

Rooting Fiction into Reality: Facts and Expositions in Faulkner's Appendix of *The Sound and The Fury*

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Abstract

Faulkner's appendix, devised to supplement his four-fold novel, displays certain features that are non-narrative. Functionally, it is written to clarify, explicate, and illuminate certain events, characters, and narrative details related to the novel that is why it has become later an indispensable coda of the novel. If the text is conceived of as having lacunas, the appendix is then assumed to be informative on an expository level. It is designed to supply information of explanatory nature throwing the light on bits of narrative information that have remained hard to clarify or to disclose the happenings which the four-fold text has overlooked or passed over in silence. But with little more hindsight, the appendix is cast in the form of historical chronicles where the past heritage and legacies are probed in favour of supplementing the novelistic fabric with factual, historical information. The appendix is studied here as a seemingly factual, informative addition, which though falls out with the narrative of the novel proper, still is interconnected with it. It is also examined as an independent expository entity that verges on a full-fledged history record (or possibly vice versa!) that has its own merits. It is designed by the novelist to root the story into reality dispelling the fictitious bubble. In all, it is an example where discourse genre merger is realized as expositions and history not to mention narrative work coordinately. The internal structure of the appendix entries makes partial use of the four-fold formula of the expository discourse organization proposed by Michael Hoey and also finds expression in some of Arthena Ball's eight patterns of discourse strategies. In addition, historical formulas are taken into serious consideration.

Introduction

Throughout the process of writing *The Sound and the Fury*, Faulkner often expressed dissatisfaction and discontentment with the outcome. Every time a section was finished, he would lay it aside and start to write afresh from scratch in pursuit of a text perfectly meeting the novelist's sophisticated mind picture of it. He wrestled with obscurity that resulted from the constant merging of events and their sophistication, the multi-dimensional characters, and the vivacity of the

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subconscious where insanity and hallucinations of agitated minds break out ruling over reality and feeding the intangible. The rewritings yielded four versions telling approximately the same events pivoting around the collapse of the Compson lineage. What started as a short story ended up in a multi-facet novel running into four interdependent sections putting to route the original plan. Though Faulkner compiled the four parts omitting none into the fabric of the novel, still the overall result seemed to be barely self-satisfactory. The novel along its four sections keeps on tangling; the yarn is woven to be narrated repeatedly, but still the riddle is not solved. This network of narrative layering is not ultimately a question of personal choice but as an imposed necessity. Sartre (1987:253) remarks: "Faulkner did not first conceive this orderly plot so as to shuffle it afterwards like a pack of cards; he could not tell it in any other way."

With four versions of the story, Faulkner still entertained doubts as to the merit of any particular piece, a matter that led him in the first place to publish the four sections altogether. In 1945, i.e., 16 years later, Faulkner, it seems, had not yet done with his reputed novel furnishing it with an elaborate appendix assumed to shed the light on the novel's characters, history, and events. Faulkner recommended that the appendix should be printed in the end of the next editions forming, thus, a sort of a coda to the novel which, apparently, is not intended to have a closure. The appendix may be expected to decipher the idiosyncrasies of the text and break the mysteries the narrative teams with. Faulkner himself (1987:224-5) comments on the sort of service the appendix does to the entire text as that "when you read it, you will see how it is the key to the whole book, and after reading it, the four sections as they stand now fall into clarity and place." Though hardly falling short of this, still the appendix itself has its own mysteries that are also found too hard to crack open. Its diversity and intricacy multiply as new participants make their appearance for the first time in the appendix. Ancestors from whom the Compsons of the novel descended emerge and make their debut and events posterior to the closure of the story world in the novel are conjured up from the future. Faulkner meant to present the notorious Compsons down to the first seed to be tracked as a galaxy whose bright stars send light yet long after they were entirely extinguished.

Historical information, descriptive details, expository comments, and explanatory incidents are involved in the appendix. Since it is planned to explicate and inform, such an appendix normally falls in with the expository discourse genre. The general fabric of this discourse variety has its own definite and distinct components and characteristics that define and set it apart off other discourse genres. Areas of overlap among the different discourse types are plausible as these types are interdisciplinary; nevertheless, total infusion is rather out of the question. But still, the appendix is merely a tool in the hands of a skillful novelist like Faulkner who would normally have it twist and maneuver to perform far more intricate tasks than mere, direct exposition and explanation.

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The present study attempts to define Faulkner's appendix in terms of features germane to expository discourse with a clear twist of historical recount, taking into consideration that the appendix, like the novel it is attached to, submits itself to no rigid cast or already prepared formula. Faulkner tends to play tricks with his appendix devoting it not only to expository function but also to furnishing historical and narrative information that illuminates the events of the novel and its characters. Accordingly, the fusion of the expository and the narrative seems to dominate the dictionary-like character entries of the appendix. Further, Faulkner loaded the appendix with factual, historical information and character sketches to give the novel and its characters a realistic touch rooting them deep in the world of reality in a way that dispels with fictionality and embraces factuality.

Discourse Modes and Genres Merger

Discourse organizes itself around modes or genres that can be functionally as well as formally marked. Terminology varies only superficially. Some mode demarcations are more detailed than others as some terms are used more inclusively than others. For instance, Smith (2003: 8) recognizes five modes, which are narrative, descriptive, report, information, and argument. As such, the list, Smith admits, is not exhaustive for it may be expanded to include classifications proposed by other analysts where 'referential, persuasive, expressive, and literary discourse' exist alongside (ibid.: 42). The description and information modes may be both subsumed within expository though the latter, i.e., information seems more at home for the expository text is basically informative and as such descriptions falls in with fitfully. These modes are ultimately delineated by a set of features in the form of 'certain types of situation – event, state, generalization, abstraction – into the universe of discourse' (ibid.). The five fold taxonomy is characterized, further, by such principles as 'progression, temporal and atemporal.' Further, Bhatia (2004: 60) talks in terms of Werlich's basic forms or values that include '*arguments, narratives, descriptions, explanations and instructions.*' Bhatia's term 'generic values' is devised to account for the situation that 'they can be and often are used in various combinations to give shape to different professional genres, as in promotional genres (descriptions and evaluations), reporting genres (narrations, arguments and descriptions) or introductions (descriptions, narrations, etc.).'

There is an overall awareness expressed by analysts that discourse analysis of genres 'is a complex multi-perspective and multidimensional phenomenon.' Genre delineation demands a complex and methodological framework 'to arrive at satisfactory and comprehensive discourse analyses' (Bhatia, Flowerdew, and Jones, 2008: 163). Obviously, 'expert genre writers' are capable of appropriating 'generic resources' so as to create 'hybrid' forms (ibid: 164). In concord with the above, Smith (2003: 8) declares that 'actual texts are usually not monolithic,' therefore;

'the notion of discourse modes' justifies and explains its variety in one single text. The overlap among diverse genres is inevitable since all texts seem to organize themselves according to certain relations, which are delineated by Meyer and Freedle (in Lewin, Fine, and Young, 2001:4) as description, collection, causation, comparison/contrast, and problem/solutions.

Bhatia (2004: 57) directs the attention to Hoey's concept of **discourse colony** where 'colonization as a process' is found to involve 'invasion of the integrity of one genre by another genre or genre convention, often leading to the creation of a hybrid form, which eventually shares some of its genre characteristics with the one that influenced it in the first place' (ibid: 58). Thereupon, the merger of two or more discourse genres is hardly far-fetched. A narrative text can display an array of genre varieties where historical, expository, persuasive, argumentative, behavioural, and may be even some more types make appearances. Further, Bhatia (2004: 17) remarks that sometimes a specific genre is 'deliberately and consciously bent to achieve something more than just a socially accepted and shared professional objective.' For though genres are highly conventionalized, still they continually develop and change (ibid: 25).

Historical Narrative & Historicism

From ancient times, philosophers have been eager to separate history from fiction. Like many others, this disciplinary boundary proved fragile from the start. (Hamilton, 1996:7)

Thus commences Hamilton's discussion of historicism (1996: 7), which he earlier defines as 'a critical movement insisting on the prime importance of historical context to the interpretation of texts of all kinds' (ibid: 2). There is a great deal of controversial argument about the necessity of drawing a clear-cut distinction between fiction and history (Berkhofer, 1995: 66). This same necessity in the long run affirms the interconnectedness and overlap of the two. Stanford (1994: 88) remarks that a story and history are alike in that they are 'concerned with action.' The historical/narrative action is represented 'through a particular medium, which may consist of words, spoken or written.' In all, the narrative stance is detected there at the heart of a historical account since narrative 'is inherent in history.' The best way to tell what happened is by means of a story. This is why perhaps the words for 'story' and 'history' coincide in many languages (ibid: 95).

The normal practice adopted by historians is based on professionally agreed upon methods for procuring facts where the past is reconstructed from surviving evidence or sources (Berkhofer, 1995: 28). The facts gathered are combined into a coherent narrative or some other synthesis, which seems the milestone where fiction and history meets. The meeting point between history and expository discourse is the practice of combining the facts historians derive into 'a larger

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expository synthesis.' Of course, one can argue that history is not merely the assemblage of facts since the historian is apt to create 'generalizations'. The essence of historical work lies in the presupposition that it is the accurate representation of an actual past so that the written historical account could be viewed as 'a transparent medium' that conveys the past to the readers. The historian would not be expected to temper with the data s/he collects; her/his history is the exact replica of reality (ibid: 29), unlike the novelist or fictionist. Still the assumingly objective historical knowledge can not be obtained if not for the subjective intervention of historians (Stanford,1994: 122). Reality or realism is by itself polemical because 'the textualization' of historical realism is contrived 'mainly through mimetic illusion' (ibid: 66), an observation that brings history back to the court of fiction. Ultimately, to understand the nature of the two overlapping yet distant realms, one may take into consideration a continuum of two extremes, which are, nevertheless, too ideal to have full realization, a situation that necessitates the presence of the many shades of factuality in between:

history, historical fiction, fictional history, and fiction all exist along a spectrum ranging from supposedly pure factual representation of literal, historical truth to pure nonliteral, invented fictional representation of fantasy. (ibid: 67)

The writers of both tend to invoke 'the authenticity of the time' they depict and 'employ devices of interpretation to flesh out the documentary and artifactual evidence' (ibid.). However, the novelistic practice of writing books that 'cross the boundaries between history and fiction' seems to always flourish so that the distinction is blurred between historical fact and novelistic imaginative invention and both fictionality of fact and truthfulness of fictional representation are highlighted (ibid.). As Such, a novel that makes frequent and candid references to history and historical events presupposes factuality. It alludes to the realistic nature of its event fabric through assuming the role of a historical discourse within which there can be detected ' a mixture of geography, ethnography, mythography, sociology and any other human science' (Hamilton,1996: 11).

Faulkner seems to have designed the appendix as an objective referentiality to a defined historical background. The appendix seems to historicize the novel it supplements by the manipulation of truthful historical episodes. It works as the historical background against which not only the novels events may be interpreted but the factuality of the Compson heritage is authenticated. The authorial voice of historical evidence will escape questioning and authenticity rings high despite the fictional manifestation.

Some Reflections on Expository Discourse

Since historical information can be cast in the form of expository synthesis (Berkhofer, 1995: 29) and since expository seems to subsume at least three of Smith's modes (2003: 42), and because of the presence of a descriptive aspect in history-writing along with the historical and analytical (Stanford, 1994: 5), expository is the term adopted henceforth to designate this type of discourse. Expository discourse, Longacre (1996: 8) proposes, is one basic facet of a four-fold division of discourse genres. Discourse can be classified on the notional, etic (deep) level into four major types including narrative, behavioural, procedural, and expository. Expository discourse appears in the form of scientific essays, business reports, memorandums, and descriptions as it intends to explain or describe a certain topic directly and clearly; it is the discourse specific to the communication of facts with neither bias nor personal involvement. It could fairly well dominate almost all non-fictional texts for it is the type in which articles, magazine reports, informative writings are couched. Herring (cited in Fahy, 2002:7) sums up the functions of expository discourse in that it informs, corrects, debates, or persuades.

Four types of parameters, which are the temporal linkage, agent-orientation, tension, and projection, trigger this four-fold classification of discourse. The first couple of parameters are basic and either fully present in or absent from a specific discourse type. The other two are subsidiary in that their presence or absence depends on the presence or absence of some other features of the discourse (Longacre, 1996: 9). Unlike narrative, expository discourse is minus the temporal linkage and thus discards the chronological organization since it is generally timeless or time neutral. The expository text is arranged logically rather than temporally and the pieces of information are time free unless time works independently as a theme in itself. If the time factor is decisive to, for instance, a certain scientific experiment that is carried out over a time span or if the account is historical in that the thesis discussed bears on historicity. In this case, time links the experimental procedure though not necessarily the textual replica of the procedure itself. Agent-orientation has to do with the involvement of some agents "with at least a partial identity of agent reference running through the text" (ibid: 9). Expository, again contrary to narrative, discards this parameter too. Instead of some agent identity, expositions revolve around a specific theme or topic adopting a thematic organization. The expository information can dispense of the participant that is usually dimmed off and backgrounded if present. Alternatively, the theme or subject matter is focalized and the procedure followed is objectively delineated.

The two subsidiary parameters of projection and tension could be equally present in or absent from expository discourse depending on its varieties. Expository discourse could be plus projection, which has to do with conjuring up

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the future and investing prophetic speculations when it chooses to be futuristic telling of future designs for instance planning a budget or economical account (ibid.). Otherwise, it sticks to the present immediate facts and findings avoiding speculations and assumptions and the exposition is, then, minus projection. Tension has to do with whether the discourse reflects struggle or polarization of some sort. Its presence in or absence from the exposition is also determined by variety. A certain topic can be discussed rather enthusiastically and emphatically investing tension in this case. One can not imagine that controversial scientific theories, for instance cloning or plastic surgery or even Einstein's Relativity, could have been introduced and propounded without a good deal of tension. Alternatively, the discussion could proceed and progress smoothly and neutrally with no tension at all.

Surface Structure Features

Various discourse features like tense, mood/modality, clause structure, verb type, and discourse organization serve to define expository discourse. In addition, Bhatia (2004: 19) elaborates on surface-level properties, which subsume "formal as well as functional aspects of discourse, that is phonological, lexico-grammatical, semantic, organizational (including intersentential cohesion) and other aspects of text structure (such as 'given' and 'new', 'theme' and 'rheme') or information structures (such as 'general-particular', problem-solution, etc.)" It is possible for this type to share surface features with other discourse genres since they are found to coincide and overlap. However, each type is elicited from the grouping of its specific features or a large number of them in the text.

To start with tense, expository discourse has generally an unmarked tense variety for descriptions, essays, and papers do not need the tense phenomenon to advance the argument and discuss the results. Accordingly, temporal organization is absent and timelessness marks this discourse on the surface level. Thus, this discourse is often couched in the gnomic present, which is time free and general in thrust. However it is also possible for exposition to employ other tenses, the past or future for instance, to explain and describe as convenient. Further, when the exposition makes use of projection, the employment of the future tense is the norm with the dominance of modal constructions triggered by the modals including **will/shall**.

On the clause/sentence level, three basic types of propositions mark expositions proper which are **existential**, **equative**, **stative**. In addition and as sub categories of the above, **locational** and **relational** structures occur quite frequently in addition to considerable nominalizations (Longacre, 1996:12). Descriptive constructions which do not necessarily fall in with stative materials are also expected to fulfill for expository purposes. Such are often headed by animate or

inanimate subjects with clear expository or descriptive predicates. It is, nevertheless, plausible that material processes are employed with the use of dynamic verbs serving expository functions provided that the subject slot is filled in by an inanimate entity. Thereupon, the inanimate subject is responsible for demoting such constructions and mitigating or even stripping the verbs almost altogether of their dynamism, a situation that confers upon the whole structure a static-like thrust. This observation aligns with the fact that this discourse is not oriented towards a specific agent, rather it is theme-oriented. The dynamism of the verb, if any, contributes to the materialistic and factual nature of this genre. In contrast, cognitive verbs that invest the intellectual, mental, and emotional zones are not expected to occur in the expository contexts or at least are kept to the minimum.

Closely relevant to participant orientation is that third rather than first or second person pronouns abound in expositions. The objective treatment and impersonal reporting of facts or descriptions demand the effacement of the composer's persona yielding non-referential constructions. Fahy (2002: 14) deems the presence of non-referential statements that 'contains no or very little self-revelation' one of the indicators of expository discourse varieties. Thus, themes, topics, information are given the priority over any personal or subjective references. The expository argument seems to proceed on its own with the agent behind furtively laying the required information and evidence for further consideration on the part of the reading public.

Organization of Expository Discourse and Its Strategies

Discourse are marked by many systems among which is its overall organization of a text. It covers the ways in which 'sentences are organized into higher-order units (bigger than single sentences), for example the scenes and episodes making up a story or the arguments and sub-arguments making up an overall argument for a particular position' (Gee, 2008: 119). Expositions tend to follow certain patterns of organization according to which themes are explained, discussed, and concluded. Hoey (in Longacre, 1996: 34n) traces the development of expository text along four steps:

- a. Problem**
- b. Solution**
- c. Supportive arguments**
- d. Evaluation of the solution**

Hoey's model pivoting on problem/solution format (1979; 1983) is further extended to subsume one more component of **situation**; the overall model can be applied to both narrative and expository prose (in Lewin, Fine, and Young, 2001: 4):

- 1. situation**

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2. aspect of situation requiring a response (i.e. problem)
3. response to aspect of situation requiring a response
4. result of response to aspect of situation requiring a response
5. evaluation of (4)

It is definitely expected that the expository piece is to have at heart some hypothesis or theory wanting discussion by way of a problem which yields itself to intellectual and scientific intervention. The text, then, is targeted to solve a problem, clear a mystery, answer a question, propose a theory, dispel a misconception or a false belief, or refute a supposition of some sort. The solution/ theory/ answer are elaborated on and upheld by evidence that lends power and credibility to what is proposed and discussed. These components lie at the core of expository instances; nevertheless, they are usually implicitly rather than explicitly delineated in the text.

In addition to the above patterns of organization, expository discourse makes use of a number of strategies. Ball (1991) stretches the organizational formula further to comprise more components and lists seven more patterns of organization (in addition to problem-solution) according to which expository texts are encoded whether oral or written, which are circumlocution, narrative interspersion, recursion, description, sequence, comparison, cause and effect, and problem and solution:

a. Circumlocution depicts a pattern in which the speaker discusses a topic, and then diverts to discuss a related but different topic. The circumlocution can be categorized as an infringement or digression from the main topic of the exposition as it definitely falls out with the main expository line, which is the abstract or the core of the expository discourse. Rather, it contributes to the exposition by supporting its main line though lying outside its borders.

b. Narrative Interspersion is a pattern or sub pattern that imbeds in other patterns in which the speaker or writer intersperses a narrative within the expository text for specific purposes such as to clarify or elaborate on a point or link the subject matter to a personal experience. It is noteworthy that the expository discourse makes use of other discourse genres -not only narrative- which tend to imbed in the expository texture. No discourse type is purely expository or hortatory, etc but each text is a miscellaneous mosaic that reflects the fusion of other types.

c. Recursion takes place when a speaker or writer discusses a topic, then restates it using different words or symbolism. It is used to drive home a point and to give special emphasis to the text. Recursion could be interpreted in relation to repetition and its varieties of paraphrase, contraction, and expansion where the recapitulation is equal in length to, shorter or longer than the original

consecutively. Repetitions can be used creatively in that they do not represent mere recapitulation of already mentioned information. As such, the narrator can use what J. E. Grimes (cited in Bennet, 1986: 421) called **overlays**. Using an overlay, the narrator follows a procedure that comprises "backtracking in time, starting over again, and then adding a new bit of information or a new interpretive angle, so the story is layered and accumulative, not simply repetitive." (ibid.: 422)

- d. **Description** is resorted to when the author describes a topic by listing characteristics, features, and examples. It involves the spatial description of places, personal descriptions of people, and props – things around. There are some cue words such as : **for example** and **characteristics** are key words that make clear descriptions.
- e. **Sequence** results when the author lists items or events in a numerical or chronological order. It is already stated that expository discourse does without times references and chronological order; however, in case of sequence, the chronology itself is the topic to be discussed. Cue words like **first, second, third, next, then, and finally** are used to organize the information sequentially. Both expository and procedural discourse have in common this strategy though it is one of the main markers of the latter. Again, this is a further proof of the overlap among discourse genres.
- f. **Comparison** is rather a technique used by the author to explain how two or more things are alike and/or how they are different. Comparisons are triggered by some cue words like **different, in contrast, alike, same as, on the other hand**, etc. Since, expository discourse is intended to explain, it is expected to make full use of comparisons which culminate in brevity (less verbiage plus less winding) and clarity not to mention directness and candour.
- g. **Cause and Effect** is another expository pattern where causes or reasons are connected to their resulting effects. Many cue words as **reasons why, if...then, as a result, therefore, because**, etc help identify this pattern. This causal linkage is also a marker of the plot in narrative discourse. However, in expositions, the cause-effect pattern differs due to the difference themes discussed.

It is worth mentioning that these patterns are not necessarily all together present in a particular expository text. The author may use whatever patterns s/he finds convenient to serve the purposes of the exposition. However, the presence of some of them together in one text indicates the dominance of the expository genre. Further, cue words are not a must since it is possible for these patterns to be employed implicitly without the dependence on any of these cue words.

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The Appendix: an Overview

As Faulkner intended the appendix to fulfill expository ends, it is necessary that it adopts expository strategies that guarantee the communication of information. As such, it is expected to comprise features and traits germane to expository discourse type. More specifically, the appendix takes on, however, the form of a chronicle or historical record of past events in connection with the Compson pedigree. It traces, in consequence, the happenings of a long time span from 1699-1945, almost four centuries, starting with the first Indian ancestor. It obviously stretches itself along a temporal span that exceeds the time of the novel covers which lies in between 1910-28 or so. As a result, events related to Caddy's life of exile following her divorce and after Quentin's suicide and her daughter Quentin's escape after breaking her uncle's safe and robbing him of his life savings are encoded.

Accordingly, character sketches abound in the appendix as the personal expositions and elaborations are supplied as a background to reread and reinterpret the events of the novel against. Every related character whether it has an appearance in the novel or not is fathomed out by either static descriptions or dynamic actions and events or both. Faulkner confirms the realistic tone and the authenticity of his make-believe world as he paints his characters against a realistic atmosphere that has true historical dimensions. That is why, and as it opens, the appendix roots itself into authentic recorded history by digging out the first Compson's forefathers who initiated their lineage in the American turbulent South in a rather archeological fashion. The descriptions of the ancestors are related parallel to prominent historical events like famous battles, occupations, invasions, victories and defeats. These people, as they are distant in history, are shrouded with the fuzzy mist of incredibility, mystery, and medieval adventures. Nevertheless, they throb with life and vitality and embrace reality as their silhouettes and profiles are woven skillfully into the mosaic of American history.

Expository Information and Historical Facts

The appendix serves as a resource that supplies rich information on the Compson People. The information is not only confined to mere expositions and descriptions but subsumes as well mental and psychological analyses of the family members. All is presented with an attitude of factual objectivity and detachment. The first ancestors are discussed where people with names like Ikkemotubbe, Jackson, Charles Stuart and others premiere before any of the novel major characters yielding a linear arrangement loyal to diachronic chronology. The appendix is, hence, well- placed within historical as well as factual dimensions that assume solid truthfulness beyond dispute.

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As the appendix is mapped into sections headed by characters' names in glossary-like entries written in block letters, each section assumes the form of a biography whether brief like Quentin's or elaborate like Candace's; the latter represents a relatively autonomous mass. A typical section introduces the character, explains, and concludes its information running a full circle tracing that character's life span, which the section covers. Taking into consideration the glossary format perhaps, Faulkner does not intend the appendix to be a full-fledged narrative entity read independently of the novel. That is why, he employs fragmentary, subjectless, some times even verbless structures that take the readers ultimately back to where they start, i.e., the entry head itself. The dominant pattern that opens up the sections is the elliptical equative clause marked by the deletion of the verb to **be** and its subject. If the equative clause is discarded, then a predicate introduces the structure; the noun phrase is taken for granted in terms of the name in the entry. Verbless and/or subjectless constructions are not the monopoly of the openings. Usually, they go and extend beyond mere initiation to be the pattern adopted to encode the information intended to explain as well as describe perhaps for economic reasons, brevity and condensation on top. The descriptions are barely physical; rather they penetrate the mental and psychological depths of the people described almost in Freudian terms. For instance, its very opening introduces one of the first American ancestor of the Compsons who happens to be of an Indian blood; the first sentence- like construction- starting with a capital and ending up in a period- runs like this:

IKKEMOTUBBE [Indian Ancestor]. A dispossessed king. Called "l'Houmme (and some times de l'homme)" by his fosterbrother, a Chevalier in France, who had he not been born too late could have been among the brightest in that glittering galaxy of knightly blackguards who were Napoleon's marshals, who thus translated the Chickasaw title meaning "The Man"; which translation Ikkemotubbe, himself a man of wit and imagination as well as a shrew judge of character, including his own, carried one step further and anglicised it to "Doom." (P. 225)

The problem, proposition or more definitely question undertaken by the section is who is Ikkemotubbe , though it can by no means be as simple as that. The Essential situation is why the Compsons are what they are. To answer this question, a reference is made to the first ancestor as hereditary is assumed to give an answer to the question. Following the question is seemingly a direct answer "a disposed king" and a series of similar statements in the way of a definition. Thereupon, the American ancestor is introduced as an Indian chieftain with an Indian name that could be literally translated into **The Man** and after anglicisation into **Doom**.

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However, the exposition diverts from its main line and stretches itself to establish connections with the European lineage represented by the French Chevalier fosterbrother whose merits or may be demerits could have won that blackguard (perhaps only humorously) a position among Napoleon's knights or it should be officers! The Diversion operates as an evaluation where the ancestor's personality is assessed; the evaluation emerges in the form of a circumlocution though. The circumlocution is intended to affirm that the Compson line is definitely distinguished as well as doomed. The Compsons of the novel descend from a remarkable stock of adventurers and chieftains with Indian and French blood infused! And not merely any French blood would do but that very one worthy of Napoleon's entourage! Thus, bits of information are to be inferred from these scanty descriptions that serve as headlines telling more than meets the eye. Further, the reference to the French blood relation can serve as a technique to strike comparisons with the Indian side of the family. The comparison though implied could help a little solve the mysteries of and eccentricities among the Compsons with all their contradictions, idiosyncrasies and diversity, which all can be justified some how hereditarily or genetically. The Compson seed was doomed and they could not help it!

As the evaluation is concluded, the answer continues where more information is conveyed concerning the connotations of the Indian name. It seems that Ikkemotubbe, as a name, has plenty to do with the awkwardness of the Compson heritage. It casts a spell on the accursed and doomed offspring. The evaluative mode intervenes with a strong commentary tone that conjures up the Compson's fate. Then, the answer is given in full.

In short, the first structure explains that Ikkemotubbe was an Indian overthrown king with a French foster brother though it is not made clear who fostered who. In short with the circumlocution omitted so as to highlight the stark-naked exposition, Ikkemotubbe was shrew, wise, and imaginative; he was once a king but dethroned. There is a suggestion of chameleon-like qualities that helped him survive under the Anglican disguise. The forwardness and callousness not to mention adventurousness of the ancestors find homage in Candace's independent, reckless, discontent yet vigorous character that is always restless and looking forward to change and exploration, always longing for more. Jason's roguery could be equated to that French blackguard of a foster ancestor. The moral dissipation reverberating along the narrative and with which the whole pedigree is plagued runs in the Compson blood. Alternatively, Quentin's precarious idealism, hence his dilapidated conception of honour, seems also to have its roots back in the romantic past of ancestral jaded cavaliers and converted chieftains.

This section and the rest of the appendix likewise seem to pivot around the who-relative clause which defines the nouns it is attached to. The abundance of

the relative clause is rather deliberate for Faulkner designs the appendix not only to define and elaborate on fictional characters but also to humanize them as real people of flesh and blood and not merely the creation of a rich and visionary imagination. Expository details rely heavily on nominalization and stative constructions. The relative clause is, functionally speaking, a case of demotion where the clause is rankshifted hitting the bottom of the prominence scale even though its internal structure entails it to go up the top. Accordingly, the clause can carry as much information as possible with dynamic verbs and a punctiliar aspect but still remains nominalized as it can not free itself of the noun it modifies. Hence, the who-relative clause comes on top of the linguistic structures put to work in the appendix to the extent that it is almost a part of every independent structure. So, if expositions are not directly triggered by stative verbs and descriptive constructions, the demotion of the relative clause and its nominalization do the job perfectly well.

Hoey's Problem-Solution Formula

According to Hoey's formula, the expository text is built around the four categories listed above whose presence guarantees the evolution and advancement of the theme line of the discourse. If one intends to search and nail down the presence of Hoey's expository formula, perhaps the appendix entries do not lend an easy access though they are by no means far-fetched instances. Every character's section entails some sort of a gap, an empty space on the informative level, a lacuna that wants filling. At core, there exists some sort of an implied question, a query related to the original narrative that the appendix assumes to poise a potential answer to. Likewise, the section represents in its entirety a sort of an expository situation, hence Hoey's model is supplemented with the situation slot proposed by Lewin, Fine, and Young (2001).

In the application of Hoey's four fold model to the appendix sections, the choice falls on Quentin's for convenience mainly and brevity (diagrammed below). In the section, Quentin's inner personality is pried open unfolding, as a result, in at least three major perspectives and three veins of mental turbulence. There is first his very troubled relation with his sister, Caddy, an issue many could find too tough to grasp and process. Related to it is his conception of religion and faith. Suicide comes third as a natural and inevitable corollary of the above two strands. The appendix sets forth to address these three peculiarities proposing some possible explanations so that what Quentin did makes sense to the skeptical reader. The section aims as high as supplying answers and justifications which verge on or even are evaluations assessing his attachment to Caddy, his ideal definition of honour, his self-condemnation and ultimate suicide.

Taking into consideration the problem-solution pattern, the focal question is relevant to both Quentin's eccentric relation to Caddy and his suicide; both are

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epitomized simply and directly in the hypothetical question "who is Quentin?" The answer follows branching with supportive arguments in between. So, that Quentin worshipped the classical, knightly, and gallantry concept of honour which is already toppling down in the South and the rest of the States seems to be the key answer to his devotion to Caddy and his consequent collapse. Then, an explanation follows of one of the rather misty incident of the original narrative when Quentin assumes to share his sister's guilt. In the form of a supportive argument, Quentin's motives are exposed basically in relevance to religion. However, Quentin's conception of religion as explicated in the appendix remains peculiarly enough Quentin-like. The explanation is rather commentary and evaluative as Quentin's inner demons are commented on. As for his suicide, the answer comes as simply as his death-love. This eccentric love is assessed in relation to his sense and anticipation of its approach. Faulkner adopts a varying mode of psycho-narration in Quentin's section where there is a constant resort to psychological and even neurotic references. He is consumed by and lost in his own metaphysical trance that leads to his self-destruction in almost pious devotion like an oblation on an altar. In his section, observations follow which evaluate his agitated state of mind and pin down the philosophy and the kind of reasoning, he fell prey to, culminating in his final death.

Component	Structure
Situation	Quentin-Caddy relation and Quentin's suicide
Question	Who is Quentin?
Answer (1)	Who loved some concept of Compson honor
Supportive Argument (Evaluation)	Who loved not the idea of the incest which he would not commit, but some Presbyterian concept of its eternal punishment: he, not God, could by that cast himself and his sister both in hell, where he could guard her for ever and keep her forevermore intact amid the eternal fires.
Answer (2)	But who loved death above all,
Supportive Argument	who loved only death, loved and lived in a deliberate and almost perverted anticipation of death
Evaluation	as a lover loves and deliberately refrains from the waiting willing friendly tender incredible body of-his beloved, until he can no longer bear not the refraining but the restraint and so flings, hurls himself relinquishing, drowning
Answer (3)	Committed suicide in Cambridge Massachusetts, June 1910,

Supportive Argument	two months after his sister's wedding, waiting first to complete the current academic year and so get the full value of his paid-in-advance tuition,
Evaluation (Cause-effect)	not because he had his old Culloden and Carolina and Kentucky grandfathers in him but because the remaining piece of the old Compson mile which had been sold to pay for his sister's wedding and his year at Harvard had been the one thing, excepting that same sister and the sight of an open fire, which his youngest brother, born an idiot, had loved.

Diagram (1) Expository Organization in Quentin's Section (P.229)

His section in the appendix confirms the mood that dominates its counterpart in the novel. Quentin is portrayed as a person who snapped under his psychological pressures. Hence, what is mistily recounted in the novel is wrapped in more candid terms in the appendix.

As for the section structural features, it comes in the line with the rest of the appendix. In its entirety, it comprises four chunks, all except the last, a subjectless construction starting with the verb **commit**, are couched in the *who*- relative clause. Due to ellipsis, the subject and verb are omitted since the original pattern can be retrieved assumingly as "Quentin is [that/the one] *who*...." This clause type is the starting point for the rest of the construction, which tends to meander, wind, and twist comprising clauses of more sophisticated nature triggered by a diversity of structures where modal constructions seem to prevail with the negative mood at times intervening to even the scale and regain the balance. The internal structure of the relative clause does not qualify it to go beyond stative exposition as the verb **love** which orients the three clauses is cognitive by classification fathoming out emotional speculations. If not for the initial presence of **who** and in consequence the elliptical subject and verb, these three clauses would have gone under cognitive not expository materials.

The above piece reveals also the apparent and significant use of **recursive winding** which works on thematic as well as grammatical levels. The repetition of the relative clause three times in a row and conjunctive structure of "**not only... but also**" twice contribute to parallelism and hence confirm the unity of the text and takes the reader always back to the entry. Repetition, however, works cohesively on an intersectional level when sections are connected by recursion. Also the repetition is espoused with additive information forming what Grimes (cited in Bennett, 1986) terms as **overlays**. For instance, the "**love...loved not**" and "**not only...but**" format", with slight variations sometimes, orients Quentin's section and emerges significantly in Candace's. The connection binding brother and sister consumes three quarters of the former's brief section and dominates the

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second chunk of the latter's section which happens to be the longest in the appendix:

CANDACE (CADDY). Doomed and knew it, accepted the doom without either seeking or fleeing it. Loved her brother despite him, loved not only him but loved in him that bitter prophet and inflexible corruptless judge of what he considered the family's honor and its doom, ... she loved him not only in spite of but because of the fact that he himself was incapable of love, (P. 229)

Again doom and love are the key strands of the answers provided for the mysteries of a narrative character intended to remain inaccessible. However, the Quentin-like style will be soon quitted in preference of clarity and directness. In the appendix, some of the mist is peeled off Caddy's motives. It will even try to uncover though rather in surmise than certainty nuggets of information concerning here whereabouts. There is the reassuring implication that Caddy is faring well and nothing could uphold her or set her back. She is the strongest among the whole Compson lot and hence a survivor.

Her section is marked by length, clarity and candour almost lacking elsewhere - in relation to the Compsons of the novel- though its onset is also as built around psychological and mental profiles as Quentin's. However, a more rational and logical mood takes over once Quentin's mention is done with. Then, a narrative that is almost autonomous commences until the section ends. Questions as to what Caddy did following her brother's death at some of which the original narrative connived are answered. The problem-solution compact is found at the heart of the exposition where questions concerning Caddy's personality and Quentin-Caddy attachment are discussed. The information is marked by its materialistic, factual nature opposed to Quentin's speculative, and cognitive section. The exposition is reinforced by temporal and geographical dimensions as made clear in the diagram below:

Component	Example
Situation	Candace's personality and Future
Question	Who is Candace?
Answer (1)	Was two months pregnant with another man's child which
Supportive Argument	regardless of what its sex would be she had already named Quentin after the brother whom they both (she and her brother) knew was already the same as dead,
Answer (2)	when she married (1910) an extremely eligible young Indianian she and her mother had met while vacationing at French Lick the summer before. Divorced by him 1911. Married 1920 to a minor movingpicture magnate, Hollywood California. Divorced by mutual agreement, Mexico 1925. Vanished in Paris with the German occupation, 1940
Evaluation	still beautiful and probably still wealthy too since she did not look within fifteen years of her actual forty eight, and was not heard of again.

Diagram (2) Expository Organization in Candace's Section (P. 230)

Narration Interspersion Vs Exposition

As mentioned earlier, the appendix, at large, does not narrow itself to fit into the expository format but inclines to evolve and expand incorporating what is beyond mere exposition. In this situation, the exposition contains expository details among other things but it is not necessarily absolutely expository. Here, the term is employed to indicate expository nuggets of information that are structurally and functionally marked as instances of expository discourse.

As a discourse type, expository is normally licensed to make use of other types to furnish its territory and enliven its world. Its stances are not necessarily mere indifferent, detached accounts of solid facts or scientific data, but it could be enriched with pieces that are extra-expository conferring upon it vividness. In Faulkner's appendix, species of narrative discourse are particularly incorporated within it, a matter that liberates it from the drab monotony of dull descriptions and explanations. Ultimately, it can be read as a narrative of its own for it seeps with narrativity. It is obviously an arena where narration and description approach and merge in a tightly knit fabric. Narration seems to be at first glance subordinated or even marginalized comparative to expositions as the former serves to construct the latter, which is the normal and balanced equation of this

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genre. Alternatively, in narrative discourse, the other way round is expected to dominate. In all, the autonomy of a certain discourse genre is a mere figment of the imagination.

Each character portrayed in the appendix is further exposed by some narrative episode designed to plumb the depths of that character in a clear and vital way. These narrative episodes supplement the expository details and vary the tone in which information is encoded. They also vary in length and complication depending on whether the narrative is commentary in nature or a brand-new episode that makes its first appearance in the appendix. In the former, the narrative is considerably brief and condensed; some times, it does not exceed one chunk. Functionally, such concentrated narrative information fills in the slot of supporting argument, which intervenes to make some point clear. As such, it is commentary in thrust for the core information is hardly new; its reemergence in the appendix establishes cohesive connections with the original text. The appendix seems to have nothing to add in relation to Quentin, hence the narrative proper is scarce. Instead, an almost Freudian Psycho-analysis is supplied to penetrate a mentality so sophisticated, turbulent and agitated as Quentin's with all his anxieties, fears and pains vividly and concisely delineated. The section opens up with negation that rules over the entire onset chunk despite its length and elaboration. In the third sentence, negation is put off temporarily only to reemerge in the *until* clause. Only towards the end, narration consumes the section final sentence, which is clearly marked by a different structure headed by the dynamic verb **commit**. The narrative information monopolizes the conclusion where Quentin's suicide is summarized. Once a reference is made to his death, commentary follows evaluating not the incident itself but the circumstances that surround it. Therefore, Caddy and Benji are summoned up to bear witness as self-destructive Quentin:

Committed suicide in Cambridge Massachusetts, June 1910, two months after his sister's wedding, waited first to complete the current academic year and so get the full value of his paid-in-advance tuition, not because he had his old Culloden and Carolina and Kentucky grandfathers in him but because the remaining piece of the old Compson mile which had been sold to pay his sister's wedding and his year at Harvard had been the one thing, excepting that same sister and the sight of an open fire, which his youngest brother, born an idiot, had loved. (P. 299)

Here, the narrative coda seems to fork in the two major directions: suicide and Caddy for Quentin is defined merely by the two. Without these, Quentin ultimately sinks into the background as almost nobody. The suicide episode is reported with some other circumstances that surround it and help explain and set it off. Narration proper is confined to the two opening clauses marked by the

verbs *committed* and *waited*. The rest is pushed off the main narrative main line by negation (not because...) before the cause-effect formula comes to work again in (but because...). However, there follows a series of relative *which*-clauses in the form of circumlocution and causality. These clauses are not only designed to justify Quentin's logic in putting off his suicide till the academic year is concluded but also to expose information about the Compson property sold for the purpose. The pasture is as old as his first grandfathers landing in America and ironically passed on to Benji, the idiot of the family. The information conveyed is by no means new for this fact is often referred to rather regrettably, basically by Jason.

In Quentin's, the narrative stance is merely interspersed where the narrative situation interrupts the expository line though it is still vital. Caddy's section is, largely, consumed by narration. Commencing, her section does not deviate from the pattern adopted in her brothers' entries:

CANDACE (CADDY): Doomed and knew it, accepted the doom without either seeking or fleeing it. Loved her brother despite him, loved not only him but loved in him that bitter prophet and inflexible corruptless judge of what he considered the family's honor and its doom... (P.229

The section continues like this in the same fervent tone that at times takes the light off the sister to set off the brother starting from the first sentence which runs into almost (11) lines where a string of clauses finite and nonfinite are tied together cohesively. The same strategies are adopted where ellipsis of the subject and/ or verb dominates. Again, overlay-repetition, parallelism, and contrast are employed with *love/ love not only* to trigger the ensuing flow of expression. More bits of information follow, some of which make their first appearance in the appendix. The four-fold narrative has always passed in silence over Caddy. Nothing is told about how her messy affairs were wrapped up unless urgent and necessary. She has been constantly shrouded with mystery, a matter that redounds to the atmosphere of romance and doom that engulfs her. She emerges as the star-crossed heroine, a woman of dreams, and an adventurer who defies fate and tradition giving reins to her difference that sets her apart of her world and is never ashamed of her actions that disgrace the entire family. In her, there are the seeds of the women to come flouting all that is held sacred and dear: the conventions and legend of the conservative South. If the South, then, represented backwardness and conservatism, Caddy is the breath of change and the spirit of rebellion. In the appendix, some of the mist is cleared out as more narrative information pours on:

Married in 1920 to a minor movingpicture magnate, Hollywood California. Divorced by mutual agreement, Mexico 1925. Vanished in Paris with the German occupation, 1940, still beautiful and probably still

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wealthy too since she didn't look within fifteen years of her actual forty eight, and was not heard of again. (P.229)

The general spirit of the section is explanatory and expository and it continues so for a good part of this entry, which happens to be by far the longest in the appendix. However, the regularity is ruffled and uniformity is broken and a narrative interspersion takes place right after Caddy's disappearance in German-occupied Paris is mentioned. Both questions about Caddy and Jason's future are discussed and answered seemingly inadvertently. Headed with and triggered by *except*, a word of contrast, the flow of narrative ensues. The onset is elliptical and fragmentary unless it is thematically tied to the antecedent sentence, but from *except* on, the narrative unfolds in complete sentences, regular patterns and with bits of dialogue inserted and continues so until the entire section ends. *Except* introduces a narrative episode in which surmises are made on behalf of Caddy's future enterprises:

Except there was a woman in Jefferson, the county librarian, a mousesized and- colored woman who had never married, who had passed through the city schools in the same class with Candace Compson ... One day in 1943, ... she closed and locked the library in the middle of the afternoon and with her handbag clasped tightly under her arm and two feverish spots of determination in her ordinarily colorless cheeks, she entered the farmer's supply store where Jason IV had started as a clerk and where he now owned his business as a buyer and dealer in cotton... (p. 230)

Obviously, Caddy had been in touch with at least Jason sending him cheques for her daughter's maintenance. But after the elopement of the latter, which she must have got wind of somehow, all correspondence with the Compsons comes to a halt and then she drops out of sight. Jason, the only remaining relative after Caroline's death, Benji's confinement in a mental hospital, and Dilsey growing old, bored, and exhausted, has forgotten about her though is permanently laying the blame of his setbacks on her. So, he is hardly expected to care about what happens to the outcast sister who brought the whole family down not to mention that she lost Jason his only opportunity to rise in the world. Caddy would not surface until a librarian fortuitously finds her photo in a magazine ad looking as young and fresh as in her twenties to the amazement and dismay of that old classmate and incredibility of Jason. The narrative tells what becomes of Jason after Quentin robs him of all his life savings. Apparently, he has been doing well and has managed to rise from his fall and emerged an owner again of his own business, perhaps even stronger and invincible. He has always had a deft of climbing up the money ladder without failure once he gets hold of a chance looming ahead. Therefore, the question of what became of Jason is fully answered.

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The narrative itself seems of no importance at first glance for the main character, Melissa Meek is no more than a humble librarian, a spinster who has known and apparently adored Caddy from school days and hence is deluded into the notion of saving her. Through Melissa Meek, Caddy is re-introduced into the Compson world in the form of a mystery photo. What is interesting, ultimately, is the bits of information all summarized in that crumpled, dog-eared magazine photograph in colors where Caddy or a Caddy-like woman poses: luxurious, youthful, wealthy and comfortable:

Jason looked down at it – a picture filled with luxury and money and sunlight – a Cannebière backdrop of mountains and palms and cypresses and the sea, an open powerful expensive chromium-trimmed sports car, the woman's face hatless between a rich scarf and a seal coat, ageless and beautiful, cold serene and damned; beside her a handsome lean man of middleage in the ribbons and tabs of a German staffgeneral... (p. 231)

Here, Jason is the one that gives this rather envious, covetous description of what Melissa alleges to be his sister. The memory of how Caddy ruined his perspectives still rankles deep and unrelenting. That Caddy survived and is well provided for though in the far end of the world is more than he can ever tolerate, that is why, he resorts to logic to sort things out. Accordingly, this glamorous femme fatale can not be Caddy for the woman in the picture looks a quarter of a century younger than his sister who verges now on fifty and Melissa is, in his opinion, blinded by illusion and longing to that infatuating, gossamer-like classmate whose vivacious, chrismatic spirit was so contagious that inspired everybody around. The four sections of the novel tell very little about Caddy outside her family circle other than her amorous affair with one man and the patched marriage to another and the ensuing alienation from all. She has been certainly a very passionate being and very sensitive given the way she used to treat Benji and Quentin and quite aware and alert when it comes to Jason. However, she has been audacious, stubborn, and ready with her impertinent answers to Dilsey and anybody else who seemed to meddle in her affairs or criticize and take her to task. Still, this Melissa, a black schoolmate, has always worshipped Caddy and yearned to save that lost spirit of the past.

Rebuffed and ridiculed by Jason, Melissa does not give up but heads tenaciously in search for Dilsey in pursuit of a confirmation of the doubts she strongly entertains. This situation portrays the latter as an old retired, half-blind, perhaps, even senile woman living with her daughter Frony and having no desire whatsoever to revive the Caddy issue. After she asks what *he* said – in reference to Jason, she almost shrugs her shoulder, which is quite unlike her. Whatever the picture tells, it is the certainty that Caddy is a survivor and her saga goes on winding. Dilsey connives at the facts and the proof handed to her and prefers to play ignorant and leave the past buried deep in her memory of the Compsons. She has suffered a lot on their

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behalf and stood firm and strong while every single Compson in her vicinity collapsed. She has taken in a lot and she no longer wants to carry the burden on:

'Look at my eyes,' the old Negress said. 'How can I see that picture?'

'Call Fronny!' the librarian cried. 'She will know her!' But already the old Negress was folding the clipping carefully back into its old creases, handing it back.

'My eyes aint any good anymore,' she said. 'I cant see it.' (p. 232)

Dilsey denies Caddy the way Jason does but from a different perspective. Jason plays on incredibility and allows his wit to appear disillusioned and incredulous, whereas Dilsey escapes and maneuvers as she is by no means dissuaded of her prior determination. In the dazzle of all the setbacks she underwent with the Compsons, she has her hands off their wretched business once and for all. Caddy is no more than a creased image of the past and Dilsey is no way apt to go over its happenings. The girl that Dilsey remembers as the one that accelerated the decline of the family though never openly blamed or reproved her no longer exists and she better lets her memory slip back into oblivion.

In Jason's, narrative instances appear again for explanatory ends. If Quentin is possibly regarded though with a grain of salt as the protagonist, then Jason is definitely the antagonist. As Quentin's very foil, Jason sums up all that is not Quentin. There is definitely more to be recounted about Jason than Quentin hence the former's relatively lengthy exposition. While the latter has his head always in the clouds clinging to out-dated, almost medieval ideas of Compson nobility and romantic idealism, Jason knows better the world of the immediate present. He has no illusions about what he wants from it; he wants money and definitely the power money invests. While Quentin joins in an elite college to procure some elite perhaps good for nothing education, Jason's Memphis schooling qualifies him to launch a profitable business. The appendix sets some more keys to the intricacies of the inner world of the neck-breaking Compson's villain and opportunist who could manage to land up on his feet no matter how desperate his fall is:

Jason IV. The first sane Compson since before Culloden and (a childless bachelor) hence the last. Logical rational contained and even a philosopher in the old stoic tradition..... who not only fended off and held his own with compsons but competed and held his own with the Snopses who took over the little town following the turn of the century....(P.233).

Jason's section is replete with narrative information of materialistic and dynamic nature unlike Quentin's for instance. The former lived longer and was more involved with the materialistic goings-on of the life around him. This is why even the evaluation, which is usually triggered by key words like

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logical/rational/stoic/philosopher takes on the form of a full-fledged answer. The section continues to reveal more about Jason adopting an analytical style where his past disappointments, present choices and future plans are delineated.

Who, all the money from the sale of the pasture having gone for his sister's wedding and his brother's course at Harvard, used his own niggard savings out of his meager wages as a storeclerk to send himself to a Memphis school where he learned to class and grade cotton, and so established his own business with which, following his dipsomaniac father, he assumed the entire burden of the rotting family in the rotting house, supporting his idiot brother because of their mother, sacrificing what pleasures might have been the right and just due and even the necessity of a thirty-year-old bachelor, (P.233).

So, it outlines some answers to how Jason thinks, assesses his intelligence and efforts, analyzes the situations he confronts, handles his relation with the Compson womenfolk, and tackles the nasty business of his brothers, sister, and niece. The way Jason is portrayed in the appendix is almost apologetic of all his character flaws and shortcomings. What sounds untenable of his actions as recounted sporadically or grossly in the narrative multiple versions is a little bit justified, mitigated, and placed in its right environment almost in naturalistic terms. For he is the Compson that toils to keep the family glued together every time their world falls to pieces. Why Jason steals his niece's money, his vindictiveness, his lack of principle and why he turns out to be the miserly villain he is and many other queries are addressed simply and directly so Jason looks in his section less monstrous than anywhere else. The exposition seems to copy Jason's mind and captures his egoist reasoning, but also betrays a lot about his fears and anxieties.

Final Remarks

In sum, Faulkner's appendix may be read as an expository treatise that explains, describes, and expounds issues and facts that relate directly to the narrative as its rightful supplements. However, the appendix has its uniqueness though the form it adopts seems to be typical of chronicles and glossaries or even biographical frameworks. Thus, it authenticates, historicizes and personalizes the make-believe world of the novel. It seemingly provides historical and biographical background to interpret the events of the novel against. It has the license to digress, which would probably ruin the tightly-knit structure of the original narrative. The appendix is bent, modified, and recast to achieve a lot more than narrative normally does.

The characters' entries it comprises reveal more than the headings claim. Not only character sketches are provided as expected but also a lot besides. It relates

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events that are historical in nature but everlasting in thrust. People make their debut in the appendix alone as the narrative gives them no space. Secrets that are inaccessible or even unknown to the four narrators of the narrative, attitudes and stand points overlooked or connived at earlier, and endings that could wrap the Compson chronicle in a more neatly and satisfactorily fashion than the four brothers managed to do are all subsumed in the appendix entries. All this and there is even more in the fictional, expository worlds created in the appendix where people rise from their graves or break their silence to bear witness about the troubled past and its baffling vicissitudes. History is excavated with a latent implication of hereditary and genetic elements at play.

Through the relative clause, Faulkner maneuvers expository patterns within which he infuses comments and narration. That is why, the appendix does not squeeze itself to fit into the expository discourse which is definitely too narrow to perform the functions intended. It soars above to embrace narrative, persuasive, historical, and behavioral spheres and emerges as a case in point of genre merger. Still, no matter the dynamism or cognition of the verb chosen, it fails to take the clause to a different discourse categorization for *who* is ultimately rankshifting the clause in its entirety.

The appendix sections make full use of Hoey's problem-solution formula of expository argument though it is rather implied. Every entry can be conceived of as proposing a central, hypothetical question concerning the character whose name heads the entry. The exposition that ensues attempts to pose an answer to that question. The expository instance has free resort to non-expository types to furnish the section and help achieve its main target, i.e., to inform and explain.

In all, the sections of the appendix fall into uniformity with each other investing almost the same grammatical patterns and the same techniques. Expository information and factual details dominate the appendix though personal descriptions and spatial/temporal information that are responsible for establishing setting in narratives are scarce or, sometimes, almost entirely absent, a matter that sets Faulkner's appendix apart.

Thematically, the appendix is designed to deviate from the narrative stance it sequels. It is not meant to outrun the narrative or its characters to outshine the original heroes. To keep a rather low profile hard as it is, it resorts to linguistic features germane to expository discourse. With the dominance of the relative clause specific to rankshifting towards demotion and nominalization and prevalence of ellipsis, the appendix discards its independence to complement the original narrative.

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تأصيل القصة في الواقع : حقائق وعرض لملحق فولكنر في رواية الصخب والعنف

الخلاصة

صمم وليم فولكنر ملحق روايته الصخب و العنف لغرض إتمام الرواية من ناحية و التي لف شخصياتها الغموض و لغرض إضافة معلومات ذات طابع بعيد عن السرد من ناحية أخرى. و بذلك وظف فولكنر الملحق للإيضاح و الشرح و التفصيل فيما يخص أحداث الرواية الأصلية و تواريخ شخصياتها الأساسية ممثلة بآل كومبسون. فلو نفترض ان الرواية الأصلية جاءت و عن قصد محملة بالثغرات، فأن هدف الملحق الأول هو ملء تلك الثغرات و تسليط الأضواء على ما اغفل ذكره في النص الأصلي. و لهذا تمت دراسة الملحق في البحث الحالي بوصفه أنموذجا" لا للخطاب السردى فحسب بل أيضا" للخطابين التاريخي والتوضيحي. و إذا كان الخطاب التوضيحي اشمل لدرجة انه يتضمن التاريخي وغيره مما يندرج ضمن الخط العلمي الذي يعنى بالحقائق و المعلومات، فأن هذا الملحق يمكن ان يعد أنموذجا" للخطاب التوضيحي. في الدراسة الحالية، تمت الاستعانة بأنموذج ما يكل هوي (Michael Hoey) الخاص بالخطاب التوضيحي و استراتيجيات هذا الخطاب الثمان و التي قدمتها ارثينا بول (Arthena Ball) فضلا" عن التراكيب الخاصة بالخطاب التاريخي.