

Ministry of Higher Education and Scientific Research  
KASDI MERBAH UNIVERSITY -OUARGLA-



Faculty of Arts and Humanities  
Department of Foreign Languages  
English Division

N° d'ordre :  
N° de série :

Dissertation submitted in partial fulfillment  
of the requirements for the degree of

# MAGISTER

OPTION: COMPARATIVE STYLISTICS

SPECIALITY: ENGLISH

By: Mrs. Baya BENSALAH

Theme

**A BINARY APPROACH TO  
MEANING-BUILDING IN  
THE SOUND AND THE FURY**

Submitted publicly on November 29th 2005  
Before the Jury made up of:

Dr. Sidi Mohamed LAKHDAR-BARKA  
Prof. Mohamed MILIANI  
Prof. Farouk BOUHADIBA

Oran University  
Oran University  
Oran University

Chairman  
Supervisor  
Examiner

To Melissa and Massyl  
To Sebti

## **Acknowledgements**

I would like to thank my teachers. Critique and guidance was promptly and generously extended by my supervisor, Professor Miliani Mohamed throughout the preparation of this dissertation.

Moreover, I am deeply grateful for the thorough education I received from all of my teachers at Ouargla University. Professor Bouhadiba, Doctor Lakhdar Barka, Professor Miliani, Doctor Dahou and Mr Chaouki made exceedingly cogent remarks, which, for whatever reasons, not only pushed my own thinking beyond itself but also fostered changes in my own personal life-world.

Thanks go to both Mrs Raissi and Mrs Akchiche without whose knowledge of Linguistics and Narratology, I would not have known important references.

I would also like to express my gratitude to Mrs Goual for her help and encouragement.

I thank all the members of my family, especially my parents and my sister for supporting me all along this work.

I am deeply indebted to my husband who deserves a blessing and thanks; he is but at the very source of this research.

## LIST OF ABBREVIATIONS

- **TSAF** : The Sound and the Fury
- **LTM** : Long Term Memory
- **STM** : Short Term Memory
- **MaP** : Macro-proposition
- **MaPs** : Macro- propositions
- **T.Pr** : Textual Properties
- **S-S** : Super-structure.
- **Ps** : Propositions
- **S** : Sentence
- **P** : Proposition

## LIST OF TABLES

- <b>Table 1.1:</b> Recapitulation of Halliday and Hasan's Taxonomy .....	43
- <b>Chart 1.1:</b> Cognitive Discourse Processing.....	68
- <b>Table 1:</b> Cohesive Analysis of Extract 1.....	90
- <b>Table 2:</b> Cohesive Analysis of Extract 2.....	97
- <b>Table 3:</b> Cohesive Analysis of Extract 3.....	105
- <b>Table 4:</b> Propositional Analysis of Extract 1 .....	112
- <b>Table 5:</b> Propositional Analysis of Extract 2 .....	117
- <b>Table 6:</b> Propositional Analysis of Extract 3 .....	125
- <b>Drawing 1:</b> The Text's Fictional Space.....	191
- <b>Drawing 2:</b> The Text's Narrative Structure.....	Appendix 5
- <b>Graph 1:</b> Benjy's Text Architecture .....	Appendix 6

## ABSTRACT

To account for meaning in anti-novel, this experimental work of fiction that transgresses the conventional patterns of the novel, stylistics can no more rely on the mere borrowing from linguistic theories and literary criticism. We are in need for a multidirectional, multidisciplinary approach that draws from Psycholinguistics, Cognitive Psychology, Narratology, Text Linguistics and Stylistics. Therefore, we are tempted to register in a newly arising discipline called "Cognitive Stylistics".

Resting on the assumption that meaning partly emerges from the texts formal aspects but partly from the reader's cognitive sets, cognitive stylistics provides a framework within which we can account for the cognitive processing underlying literary interpretation. It is then, with the interaction of cohesion and cognition that we endeavour to account for meaning in Faulkner's The Sound and the Fury, an example of anti-novel.

Our main objective is to test, compare and evaluate the efficacy of two specific models of text processing as vehicles of inquiry in our stylistic analysis (Halliday and Hasan's 1976 Cohesion Model from one part and Van Dijk's 1978 Cognitive Model from an other). We provide a literature review of the two models in the first chapter while we submit the corpus (which is restricted to the first section of the novel) in the second chapter to a cohesive analysis following Halliday and Hasan's 1976 Cohesion Model, then to a combination of micro/macro-structural and sequential analysis following Van Dijk's 1978 Cognitive Model and Adam's le Schéma Quinaire 1994.

In the third chapter, we proceed to an analysis of Faulkner's stylistic features and narrative technique in this particular part of the novel. Importance is given to the narrator's mind style, reference, ellipsis, and repetition as well as to his narrative structure and anachronisms.

Chapter four draws some pedagogical implications pertaining to the importance of both textual agencies and the reader's schemata. On this light, some pre-reading and reading activities are suggested and meant to make TSAF a more accessible and pleasurable reading.

Finally, conclusions are drawn as to the usefulness of both models as vehicles of stylistic inquiry and as tools to meaning-building.

**KEY Words:** Cohesion, Cohesive Ties, Cognition, Schemata, meaning-building, Stylistic features, Narration, Anti-novel, literary Competence.

## RESUME

Cette recherche débute par une première constatation qu'il nous faut absolument signaler: la stylistique constituée, à l'origine, grâce essentiellement aux multiples emprunts qu'elle fait aux théories linguistiques et à la critique littéraire, ne peut, à elle seule, cerner, de manière claire et définitive, les sens multiples et multiformes de l'anti-roman.

Pour approcher cette écriture singulière, nous avons besoin, donc, d'une approche multidirectionnelle et multidisciplinaire : une approche qui puiserait son essence même dans la psycholinguistique, la psychologie cognitive, la narratologie, la linguistique textuelle et, enfin, la stylistique et ce, parce que, notre hypothèse part de l'idée essentielle selon laquelle le sens émergerait, en partie bien sur, et des aspects formels du texte et des compétences cognitives du lecteur. C'est dans ce sens que la stylistique cognitive permet l'explication du processus cognitif inhérent à l'interprétation littéraire. A ce niveau, nous pouvons asseoir de manière quasi - définitive notre premier couple notionnel, celui de la "Cohésion/Cognition" qui nous permettra de saisir la construction du sens d'un anti-roman, Le Bruit et La Fureur de Faulkner.

Cette recherche vise, essentiellement donc, à l'étude d'une langue "spécifique", celle d'une écriture d'un nouveau genre romanesque et la question centrale de ce travail demeure celle qui a trait à la détermination des inférences pouvant découler et de cohésion du roman et/ou de l'interaction productive entre le "répertoire" du texte et celui de son processeur.

Notre objectif, donc, est de procéder à la mise à l'épreuve, à la mise en comparaison et à la mise en évaluation, tout en même temps, de deux modèles spécifiques de traitement de texte, celui de l'étude de la cohésion d'Halliday et Hasan (1976) appliqué au premier chapitre du Bruit et La Fureur et celui de Van Dijk (1978) et du schéma quinaire de Jean-Michel Adam appliqués aux mêmes extraits du roman, pour une étude micro/macro-structurale et séquentielle.



Par ailleurs, cette recherche touche également à une analyse des traits stylistiques et de la structure narrative du roman. Dans ce sens, une attention particulière est donnée à la référence, à l'ellipse, à la répétition, aux anachronismes, ainsi qu'à la structure singulière du texte.

Enfin, cette recherche débouche, de manière légitime sur des retombées pédagogiques liées à la reconsidération de la valeur et de l'efficacité de la théorie de la cohésion qui ne constitue pas un cadre toujours adéquat pour l'approche d'un texte littéraire surtout dans une situation d'apprentissage d'une langue étrangère. Dans ce cas, n'est-il pas préférable de tenir compte de la compétence littéraire de l'étudiant afin de l'aider à la construction de connaissances de base à savoir, les dispositifs et les stratégies textuels sans lesquels, d'ailleurs, le texte demeure inabordable au même titre qu'une langue étrangère ?

**Mots Clés :** Cohésion, Liens Cohésifs, Cognition, Schème, Construction de sens, Traits Stylistiques, Narration, Anti-roman (nouveau roman), Compétence littéraire.

! " # \$  
 %& " ( ) \* + % , \$ - . / 0 ) . 1 " 2  
 40% 23 0 ) )  
 .. 3 6 # 0 ) - 789 % , 0 2 - 5 -  
 = 4 \$ : . , , ; ) ! 2 5 , < ! 2 5  
 : ( / ># 87) 2 0 ; @ ' ;  
 - ) ; ) ) 2 7 0 1 ; ) \$ ")# 4A - ; ) B2  
 4 \$ "  
 , ; ) E " \$ 2 9 ? ! C 7 . D ;  
 8, 2 GLe Bruit et la Fureur F 0 % ; 7) B " <  
 " C 7- + % , # > I 6 H 3H 78 + %  
 E , # . % ) " C " ) < %  
 4 < : 0 3 6 3 " 2  
 # ) 3 # % J ; , 5 - , - , 3 ; @ K =  
 7 M976L Halliday et Hasan < 9 ,:  
 Van Dijk = ; 9 , GLe Bruit et la FureurF " \$ " 2 B?#  
 Jean Michel Adam 5 " ( # 3 " ( , B?#\$ ! 2 7 M978L  
 4 ># E ? # 8K  
 - \$ . 78D 3 N # , + % N  
 0 2 , .. 1 2 , ' 0 , % 0 7 3 2 ? 5 8, 2 3  
 4  
 0 P ) # Q . ) , " ( , + % " - , 3\$ ;  
 ; 3 \$ : - > 8 " ( / # -  
 ) 3\$ " ; \$ 8 ; , "B 7 , % ; 4 # 5) )'  
 : - . # "> , ; ) 16 7 \* 6 \$ B2  
 4 # < "@\*@" " 1 Q \$ : 7-  
 - , \$ . , ; ) , , ; ) B2 , 0 % , \$ "

## CONTENT

Dedication .....	I
Acknowledgements .....	II
List of abbreviation .....	III
List of tables .....	IV
Abstract .....	V
Résumé .....	VI
Résumé 2 .....	IX
<b>General Introduction</b> .....	<b>1</b>
Domain .....	1
Problematics .....	2
Research Questions .....	5
Hypotheses .....	6
Motivation .....	7
Methodology .....	10
Results .....	11
<b>Chapter one: Literature Review</b> .....	<b>16</b>
1.1 Definition of Terms .....	18
1.1.1 Introduction .....	18
1.1.2 Text and Discourse .....	19
1.1.3 Cohesion and Coherence .....	24
1.1.4 Schemata .....	29
1.1.5 Literary Competence.....	31
1.2 Literature Review of Halliday and Hasan's Cohesion Theory .....	33
1.2.1 Introduction .....	33
1.2.2 Reference.....	34
1.2.2.1 Exophora .....	34
1.2.2.2 Endophora .....	35
1.2.3 Substitution .....	36
1.2.4 Ellipsis .....	38
1.2.5 Conjunction .....	39
1.2.6 Lexical Cohesion .....	40
1.2.6.1 Reiteration .....	40
1.2.6.2 Collocation .....	41
1.2.7 Tie .....	42
1.2.8 Criticism of Cohesion Theory .....	44
1.2.8.1 The Theoretical Views .....	44
1.2.8.2 The Empirical Studies .....	51
1.2.9 Conclusion .....	54
1.3 Literature Review of Van Dijk's Cognitive Model .....	55

1.3.1 Introduction .....	55
1.3.2 Bottom-up Model .....	57
1.3.3 Top-down Model .....	58
1.3.4 Interactive Model .....	58
1.3.4.1 Carrell and Eisterhold (1983); Stanovich's Model (1980); Rumelhart's Model (1980) .....	59
1.3.4.2 Deschenes's Model (1988) .....	59
1.3.5 Devine's Model (1983) .....	59
1.3.6 Van Dijk's Model .....	60
1.3.6.1 Short Term Memory and Long Term Memory .....	61
1.3.6.2 Super-structure .....	62
1.3.6.3 Macro-structure .....	63
1.3.6.4 Micro-structure .....	63
1.3.6.5 Macro-proposition .....	63
1.3.6.6 Proposition .....	63
1.3.6.7 Situation Model .....	63
1.3.6.8 Local Coherence .....	63
1.3.6.9 Global Coherence .....	64
1.3.6.10 Macro-rules .....	64
1.3.7 Conclusion .....	70
<b>Chapter Two: Corpus Analysis .....</b>	<b>84</b>
1.1 Introduction .....	87
1.2. Cohesion Theory .....	87
1.2.1 Coding Scheme .....	89
1.2.2 Table 1: Cohesive Analysis of Extract 1 .....	90
1.2.2.1 Sentence Analysis of Extract .....	91
1.2.2.2 Sentence Commentary of Extract1 .....	93
1.2.3 Table 2: Cohesive Analysis of Extract 2 .....	97
1.2.3.1 Sentence Analysis of Extract 2 .....	99
1.2.3.2 Sentence Commentary of Extract 2 .....	103
1.2.4 Table 3: Cohesive Analysis of Extract 3 .....	105
1.2.4.1 Sentence Analysis of Extract 3 .....	106
1.2.4.2 Sentence Commentary of Extract 3 .....	107
1.3 Van Dijk's Model .....	110
1.3.1 Presentation .....	110
1.3.2 Micro-structural Analysis of Extract 1 .....	112
1.3.2.1 Propositional Analysis of Extract 1 .....	112
1.3.2.2 Hierarchical Levels of Extract 1 .....	113
1.3.2.3 Macro-propositional Representation Extract 1 .....	115
1.3.2.4 Discussion of Extract 1 .....	115
1.3.3 Micro-structural Analysis of Extract 2 .....	117
1.3.3.1 Propositional Analysis of Extract 2 .....	119

1.3.3.2 Hierarchical Levels of Extract 2 .....	121
1.3.3.3 Macro-propositional Representation Extract 2 .....	122
1.3.3.4 Discussion of Extract 2 .....	125
1.3.4 Micro-structural Analysis of Extract 3 .....	125
1.3.4.1 Propositional Analysis of Extract 3 .....	125
1.3.4.2 Hierarchical Levels of Extract 3 .....	126
1.3.4.3 Macro-propositional Representation Extract 3 .....	127
1.3.4.4 Discussion of Extract 3 .....	127
1.3.5 Macro-structural Analysis .....	128
1.3.5.1 Macro-structure 1 .....	129
1.3.5.2 Macro-structure 2 .....	130
1.3.5.3 Macro-structure 3 .....	130
1.3.5.4 Macro-structure 4 .....	131
1.3.5.5 Macro-structure 5 .....	131
1.3.5.6 Macro-structure 6 .....	131
1.3.5.7 Macro-structure 7 .....	132
1.3.5.8 Macro-structure 8 .....	134
1.3.6 Sequential Analysis of Macro-structure 8.....	136
1.3.6.1 Schéma Quinaire .....	136
i. Initial Situation .....	137
ii. Complication .....	137
iii. Action .....	138
a. Action 1 .....	138
b. Action 2 .....	138
c. Action 3.....	139
d. Action 4 .....	139
iv. Resolution .....	140
v. Final Situation.....	140
1.4 Conclusion.....	141
<b>Chapter Three: Stylistic Features and Narrative Technique .....</b>	<b>150</b>
1.1 Introduction.....	152
1.2 Stylistic Features .....	152
1.2.1 Mind Style .....	152
1.2.2 Pronominal Reference.....	153
1.2.3 Reiteration .....	158
1.2.4 Under-lexicalization .....	164
1.2.5 Syntactic Structures and Punctuation .....	167
1.2.6 Transitivity and Agency .....	170
1.2.7 Ellipsis .....	172
1.2.8 Descriptive Phrases .....	175
1.2.9 Use of Benjy's Mind Style .....	176
1.3 Narrative Technique .....	179

1.3.1 The Narrative Point of View .....	179
1.3.2 The Narrative Action.....	180
1.3.3 The Narrative Tense.....	181
1.3.4 The Narrative Structure.....	182
1.3.5 The Stream of Consciousness Technique .....	185
1.3.6 The Setting and the Fictional Space.....	188
1.3.7 The Text's Architecture1 .....	192
1.3.7.1 Graph 1: Benjy's Text Architecture .....	192
1.4 Conclusion.....	194
<b>Chapter Four: Pedagogical Implications .....</b>	<b>199</b>
1.1 Introduction .....	201
1.2 Schema Theory in ESL Reading.....	201
1.3 Building/Refreshing Students' Schemata.....	205
1.4 Pre-reading Activities.....	206
1.4.1 South and Yoknapatawpha .....	206
1.4.2 Literary Competence and TSAF .....	207
1.4.3 Contextualising TSAF.....	209
1.4.4 Intertextuality and TSAF .....	210
1.4.5 Vocabulary and TSAF .....	214
1.5 Reading Benjy .....	216
1.5.1 The 'Who is who?' activity .....	217
1.5.2 The 'How old am I?' activity .....	218
1.5.3 The 'Paint me' activity .....	219
1.5.4 The 'Where am I?' activity .....	222
1.5.5 The 'Follow me' activity.....	223
1.6 Assessment.....	224
1.7 Conclusion.....	225
<b>General Conclusion .....</b>	<b>231</b>
Bibliography	
Appendix 1: Cohesive Analysis	
Appendix 2: Micro-structural Analysis	
Appendix 3: Macro-structural Analysis	
Appendix 4: Sequential Analysis	
Appendix 5: The Text's Narrative Structure	
Appendix 6: Graph 1: Benjy's Text Architecture	