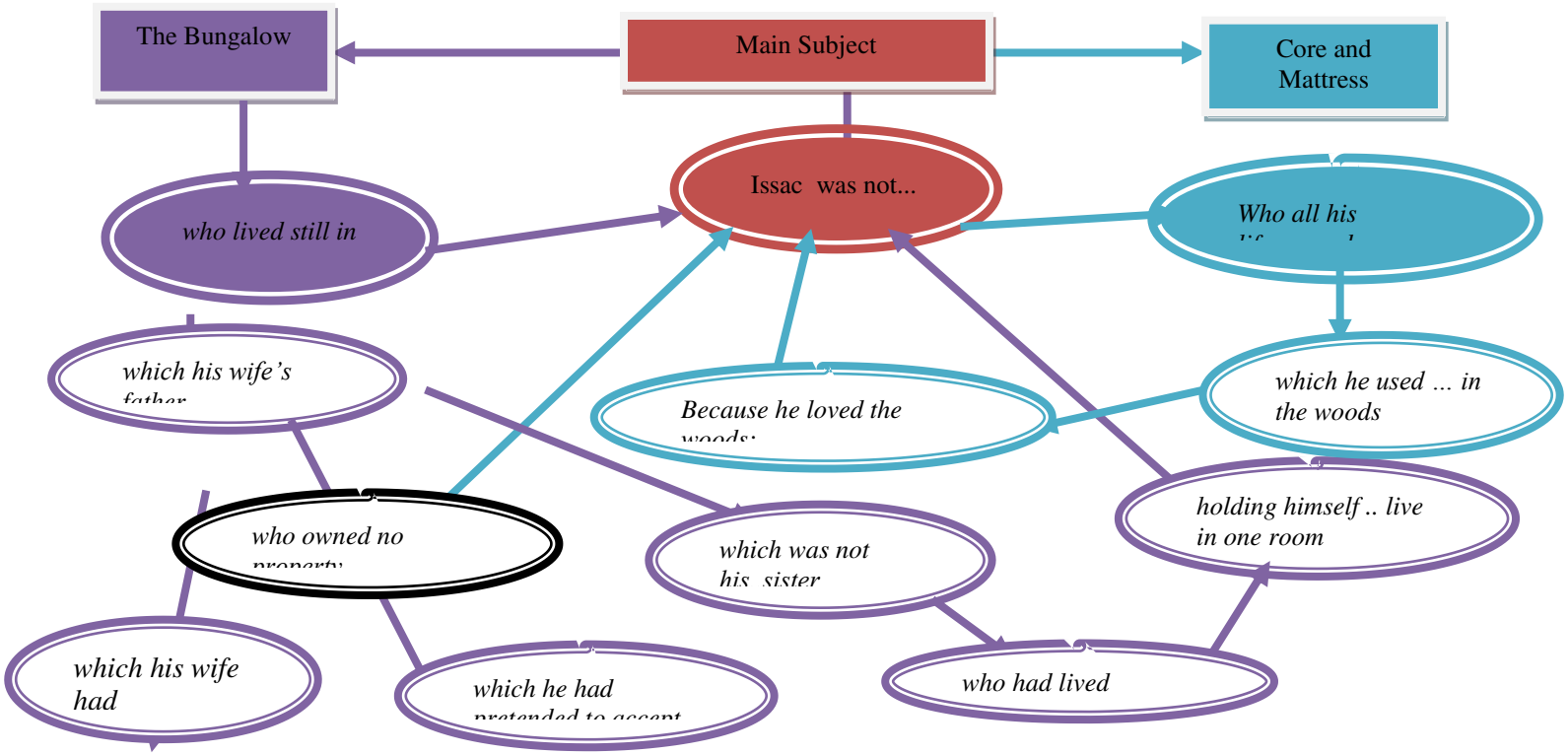


Figure 10: Imbricate Clauses

3.5.10 Imbrications

Faulkner's imbrications	Reader's 'de-imbrications'
[CA1] ***who*** *in all his life had owned but one object more than he could wear and carry in his pockets and his hands at one time, and this was the narrow iron cot and the stained lean mattress* **[CA2]** ***which*** *he used camping in the woods for deer and bear or for fishing or simply because he loved the woods;* **[CA3]** ***who*** *owned no property and never desired to since the earth was no man's but all men's, as light and air and weather were;* **[CA4]** ***who*** *lived still in the cheap frame bungalow in Jefferson* **[CA5]** ***which*** *his wife's father gave them on their marriage and* **[CA6]** ***which*** *his wife had willed him at her death and* **[CA7]** ***which*** *he had pretended to accept, acquiesce to, to humor her, ease her going* **[CA8]** *but* ***which*** *was not his, will or not, chancery dying wishes mortmain possession or whatever, himself merely holding it for his wife's sister and her children* **[CA9]** ***who*** *had lived in it with him since his wife's death, holding himself welcome to live in one room*	**[CI1] [Isaac lived** in all his life had owned but one object more than he could wear and carry in his pockets and his hands at one time, and this was the narrow iron cot and the stained lean mattress]. **[CI2] [Isaac** used the narrow iron cot and the stained lean mattress camping in the woods for deer and bear or for fishing or simply because he loved the woods]. **[CI3] [Isaac** owned no property and never desired to since the earth was no man's but all men's, as light and air and weather were;] **[CI4] [Isaac** lived still in the cheap frame bungalow in Jefferson.] **[CI5]** [His wife's father gave them **the cheap frame bungalow** on their marriage]. **[CI6]** [His wife had willed him **the cheap frame bungalow** at her death]. **[CI7]** [He had pretended to accept **the cheap frame bungalow**, acquiesce to, to humor her, ease her going] **[CI8]** [but **the cheap frame bungalow** was not his, will or not, [chancery dying wishes mortmain possession or whatever, himself merely holding it for his wife's sister and her children]. **[CI9]** [**Isaac** had lived in it with him since his wife's death, holding himself welcome to live in one room.]

Table 1: Imbrication/De-imbrication

3.5.11 Spatial-temporal Syntax

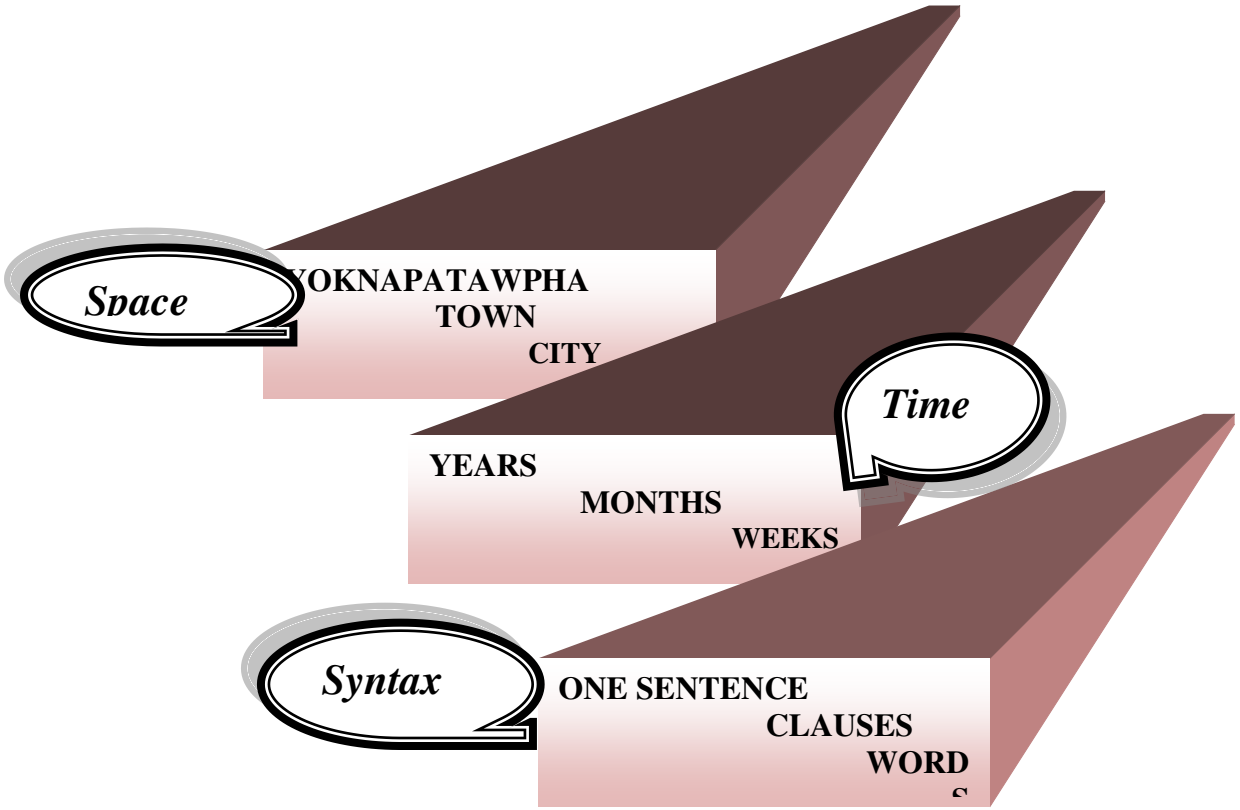


Figure 11: Spatial-temporal Syntax

3.5.12 Passage extracted from AA

"They faced one another on the two gaunt horses, two men, young, not yet in the world, not yet breathed over it long enough, to be old but with old eyes, with unkempt hair and faces gaunt and weathered as if cast by some spartan and even niggard hand from bronze, in worn and patched grey weathered now to the color of dead leaves, the one with the tarnished braid of an officer, the other plain of cuff, the pistol lying yet across the saddle bow unaimed, the two faces calm, the voices not even raised: Don't you pass the shadow of this post, this branch, Charles; and I am going to pass it, Henry…and then Wash Jones sitting on that saddleless mule before Miss Rasa's gate, shouting her name into the sunny and peaceful quiet of the street, saying, "Air you Rosie Coldfield? Then you better come on out yon. Henry has done shot that durn French feller. Kilt him dead as a beef." (AA: 198)

II. APPENDIX2: LEXICAL FEATURES

1. Suffixation

- *"…still true, still wrong, still **comfortless**"* (AF: 45)
- *"…to be born without dread or concern into knowledge of and rapport with man's **sunless** and subterrene ori-gins…"* (AF: 53)
- *"From here he could see across the aerodrome to the blank and **lifeless** hangars…"* (AF: 54)
- *"…but only by anguish and terror; **destinationless** even, since they had no hope…"* (AF: 68)
- *"…studded with faces watching in **lipless** and **lidless** detachment for a moment, a day or two days…"* (AF: 68)
- *"…unbroken line of soiled, stained, unchevroned and **braidless** men designated only by serial numbers…"* (AF: 71)
- *"…like the blind **headless** earth-brute which, apparently without any organ either to perceive alarm or select a course to evade it…"* (AF: 72)
- *"Adam and Lilith and Paris and Helen and Pyramus and Thisbe and all the other **recordless** Romeos and their Juliets, the world's oldest and most shining tale limning in his brief turn the warp-legged foul-mouthed English horse-groom…"* (AF: 84)
- *"…vanished forever into the **sleepless** insatiable appetites of eels and gars and turtles and the thief himself fled…"* (AF: 85)
- *"…a fair grounds and a **railless** half-mile track…"* (AF: 89)
- *"…the turnkey's wife wiping her hands on her apron as she turned from the sink and opened the door on a **middle-ageless** Negro man in a worn brushed frock-coat and carrying a **napless** tophat…"* (AF: 92)
- *"…the scarlet-spurting stump in-evictably aloft like an unbowed pennon's staff or the undefeated lance's **headless** shank, not even in adjuration but in abdication of all man and his corruption…"* (AF: 94)
- *"…the voice of his affirmation roared murmuring home to the atoll-dais of his unanimity where no mere petty right, but blind justice itself, reigned ruthless and inattentive amid the deathless smells of his victories: his stale tobacco spit and his sweat …"* (AF: 95)
- *"…foreigner who moved, breathed, not merely in an aura of bastardy and bachelordom but of homelessness too, like a half-wild **pedigreeless** pariah dog**: father- less, wifeless**, sterile and perhaps even impotent too, misshapen, savage and foul: the world's **portionless** and intractable and incon-solable orphan…"* (AF: 101)
- *"…a horse was any **milkless** animal capable of pulling a plow or a car…"* (AF: 104)
- *the hollow **purchaseless** air as she ran toward a group of people…"* (AF: 118)
- *"But the blind woman didn't move, square and **sightless** in the road, blocking it, still facing the girl."* (AF: 118)
- *"She walked steadily into the firelight, into the thin hot reek of the meat, the squatting **expressionless** faces turning like the heads of owls to follow her…"* (AF: 120)
- *"…the girl half hanging from the crook of her arm, the sister's **ageless** interested face watching from behind her shoulder…"* (AF: 121)
- *"…fading and **shapeless** mass which might have been Protoplasm itself, eyeless and **tongueless** on the floor of the first dividing of the sea…"* (AF: 124)
- *"…to roll on and crash and recoil and roar again against the wall beneath the lighted window and the **motionless** silhouette of the man standing in it…"* (AF: 124)
- *"…the N. C. O. leaders and **degreeless** file-closers of sections and platoons and squads…"* (AF: 127)
- *"…and looking for just a second into the **spectacleless** eyes…"* (AF: 127)
- *"…the right to believe in nothing whatever save man's Wednesday Night **deathless** folly didn't need to vote at all but simply to preside…"* (AF: 128)

- *"Then he moved, rapid and **boneless** on his long **boneless** legs, toward the nearest window."* (AF: 130)
- *"He came on into the room, saying in that perfect **accentless** English…"* (AF: 130)
- *"…a wounded man **armless**, **legless** or **eyeless**, was stared Wednesday Night at with the same…"* (AF: 133)
- *"…even anonymity's absolute whose **nameless face-less** mass…"* (AF: 133)
- *"He was condensed, intact and unshriv-elled, the long ellipsoid of his life almost home again now, where rosy and **blemishless**, without memory or grieving flesh, mewling bald and **toothless**, he would once more possess but three things and would want no more: a stomach, a few surface nerves to seek warmth, a few cells capable of sleep."* (AF: 135)
- *"…wife of a Cabinet Minister who was himself a nobody but a man of **ruthless** and **boundless** ambition, who had needed only opportunity and got it through his wife's money and connections, and--they were **childless**—"* (AF:136)
- *"…dreaming no less than one born to that **priceless** fate…"* (AF: 137)
- *"…they would--could--even watch him now, **heatless** peaceful and immune to any remembered anguish…"* (AF: 139)
- *"…with the dreamy chock of the woodcutter's axe and the pad of watercarriers' feet, where on a lion-robed divan he would await untimed destiny's **hasteless** accouchement."* (AF: 141)
- *"…no barrage by us or vice versa to prevent an enemy running over us with bayonets and hand gre-nades or vice versa, but a barrage by both of We to prevent naked and **weaponless** hand touching opposite naked and **weaponless** hand."* (AF: 182)
- *"…the entire earth one unbroken machined de-moun-tained dis-rivered expanse of concrete paving **protuberanceless** by tree or bush or house or anything which might constitute a corner or a threat to visibility, and man in his terrapin myriads enclosed **clothesless** from birth in his individual wheeled and glovelike en-velope…"* (AF: 197)
- *"…the scraps drifted like a confetti of **windless** and **weightless** snow or feathers about the golden hat, the calm incurious inscrutable face which had looked at everything and believed none of it. '* (AF: 198)
- *"…the anguished city on the fading diffusion of the anguish as on a legless and **wheelless** effgy of a horse and cart…"* (AF: 218)
- *"Tomorrow neath a fierce rank **colorless** growth of **nourishmentless** grass coming not tenderly out of the earth's surface but as though miles and leagues up from Hell itself…"* (AF: 127)
- *"…there was one fas-tened to the wall beside the first **doorless** opening in the wall…"* (AF: 229)
- *"…as if they had shed masks or cloaks; their very speech was short, rapid, succinct, cryptic, at times even **verbless**, as if they did not need to communicate but merely to prompt one another in one mutual prescient cognizance."* (AF: 232)
- *"They turned as one, already running, clotting and jostling a little at the carriage door, but plunging at last back into their **lightless** catafalque as into the womb itself."* (AF: 238)
- *"…he had lost all semblance of advancement whatever and appeared fixed against a panorama in furious **pro-gressless** unrest, not lonely: just solitary, invincibly single."* (AF: 242)
- *"…something burst suddenly out of the crowd--not a man but a mobile and upright scar, on crutches, he had one arm and one leg, one entire side of his **hatless** head was one **hairless** **eyeless** and **earless** sear…"* (AF: 244)

2. Compounding

2.1. Eye-catcher Words in LA

N.B: Below are nearly all of the Eye-catcher Compounds in LA:

1. allembracing 54
2. allmother 216
3. allnight 43
4. allseeing 172
5. amazeless 143
6. animallike 267
7. apparitionlike 3
8. astink 360
9. Augusttremulous 108
10. automatonlike 113
11. backfallen 195
12. backflung 36
13. backglaring 174
14. backhooked 267
15. backlooking 141
16. backmotion 259
17. backrolling 5
18. backshrunk 267
19. backthrust 124
20. backthrust 290
21. backwatching 32
22. bandagedistorted 460
23. barning 135
24. barnlot 12
25. batebreathed 128
26. bigknuckled 168
27. blackclad 291
28. blackrimed 291
29. bleacheyed 91
30. bloodpride 4
31. blumping 374
32. bluntheaded 192
33. boardflat 23
34. borned 403
35. branchshadowed 17
36. brasshaired 164
37. brassridged 163
38. brassridged 166
39. brokenspringed 10
40. bugswirled 2
41. cabinshapes 107
42. calmfaced 193
43. carefold 443
44. caverned 193
45. chairarms 368
46. chairarms 370
47. chanceso 362
48. childbed 68
49. childridden 3
50. childtrebling 111
51. chocolatecolored 214
52. cinderstrewnnpacked111
53. clashedto 128
54. closedrawn 201
55. clumb 306
56. coalgrimed 119
57. cogitant 224
58. coldfaced 165
59. comastate 366
60. complected 46
61. countryboy 281
62. countrybred 93
63. countryfaced 165
64. courtjudge 283
65. creakwheeled 5
66. crossslanted 11
67. cutdown 145
68. darkcaverneyed 290
69. daygranaried 55
70. deathcolored 178
71. desperated 472
72. destinationless 41
73. dewgray 148
74. diamondsurfaced 204
75. diningroom 187
76. ditchbank 5
77. downfalling 219
78. downglare 372
79. downlooking 94
80. downspeaking 176
81. downturned 83
82. dreamrecovering 461
83. droopeared 280
84. drymouthed 174
85. dryscented 141
86. duskcolored 148
87. duskfilled 70
88. ebbtide 361
89. eggmoney 18
90. eggsuckers 312
91. emptyhanded 323
92. exslaveowner 42
93. exsoldier 426
94. fanaticfaced 447
95. farmbred 193
96. fatherblood 23
97. fecundmellow 107
98. fellowaid 410
99. flabbyjowled 290

100. floursack 13
101. flyspecked 292
102. forwardleaning 466
103. forwardlooking 435
104. fostermother 154
105. Freedman 106
106. frictionsmooth 105
107. frogeating 228
108. fullborn 98
109. fulltongued 280
110. galluses 404
111. garmentworried 453
112. glacierlike 349
113. goodday 392
114. goodlooking 478
115. granitelike 143
116. grassbank 186
117. grassblade 410
118. greasecrusted 168
119. greenshaded 71
120. halfbrother 235
121. halfdark 121
122. halfdeath 251
123. halflight 99
124. halfreclining 101
125. handpeeled 324
126. handpower 272
127. hardfeeling 177
128. hardknowing 64
129. hardmuscled 37
130. heavybodied 47
131. heelgnawed 20
132. high brown 66
133. higharmed 35
134. highboned 168
135. hollerwhispering 307
136. hoofmarks 457
137. hookwormridden 3
138. housedin 468
139. icecold 120
140. illcut 192
141. illkept 382
142. inbreath 107
143. infury273
144. inwardleaning 165
145. inwardlighted 15
146. inyawn 225
147. inyawned 130
148. ironcold 178
149. irongray 419
150. jonquilcolored 314
151. juggernautish 190
152. kerosenelit 107
153. kerosenelit 190
154. knowed 303
155. laborpurged 284
156. laidby 356
157. layingon 449
158. leafbrown 444
159. leatherhard 314
160. leatherlooking 469
161. less-than-village 3
162. lightcolored 133
163. lightingflash 221
164. limpeared 5
165. linoleumstripped 396
166. lintpadded 252
167. liplifted 221
168. littleused 53
169. longdrawn 95
170. longdrawn 282
171. longfamiliar 273
172. loosejointed 419
173. lowbuilt 234
174. lowheaded 311
175. lowpitched 142
176. lowtoned 346
177. makebelieve 432
178. manchild 398
179. maneyes 23
180. manhard 14
181. mankept 282
182. manlooking 9
183. manmovement 314
184. manodor 291
185. mansense 216
186. mansense 397
187. mansewn 444
188. manshaped 138
189. mansmelling 44
190. manstale 44
191. mantrained 221
192. manvoice 138
193. masklike 105
194. menfolks 12
195. midchewing 26
196. middleaged 32
197. middleages 461
198. midsnicker 259

199. midsnore 373
200. mileconsuming 8
201. moneypaper 359
202. moneypaper 359
203. moneypaper 360
204. monklike 182
205. moonbland 246
206. moondappled 126
207. moonfilled 188
208. moongleamed 246
209. motherblood 23
210. mouthword 17
211. mulelike 406
212. muskoxen 324
213. neversunned 215
214. niggerblooded 96
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2.2. Lee Remick



Figure 12: Lee Remick

Cropped screenshot of Lee Remick from the trailer for the film *The Long, Hot Summer* (See Source="The Long, Hot Summer" trailer |Date=1958 |Author=Trailer screenshot <br>) at http://ca.wikipedia.org/wiki/Fitxer:Lee_Remick_in_The_Long_Hot_Summer.jpg

3. Christmas Birth (LA: 153/154)

He ceases. At once the woman begins to speak, as though she has been waiting with rigid impatience for Byron to cease. She speaks in the same dead, level tone: the two voices in monotonous strophe and antistrophe: two bodiless voices recounting dreamily something performed in a region without dimension by people without blood: "I laid across the bed and I heard him go out and then I heard the horse come up from the barn and pass the house, already galloping. And I laid there without undressing, watching the lamp. The oil was getting low and after a while I got up and took it back to the kitchen and filled it and cleaned the wick and then I undressed and laid down, with the lamp burning. It was still raining and it was cold too and after a while I heard the horse come back into the yard and stop at the porch and I got up and put on my shawl and I heard them come into the house. I could hear Eupheus' feet and then Milly's feet, and they come on down the hall to the door and Milly stood there with the rain on her face and her hair and her new dress all muddy and her eyes shut and then Eupheus hit her and she fell to the floor and laid there and she didn't look any different in the face than when she was standing up. And Eupheus standing in the door wet and muddy too and he said, 'You said I was at the devil's work. Well, I have brought you back the devil's laidby crop. Ask her what she is toting now inside her. Ask her. And I was that tired, and it was cold, and I said, 'What happened?' and he said, 'Go back yonder and look down in the mud and you will see. He might have fooled her that he was a Mexican. But he never fooled me. And he never fooled her. He never had to. Because you said once that someday the devil would come down on me for his toll. Well, he has. My wife has bore me a whore. But at least he done what he could when the time come to collect. He showed me the right road and he held the pistol steady.'

"And so sometimes I would think how the devil had conquered God. Because we found out Milly was going to have a child and Eupheus started out to find a doctor that would fix it. I believed that he would find one, and sometimes I thought it would be better so, if human man and woman was to live in the world. And sometimes I hoped he would, me being that tired and all when the trial was over and the circus owner come back and said how the man really was part nigger instead of Mexican, like Eupheus said all the time he was, like the devil had told Eupheus he was a nigger. And Eupheus would

take the pistol again and say he would find a doctor or kill one, and he would go away and be gone a week at a time, and all the folks knowing it and me trying to get Eupheus to lets move away because it was just that circus man that said he was a nigger and maybe he never knew for certain, and besides he was gone too and we likely wouldn't ever see him again. But Eupheus wouldn't move, and Milly's time coming and Eupheus with that pistol, trying to find a doctor that would do it. And then I heard how he was in jail again; how he had been going to church and to prayer meeting at the different places where he would be trying to find a doctor, and how one night he got up during prayer meeting and went to the pulpit and begun to preach himself, yelling against niggers, for the white folks to turn out and kill them all, and the folks in the church made him quit and come down from the pulpit and he threatened them with the pistol, there in the church, until the law came and arrested him and him like a crazy man for a while. And they found out how he had beat up a doctor in another town and run away before they could catch him. So when he got out of jail and got back home Milly's time was about on her. And I thought then that he had give up, had seen God's will at last, because he was quiet about the house, and one day he found the clothes me and Milly had been getting ready and kept hid from him, and he never said nothing except to ask when it would be. Every day he would ask, and we thought that he had give up, that maybe going to them churches or being in jail again had reconciled him like it had on that night when Milly was born. And so the time come and one night Milly waked me and told me it had started and I dressed and told Eupheus to go for the doctor and he dressed and went out. And I got everything ready and we waited and the time when Eupheus and the doctor should have got back come and passed and Eupheus wasn't back neither and I waited until the doctor would have to get there pretty soon and then I went out to the front porch to look and I saw Eupheus setting on the top step with the shotgun across his lap and he said, 'Get back into that house, whore's dam,' and I said, 'Eupheus,' and he raised the shotgun and said, 'Get back into that house. Let the devil gather his own crop: he was the one that laid it by.' And I tried to get out the back way and he heard me and run around the house with the gun and he hit me with the barrel of it and I went back to Milly and he stood out side the hall door where he could see Milly until she died. And then he come in to the bed and looked at the baby and he picked it up and held it up, higher than the lamp, like he was waiting to see if the devil or the Lord would win. And I was that tired, setting by the bed, looking at his shadow on the wall and the shadow of his arms and the bundle high up on the wall. And then I thought that the Lord had won. But now I don't know. Because he laid the baby back on the bed by Milly and he went out. I heard him go out the front door and then I got up and built up the fire in the stove and heated some milk."

III. APPENDIX3: RHETORICAL FEATURES

1. Simile in LA

Chapter1

- *"The train could be stopped with a red flag, but by ordinary it appeared out of the devastated hills with **apparitionlike** suddenness and wailing **like** a banshee, athwart and past that little less-than-village **like** a forgotten bead from a broken string"* (LA: 5)
- *"She just repeated stubbornly, "He's going to send for me. He said he would send for me"; unshakable, **sheeplike**, having drawn upon that reserve of patient and steadfast fidelity upon which the Lucas Burches depend and trust, even though they do not intend to be present when the need for it arises."* (LA: 6)
- *"…it will be **as if** I were riding for a half mile before I even got into the wagon…"* (ibid)
- *'It will take you that far; backrolling now behind her a long monotonous succession of peaceful and undeviating changes from day to dark and dark to day again, through which she advanced in identical and anonymous and deliberate wagons **as though** through a succession of creakwheeled and limpeared avatars, **like** something moving forever and without progress across an urn."* (ibid)
- *"It **seems** to hang suspended in the middle distance forever and forever, so infinitesimal is its progress, **like** a shabby bead upon the mild red string of road."* (ibid)
- *"So much is this so that in the watching of it the eye loses it **as** sight and sense drowsily merge and blend, **like** the road itself, with all the peaceful and monotonous changes between darkness and day, **like** already measured thread being rewound onto a spool. So that at last, **as though** out of some trivial and unimportant region beyond even distance, the sound of **it seems** to come slow and terrific and without meaning, **as though** it were a ghost travelling a half mile ahead of its own shape. 'That far within my hearing before my seeing,' Lena thinks. She thinks of herself **as** already moving, riding again, thinking then it will be **as if** I were riding for a half mile before I even got into the wagon, before the wagon even got to where I was waiting, and that when the wagon is empty of me again it will go on for a half mile with me still in it."* (LA: 6-7)
- *"I reckon she knows where she is going," Winterbottom said. "She walks **like** it."* (LA: 7)
- *"She's hitting that lick **like** she's been at it for a right smart while and had a right smart piece to go yet."* (ibid)
- *"I reckon you better buy it," Winterbottom said. "It sounds **like** a bargain."* (ibid)
- *"And no one could have known that he had ever looked at her either **as**, without any semblance of progress in either of them, they draw slowly together **as** the wagon crawls terrifically toward her in its slow palpable aura of somnolence and red dust in which the steady feet of the mules move **dreamlike** and punctuate by the sparse jingle of harness and the limber bobbing of jackrabbit ears, the mules still neither asleep nor awake **as** he halts them."* (LA: 8)
- *"And now he knows that she is watching him: the gray woman not plump and not thin, manhard, workhard, in a serviceable gray garment worn savage and brusque, her <u>hands</u> on her hips, her <u>face</u> **like** those of generals who have been defeated in battle."* (LA: 10)
- *"His plans just never worked out right for him to come back for me **like** he aimed to."* (ibid)
- *"It **appears** to engage as much of her attention **as if** it were an expensive watch."* (ibid)

- *"And then his plans just never worked out for him to send for me in time,* ***like*** *he aimed."* (LA: 11)
- *"Going away among strangers* ***like*** *that, a young fellow needs time to get settled down."* (ibid)
- *"Into her* ***face*** *there comes slowly an expression of soft and bright surprise,* ***as if*** *she had just thought of something which she had not even been aware that she did not know."* (ibid)
- *"Especially a young fellow full of life* ***like*** *Lucas, that likes folks and jollifying, and liked by folks in turn…"* (ibid)
- *"She looks at the other sitting in the chair with her smooth hair and her still hands lying upon her lap and her soft and musing face. "****Like as*** *not, he already sent me the word and it got lost on the way…"* (ibid)
- *"Her hand has ceased now. It lies quite still on her lap,* ***as if*** *it had died there."* (LA: 12)
- *"…thinking She is not listening. If she could hear words* ***like*** *that she would not be getting down from this wagon, with that belly and that fan and that little bundle, alone, bound for a place she never saw before and hunting for a man she ain't going to ever see again and that she has already seen one time too many as it is."* (LA: 13)
- *"Telling them of her own accord about that durn fellow* ***like*** *she never had nothing particular to either hide or tell…"* (ibid)
- *"I reckon she knows more than even Martha does,* ***like*** *when she told Martha last night about how the Lord will see that what is right will get done"* (ibid)
- *"…thinking with a sort of serene pride: '****Like*** *a lady I et.* ***Like*** *a lady travelling. But now I can buy sardines too if I should so wish."* (ibid)
- *"Fields and woods* ***seem*** *to hang in some inescapable middle distance, at once static and fluid, quick,* ***like*** *mirages. Yet the wagon passes them."* (LA: 14)
- *"The wagon moves slowly, steadily,* ***as if*** *here within the sunny loneliness of the enormous land it were outside of, beyond all time and all haste."* (ibid)
- *"…her jaw stilled in midchewing, a bitten cracker in her hand and her face lowered a little and her eyes, blank,* ***as if*** *she were listening to something very far away or so near as to be inside her…"* (ibid)
-

Chapter2

- *"He looked* ***like*** *a tramp, yet not* ***like*** *a tramp either. His shoes were dusty and his trousers were soiled too."* (LA: 16)
- *"He did not look* ***like*** *a professional hobo in his professional rags, but there was something definitely rootless about him,* ***as though*** *no town nor city was his, no street, no walls, no square of earth his home."* (ibid)
- *"And that he carried his knowledge with him always* ***as though*** *it were a banner, with a quality ruthless, lonely, and almost proud. "****As if****," as the men said later, "he was just down on his luck for a time, and that he didn't intend to stay down on it and didn't give a damn much how he rose up."* (ibid)
- *"But as soon as they heard it, it was* ***as though*** *there was something in the sound of it that was trying to tell them what to expect; that he carried with him his own inescapable warning,* ***like*** *a flower its scent or a rattlesnake its rattle…"* (LA: 17)
- *"He was there when we come," the first ones said. "Just standing there,* ***like*** *that.* ***Like*** *he hadn't never been to bed, even."* (ibid)

- *"He knew as well **as if** the man had told him that he did not have a nickel in his pockets* […] *He had an alert, weakly handsome face with a small white scar beside the mouth that looked **as if** it had been contemplated a great deal in the mirror, and a way of jerking his head quickly and glancing over his shoulder **like** a mule does in front of an automobile in the road, Byron thought. But it was not alone backwatching, alarm; **it seemed** also to Byron to possess a quality of assurance, brass, **as though** the man were reiterating and insisting all the while that he was afraid of nothing that might or could approach him from behind."* (ibid)
- *"But I reckon maybe the mares **like** him"* (LA: 18)
- *"Because wherever he came from and wherever he had been, a man knew that he was just living on the country, **like** a locust. It was **as though** he had been doing it for so long now that all of him had become scattered and diffused and now there was nothing left but the transparent and weightless shell blown oblivious and without destination upon whatever wind."* (ibid)
- ***"Like** Christmas, Brown came to work in the same clothes which he wore on the street. But **unlike** Christmas, he made no change in his costume for some time."* (ibid)
- *"Christmas in his neat, soberly austere sergeand-white and the straw hat, and Brown in his new suit (it was tan, with a red criss-cross, and he had a colored shirt and a hat **like** Christmas' but with a colored band) talking and laughing, his voice heard clear across the square and back again in echo, somewhat **as** a meaningless sound in a church **seems** to come from everywhere at once. **Like** he aimed for everybody to see how he and Christmas were buddies, Byron thought."* (LA: 19)
- *"It looked to me **like** he was doing pretty well."* (ibid)
- *"But Brown ain't going to be far away from where Christmas is at. **Like to like**, **as** the old folks say."* (LA: 20)
- *"He ain't going to walk around in public with his pants down, **like** Brown does."* (ibid)
- *"Brown came in, glum, his face at once sullen and injured looking, **like** a child's, and squatted among them, his hands dangling between his knees. He had no lunch with him today."* (ibid) *"Starting in at daylight and slaving all day **like** a durn nigger, with a hour off at noon to eat cold muck out of a tin bucket." "Well, maybe some folks work **like** the niggers work where they come from," Mooney said. "But a nigger wouldn't last till the noon whistle, working on this job **like** some white folks work on it." But Brown did not **seem** to hear, to be listening, squatting with his sullen face and his dangling hands. It was **as though** he were not listening to any save himself, listening to himself: "A fool. A man is a fool that will do it."* (LA: 21)
- *"Brown's mobile face performed one of those instantaneous changes which they knew. **Like** it was so scattered and so lightly built that it wasn't any trouble for even him to change it, Byron thought."* (ibid)
- *"Or she (meaning love) him, more **like—**that small man who will not see thirty again, who his spent six days of every week for seven years at the planing mill, feeding boards into the machinery."* (LA: 22)
- *"He hears her and turns and sees her face fade **like** the dying agitation of a dropped pebble in a spring."* (LA: 23)
- *"I reckon I'll set down a while. It's right tiring, walking over them hard streets from town. **It seems like** walking out here from town tired me more than all that way from Alabama did." She is moving toward a low stack of planks."* (LA: 24)
- *"It **looks like** I done already started resting. I keep my own time on Saturday evenings,"* (ibid)
- *"There ain't anybody but me out here this evening, anyway. The rest of them are all out yonder at that fire, more than **like**."* (ibid)

- *"Visits them when they are sick, **like** they was white. Won't have a cook because it would have to be a nigger cook. Folks say she claims that niggers are the **same as** white folks. That's why folks don't never go out there. Except one."* (LA: 25)
- *"For a fact, it **looks like** a fellow is bound to get into mischief soon as he quits working."* (ibid)
- "What does he **look like**?" (ibid)

Chapter 3

- *"They were still readable, however; though, **like** Hightower himself, few of the townspeople needed to read them anymore"* (LA: 26)
- *"To the people of the town it **sounded like** a horsetrader's glee over an advantageous trade. Perhaps that is how it **sounded** to the elders"* (LA: 27)
- *"Because they listened to him with something cold and astonished and dubious, since he **sounded like** it was the town he desired to live in and not the church and the people who composed the church, that he wanted to serve. **As if** he did not care about the people, the living people, about whether they wanted him here or not."* (ibid)
- *"And he still acting **like** there was nothing wrong. And then she would be gone for a day or two; they would see her get on the early train, with her face beginning to get thin and gaunted **as though** she never ate enough and that frozen look on it **as if** she were not seeing what she was looking at."* (LA: 28)
- *"…telling one another and their husbands what a mess the parsonage was in, and how the minister **seemed** to eat **like** an animal—just when he got hungry and just whatever he could find."* (LA: 29)
- *"Then Sunday he would be again in the pulpit, with his wild hands and his wild rapt eager voice in **which like** phantoms God and salvation and the galloping horses and his dead grandfather thundered, while below him the elders sat, and the congregation, puzzled and outraged."* (ibid)
- *"Anyhow she was now **like** the ladies had wanted her to be all the time, as they believed that the minister's wife should be"* (ibid)
- *"Anyway, she came back and he went on preaching every Sunday **like** nothing had happened, making his calls on the people and the sick and talking about the church."* (ibid)
- *"One of the cameramen had his machine set up to one side, and the minister did not see that one at all, or until too late. He was keeping his face concealed from the one in front, and next day when the picture came out in the paper it had been taken from the side, with the minister in the middle of a step, holding the hymn book before his face. And behind the book his lips were drawn back **as though** he were smiling. But his teeth were tight together and his face **looked like** the face of Satan in the old prints."* (LA: 30)
- *"Then all of a sudden the whole thing **seemed** to blow away, **like** an evil wind. It was **as though** the town realised at last that he would be a part of its life until he died, and that they might as well become reconciled. **As though**, Byron thought, the entire affair had been a lot of people performing a play and that now and at last they had all played out the parts which had been allotted them and now they could live quietly with one another. They let the minister alone.* (LA: 31)
- *"Or what the inside of that house looks **like**."* (LA: 32)
- *"From a distance, quite faint though quite clear, he can hear the sonorous waves of massed **voices** from the church: a sound at once austere and rich, abject and proud, swelling and falling in the quiet summer darkness **like** a harmonic tide."* (LA: 33)

- *"…he watches quietly the puny, unhorsed figure moving with that precarious and meretricious cleverness of animals balanced on their hinder legs; that cleverness of which the man animal is so fatuously proud and which constantly betrays him by means of natural laws **like** gravity and ice,"* (LA: 33)

Chapter 4

- *"It was **like** all the time I was eating dinner and I would look up now and then and see that smoke and I would think"* (LA: 34)
- *"And me blabbing on, with that smoke right yonder in plain sight **like** it was put there to warn me, to make me watch my mouth only I never had the sense to see it."* (ibid)
- *"His skin is the color of flour sacking and his upper body in shape is **like** a loosely filled sack falling from his gaunt shoulders of its own weight, upon his lap."* (ibid)
- *"Holding Brown up he was with one hand and slapping his face with the other. They didn't **look like** hard licks."*(LA: 35)
- *"When I told her it was two miles she just kind of smiled, **like** I was a child or something."* (ibid)
- *"When I think now how worried I was on what little I knowed, now when I know the rest of it, it don't **seem like** I had anything then to worry me at all. All day I have been thinking how easy it would be if I could just turn back to yesterday and not have any more to worry me than I had then."* (ibid)
- *"His voice ceases also. Then it dies away on that inflection, **as if** idle thinking had become speculation and then something **like** concern"* (ibid)
- *"It was **like** something gone through the air, the evening, making the familiar faces of men appear strange, and he, who had not yet heard, without having to know that something had happened which made of the former dilemma of his innocence a matter for children, so that he knew before he knew what had happened, that Lena must not hear about it."* (LA: 36)
- *"I reckon not bad. Maybe not hurt at all. Just folks talking, **like as not**. **Like** they will." He could not look at her, meet her eyes at all. But he could feel her watching him, and he **seemed** to hear a myriad sounds: voices, the hushed tense voices about the town, about the square through which he had hurried her, where men met among the safe and familiar lights, telling it. The house too **seemed** filled with familiar sounds, but mostly with inertia, a terrible procrastination **as** he gazed down the dim hall, thinking Why don't she come on. Why don't she come on Then Mrs."* (LA: 36)
- *"Maybe it was because **like not only finds like**; it can't even escape from being found by its **like**. Even when it's just **like** in one thing, because even them two with the **same like** was different. Christmas dared the law to make money, and Brown dared the law because he never even had sense enough to know he was doing it. **Like** that night in the barbershop and him drunk and talking loud until Christmas kind of run in and dragged him out."* (LA: 37)
- *"His voice sounds light, trivial, **like** a thistle bloom falling into silence without a sound, without any weight. He does not move. For a moment longer he does not move. Then there **seems** to come over his whole body, **as if** its parts were mobile **like** face features, that shrinking and denial, and Byron sees that the still, flaccid, big face is suddenly slick with sweat."* (LA: 38)
- *"I reckon that after a while he said, 'It **looks like** it is."* (LA: 39)
- *"He just said it was a drunk man in the hall that **looked like** he had just finished falling down the stairs"* (ibid)
- *"The man said how he stood there and he could hear the fire and there was smoke in the room itself now, **like** it had done followed him in."* (ibid)

- *"So he run back into the house and up the stairs again and into the room and jerked a cover off the bed and rolled her onto it and caught up the corners and swung it onto his back **like** a sack of meal and carried it out of the house and laid it down under a tree."* (ibid)
- *"Because the cover fell open and she was laying on her side, facing one way, and her head was turned clean around **like** she was looking behind her. And he said how if she could just have done that when she was alive, she might not have been doing it now."* (ibid)
- *"File told about how Christmas had been living with Miss Burden **like** man and wife for three years,"* (LA: 40)
- *"…and come and stand over Brown's cot for a while, **like** he was listening, and then he tiptoed to the door and opened it quiet and went out. And Brown said how he got up and followed Christmas and saw him go up to the big house and go in the back door, **like** either it was left open for him or he had a key to it."* (ibid)
- *"And so Brown went on then, talking louder and louder and faster and faster, **like** he was trying to hide Joe Brown behind what he was telling on Christmas until Brown could get his chance to make a grab at that thousand dollars."* (LA: 41)
- *"I reckon it was **like** he could see himself with that thousand dollars right in his hand for somebody else to have the spending of it. Because they said it was **like** he had been saving what he told them next for just such a time as this. **Like** he had knowed that if it come to a pinch, this would save him, even if it was almost worse for a white man to admit what he would have to admit than to be accused of the murder itself."* (LA: 41)
- *"It's **like** he knew he had them then. **Like** nothing they could believe he had done would be **as bad as** what he could tell that somebody else had done."* (LA: 42)
- *That's all I ask. Just show me the man that would a lived with him enough to know him **like** I done, and done different."* (ibid)
- *"He is now looking at Hightower with that look compassionate and troubled and still, watching across the desk the man who sits there with his eyes closed and the sweat running down his face **like** tears."* (ibid)

Chapter 5

- *"Then **it seemed** to him, sitting on the cot in the dark room, that he was hearing a myriad sounds of no greater volume—voices, murmurs, whispers: of trees, darkness, earth; people: his own voice; other voices evocative of names and times and places—which he had been conscious of all his life without knowing it, which were his life, thinking God perhaps and me not knowing that too He could see it **like a printed sentence**, fullborn and already dead, God loves me too, **like** the faded and weathered letters on a last year's billboard, God loves me too."* (LA: 45)
- *"He smoked the cigarette down without once touching it with his hand. He snapped it too toward the door. **Unlike** the match, it did not vanish in midnight. He watched it twinkle end over end through the door."* (ibid)
- *"In the less than halflight he appeared to be watching his body, **seeming** to watch it turning slow and lascivious in a whispering of gutter filth **like** a drowned corpse in a thick still black pool of more than water."* (ibid)
- *"The dark air breathed upon him, breathed smoothly **as** the garment slipped down his legs, the cool mouth of darkness, the soft cool tongue. Moving again, he could feel the dark air **like** water; he could feel the dew under his feet **as** he had never felt dew before."* (LA: 46)
- *"He watched his body grow white out of the darkness **like a Kodak print** emerging from the liquid. He looked straight into the headlights **as** it shot past."* (ibid)

- *"The leather was cold to his feet; against his bare legs the wet grass blades were **like** strokes of limber icicles. Brown had stopped snoring"* (ibid)
- *"He had previously read but one story; he began now upon the second one, reading the magazine straight through **as though** it were a novel. Now and then he would look up from the page, chewing, into the sunshot leaves which arched the ditch. 'Maybe I have already done it,' he thought. 'Maybe it is no longer now waiting to be done.' **It seemed** to him that he could see the yellow day opening peacefully on before him, **like** a corridor, an arras, into a still chiaroscuro without urgency. **It seemed** to him that **as** he sat there the yellow day contemplated him drowsily, **like** a prone and somnolent yellow cat. Then he read again. He turned the pages in steady progression, though now and then he would **seem** to linger upon one page, one line, perhaps one word. He would not look up then. He would not move, apparently arrested and held immobile by a single word which had perhaps not yet impacted, his whole being suspended by the single trivial combination of letters in quiet and sunny space, so that hanging motionless and without physical weight he **seemed** to watch the slow flowing of time beneath him, thinking All I wanted was peace, thinking, 'She ought not to started praying over me."* (ibid)
- *"Then he looked at the sun and read again. He read now **like** a man walking along a street might count the cracks in the pavement, to the last and final page, the last and final word."* (LA: 47)
- *"He emptied them thoroughly, unhurried, his face completely cold, **masklike** almost.* […] *He stood quite still, with his hands in his trousers and cigarette smoke drifting across his still face and the cloth cap worn, **like** the stiff hat, at that angle at once swaggering and baleful."* (LA: 48)
- *"He went on, passing still between the homes of white people, from street lamp to street lamp, the heavy shadows of oak and maple leaves sliding **like** scraps of black velvet across his white shirt.* […] *In the wide, empty, shadowbrooded street he looked like a phantom, a spirit, strayed out of its own world, and lost.* […] *They **seemed** to enclose him **like** bodiless voices murmuring, talking, laughing, in a language not his. **As** from the bottom of a thick black pit he saw himself enclosed by **cabinshapes**, vague, kerosenelit, so that the street lamps themselves **seemed** to be further spaced, **as if** the black life, the black breathing had compounded the substance of breath so that not only voices but moving bodies and light itself must become fluid and accrete slowly from particle to particle, of and with the now ponderable night inseparable and one."* (LA: 48)
- *"That's all I wanted,' he thought. 'That don't **seem like** a whole lot to ask.'* […] *a cotton warehouse, a horizontal and cylindrical tank **like** the torso of a beheaded mastodon, a line of freight cars.* […] *Christmas had stopped also. Neither **seemed** to be moving, yet they approached, looming, **like** two shadows drifting up. He could smell negro; he could smell cheap cloth and sweat. The head of the negro, higher than his own, **seemed** to stoop, out of, the sky, against the sky. "It's a white man," he said, without turning his head, quietly.* (LA: 49)

Chapter 6

- *"MEMORY believes before knowing remembers. Believes longer than recollects, longer than knowing even wonders. Knows remembers believes a corridor in a big long garbled cold echoing building of dark red brick sootbleakened by more chimneys than its own, set in a grassless cinderstrewnpacked compound surrounded by smoking factory purlieus and enclosed by a ten foot steel-and-wire fence **like** a penitentiary or a zoo, where in random erratic surges, with **sparrowlike** childtrebling, orphans in identical and uniform blue denim in and out of remembering but in knowing constant **as** the bleak walls, the bleak windows where in rain soot from the yearly adjacenting chimneys streaked **like** black tears.* […] *In the quiet and empty*

*corridor, during the quiet hour of early afternoon, he was **like** a shadow, small even for five years, sober and quiet **as** a shadow."* (LA: 51)

- *"By taste and not seeing he contemplated the cool invisible worm **as** it coiled onto his finger and smeared sharp, **automatonlike** and sweet, into his mouth.* […] *Motionless now, utterly contemplative, he **seemed** to stoop above himself **like** a chemist in his laboratory, waiting." 52*
- *"On the third day she came out of the coma state, the waking sleep through which during the hours of light and faces she carried her own face **like** an aching mask in a fixed grimace of dissimulation that dared not flag."* (LA: 52)
- *"Looking at the dollar, he **seemed** to see ranked tubes of toothpaste **like** corded wood, endless and terrifying; his whole being coiled in a rich and passionate revulsion. "I don't want no more," he said. 'I don't never want no more,' he thought."* (LA: 53)
- *"He didn't need to look up to know what her face looked **like** now."* (ibid)
- *"She just **seemed** to look outside herself for one moment **like** a passenger in a car, and saw without any surprise at all that small, dirty man sitting in a splint chair in a sootgrimed doorway, reading through steelrimmed spectacles from a book upon his knees—a figure, almost a fixture, of which she had been aware for five years now without once having actually looked at him. She would not have recognised his face on the street. She would have passed him without knowing him, even though he was a man. Her life now **seemed** straight and simple as a corridor with him sitting at the end of it. She went to him at once, already in motion upon the dingy path before she was aware that she had started."* (ibid)
- *"Wait. **Like** I waited. Five years I waited for the Lord to move and show His will "* (LA: 54)
- *"Though he was looking directly at her face he did not **seem** to see her at all, his eyes did not. They **looked like** they were blind, wide open, icecold, fanatical. "To what I done and what I suffered to expiate it, what you done and are womansuffering ain't no more than a handful of rotten dirt. I done bore mine five years; who are you to hurry Almighty God with your little womanfilth?* […] *He will **look** just **like** a pea in a pan full of coffee beans."* (ibid)
- *"Thinking **seemed to** hang suspended between the sleep which she had not had now in three nights and the sleep which she was about to receive, her body open to accept sleep as though sleep were a man. 'All I need do is to make the madam believe,' she thought. And then she thought, He will look just **like** a pea in a pan full of coffee beans."* (ibid)
- *"Will you do that?" She spoke in that fainting whisper, her tone light, inconsequential, **like** that of one speaking to an unpredictable child or a maniac: soothing, cajoling: "You wait, now. Do you hear? Will you wait, now?"* (LA: 55)
- *"Leaning against it, wearing nothing save her undergarment, she was **like** a puppet in some burlesque of rapine and despair. Leaning, downlooking, immobile, she appeared to be in deepest thought, **as if** the puppet in the midst of the scene had gone astray within itself."* (ibid)
- *"Do?" She watched him: those bright, still eyes that **seemed** not to look at her so much as to envelop her. Her mouth hung open **like** the mouth of an idiot."* (ibid)
- *"Children, and old people **like** him, **like** that old man"* (LA: 56)
- *"If you could have seen him in the corridor that ni—day **like** I did."* (LA: 57)
- *"He **seemed** to see her then, grown heroic at the instant of vanishment beyond the clashed to gates, fading without diminution of size into something nameless and splendid, **like** a sunset."* (ibid)
- *"Against the street light the steel fence was **like** a parade of starved soldiers. **As** they crossed the empty playground his dangling feet swung rhythmically to the man's striding, the unlaced shoes flapping about his ankles."* (LA: 58)

Chapter 7

- *"The man was bundled too against the cold, squat, big, shapeless, somehow **rocklike,** indomitable, not so much ungentle as ruthless"* (LA: 60)
- *"There was a very kinship of stubbornness **like** a transmitted resemblance in their backs"* (LA: 62)
- *"They went on, in steady single file, the two backs in their rigid abnegation of all compromise more **alike** than actual blood could have made them."* (ibid)
- *"McEachern took from the wall a harness strap. It was neither new nor old, **like** his shoes. It was clean, **like** the shoes, and it smelled **like** the man smelled: an odor of clean hard virile living leather."* (LA: 63)
- *"His voice was not unkind. It was not human, personal, at all. It was just cold, implacable, **like** written or printed words."* (ibid)
- *"He was looking straight ahead, with a rapt, calm expression **like** a monk in a picture."* (ibid)
- *"He looked down at the boy: a nose, a cheek jutting, **granitelike**, bearded to the caverned and spectacled eyesocket."* (ibid)
- *"His voice ceases also. Then it dies away on that inflection, **as if** idle thinking had become speculation and then something **like** concern."* (ibid)
- *"Even the air **seemed** still to excrete that monotonous voice **as** of someone talking in a dream, talking, adjuring, arguing with a Presence who could not even make a phantom indentation in an actual rug."* (LA: 65)
- *"He was lying so, on his back, his hands crossed on his breast **like** a tomb effigy, when he heard again feet on the cramped stairs* (LA: 64)
- *"...he rose from the bed and went and knelt in the corner as he had not knelt on the rug, and above the outraged food kneeling, with his hands ate, **like** a savage, **like** a dog."* (LA: 65)
- *"The others, boys in identical overalls, who lived within a three mile radius, who, **like** the one whom they knew as Joe McEachern, could at fourteen and fifteen plow and milk and chop wood **like** grown men, drew straws for turns."* (ibid)
- *"There was something in him trying to get out, **like** when he had used to think of toothpaste."* (LA: 66)
- *"Leaning, he **seemed** to look down into a black well and at the bottom saw two glints **like** reflection of dead stars. He was moving, because his foot touched her. Then it touched her again because he kicked her. He kicked her hard, kicking into and through a choked wail of surprise and fear. She began to scream, he jerking her up, clutching her by the arm, hitting at her with wide, wild blows, striking at the voice perhaps, feeling her flesh anyway, enclosed by the <u>womanshenegro</u> and the haste."* (ibid)
- *" The evening star was rich and heavy **as** a jasmine bloom. He did not look back once. He went on, fading, **phantomlike**"* (ibid)
- *"When he approached the fluting of young frogs ceased **like** so many strings cut with simultaneous scissors. He knelt; it was too dark to discern even his silhouetted head. He bathed his face, his swollen eye. He went on, crossing the pasture toward the kitchen light. **It seemed** to watch him, biding and threatful, **like** an eye."* (LA: 67)
- *"He still sat, stolid and **rocklike**, his shirt a white blur in the door's black yawn."* (ibid)
- *"The boy's body might have been wood or stone; a post or a tower upon which the sentient part of him mused **like** a hermit, contemplative and remote with ecstasy and selfcrucifixion."* (ibid)
- *"He felt **like** an eagle: hard, sufficient, potent, remorseless, strong. But that passed, though he did not then know that, **like** the eagle, his own flesh as well as all space was still a cage."* (ibid)

- *"And even if you were beat in the trade, which with a boy of eighteen is more than **like to be so**, I will not chide you for that."*(LA: 68)
- *"His face is at once gaunt and flabby; it is **as though** there were two faces, one imposed upon the other, looking out from beneath the pale, bald skull surrounded by a fringe of grey hair, from behind the twin motionless glares of his spectacles."* (ibid)
- *"They faced one another. "You gave it to your fostermother to keep for you, **belike**?"* (LA: 69)
- *"It was **as though** instead of having been subtly slain and corrupted by the ruthless and bigoted man into something beyond his intending and her knowing, she had been hammered stubbornly thinner and thinner **like** some passive and dully malleable metal, into an attenuation of dumb hopes and frustrated desires now faint and pale **as** dead ashes."* (ibid)
- *"When the buggy stopped she came forward **as though** she had already planned it, practiced it: how she would lift him down from the seat and carry him into the house. He had never been carried by a woman since he was big enough to walk. He squirmed down and entered the house on his own feet, marched in, small, shapeless in his wrappings. She followed, hovering about him. She made him sit down; it was **as though** she hovered about with a kind of strained alertness, an air baffled and alert, waiting to spring it again and try to make himself and her act **as** she had planned for them to act. "* (ibid)
- *"McEachern would not care anyway; the times when, **like** tonight, she would try to get herself between him and the punishment which, deserved or not, just or unjust, was impersonal, both the man and the boy accepting it **as** a natural and inescapable fact"* (ibid)

Chapter 8

- *"...he could mount the rope hand over hand, without once touching the wall of the house, with the **shadowlike** agility of a cat"* (LA: 71)
- *"Then he thought that he had not, that it might perhaps have been something in his mind projected **like** a shadow on a wall"* (ibid)
- *"But to Joe she probably did not look more than seventeen too, because of her smallness. She was not only not tall, she was slight, almost **childlike**."* (ibid)
- *"Her eyes were **like** the button eyes of a toy animal: a quality beyond even hardness, without being hard."* (LA: 72)
- *"It was because of her smallness that he ever attempted her, **as if** her smallness should have or might have protected her from the roving and predatory eyes of most men, leaving his chances better. If she had been a big woman he would not have dared. He would have thought, 'It won't be any use. She will already have a fellow, a man."* (ibid)
- *"The whole air of the place was masculine, transient: a population even whose husbands were at home only at intervals and on holiday—a population of men who led esoteric lives whose actual scenes were removed and whose intermittent presence was pandered to **like** that of patrons in a theatre."* (ibid)
- *"The men were not in overalls and they all wore hats, and their faces were all **alike**: not young and not old; not farmers and not townsmen either. They **looked like** people who had just got off a train and who would be gone tomorrow and who did not have any address."* (ibid)
- *"Still without looking at them she made the change, correctly and swiftly, sliding the coins onto the glass counter almost before McEachern had offered the bill; herself somehow definite behind the false glitter of the careful hair, the careful face, **like** a carved lioness guarding a portal, presenting respectability **like** a shield behind which the clotted and idle and equivocal men could slant their hats and their thwartfacecurled cigarettes."* (LA: 72-73)

- *"Again he looked at Joe, hard, calculating, again a little fretted,* ***like*** *a just man forced to compromise between justice and judgment"* (LA: 73)
- ***"Like*** *the other men, the proprietor wore a hat and was smoking. He was not a big man, not much bigger than Joe himself, with a cigarette burning in one corner of his mouth* ***as though*** *to be out of the way of talking."* (LA: 74)
- ***"…****and himself accepting, taking, during his brief and violent holiday* ***like*** *a young stallion in a state of unbelieving and ecstatic astonishment in a hidden pasture of tired and professional mares, himself in turn victim of nameless and unnumbered men."* (ibid)
- *"I have wasted the dime,* ***like*** *he said."* (ibid)
- *"Facing one another across the dark, stained, greasecrusted and frictionsmooth counter, they must have looked a little* ***like*** *they were praying: the youth countryfaced, in clean and Spartan clothing, with an awkwardness which invested him with a quality unworldly and innocent; and the woman opposite him, downcast, still, waiting, who because of her smallness partook likewise of that quality of his, of something beyond flesh. Her face was highboned, gaunt."* (ibid)
- *"He did not cease to remember it, to react it. But now it had become wornout,* ***like*** *a gramophone record: familiar only because of the worn threading which blurred the voices."* (LA: 75)
- *"Again, stopped, she did not even look at him, having already looked at him, allseeing,* ***like*** *when she had set the coffee and the pie on the counter."* (LA: 76)
- *"They were not looking at one another, standing face to face. To another they must have looked* ***like*** *two monks met during the hour of contemplation in a garden path."* (ibid)
- *"It was* ***like*** *she was waiting for me to hit her."* (LA: 77)
- *"She said, not moving; they stood* ***like*** *two shadows"* (LA: 77)
- *"He was looking at the man, with on his face an expression a little placative and baffled though not alarmed, watching the man's inscrutable and* ***monklike*** *face."* (LA: 80)
- *"****Like*** *the nakedness and the physical shape, it was* ***like*** *something which had never happened or existed before."* (ibid)

Chapter 9

- *"Thus bigotry and clairvoyance were practically one, only the bigotry was a little slow, for as Joe, descending on his rope, slid* ***like*** *a fast shadow across the open and moonfilled window behind which McEachern lay, McEachern did not at once recognise him or perhaps believe what he saw, even though he could see the very rope itself."* (LA: 83)
- *"Because she stopped dancing and upon her face came an expression very* ***like*** *horror, which Joe saw and turned."* (LA: 84)
- *"Perhaps it did not* ***seem*** *to him that he had been moving fast nor that his voice was loud. Very likely he* ***seemed*** *to himself to be standing just and* ***rocklike*** *and with neither haste nor anger while on all sides the sluttishness of weak human men seethed in a long sigh of terror about the actual representative of the wrathful and retributive Throne."* (ibid)
- *"And when, staring at the face, he walked steadily toward it with his hand still raised, very likely he walked toward it in the furious and* ***dreamlike*** *exaltation of a martyr who has already been absolved, into the descending chair which Joe swung at his head, and into nothingness."* (ibid)
- *"About the walls, huddling, clotted, the others watched him the girls in stiff offcolors and mail-order stockings and heels; the men, young men in illcut and boardlike garments also from the mail-order, with hard, ruined hands and eyes already revealing a heritage of patient brooding upon endless furrows and the slow buttocks of mules."* (ibid)

- *"He laughed back, into the lamp; he turned his head and his laughing, running on up the stairs, vanishing **as** he ran, vanishing upward from the head down **as if** he were running headfirst and laughing into something that was obliterating him **like** a picture in chalk being erased from a blackboard."* (ibid)
- *"She began to follow almost as soon as he passed her, **as if** that implacable urgency which had carried her husband away had returned **like** a cloak on the shoulders of the boy and had been passed from him in turn to her"* (LA: 85)
- *"It—the horse and the rider—had a strange, dreamy effect, **like a moving picture in slow motion as** it galloped steady and flagging up the street and toward the old corner where he used to wait, less urgent perhaps but not less eager, and more young."* (LA: 86)
- *"Joe pulled at its head, beating it, but it slowed into the curb and stopped, shadowdappled, its head down, trembling, its breathing almost **like** a human voice."* (ibid)
- *"He had almost a mile yet to go, so he ran not fast but carefully, steadily, his face lowered a little **as if** he contemplated the spurned road beneath his feet, his elbows at his sides **like** a trained runner."* (ibid)
- *"His voice was not loud, and it was almost **as if** he had drawn Joe swiftly into the hall and shut the door and locked it before Joe knew that he was inside. Yet his voice held again that ambiguous quality, that quality hearty and completely empty and completely without pleasure or mirth, **like** a shell, **like** something he carried before his face and watched Joe through it, which in the past had caused Joe to look at Max with something between puzzlement and anger."*(LA: 87)
- *"He and Max might have been brothers in the sense that any two white men strayed suddenly into an African village might **look like** brothers to them who live there."* (LA: 88)
- *"Then the wind blew upon him again, **like** in the school house three hours ago among the gaped faces there of which he had for the time been oblivious. He stood in a quiet, **dreamlike** state, erect now where the upward spring of the sitting waitress had knocked him"* (LA: 89)
- *"It was very much **like** it had been in the school house: someone holding her **as** she struggled and shrieked, her hair wild with the jerking and tossing of her head; her face, even her mouth, in contrast to the hair **as** still **as** a dead mouth in a dead face."* (ibid)
- *"Bastard! Son of a bitch! Getting me into a jam, that always treated you **like** you were a white man. A white man!"* (ibid)
- *"Then she too **seemed** to blow out of his life on the long wind **like** a third scrap of paper. He began to swing his arm **as if** the hand still clutched the shattered chair."* (ibid)
- *"Perhaps he did not feel either blow, though the stranger struck him twice in the face before he reached the floor, where **like** the man whom he had struck down, he lay upon his back, quite still.* […] *Is he really a nigger? He don't **look like** one."* (ibid)

Chapter 10

- *"While they finished their preparations to depart they stepped now and then across him, **like** people about to vacate a house forever will across some object which they intend to leave.* (LA: 90)
- *"I'll just keep it for Bobbie **like** hell you will well I mean I'll keep half of it for Bobbie* […] *leave it there I said **like** hell this ain't mine to leave it's Bobbie's"* (ibid)
- *"He went toward the door, his hands out before him **like** a blind man or a sleepwalker. He was in the hall without having remembered passing through the door, and he found himself in*

another bedroom while he still hoped perhaps not believed that he was moving toward the front door." (LA: 91)

- *"But the street ran on: catlike, one place was the same as another to him."* (LA: 93)
- *"Yet even then he did not **look like** a tramp; at least apparently not to the negro boy whom he met presently coming up the road and swinging a tin bucket."* (ibid)
- *"In the grass about his feet the crickets, which had ceased as he moved, keeping a little island of silence about him **like** thin yellow shadow of their small voices, began again, ceasing again when he moved with that tiny and alert suddenness."* (LA: 94)
- *"...no more than a cat would recall another window; **like** the cat, he also **seemed** to see in the darkness **as** he moved **as** unerringly toward the food which he wanted **as if** he knew where it would be; that, or were being manipulated by an agent which did know."* (LA: 95)

Chapter 11

- *"...they would stand for a while and talk almost **like** strangers.* […] *she in one of her apparently endless succession of clean calico house dresses and sometimes a cloth sunbonnet **like** a countrywoman,* […] *And when he entered the house at night it was **as** he had entered it that first night; he felt **like** a thief, a robber, even while he mounted to the bedroom where she waited. Even after a year it was **as though** he entered by stealth to despoil her virginity each time anew. It was **as though** each turn of dark saw him faced again with the necessity to despoil again that which he had already despoiled—or never had and never would."* (LA: 96)
- *"Sometimes he thought of it in that way, remembering the hard, untearful and unselfpitying and almost **manlike** yielding of that surrender.* […] *it was **like** I was the woman and she was the man."* (LA: 97)
- *"When he found that it was not locked it was **like** an insult. It was **as though** some enemy upon whom he had wreaked his utmost of violence and contumely stood, unscathed and unscathed, and contemplated him with a musing and insufferable contempt."* (LA: 98)
- *"New England talked **as** plainly **as** it did in the speech of her kin who had never left New Hampshire and whom she had seen perhaps three times in her life, her forty years. Sitting beside her on the dark cot while the light failed and at last her voice was without source, steady, interminable, pitched almost **like** the voice of a man, Christmas thought, 'She is **like** all the rest of them. Whether they are seventeen or forty-seven, when they finally come to surrender completely, it's going to be in words."* (LA: 99)
- *"The two of them would be alone in the room: the tall, gaunt, Nordic man, and the small, dark, vivid child who had inherited his mother's build and coloring, **like** people of two different races."* (ibid)
- *"It was **as though** she followed herself to see where she was going."* (ibid)
- *"...riding back and forth across Kansas and Missouri in a buckboard with two leather sacks of gold dust and minted coins and crude jewels thrown under the seat **like** a pair of old shoes" 101*
- *"They **seemed** to boil through the door in their full skirts **like** balloons on a torrent, with shrill cries, above which the father's voice boomed and roared."* (LA: 101)
- *"But he was merely dragging from about his waist with his single hand a leather strap, and flourishing it he now thrust and shoved through the shrill and **birdlike** hovering of the women. "I'll learn you yet!" he roared. "I'll learn you to run away!" The strap fell twice across Nathaniel's shoulders. It fell twice before the two men locked."* (ibid)

- *"She **looked** enough **like** his dead wife to have been her sister. The boy who could hardly remember his mother at all, had taken for wife a woman who **looked** almost exactly **like** her."* (ibid)
- *"By God, he's going to be **as** big a man **as** his grandpappy; not a runt **like** his pa. For all his black dam and his black look, he will. […]"His name was Calvin, **like** grandpa's, and he was **as** big **as** grandpa, even if he was dark **like** father's mother's people and **like** his mother."* (LA: 102)
- *"And it seemed **like** the white babies were struggling, even before they drew breath, to escape from the shadow that was not only upon them but beneath them too, flung out **like** their arms were flung out, **as if** they were nailed to the cross.* […] ***Like** I told you before."* (LA: 104)

Chapter 12

- *"IN this way the second phase began. It was **as though** he had fallen into a sewer. **As** upon another life he looked back upon that first hard and **manlike** surrender, that surrender terrific and hard, **like** the breaking down of a spiritual skeleton the very sound of whose snapping fibers could be heard almost by the physical ear, so that the act of capitulation was anticlimax, **as** when a defeated general on the day after the last battle, shaved overnight and with his boots cleaned of the mud of combat, surrenders his sword to a committee."* (LA: 105)
- *"All day long he would imagine her, going about her housework, sitting for that unvarying period at the scarred desk, or talking, listening, to the negro women who came to the house from both directions up and down the road, following paths which had been years in the wearing and which radiated from the house **like** wheels pokes."* (ibid)
- *"And by day he would see the calm, coldfaced, almost **manlike**, almost middleaged woman who had lived for twenty years alone, without any feminine fears at all, in a lonely house in a neighborhood populated,"* (ibid)
- *"She could have had no such experience at all, and there was neither reason for the scene nor any possible protagonist: he knew that she knew that. It was **as if** she had invented the whole thing deliberately, for the purpose of playing it out **like** a play."* (ibid)
- *He would do so and sometimes he would have to seek her about the dark house until he found her, hidden, in closets, in empty rooms, waiting, panting, her eyes in the dark glowing **like** the eyes of cats."* (LA: 106)
- *"She would be wild then, in the close, breathing halfdark without walls, with her wild hair, each strand of which would **seem** to come alive **like** octopus tentacles, and her wild hands and her breathing: "Negro! Negro! Negro!"* (ibid)
- *"But he began to see himself **as** from a distance, **like** a man being sucked down into a bottomless morass."* (ibid)
- *"Anyway, he stayed, watching the two creatures that struggled in the one body **like** two moongleamed shapes struggling drowning in alternate throes upon the surface of a black thick pool beneath the last moon"* (ibid)
- *"Now and then they would come to the black surface, locked **like** sisters; the black waters would drain away"* (ibid)
- *"The end of this phase was not sharp, not a climax, **like** the first"* (LA: 107)
- *"It was summer becoming fall, with already, **like** shadows before a weltering sun, the chill and implacable import of autumn cast ahead upon summer; something of dying summer spurting again **like** a dying coal, in the fall."* (ibid)

- *"Meanwhile he would see her from a distance now and then in the daytime, about the rear premises, where moved articulate beneath the clean, austere garments which she wore that rotten richness ready to flow into putrefaction at a touch,* ***like*** *something growing in a swamp, not once looking toward the cabin or toward him. And when he thought of that other personality that* ***seemed*** *to exist somewhere in physical darkness itself, it* ***seemed*** *to him that what he now saw by daylight was a phantom of someone whom the night sister had murdered and which now moved purposeless about the scenes of old peace, robbed even of the power of lamenting." 107*
- *"Then they would be stranded as behind a dying mistral, upon a spent and satiate beach, looking at one another* ***like*** *strangers, with hopeless and reproachful (on his part with weary: on hers with despairing) eyes."* (ibid)
- *"She* ***seemed*** *to see her whole past life, the starved years,* ***like*** *a gray tunnel, at the far and irrevocable end of which,* ***as*** *unfading* ***as*** *a reproach, her naked breast of three short years ago ached* ***as though*** *in agony, virgin and crucified; "Not yet, dear God. Not yet, dear God."* (ibid)
- *"She was sitting quite still on the bed, her hands on her lap, her still New England* […] *face (it was still the face of a spinster: prominently boned, long, a little thin, almost* ***manlike****: in contrast to it her plump body was more richly and softly animal than ever) lowered."* (LA: 108)
- *"He prepared himself* ***like*** *a bridegroom, unaware of it. He found the table set for him in the kitchen,* ***as*** *usual* […] *And he sat looking at her li****k****e a stone,* ***as if*** *he could not believe his own ears.* […] *But it was* ***like*** *trying to argue with a tree: she did not even rouse herself to deny, she just listened quietly and then talked again in that level, cold tone* ***as if*** *he had never spoken."* (LA: 109)
- *"It was not until later that thinking again flashed, complete,* ***like*** *a printed sentence"* (LA: 110)
- *"It will be* ***like*** *it was before now* […] *Looks* ***like*** *you are going somewhere."* (LA: 111)
- *"But the shadow of it and of her arm and hand on the wall did not waver at all, the shadow of both monstrous, the cocked hammer monstrous, backhooked and viciously poised* ***like*** *the arched head of a snake; it did not waver at all. And her eyes did not waver at all. They were* ***as*** *still* ***as*** *the round black ring of the pistol muzzle. But there was no heat in them, no fury. They were calm and still* ***as*** *all pity and all despair and all conviction. […] When he approached it, in the reflected glare of the headlights two young faces* ***seemed*** *to float* ***like*** *two softcolored and aghast balloons, the nearer one, the girl's, backshrunk in a soft, wide horror."* (LA: 115)
- *"Again the girl beside him began that choked, murmurous, small-****animallike*** *moaning"* (ibid)
- *"She turned in the seat, whirling, her small face wan with suspense and terror and blind and* ***ratlike*** *desperation…"* (LA: 116)

Chapter 13

- *"…who thrust away those who crowded to look down at the body on the sheet with that static and* ***childlike*** *amaze with which adults contemplate their own inescapable portraits."* (LA: 117)
- *"So they looked at the fire, with that same dull and static amaze which they had brought down from the old fetid caves where knowing began,* ***as though****,* ***like*** *death, they had never seen fire before."* (ibid)
- *"It had mechanical ladders that sprang to prodigious heights at the touch of a hand,* ***like*** *opera hats; only there' was now nothing for them to spring to."* (ibid)
- *"Blumping around in the hall* ***like*** *he had just finished falling down the stairs. Tried to keep me from going upstairs at all."* (LA: 118)
- *"It was* ***as if*** *all their individual five senses had become one organ of looking,* ***like*** *an apotheosis, the words that flew among them wind- or air-engendered..."* (ibid)

- *"He sighed: a tub of a man, with the complete and **rocklike** inertia of a tub."* (ibid)
- *"He looked **like** a spaniel waiting to be told to spring into the water."* (LA: 119)
- *"Both voices were distinguishable, yet the **belllike** and abject wailing **seemed to** come from a single throat, **as though** the two beasts crouched flank to flank."* (LA: 121)
- *"By that time their voices sounded almost **like** the voices of children."* (ibid)
- *"It was **like** she knew beforehand what I would say, that I was going to lie to her. **Like** she had already thought of that herself, and that she already didn't believe it before I even said it, and that was all right too."* (LA: 122)
- *"It's **like** she was in two parts, and one of them knows that he is a scoundrel."* (ibid)
- *"**Like** it was God that looks after women, to protect them from men. And if the Lord don't see fit to let them two parts meet and kind of compare, then I ain't going to do it either."* (ibid)
- *"**Like** a man that can't play a tune, blowing a horn right loud, hoping that in a minute it will begin to make music.* (LA: 123)
- *"I reckon he must have looked more **like** a murderer than even Christmas."* (ibid)
- *"And he was cussing Christmas now, **like** Christmas had done hid out just for meanness, to spite him and keep him from getting that thousand dollars."* (ibid)
- *"It's **like** God sees that they find out what they need to know out of men's lying, without needing to ask…"* (ibid)
- *"Well, he may not run. If he gets that reward, that money. **Like** enough he will be drunk enough on a thousand dollars to do anything, even marry."* (LA: 124)
- *"He is in his shirt sleeves, tall, with thin blackclad legs and spare, gaunt arms and shoulders, and with that flabby and obese stomach **like** some monstrous pregnancy. The shirt is white, but it is not fresh; his collar is toiled, **as** is the white lawn cravat carelessly knotted, and he has not shaved for two or three days"* (LA: 125)
- *"It felt solid, stable enough; it was more **like** the earth itself were rocking faintly, preparing to move. Then **it seemed** to move, **like** something released slowly and without haste, in an augmenting swoop, and cleverly, since the eye was tricked into believing that the dingy shelves ranked with flyspecked tins, and the merchant himself behind the counter, had not moved; outraging, tricking sense."* (ibid)
- *"When the customer's hand touched his it felt **like** ice."* (ibid)
- *"He passed through the door and into the street, the basket on his arm, walking stiffly and carefully, **like** a man on ice."* (LA: 126)
- *"It is **like** words spoken aloud now: reiterative, patient, justificative: 'I paid for it. I didn't quibble about the price.* […] *Then sweat, heat, mirage, all, rushes fused into a finality which abrogates all logic and justification and obliterates it **like fire would**: I will not! I will not!* […] *Hightower sees now that Byron's arms are laden with bundles, parcels that look **like** they might contain groceries."*(LA: 127)
- *"It is better than praying without having to bother to think aloud. It is **like** listening in a cathedral to a eunuch chanting in a language which he does not even need to not understand."* (LA: 129)

Chapter 14

- *"It's a woman. A young woman. And she's all fixed up to live there a good spell, it looks **like**."* (LA: 130)
- *"She begun telling me almost before I got inside the cabin, **like** it was a speech. **Like** she had done got used to telling it, done got into the habit. And I reckon she has, coming here from over*

in Alabama somewhere, looking for her husband. He had done come on ahead of her to find work, ***it seems like****, and after a while she started out after him and folks told her on the road that he was here."* (ibid)

- *"The door had not been locked or even shut yet the man had apparently grasped it by the knob and hurled it back into the wall so that the sound crashed into the blended voices* ***like*** *a pistol shot."* (LA: 131)
- *"In the thick,* ***cavelike*** *gloom which the two oil lamps but served to increase, they could not tell at once what he was until he was halfway up the aisle." 131*
- *"…he was all muddy, his pants and his shirt, and his jaw black with whiskers—with his hands raised* ***like*** *a preacher." 131*
- *"He was unshaven too and muddy,* ***like*** *the quarry which they had not yet even seen, and his face looked strained and a little mad, with frustration, outrage, and his voice was hoarse,* ***as though*** *he had been doing a good deal of unheeded shouting or talking recently."* (LA: 133)
- *"Cool, where you won't stay so heated up* ***like*** *out here in the sun. Ain't I told you, now? Talk up." 133*
- *"They looked* ***like*** *they had been chopped out of iron ore with a dull axe."* (LA: 134)
- *"The air, inbreathed, is* ***like*** *spring water" 134*
- *"When he thinks about time, it seems to him now that for thirty years he has lived inside an orderly parade of named and numbered days* ***like*** *fence pickets, and that one night he went to sleep and when he waked up he was outside of them." 134*
- *"Yes I would say Here I am I am tired I am tired of running of having to carry my life* ***like*** *it was a basket of eggs they all run away.* ***Like*** *there is a rule to catch me by, and to capture me that way would not be* ***like*** *the rule says."* (LA: 136)
- *"Yet he is not hurrying. He is* ***like*** *a man who knows where he is and where he wants to go and how much time to the exact minute he has to get there in. It is* ***as though*** *he desires to see his native earth in all its phases for the first or the last time. He had grown to manhood in the country, where* ***like*** *the unswimming sailor his physical shape and his thought had been molded by its compulsions without his learning anything about its actual shape and feel." 136*
- *"After that he was downtown all day long, about the square, untalkative, dirty, with that furious and preclusive expression about the eyes which the people took for insanity: that quality of outworn violence* ***like*** *a scent, an odor; that fanaticism* ***like*** *a fading and almost extinct ember, of some kind of twofisted evangelism which had been one quarter violent conviction and three quarters physical hardihood."* (LA: 137)

Chapter 15

- *"At first, while he held the Memphis position, on his monthly visits he had talked a little about himself, with a selfconfidence not alone of the independent man, but with a further quality,* ***as though*** *at one time in his life he had been better than independent, and that not long ago."* (LA: 138)
- *"Anyway the town did not look, and for twenty-five years now the couple had lived in the slack backwater of their lonely isolation,* ***as though*** *they had been two muskoxen strayed from the north pole, or two homeless and belated beasts from beyond the glacial period"* (ibid)
- *"But he struggled and fought, cursing, his voice cracked, thin, his mouth slavering, they who held him struggling too* ***like*** *men trying to hold a small threshing hose in which the pressure is too great for its size."* (LA: 139)

- *"They held Hines, cursing, his old frail bones and his **stringlike** muscles for the time inherent with the fluid and supple fury of a weasel."* (ibid)
- *"She stood before the door **as if** she were barring them from the house—a dumpy, fat little woman with a, round face **like** dirty and unovened dough, and a tight screw of scant hair."* (ibid)
- *"**Like** she wanted all at the same time for me to tell her it was him and it wasn't him."* (LA: 140)
- *"He don't look no more **like** a nigger than I do, either."* (ibid)
- *"She leaned above him: dumpy, obese, gray in color, with a face **like** that of a drowned corpse."* (LA: 141)
- *"It went here and thereabout the town, dying and borning again **like** a wind or a fire until in the lengthening shadows the country people began to depart in wagons and dusty cars and the townspeople began to move supperward."* (ibid)
- *"He don't look any more **like** a nigger than I do. But it must have been the nigger blood in him. It **looked like** he had set out to get himself caught **like** a man might set out to get married. He had got clean away for a whole w eek."* (ibid)
- *"He went into a white barbershop **like** a white man, and because he looked **like** a white man they never suspected him."* (ibid)
- *"And then he walked the streets in broad daylight, **like** he owned the town, walking back and forth with people passing him a dozen times and not knowing it,"* (ibid)
- *"He never acted **like** either a nigger or a white man. That was it. That was what made the folks so mad. For him to be a murderer and all dressed up and walking the town **like** he dared them to touch him, when he ought to have been skulking and hiding in the woods, muddy and dirty and running. It was **like** he never even knew he was a murderer, let alone a nigger too. "* (ibid)
- *"...and the nigger acting **like** a nigger for the first time and taking it, not saying anything: just bleeding sullen and quiet)—"* (LA: 142)
- *"He acted **like** he was hypnotised or something. They had to hold him, and his eyes rolling blue into his head and slobbering at the mouth and cutting with that stick at everything that come into reach, until all of a sudden he **kind of** flopped."* (ibid)
- *"He **looked** crazy in the face, **like** somebody that had done slipped away from a crazy house and that knew he wouldn't have much time before they come and got him again."* (ibid)
- *"A lot of folks had been scared to come nigh him because of that stick; he **looked like** he might hit anybody at any minute and not even knowed it or intended it."* (ibid)
- *"It was **like** she had got something on him and he had to mind her."* (ibid)
- *"He said she was just tall enough to see over the counter, so that she didn't **look like** she had any body at all. It just **looked like** somebody had sneaked up and set a toy balloon with a face painted on it and a comic hat set on top of it, **like** the Katzenjammer kids in the funny paper. "* (ibid)
- *"And they hollered then, crowding up, **like** they were hollering for one another to the dead woman and not to the sheriffs. "* (LA: 143)
- *"His voice **sounded little, like** a doll's voice, **like** even a big man's voice will sound when he is talking not against folks' listening but against their already half-made-up minds. "* (ibid)
- *"So they didn't give back exactly; it was **like** when before that the crowd had kind of milled from the inside out, now it begun to mill from the outside in."* (LA: 144)
- *"She was so lowbuilt that all the folks could see was that plume **kind of** bumping along slow, **like** something that could not have moved very fast even if there wasn't anything in the way, and that couldn't anything stop, **like** a tractor."* (ibid)

- *"Her face **looked like** a big hunk of putty and her hat had got knocked sideways so the plume hung down in front of her face and she had to push it back to see. But she didn't do anything."* (ibid)
- *"She never said a word, **like** that was all she had wanted and had been worrying folks for, **like** that was the reason she had dressed up and come to town: just to look that nigger in the face once."* (ibid)
- *"A lot of them stayed there, looking at the jail **like** it might have been just the nigger's shadow that had come out."* (ibid)
- *"He said that Uncle Doc had not moved, that he was still sitting in the chair where she had left him **like** he was hypnotised, until she come up and touched his shoulder and he got up and they went on together with Dollar watching him."* (ibid)
- *"It was **like** they both wanted to do the same thing."* (ibid)
- *"**Like** they both knew it without saying it and that each was watching the other, and that they both knew that she would have the most sense about getting them started."* (ibid)
- *"Maybe they never dreamed that Salmon would charge them more than a quarter apiece, because when he said three dollars she asked him again, **like** maybe she could not believe her ears."* (ibid)
- *"And them standing there and Uncle Doc not taking any part, **like** he was waiting, **like** it wasn't any concern of his, **like** he knew that he wouldn't need to bother: that she would get them there."* (ibid)
- *"But she was already going away, with Uncle Doc following her **like** a dog would"*. (ibid)
- *"They were not talking: it was **like** each one never even knew the other one was there."* (LA: 145)
- *"Then they got up. Folks that saw it said she never said a word to him; that they just got up at the same time **like** two birds do from a limb and a man can't tell which one of them give the signal." 145*
- *"...with Uncle Doc setting there and waiting with that dazed look on his face **like** he was walking in his sleep."* (ibid)
- *"Doc still looked **like** he was asleep, or doped or something"* (ibid)
- *"It wasn't **like** he was surprised to find where he was, nor that he was where he didn't want to be. He just roused up, **like** he had been coasting for a long time now, and now was the time to put on the power again. "* (LA:145-146)
- *"They were still setting there when the agent turned on the lights and told them that the two o'clock train was coming, with her saying 'Shhhhhhh. Shhhhhhhhhhh' **like** to a baby, and Uncle Doc hollering, 'Bitchery and abomination! Abomination and bitchery!'"* (LA: 146)

Chapter 16

- *"Looking down at the unconscious face, it seems to Byron as though the whole man were fleeing away from the nose which holds invincibly to something yet of pride and courage above the sluttishness of vanquishment **like** a forgotten flag above a ruined fortress."* (LA: 147)
- *"That this should come to me, taking me after I am old, and reconciled to what they deemed—" Once before Byron saw him sit while sweat ran down his face **like** tears; now he sees the tears themselves run down the flabby cheeks **like** sweat."* (LA: 148)
- *"He lives dissociated from mechanical time. Yet for that reason he has never lost it. It is as though out of his subconscious he produces without volition the few crystallizations of stated instances by which his dead life in the actual world had been governed and ordered once. 148*

- *"I am not a man of God. And not through my own desire. Remember that. Not of my own choice that I am no longer a man of God. It was by the will, the more than behest, of them **like** you and **like** her and **like** him in the jail yonder and **like** them who put him there to do their will upon, as they did upon me, with insult and violence upon those who **like** them were created by the same God and were driven by them to do that which they now turn and rend them for having done it. It was not my choice. Remember that."* (ibid)
- *"Yet even then the music has still a quality stern and implacable, deliberate and without passion so much as immolation, pleading, asking, for not love, not life, forbidding it to others, demanding in sonorous tones death **as though** death were the boon, **like** all Protestant music. It was **as though** they who accepted it and raised voices to praise it within praise, having been made what they were by that which the music praised and symbolised, they took revenge upon that which made them so by means of the praise itself."* (LA: 149)
- *"**It seems** to him that the past week has rushed **like** a torrent and that the week to come, which will begin tomorrow, is the abyss, and that now on the brink of cataract the stream has raised a single blended and sonorous and austere cry…"* (ibid)
- *"A woman and a man he knows them to be, yet save for the skirt which one of them wears they are almost interchangeable: of a height, and of a width which is twice that of ordinary man or woman, **like** two bears."* (ibid)
- *"They enter not with diffidence, but with something **puppetlike** about them, **as if** they were operated by clumsy springwork. The woman **appears** to be the more assured, or at least the more conscious, of the two of them. It is **as though**, for all her frozen and mechanically moved inertia, she had come for some definite purpose or at least with some vague hope. But he sees at once that the man is in something **like** coma, **as though** oblivious and utterly indifferent to his whereabouts, and yet withal a quality latent and explosive, paradoxically rapt and alert at the same time."* (ibid)
- *"They stand there, motionless: the woman **as though** she had reached the end of a long journey and now among strange faces and surroundings waits, quiet, **glacierlike**, **like** something made of stone and painted, and the calm, rapt yet latently furious and dirty old man. It is **as though** neither of them had so much as looked at him, with curiosity or without." 149-150*
- *"She is **like** someone who has performed an arduous journey on the strength of a promise and who now ceases completely and waits."* (LA:150)
- *"Out of his immediate and **dreamlike** state he shouts the three words with outrageous and **prophetlike** suddenness, and that is all.* (ibid)
- *"His voice just stops, exactly **like** when the needle is lifted from a phonograph record by the hand of someone who is not listening to the record."* (ibid)
- *"For fifty years he has been **like** that. For more than fifty years, but for fifty years I have suffered it."* (LA: 151)
- *"He ain't never said how he found out, **like** that never made any difference. And I reckon it didn't, after the next night […] He says she did. Anyway, he acted **like** it"* (LA: 152)
- *"He found them **like** he had known all the time just where they would be, **like** him and the man that his gal told him was a Mexican had made a date to meet there. It was **like** he knew."* (ibid)
- *"I hoped he would, me being that tired and all when the trial was over and the circus owner come back and said how the man really was part nigger instead of Mexican, **like** Eupheus said all the time he was, **like** the devil had told Eupheus he was a nigger."* (LA: 153)
- *"…the law came and arrested him and him **like** a crazy man for a while."* (ibid)
- *"Then she begins to speak again, without moving, almost without lip movement, **as if** she were a puppet and the **voice** that of a ventriloquist in the next room"* (ibid)

- *"Every day he would ask, and we thought that he had give up, that maybe going to them churches or being in jail again had reconciled him **like** it had on that night when Milly was born."* (ibid)
- *"And then he come in to the bed and looked at the baby and he picked it up and held it up, higher than the lamp, **like** he was waiting to see if the devil or the Lord would win."* (ibid)
- *"I hadn't been out of the house an hour, and it looked **like** I could have seen him when he come and went."* (LA: 154)
- *"…and it was **like** we wouldn't ever get there."* (ibid)
- *"You got to tell me,' and he looked at me **like** he looked at Milly that night when she laid on the bed and died and he said;"* (ibid)
- *"Eupheus wouldn't tell me He would sit and read out of the Bible, loud, without nobody there to hear it but me, reading and hollering loud out of the Bible **like** he believed I didn't believe what it said."* (ibid)
- *"The three of them are **like** three rocks above a beach, above ebbtide, save the old man."* (ibid)
- *"He has been listening now, almost attentively, with that ability of his to flux instantaneously between complete attention that does not seem to hear, and that **comalike** bemusement in which the stare of his apparently inverted eye is **as uncomfortable as though** he held them with his hand. "* (ibid)
- *"Why don't you play with them other children **like** you used to?"* (LA: 155)
- *"And she went away and Old Doc Hines he waited and he watched and it wasn't long before she come back and her face was **like** the face of a ravening beast of the desert."* (ibid)
- *"…and her face **looked like** the ravening beast of the desert; laughing out of her rotten colored dirt at God"* (LA: 156)
- *"Beyond the desk Hightower sits, looking more than ever **like** an awkward beast tricked and befooled of the need for flight, brought now to bay by those who tricked and fooled it.* (ibid)
- *"The other three sit facing him; almost **like** a jury. Two of them are also motionless, the woman with that stonevisaged patience of a waiting rock, the old man with a spent quality **like** a charred wick of a candle from which the flame has been violently blown away. Byron alone seems to possess life. His face is lowered. He **seems** to muse upon one hand which lies upon his lap, the thumb and forefinger of which rub slowly together with a kneading motion while he **appears** to watch with musing absorption."* (ibid)
- *"I just thought that maybe if it could be for one day **like** it hadn't happened. **Like** folks never knew him as a man that had killed …" The voice ceases again. She has not stirred. It is **as though** she listened to it cease **as** she listened to it begin, with the same interest, the same quiet unastonishment."* (LA: 157)
- *"Ought not to suffer for it **like** he made them that loved and lost suffer. But if folks could maybe just let him for one day. **Like** it hadn't happened yet. **Like** the world never had anything against him yet. Then it could be **like** he had just went on a trip and grew man grown and come back. If it could be **like** that for just one day. After that I would not interfere. If he done it, I would not be the one to come between him and what he must suffer. Just for one day, you see. **Like** he had been on a trip and come back, telling me about the trip, without any living earth against him yet."* (ibid)
- *"They can't deny it for the reason that there ain't anyway to make them pay it, **like** a honest man that gambles."* (ibid)
- *They would rather believe that about you than to believe that he lived with her **like** a husband and then killed her."* (ibid)
- *"It's **like** he knows there is something nearer him than me to convince of that"* (ibid)

Chapter 17

- *"**Like** a fellow running from or toward a gun ain't got time to worry whether the word for what he is doing is courage or cowardice."* (LA: 159)
- *"Because I reckon He has been watching me too lately, **like** the rest of them, to see what I will do next."* (ibid)
- *"I be dog if it don't look **like** a man that has done as much lying lately as I have could tell a lie now that anybody would believe, man or woman. But it don't **look like** I can. I reckon it just ain't in me to tell a good lie and do it well."* (LA: 160)
- *"Only you look about **like** you need a doctor yourself. Or maybe it's a cup of coffee you need."* (ibid)
- *"When the doctor noticed him, he said to himself that the man **looked like** he was dead, so profoundly and peacefully did he sleep."* (ibid)
- *"Don't look like she has got enough gumption to know she is even a parent, let alone a grandparent."* (ibid)
- *"But he remarked mainly her attitude at once **like** a rock and **like** a crouching beast."* (ibid)
- *"It was **like** for a week now his eyes had accepted her belly without his mind believing."* (LA: 161)
- *"...he rose and put on, **like** a pair of hurried overalls, the need for haste, knowing why, knowing that for five nights now he had been expecting it."* (ibid)
- *"Her hair was loose and her eyes looked **like** two holes and her mouth was **as** bloodless now **as** the pillow behind her, and as she **seemed** in that attitude of alarm and surprise to contemplate with a kind of outraged unbelief the shape of her body beneath the covers, she gave again that loud, abject, wailing cry."* (ibid)
- *"It was something **like** the terrible and irremediable despair of adolescence"* (LA: 162)
- *"But no less furious for being dumb it was as, the child snatched almost from the mother's body, she held it high aloft, her heavy, **bearlike** body crouching as she glared at the old man asleep on the cot."* (ibid)
- *"She looked exactly **like** a rock poised to plunge over a precipice, and for an instant Hightower thought "* (ibid)
- *"Still she glared at him, dumb, **beastlike**, as though she did not understand English."* (LA: 163)
- *"Hightower turns and. goes out, lowering himself carefully down the broken step, to the earth **like** an old man**, as if** there were something in his flabby paunch fatal and highly keyed, **like** dynamite."* (ibid)
- *"But he notices that his thinking sounds querulous, **like** the peaceful whining of a querulous woman who is not even listening to herself; then he finds that he is preparing his usual hearty breakfast, and he stops quite still, clicking his tongue **as, though** in displeasure".* (ibid)
- *"He moves **like** a man with a purpose now, who for twenty-five years has been doing nothing at all between the time to wake and the time to sleep again."* (ibid)
- *"It **looks like** he just can't get caught up. I think he is asleep again and I lay him down and then he hollers and I have to put him back again."* (LA: 164)
- *"He was making out **like** he was asleep.[...] And the way he was looking at me. **Like** all the winking and squinching was not for me to not wake her up, but to tell me what would happen to me if I did."* (LA: 165)
- *"It was **like** she come awake already running to the cot where he had been, touching it **like** she couldn't believe he had done got away. [...]Because she stood there at the cot, pawing at the blanket **like** maybe she thought he was mislaid inside the blanket somewhere"* (ibid)

- *"He does not seem to see her. His face is very grave; it is almost as though it had grown ten years older while he stood there. Or **like** his face looks now **as** it should look and that when he entered the room, it had been a stranger to itself."* (ibid)
- *"She watches him; it is **as though** she makes a tremendous effort of some kind."* (ibid)
- *"She keeps on talking about him **like** his pa was that ... the one in jail, that Mr. Christmas. She keeps on, and then I get mixed up and it's **like** sometimes I can't—**like** I am mixed up too and I think that his pa is that Mr.—Mr. Christmas too—" She watches him; it is **as though** she makes a tremendous effort of some kind."* (ibid)
- *"I don't **like** to get mixed up. And I. am afraid she might get me mixed up, **like** they say how you might cross your eyes and then you can't uncross ..."*(ibid)
- *"He did not know that it was there, but when he found in which direction it ran, **it seemed like** an omen to him in his exultation."* (LA: 166)

Chapter 18

- *"Byron knew as clerks and young lawyers and even merchants, who had a generally identical authoritative air, **like** policemen in disguise..."* (LA: 168)
- *"He could feel himself breathing deep, **as if** each time his insides were afraid that next breath they would not be able to give far enough and that something terrible would happen, and that all the time he could look down at himself breathing, at his chest, and see no movement at all, **like** when dynamite first begins, gathers itself for **the now Now NOW**, the shape of the outside of the stick does not change; that the people who passed and looked at him could see no change: a small man you would not look at twice, that you would never believe he had done what he had done and felt what he had felt, who had believed that out there at the mill on a Saturday afternoon, alone, the chance to be hurt could not have found him."* (ibid)
- *"That's what it **seems like** it ought to be."* (ibid)
- *"It's **like** I not only can't do anything without getting him mixed up in it, I can't even think without him to help me out.'—"*(LA: 169)
- *"And so I reckon you'll be leaving us. I reckon you kind of feel **like** you have wore out Jefferson, don't you?"* (ibid)
- *"But it ain't so good but what a footloose man **like** you can find in another one enough devilment and trouble to keep him occupied too."170*
- *"He waited at the door until the sheriff came out—the fat man, with little wise eyes **like** bits of mica embedded in his fat, still face."* (ibid)
- *"It **seems like** a man can just about bear anything. He can even bear what he never done"* (LA: 170)
- *"It is **like** the edge of nothing. **Like** once I passed it I would just ride right off into nothing. Where trees would **look like** and becalled by something else except trees, and men would **look like** and be called by something else except folks."* (LA: 171)
- *"He did not realise that he has come so far and that the crest is so high. **Like** a shallow bowl the once broad domain of what was seventy years ago a plantation house lies beneath him, between himand the opposite ridge upon which is Jefferson"* (ibid)
- *"It stands full and quiet in the afternoon sun, almost **toylike**; **like** a toy the deputy sits on the step. Then, as Byron watches, a man appears **as though** by magic at the rear of it, already running, in the act of running out from the rear of the cabin while the unsuspecting deputy sits quiet and motionless on the front step."* (ibid)

- *"Then a cold, hard wind **seems** to blow through him. It is at once violent and peaceful, blowing hard away **like** chaff or trash or dead leaves all the desire and the despair and the hopelessness and the tragic and vain imagining too."* (LA: 172)
- *"In the sunlight Brown blinked, looking this way and that, then he jerked his head up, looking back over his shoulder with that **horselike** movement"* (ibid)
- *"Lena on the cot watched the white scar beside his mouth vanish completely, **as if** the ebb of blood behind it had snatched the scar in passing **like** a rag from a clothesline"* (LA: 173)
- *"She watched him herd them by will, **like** two terrified beasts, and drive them up to meet her own."* (ibid)
- *"She watched him, holding his eyes up to hers **like** two beasts about to break, **as if** he knew that when they broke this time he would never catch them, turn them again, and that he himself would be lost."* (ibid)
- *"Again he made that abrupt, **mulelike**, backlooking movement of the head. She was not looking at him.* (ibid)
- *"His voice was loud, hearty. Yet the heartiness, **like** the timbre, seemed to be **as impermanent as** the sound of the words, vanishing, leaving nothing, not even a definitely stated thought in the ear or the belief."* (LA: 174)
- *"Slaving like a durn nigger tenhours a day."* (ibid)
- *"Then he was gone, through the window, without, a sound, in a single motional most **like** a long snake… "* (ibid)
- *"He stands **like** a man in brooding and desperate calculation, **as if** he sought in his mind for some last desperate cast in a game already lost."* (LA: 175)
- *"With an aged an inscrutable midnight face she **seems** to contemplate him with a detachment almost **godlike** but not at all benign"* (ibid)
- *"He makes a gesture indescribable, of hurry and leashed rage and something **like** despair* (ibid)
- *"On the porch the negress sits, smoking, looking down at the white man's weak, **wolflike face**: a face handsome, plausible, but drawn now by a fatigue more than physical, into a spent and vulpine mask."* (LA: 176)
- *"**It seemed** to him now that they were all just shapes **like** chessmen—the negro, the sheriff, the money"* (ibid)
- *"Again his mind is filled with still shapes **like** discarded and fragmentary toys of childhood piled indiscriminate and gathering quiet dust in a forgotten closet—Brown. Lena Grove. Hightower. Byron Bunch—all **like** small objects which had never been alive, which he had played with in childhood and then broken and forgot."* (LA: 177)
- *"Standing now in the fringe of bushes he watches the engine approach and pass him, laboring, crawling, with the rapt and **boylike** absorption (and perhaps yearning) of his country raising"* (ibid)
- *"Still Byron is not thinking. "Great God in the mountain," he says, with **childlike** and almost ecstatic astonishment."* (ibid)
- *"Anyway, when the last car passes, moving fast now, the world rushes down on him **like** a flood, a tidal wave."* (LA: 178)

Chapter 19

- *"Looking at them, the professor saw a little, dirty old man with a short goat's beard who **seemed** to be in a state **like** catalepsy, and an old woman who must have been his wife—a dumpy*

*creature with a face **like** dough beneath a nodding and soiled white plume, shapeless in a silk dress of an outmoded shape and in color regal and moribund."* (LA: 179)

- *"After the thirty years it must have been **like** a person in solitary blundering suddenly into a room full of strange people all talking at once and she casting desperately about for anything that would hold sanity together by choosing some logical course of action which would be within her limitations, which she could have some assurance of being able to perform."* (ibid)
- *"Until that baby was born and she found some means by which she could stand alone, as it were, she had been **like** an effigy with a mechanical voice being hauled about on a cart by that fellow Bunch and made to speak when he gave the signal, **as** when he took her last night to tell her story to Doctor Hightower."* (ibid)
- *"He was **like** a man who had been for a long time in a swamp, in the dark. It was **as though** he not only could see no path ahead of him, he knew that there was none."* (LA: 182)
- *"He was indefatigable, restrained yet forceful; there was something about him irresistible and **prophetlike**."* (ibid)
- *"It didn't sound **like** a threat"* (LA: 183)
- *"...they were just running, the black, blunt, huge automatic opening a way for him **like** a plow. They looked at his tense, hard, young face with faces blanched and gaped, with round, toothed orifices; they made one long sound **like** a murmuring sigh* [...] *leading his bicycle by the horns **like** a docile cow* […] *At that moment the fire siren sounded for the first time, beginning and mounting to a slow and sustained scream that **seemed** at last to pass beyond the realm of hearing, into that of sense, **like** soundless vibration.* […] *His face was **rocklike**, calm, still bright with that expression of fulfillment, of grave and reckless joy.* […] *He was quite motionless, still, alone, fateful, **like** a landmark almost."* (LA: 185)
- *"As Grimm watched he saw the fugitive's hands glint once **like** the flash of a heliograph as the sun struck the handcuffs, and it **seemed** to him that even from here he could hear the panting and desperate breath of the man who even now was not free."* (ibid)
- *"Out of it their faces **seemed** to glare with bodiless suspension **as though** from haloes as they stooped and raised Hightower, his face bleeding, from the floor where Christmas, running up the hall, his raised and armed and manacled hands full of glare and glitter **like** lightning bolts, so that he **resembled** a vengeful and furious god pronouncing a doom, had struck him down.* (LA: 186)
- *"Grimm cried, his young voice clear and outraged **like** that of a young priest"* (LA: 187)
- *"Then his face, body, all, seemed to collapse, to fall in upon itself, and from out the slashed garments about his hips and loins the pent black blood **seemed** to rush **like** a released breath. It **seemed** to rush out of his pale body **like** the rush of sparks from a rising rocket; upon that black blast the man **seemed** to rise soaring into their memories forever and ever"* (ibid)

Chapter 20

- *"NOW the final copper light of afternoon fades; now the street beyond the low maples and the low signboard is prepared and empty, framed by the study window **like** a stage. He can remember how when he was young, after he first came to Jefferson from the seminary, how that fading copper light would seem almost audible, **like** a dying yellow fall of trumpets dying into an interval of silence and waiting, out of which they would presently come. Already, even before the falling horns had ceased, it would **seem** to him that he could hear the beginning thunder not yet louder than a whisper, a rumor, in the air."* (LA: 188)

- *"The copper light has completely gone now; the world hangs in a green suspension in color and texture **like** light through colored glass."* (ibid)
- *"…he would hear it: it would be a sound, **like** a cry"* (LA: 189).
- *"He and she both lived in them **like** two small, weak beasts in a den, a cavern, into which now and then the father entered"* (LA: 190)
- *"When he believed that he had heard the call it **seemed** to him that he could see his future, his life, intact and on all sides complete and inviolable, **like** a classic and serene vase, where the spirit could be born anew sheltered from the harsh gale of living and die so"* (LA: 192)
- *"He did not see that for three years her eyes had watched him with almost desperate calculation, **like** those of a harassed gambler."* (LA: 193)
- *"But to him it was not men and women in sanctified and living physical intimacy, but a dead state carried over into and existing still among the living **like** two shadows chained together with the shadow of a chain."* (ibid)
- *"That makes the doings of heroes border so close upon the unbelievable that it is no wonder that their doings must emerge now and then **like** gunflashes in the smoke"* (LA: 194)
- *"…the trees uprearing against that red glare **as though** fixed too in terror, the sharp gables of houses **like** the jagged edge of the exploding and ultimate earth."* (LA: 195)
- *"His voice was high, **childlike**, exalted. Already his wife was clutching his arm: Shhhhhhh! Shhhhhhhhh! People are looking at you! But he did not **seem** to hear her at all. His thin, sick face, his eyes, **seemed** to exude a kind of glow."* (ibid)
- *"He **seems** to see them, endless, without order, empty, symbolical, bleak, skypointed not with ecstasy or passion but in adjuration, threat, and doom. He **seems** to see the churches of the world **like** a rampart, **like** one of those barricades of the middleages planted with dead and sharpened stakes, against truth and against that peace in which to sin and be forgiven which is the life of man."* (LA: 196)
- *"It slows **like** a wheel beginning to run in sand, the axle, the vehicle, the power which propels it not yet aware."* (ibid)
- *"As he sits in the window, leaning forward above his motionless hands, sweat begins to pour from him, springing out **like** blood, and pouring"* (LA: 197)
- *"In the lambent suspension of August into which night is about to fully come, it **seems** to engender and surround itself with a faint glow **like** a halo. The halo is full of faces. The faces are not shaped with suffering, not shaped with anything: not horror, pain, not even reproach. They are peaceful, **as though** they have escaped into an apotheosis; his own is among them. In fact, they all **look** a little **alike**, composite of all the faces which he has ever seen."* (ibid)
- *"With all air, all heaven, filled with the lost and unheeded crying of all the living who ever lived, wailing still **like** lost children among the cold and terrible stars. … I wanted so little. I asked so little. It would **seem** …' The wheel turns on. It spins now, fading, without progress, **as though** turned by that final flood which had rushed out of him, leaving his body empty and lighter than a forgotten leaf and even more trivial than flotsam lying spent and still upon the window ledge which has no solidity beneath hands that have no weight; so that it can be now Now."* (LA: 198)
- *"It is **as though** they had merely waited until he could find something to pant with, to be rearmed in triumph and desire with, with this last left of honor and pride and life. He hears above his heart the thunder increase, myriad and drumming. **Like** a long sighing of wind in trees it begins, then they sweep into sight, borne now upon a cloud of phantom dust. They rush past, forwardleaning in the saddles, with brandished arms, beneath whipping ribbons from slanted and eager lances; with tumult and soundless yelling they sweep past **like** a tide whose crest is jagged with the wild heads of horses and the brandished arms of men **like** the crater of the world*

in explosion. They rush past, are gone; the dust swirls skyward sucking, fades away into the night which has fully come. Yet, leaning forward in the window, his bandaged head huge and without depth upon the twin blobs of his hands upon the ledge, it ***seems*** *to him that he still hears them: the wild bugles and the clashing sabres and the dying thunder of hooves."* (ibid)

- *"I saw this kind of young, pleasantfaced gal standing on the corner,* ***like*** *she was waiting for somebody to come along and offer her a ride."* (ibid)

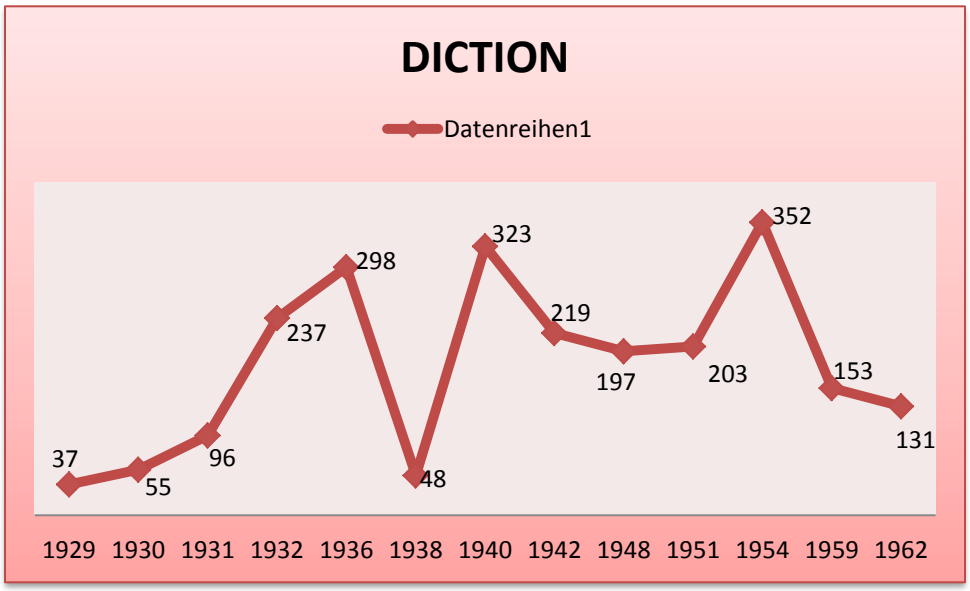
Chapter 21

- *"And he looked at me,* ***like*** *a fellow that ain't used to lying will try to think up one quick when he already knows that he likely ain't going to be believed"* (LA: 199)
- *"I just never thought anything about it, except to wonder how a young, strapping gal* ***like*** *her ever come to take up with him."* (ibid)
- *"He looked* ***like*** *a good fellow, the kind that would hold a job steady and work at the same job a long time, without bothering anybody about a raise neither, long as they let him keep on working. That was what he looked* ***like****. He looked* ***like*** *except when he was at work, he would just be something found"* (ibid)
- *"She was sitting up on the seat by me, and I was talking to her,* ***like*** *a fellow would, and after a while it begun to come out how they had come from Alabama."* (ibid)
- *"I'll come back to the hotel for you in the morning about six o'clock,' and she sat right still,* ***like*** *she was waiting for him to say, and after a while he says"* (LA: 200)
- *"It was* ***like*** *they didn't even know themselves,* ***like*** *they was just waiting to see where they could get to. But I didn't know that, then. But I knowed what he wanted me to say, and that he wasn't going to come right out and ask me himself.* ***Like*** *if the Lord aimed for me to say it, I would say it, and if the Lord aimed for him to go to a hotel and pay maybe three dollars for a room, he would do that too."* (ibid)
- *"And I begun to notice how there was something funny and kind of strained about him.* ***Like*** *when a man is determined to work himself up to where he will do something he wants to do and that he is scared to do. I don't mean it was* ***like*** *he was scared of what might happen to him, but* ***like*** *it was something that he would die before he would even think about doing it if he hadn't just tried everything else until he was desperate."* (ibid)
- *"****Like*** *he was afraid I would beat him to it, with his face all shined up* ***like*** *a kid trying to do something for you before you change your mind about something you promised to do for him."* (ibid)
- *"...he jumps down and runs up and helps her down* ***like*** *she and the kid were made out of glass or eggs. And he still had that look on his face* ***like*** *he pretty near had his mind made up to do whatever it was he was desperated up to do"* (ibid)
- *"It was* ***like*** *those two fellows that used to be in the funny papers, those two Frenchmen that were always bowing and scraping at the other one to go first, making out* ***like*** *we had all come away from home just for the privilege of sleeping on the ground, each one trying to lie faster and bigger than the next."* (LA: 201)
- *"Because it wound up by him fixing their blanket in the truck,* ***like*** *we all might have known all the time it would be, and me and him spreading mine out before the fire.*
- *"I was aiming to look* ***like*** *I was asleep when I wasn't."* (ibid)
- *"I learned that quick. And so I heard him talking to her, about how they might travel on* ***like*** *this from one truck to another and one state to another for the rest of their lives and not find any*

*trace of him, and her sitting there on the log, holding the chap and listening quiet as a stone and pleasant **as** a stone and just about **as** nigh to being moved or persuaded".* (ibid)

- *"But that's what he was talking about, and her listening placid and calm, **like** she had heard it before and she knew that she never even had to bother to say either yes or no to him." 201*
- *"Anyway, he goes on toward the truck, walking **like** he had eggs under his feet, and I lay there and watched, him and I says to myself"* (LA: 202)
- *"…what she would do in a case **like** that the wife says. […]with a big strong gal **like** that, without any warning that it was just him, and a durn little cuss that already **looked like** he had reached the point where he could bust out crying **like** another baby […] heard one kind of astonished sound she made when she woke up, **like** she was just surprised […]I be dog if I don't believe she picked him up and set him back outside on the ground **like** she would that baby if it had been about six years old […]I could hear the bushes popping, **like** he had just struck off blind through the woods. And when daylight came he hadn't got back. […]But I could hear her standing there **like** she was looking around, **like** maybe she was trying to tell by the way the fire or my blanket looked if he was there or not"* (LA: 202-203)
- *"Just sitting there, riding, looking out **like** she hadn't ever seen country […] Standing there, face and no face, hangdog and determined and calm too, **like** he had done desperated himself up for the last time, […]And her looking at him **like** she had known all the time what he was going to do before he even knew himself that he was going to […]that had been eating breakfast now for about ten miles, **like** one of these dining cars on the train"* (LA: 203)
- *"…watching the telephone poles and the fences passing **like** it was a circus parade"* (LA: 204)

2. GRAPH1: Diction



IV. APPENDIX4: PEDAGOGICAL IMPLICATIONS

1. Light in August (page 105)

Chapter 12

*"IN this way the second phase began. It was as though he had fallen into a **sewer**. As upon another life he looked back upon that first hard and manlike surrender, that surrender terrific and hard, like the breaking down of a spiritual skeleton the very sound of whose snapping fibers could be heard almost by the physical ear, so that the act of capitulation was anticlimax, as when a defeated general on the day after the last battle, shaved overnight and with his boots cleaned of the mud of combat, surrenders his sword to a committee.*

[…] *sity of a child about forbidden subjects and objects; that rapt and tireless and detached interest of a surgeon in the physical body and its possibilities. And by day he would see the calm, coldfaced, almost manlike, almost middleaged woman who had lived for twenty years alone, without any feminine fears at all, in a lonely house in a neighborhood populated, when at all, by negroes, who spent a certain portion of each day sitting tranquilly at a desk and writing tranquilly for the eyes of both youth and age the practical advice of a combined priest and banker and trained nurse."*

2. Light in August (page 51-56)

Chapter 6

"MEMORY believes before knowing remembers. Believes longer than recollects, longer than knowing even wonders. Knows remembers believes a corridor in a big long garbled cold echoing building of dark red brick sootbleakened by more chimneys than its own, set in a grassless cinderstrewnpacked compound surrounded by smoking factory purlieus and enclosed by a ten foot steel-and-wire fence like a penitentiary or a zoo, where in random erratic surges, with sparrowlike childtrebling, orphans in identical and uniform blue denim in and out of remembering but in knowing constant as the bleak walls, the bleak windows where in rain soot from the yearly adjacenting chimneys streaked like black tears.[…]

When he came in sight of home all light had departed from the west. In the pasture behind the barn there was a spring: a clump of willows in the darkness smelt and heard but not seen. When he approached the fluting of young frogs ceased like so many strings cut with simultaneous scissors. He knelt; it was too dark to discern even his silhouetted head. He bathed his face, his swollen eye. He went on, crossing the pasture toward the kitchen light. It seemed to watch him, biding and threatful, like an eye."

3. Intruder in the Dust (page 7)

"...while there stood over him still, back to the fire and hands clasped behind him and except for the clasped hands and the missing axe and the sheep-lined coat exactly as when he had looked up out of the creek and seen him first, the man in the gum boots and the faded overalls of a Negro but with a heavy gold watchchain looping across the bib of the overalls and shortly after they entered the room he had been conscious of the man turning and taking something from the cluttered mantel and putting it into his mouth and later he had seen what it was: a gold toothpick such as his own grandfather had used: and the hat was a worn handmade beaver such as his grandfather had paid thirty and forty dollars apiece for, not set but raked slightly above the face pigmented like a Negro's but with a

nose high in the bridge and even hooked a little and what looked out through it or from behind it not black nor white either, […] *when she spoke and he looked up, the man still standing straddled before the fire and the woman sitting again in the rocking chair in its old place almost in the corner and she was not looking at him now and he knew she had never looked at him since he re-entered yet she said: "That's some more of Lucas' doings:" and he said…"*

4. The V.T Spheres

4.1. Like

1. *"…the edges of the running water in the Nine Mile branch glinted fragile and scintillant **like** fairy glass…"* (ITD: 3)
2. "*Edmonds' father had deeded to his Negro first cousin and his heirs in perpetuity the house and the ten acres of land it sat in—an oblong of earth set forever in the middle of the two-thousand-acre plantation **like** a postage stamp in the center of an envelope"* (ITD: 7)
3. *"…the heavy steel plunger crashing into its steel groove with a thick oily sound of irrefutable finality **like** that ultimate cosmolined doom itself"* (ITD: 7)
4. *"thinking it into words even only to himself was **like** the struck match which doesn't dispel the dark but only exposes its terror—one weak flash and glare revealing for a second the empty road's the dark and empty land's irrevocable immitigable negation."* (ITD: 42)
5. *"...seeing watching his father's noise and uproar flick and vanish away **like** blown smoke or mist"* (ITD: 57)
6. *"…the glittering edifice of publicity foundationed on nothing **like** a cardhouse over an abyss"* (ITD: 67)
7. "*…knowing constant as the bleak walls, the bleak windows where in rain soot from the yearly adjacenting chimneys streaked **like** black tears*." (LA: 51)
8. "*Motionless now, utterly contemplative, he seemed to stoop above himself **like** a chemist in his laboratory, waiting.*" (LA: 52)
9. "*…she came out of the coma state, the waking sleep through which during the hours of light and faces she carried her own face **like** an aching mask in a fixed grimace of dissimulation that dared not flag."* (LA: 52)
10. "*She spoke in that fainting whisper, her tone light, inconsequential, **like** that of one speaking to an unpredictable child or a maniac: soothing, cajoling*" (LA: 55)
11. "*There was no ratiocination in it, no design. She just seemed to look outside herself for one moment **like** a passenger in a car"* (LA: 53)
12. "*She watched him: those bright, still eyes that seemed not to look at her so much as to envelop her. Her mouth hung open **like** the mouth of an idiot.*" (LA: 55)
13. *"…the man they sought half-squatted half-knelt blinking up at them **like** a child interrupted at its bedside prayers"* (TM: 315)
14. *"…he thought rapidly, in something **like** that second of simple panic when you are violently wakened*" (TM: 306)
15. "*Happy, satisfied, **like** when you have accomplished something, produced, created, made something*" (TM: 259)
16. "*…the body rigid in an immobility **like** a tremendous strain beneath a weight."* (TM: 203)
17. *"Assuming of course that even he has realised by now that he simply cannot foreclose her out of existence **like** a mortgage or a note."* (TM: 146)

18. "*the cryptic three-toed prints of chickens **like** (remembering it now at sixteen) a terrain in miniature out of the age of the great lizards"* (ITD: 5**)**
19. "*...thinking it into words even only to himself was **like** the struck match which doesn't dispel the dark but only exposes its terror—one weak flash and glare revealing for a second the empty road's the dark and empty land's irrevocable immitigable negation.*" (ITD: 42)
20. "*To Charles it was like one of those shocks, starts such as when you find yourself waking up without knowing until then you were asleep"* (TM: 250)