

**Father Shegog's Sermon in the Church Scene in Faulkner's  
The Sound and the Fury:  
A Behavioural Hortatory Analysis**

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**Abstract**

In the fourth section of Faulkner's *The Sound and the Fury* where Dilsey, the family forever servant, is focalized, a guest priest in the presence of a congregation of black people delivers a religious sermon which Dilsey attends bringing along with her Benji, the compson's idiot. The present paper investigates the linguistic features of the religious sermon as a representative instance of hortatory/behavioural discourse that embeds within the narrative discourse. It is obvious that the sermon breaks the narrative stance and establishes its own, but at the same time it contributes to the narrative by marking its climax. Results crop out to expose that hortatory/behavioural piece, i.e., sermon is both explicitly and implicitly singled out of the narrative discourse. The hortatory discourse, which embeds within the narrative adopts and exploits certain linguistic formulas by way of distinction. Though some of these features and distinctions are general as the four discourse types may have them in common, still some others are undoubtedly sermon-specific.

**Introduction**

Works within the discipline of discourse analysis investigate data that belong to two areas of study, which are dialogue and monologue. While the former seems to concentrate on factual or fabricated speech exchanges, the latter tends to show an array of discourse species – narrative, expository, procedural, and behavioural, a classification necessitated by both function and structure. Behavioural discourse is one genre that has its own set of characteristics. It is the type in which sermons, theological treatises, eulogies, exhortations, and political speeches of candidates are couched. Moreover, any text that intends to guide, direct, rectify, and exhort has, consequently, behavioural or hortatory flavours whether the text is wholly or partially behavioural. Additionally, the behavioural aspect is retained whether the text is located in a behavioural environment, for instance a theological book, or inserted for thematic ends of some sort within another genre, narrative in the present case.

Behavioural texts in their hortatory or persuasive trends are marked on the linguistic level by certain features germane to tense, voice, mood/modality, word order, clause structure, and rhetorical devices. Even when embedded within a non-behavioural text, the behavioural instance is set apart by remarkable changes that the speaker/addresser tends to inaugurate so as to announce the contemporary shift in genre. The behavioural shift sets the text in a different tone that makes recognition inevitable since the disruption is linguistically triggered.

In terms of internal structure, behavioural discourse yields different layers of prominence so that behavioural information would be distributed along a continuum from prominent to peripheral with some layers in between. A specific layer, if subjected to scrutiny, in its turn, may also demonstrate degrees of prominence. Accordingly, the most prominent behavioral pieces of information are foregrounded so as to contribute to the main behavioural line of the text. The least prominent information is backgrounded in a manner that pushes it down the scale of prominence to settle within the peripheral, marginal cordons.

The present study investigates the internal structure of the behavioural/hortatory piece that embeds in the narrative of Faulkner's *The Sound and the Fury*. The hortatory instance, in question, is Father Shegog's sermon, which he delivers, in the church scene in section four towards the end of the narrative. The sermon is definitely non-narrative as it represents a disruption of the narrative line. The flow of the narrative is suspended while the priest speaks addressing his sermon to an audience that includes the section major characters, viz., Dilsey and Benjy. From a narratological point of view, the sermon is independent of the narrative as it falls out of the story world unless it is accounted for in terms of speech, which is hardly so. The sermon is situated in the church scene and thus preceded by events and actions pertinent to Dilsey's portrayal. In the long run, the sermon scene, which outshines every other event and encodes the climax of the narrative in Dilsey's section, closes the whole novel. Father Shegog's sermon freezes the narrative line, which ceases and stands still for a time. Upon its end, the narrative line is picked up again.

As a hortatory piece, the sermon imbeds within the narrative performing thus evaluative and moral functions. It definitely sheds the light and comments seemingly inadvertently on the narrative in its entirety not to mention that it clearly marks the climax of the section no matter how intrusive it might be regarded. The present study, however, attempts to examine behavioral/hortatory discourse in order to delineate the linguistic/structural characteristics that mark and set it off other discourse types.

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### **Behavioural Discourse: An Overview**

Behavioural/hortatory discourse is one of the four genres of monologue discourse as opposed to dialogue. On the level of function, behavioural discourse aims to guide, teach, persuade, praise, encourage, and extort. Thus, it subsumes religious sermons, exhortations, eulogies, and political speeches of candidates (Longacre, 1996: 7). In relation to sermons, persuasion where it is defined in terms "of one's emotions and volitions is found essential (Thuren in Hwang, 2005). Accordingly, preachers preach for "a verdict," though sermons could be wholly didactic in that they contain excellent information (Vines and Allen, 1987: 331).

To identify the features of behavioural discourse, four kinds of parameters, which are agent-orientation, time linkage, projection, and tension, are set to work. In terms of the first two basic parameters, behavioural discourse is certainly agent-oriented in that it is addressed by a definite entity to another definite entity. It relies heavily on participants represented by the deliverer of the discourse and its receiver(s). But it is minus the temporal linkage as the discourse is not decided by any chronological organization. Time references may abound in the discourse, nevertheless, their presence has nothing to do with the progress of the main behavioural line of the discourse.

When it comes to the other two parameters, namely projection and tension, their presence or else absence is variety-oriented. Projection has to do, Longacre (1996: 7) proposes, with the situations that are contemplated, enjoined, or anticipated but not realized. Behavioural discourse can be plus/minus projection, which could be equally present or absent. If a sermon or a theological treatise chooses to conjure up the future, talk hypothetically of suppositions and anticipations, reconstruct the past in the light of the present changes, and in short present unrealized and or expected future behavioural information, projection is made use of. Alternatively, a sermon could dispense with projection altogether avoiding any hypothetical and unrealized information. Eulogies, for instance, are always minus projection. In the question of the other subsidiary parameter of tension, behavioural discourse can be also plus/minus tension, which has to do with the presence of some sort of struggle or polarization in the behavioral argument (ibid.: 10). A sermon or theological treatise can be either argumentative, enthusiastic in a way that reflects conflict, opposition, or tension. Or else it can adopt a matter-of-fact approach that guarantees the smooth uninterrupted flow of the discourse.

According to the four parameters above explicated, behavioural discourse is obviously participant-oriented. As a result, the first and second persons pronouns (I/you/we/me/us/your/our) are certainly dominant. The speaker's throbbing presence is felt and stamped in the discourse and the addressee(s) are

felt too though not necessarily identified; the second person pronoun (you) is the hallmark. In relation to the tense feature, behavioural discourse is neutral since the sequential arrangement of the behavioural information is dispensed with. Thus, it could be constructed in almost any tense category. Neutrality, however, implies generality and even universality as to the tense feature, that is why, the gnomic present which is proverbial in thrust (Longacre, 1996: 17) is at home with behavioural discourse. Gnomic present is time/tense-neutral, i.e., timeless and it does not make demands of temporal nature. In terms of the parameter of projection, it is expected that the features of mood and modality are invested when the behavioural discourse makes use of this parameter. The verbs are to be selected in a way that reflects anticipated, non-realized, and enjoined behavioural information by the use of modal, interrogative and negative constructions in opposition to the affirmative and imperative. Finally, in the question of tension, behavioural discourse could manipulate tension quite intensively in the form of peak constructions since peaks, prepeaks and post peaks could occur in the climatic behavioural discourses equally as in climatic narrative discourse.

### **Features of Behavioural/Hortatory Discourse**

Behavioural discourse manifests itself and unfolds in the form of theme-oriented arguments that are clearly marked by a certain set of surface features. The presence of some of these features grouped singles out the main behavioural/hortatory line. Generally, sermons, exhortations, eulogies, and political promissory speeches utilize specific linguistic features that combine to entail the progress of the main line. These characteristics are triggered by the specific use of such semantic-syntactic features of tense, mood, modality, voice, and case. Terry (1993) argues that to recognize and pick these characteristics, one has to trace the occurrence of such markers as "peak, participant analysis, clause/word order, quotations and their introducers, and the influence of the rhetorical situation on the grammatical structure of the stylistic feature." Consequently, he proposes a database of the clause structure. In relation to preaching, sermons as instances of hortatory discourse and whether written to be delivered orally or extemporaneously set themselves out linguistically by the monopoly of certain markers. Snooks (2001: 42) affirms the importance of the stylistic uniqueness of the former in its use of grammatical structures associated with speech and "the attentiveness to literary form" of the latter.

The study of peak, to begin with, Terry (1993) proposes, lends an effective way that helps determine those parts of the discourse that are behaviourally or hortatorily significant and thus foregrounded. The study of participants and their tracking in the subject slot helps point out the grammatical rules that lead the addresser to choose a noun, pronoun, that-clause, or simply skip out the subject altogether. Taking into consideration Halliday's theme-rheme concept (1985: 38

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), which relies heavily on the subject-predicate slots, one can draw inferences as to the new-given information formula. As a result, themes can be inferred and analyzed in search of a single unifying theme. The study of word order on the clause level has a lot to do with the aspect of emphasis since the occurrence of emphatic or non-emphatic word orders decides the importance of the behavioural information, which is either foregrounded or backgrounded consecutively. If the normal word order is inverted, motivations are to be taken into consideration. As for the occurrence of quotation, its study facilitates the search for and discovery of overt **intertextuality**, a phenomenon that designates the overlapping textual areas along the different texts of the same author, the authors of one specific school/period/culture/genre/nationality, and even along history (Kristeva, 1980:15). It establishes the text at the centre of an interrelated network of outbranching external resources conferring authority, factuality, and authenticity on it.

In relation to discourse features of mood and modality, behavioural discourse invests their many variations extensively. To start with the grammatical category of mood, which has to do with whether the sentence is declarative, interrogative, imperative, and affirmative negative, the choice of one mood is tremendously decisive. Terry (1993: 1) asserts the importance of the imperative and interrogative constructions in the advancement and progress of the hortatory line. The forceful employment of commands, orders, pleas, and appeals all in the imperative is quite observed. Alternatively, the addresser may choose to adopt a rather mitigated attitude by the adoption of interrogative constructions represented by questions, rhetorical questions, tag-questions, and yes-no answer questions. It is thematically and functionally decisive that a sermon attempts to propose, suggest, urge, and command. Thus, Longacre (1996: 17 ) argues that the imperative, in the first place, is the form most trusted and frequently resorted to. The power of the imperative structure redounds to emphatic and foregrounding effects. Moreover, the imperative can single out successfully peak constructions. The interrogative is certainly less powerful in thrust and effect than the imperative. However, wh-questions can rank as high as the imperative along the foregrounding scale.

As for modality, it is a semantic-syntactic feature that has a lot to do with the meaning of the modal verbs. It is pertinent, Jackson (1985: 94) maintains, to “the role, or stance, or attitude that a speaker takes up in relation to the proposition that he is making.” This role/stance/attitude relies heavily on the speaker's subjective interventions with “assessment of possibility, probability, or certainty of the proposition.”(ibid.). Such personality-oriented interventions are expressed by the use of a close set of modal auxiliary verbs. Semantic shades of possibility, intentionality, obligation, probability, and impossibility are conveyed by the choice of the modal auxiliary. The parameter of projection is

definitely dependent on both mood and modality in the communication of non-realized, contemplated events in the form of the negative and modal constructions and the anticipation/prediction of future events in the form of modal constructions. In a manner analogous to modal structures, conditional constructions expose tendencies as to the assessment of possibility and probability and thus are at home with hortatory expressions. As the behavioural line of the theological treatise, for instance, invests warning, threats, and admonishing, conditional structures are utilized for the force of commission that they are loaded with.

### **Taxonomy of Behavioural/hortatory Discourse**

Depending on the study of the features above illustrated, it is possible to infer a sort of a schematic taxonomy, which attempts to outline the generative layers of the behavioural discourse as manifested in sermons. In 1993, Terry proposed a database for the analysis of hortatory discourse in relation to the Bible. His taxonomy is language-specific as it limits itself to the Greek language in which the scriptures were originally composed. Terry's taxonomy has undergone modifications in relation to factors pertinent to the language – English in this case, genre or discourse type – hortatory discourse embedded within narrative discourse, and type of the hortatory piece – sermon (Al-Hajaj, 2007:40). Longacre's findings (1996) on the level of behavioural discourse are adhered to so that the modified taxonomy would be accomplished as shown in diagram (1) below:

<b>1</b>	<b>Clause Type</b>	<b>Finite, non-finite, adverbial,....</b>
<b>2</b>	<b>Clause Dependence</b>	<b>Main, coordinate, subordinate,...</b>
<b>3</b>	<b>Clause Order</b>	<b>SVO, SV, SVA, SVC,...</b>
<b>4</b>	<b>Verb Mood</b>	<b>Imperative, Negative, interrogative,...</b>
<b>5</b>	<b>Verb Tense</b>	<b>Gnomic present, past,...</b>
<b>6</b>	<b>Verb Voice</b>	<b>Active, passive, transitive, non-transitive</b>
<b>7</b>	<b>Verb Semantics</b>	<b>Motion, action, cognition,...</b>
<b>8</b>	<b>Subject agency</b>	<b>Actor, experiencer, patient,...</b>
<b>9</b>	<b>Subject Person</b>	<b>First, Second, third</b>
<b>10</b>	<b>Introductory Expressions</b>	<b>Interjection, Vocative</b>
<b>11</b>	<b>Modality</b>	<b>Possible, certain, probable. Impossible,...</b>

**Diagram (1): Hortatory Discourse**

These variables result in the identification of certain constructions that are virtually behavioural. However, these structures can be further assigned to

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different-ranking layers according to their contribution in the building of the behavioural stance:

### **Themeline Structures**

It is the main line of progress in the behavioural discourse that encompasses the most prominent and most foregrounded hortatory information. Bits of behavioural information are encoded in the imperative structures whether in the affirmative or negative. Negative imperatives contribute as directly to the theme line as affirmative (Hwang, 2004). Commands and orders in the imperative are loaded with thematic significance and certainly perform informative functions. David Allen (in Keating, 2003: 5) singles out commands as being structurally dominant in hortatory discourse as they come "at the apex of the verb cline." Their significance springs from their deep modal structure sponsored by the second person pronoun "**you**" and the impact of projection consequently invested.

Within the behavioural main line but next to the imperative in prominence are interrogative constructions. Wh-questions are on top of this category including rhetorical questions. Both the imperative and interrogative structures may mark peaks that occur within the main line of climatic behavioural discourse. The semantics of the verb is crucially relevant in that it should be dynamic (action/motion/activity) or cognitive (sense/feeling/mental) rather than equational/relational/locational/circumstantial (be/have). On the grammatical level, clauses that have agent/experiencer subjects and dynamic/cognitive verbs rank directly with the main line of the discourse. Speech acts are also subsumed as long as they are uttered by an addresser headed by first or second person pronouns. As the addresser who is the preacher in the hortatory piece delineates directly his/her speech acts by tag clauses (I say/tell, etc.) or hypothetically by the addressees' (you say/tell, etc.), or his/hers as well as the addressees' (we say/tell), s/he effects emphasis and the creation of a bond that embraces both parties respectively (Al-Hajaj, 2007: 41).

Covert quotations are indirectly attached to a source, that is why they are disguised and merged within the sermon bulk perfectly well. The source is left to the alert, keen, well-equipped addressee to identify for sure or else surmise. However, only aware and well-informed addressees that have prior knowledge of the Scriptures can locate a covert quotation, which may be passed unnoticed by unaware addressees. Since such a quotation is not set off the text materials by any tag/reportive clause that makes clear the speaker and act of speech, its prominence depends on its internal structure. The linguistic structure may entitle it to be classified within behavioural/hortatory line materials. Alternatively, the structure may not enable it to rank as high as the main line materials in the text in a way that pushes it down the prominence scale. Covert quotation may be

employed referentially when the preacher keeps his/her audience alert to establish backreferences to earlier sermons of his/hers or of similar contexts. Covert quotation may take on the form of a short narrative, a parable for instance. In such a case, the quote then lies outside the main hortatory line (ibid.).

In case of overt quotations, the speech act itself is responsible for effecting prominence whether the quoted material is prominent or not in terms of their structure unless the reportive clause fails at answering the demands of the first rank materials (ibid.). For instance, instead of reporting the speech act with “**he said**”, another tag clause like “**his speech was**” is used where an equational/be clause is substituted for the action clause (ibid:42).

### **Background Materials**

They come next in prominence to the behavioural line and thus include comparatively less prominent pieces of behavioral/hortatory information. Background materials are not a homogeneous mass, but so miscellaneous in nature that they unfold into a many-degree scale of prominence. The most prominent among them are overt quotations that work as a background against which prominent materials are measured. Overt quotations are directly attached to a source, which is usually identified clearly only the subject is inanimate. That is why they fill in the slots preceding or following foregrounded hortatory information that counts. As a result, they function as a contextual support, proof, or evidence that redounds to the truthfulness or falsity of a statement, conclusion, value, opinion, etc, by providing a back up of authorial or biblical nature. Thus, overt quotations help track down sources, contexts, and themes within what is termed as intertextuality (Al-Hajaj, 2007: 42). Overt quotations are backgrounded when the tag clause responsible for reporting the act of speech is not headed with a proper noun, a name like God, Jesus, Paul, etc. If the speaker’s identity is dimmed off in favour of abstract subjects like Revelations, Corinthian, Kings, etc, which identify the source in terms of Books, Chapters or verses, such quotation is conceived of as less prominent since it is not a speech act proper.

Speakerless quotations and interjections rank next in with Background materials. Interjections, which occur in the form of exclamatory phrases, non-finite clauses, and rarely finite clauses, are loaded with emotional shades of sorrow, lamentation, regret, remorse, or exultation. They operate as a background to set more prominent information against. Though they do not carry any significance themselves, as they are barely informative on the hortatory level, still they engage the attention of the addressees and guarantee their emotional involvement in favour of the sermon and the themes it spells out. In a theological treatise or a sermon, the acts of teaching, admonishing, purifying, frightening, remorse, regret, etc, are all conjured up. Exclamations and



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interjections warn the addressee of the consequences of committing sins or violating the laws of God. Alternatively, they can motivate emotional exultation and excitement latent in God's work and human's obedience (Al-Hajaj, 2007).

### **Supportive Materials**

The materials subsumed in the class are virtually less salient than the above two categories in that they fail in terms of new-given information concept, viz., they present no new pieces of hortatory information. They only support, strengthen, emphasize, and recapitulate information that has been already presented in the text. Supportive constructions include repetitions that have no cohesive functions, i.e., repetitions proper that are not encoded in adverbial clauses, time clues, locational references, and the like. Repetition here operates in all its three varieties of paraphrase (equivalent repetition), amplification (expanded repetition), and contraction (short-cut repetition). It serves emphatic ends in spite of the monotony it inevitably yields. The fact that the preacher intends to invest repetition of a certain statement or expression in the same place or sporadically in the same sermon implies various thematic contours and consequently redounds to the emphatic impact as the recapitulated expression impinges on the consciousness of the addressees. Repetition can have didactic functions in that the repeated phrases/expressions are intended to stick in the memory to facilitate, in the long run, striking comparisons, contrasts, and retrieval that establishes backreferences to earlier parts or sections in the sermon. They also help establish intertextuality in the same text so that the sermon could virtually unify around the same theme(s) no matter how far and wide it may go astray (ibid:43).

### **Peripheral Materials**

Non-behavioural materials are included here, which embed within the hortatory text as examples of other discourse types, viz., narrative, expository, and procedural. These embedded pieces are peripheral in that they are optional and could be dispensed with. The preacher may choose to vary his/her medium and so relate a story (parable, exemplary, etc.) which is narrative in essence rather than behavioural to support the argument. These materials could take on the form of a paragraph or even a discourse that embeds intrusively within the hortatory discourse. The peripheral materials could be descriptive as an example of expository discourse, a story explicating the narrative genre, or a process carried out along a number of steps to encode the embedding procedural discourse. In behavioural discourse, it is common for the preacher, for instance, to provide a short narrative whether fictional or biblical to clarify his/her point and fill in the moral slot. The narrative embedded discourse could be so intrusive upon the original behavioural line that it consumes a good deal of it.

Theoretically speaking, the narrative could hold the swing in a way that makes the preacher begin the sermon with one or more introductory behavioural sentence(s)/paragraph(s) and then conclude it in a similar fashion as termination. The narrative materials are provided in between. If a narrative is quoted, viz., a biblical story, e.g., Joseph narrative, , then the embedded narrative increases in prominence, a matter that pushes it so high up the salience scale as to rank with background materials and be consequently subsumed within quotation proper. Generally, they are peripheral and highly optional for the preacher is by no means obliged to provide them unless necessity dictates that. Similarly, within expository and procedural paragraphs, the addresser can choose to expose, explain, and describe, or encode certain procedure of a process or an operation. Alternatively, the preacher can skip out details and get to the point with no elaboration (ibid: 43-4).

It is worth stating that the above categorizations are applicable particularly to behavioural/hortatory discourse, which includes religious sermons and theological treatises. Other varieties of behavioural discourse may share some of hortatory categories, i.e., there must be virtually some features common to all behavioural varieties. Upon more accurate scrutiny, differences are expected to emerge in a way that sets each variety apart. For instance, in behavioural/promissory discourse, which includes promissory political speeches, that parameter of projection prevails. Consequently, modal future constructions are expected to dominate the behavioural line. Thus, modality- imperative rather than mood ranks high in consequence (ibid: 44).

### **Father Shegog's Sermon: A Behavioural Analysis**

Father Shegog's Sermon is located in the central part within section Four, the coda of Faulkner's *The Sound and the Fury*. Towards the end of the four-fold narrative of the novel, the extradiegetic narrator chooses to conclude, in section four the narrative. That same impersonal narrator finally shoulders up the task of narration proper, which he has devolved on the three Compson brothers three times earlier. The fourth section seems to be about the time where eschewing would no longer do. The story has been bungled before as Benjy, Quentin, and Jason Compson virtually made a botch of the Compson Legend. Dissatisfied of the three imperfect versions, the extradiegetic narrator, Faulkner perhaps, takes over, with sleeves up, the business of relating the Compson Chronicle. Thematically speaking, the fourth version is obviously Dilsey-oriented. More specifically, it is women-oriented since the Compson women are placed in the spotlight. Caroline (Mrs. Compson), Miss Quentin- Caddy's illegitimate daughter, and Dilsey- the aging black servant who is the housekeeper, guide, a warm breast, a pugnacious critic, and in the long run, a Compson one way or another.

Dilsey, in section Four, is tracked down from the moment of getting up from bed in a cold frosty winter Sunday that happens to be pregnant with stringent events

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to its sunset. Her daily activities are outlined and so are her ageless habits, the way she moves about the house as she prepares breakfast, feeds Benjy, fills in Caroline's hot bottle, so on. The section recounts Dilsey's long-winded arguments and morning tiffs, which get often out of control as she confronts Luster, Caroline, Quentin, and above all Jason. The Sundays are very special to Dilsey; they happen to be her off-days, which are rare occasions in a house like the Compson's so fraught with ongoing troubles and chores. That Sunday, which looked like rain is even the most special among her Sundays. The day is to be crowned with a visit to the church and Dilsey longs to the Sunday sermon. Allen (2005: iii) affirms the paramount position preachers have in the Black Church Black; "black preachers are common and highly visible in Black communities... More specifically, through the preaching event, the Black church has fashioned a distinctive sacred rhetoric, which is a key starting place of Black theology." So, no wonder Faulkner attaches a great deal of importance to what is going in the church that Sunday. It is by no means that the black community would miss that opportunity for sermon-hearing, Snook (2001: 41) observes, "was not only a duty, but a pleasure, an aesthetic event and, at times, a leisure activity."

Putting her best Sunday rags on, Dilsey sets forth to the church dragging Benjy and Luster along. On the way, she meets her daughter Frony who tells her mother that this Sunday is distinguished as they are promised to listen to Father Shegog, a visiting priest. The narrative here provides insight into Black mentality and definitely to what Allen calls Black Theology (2005: 47). The preacher is reputed as being capable of touching the hearts and minds of his listeners. Experience has taught Dilsey not to be naively optimistic. Consequently, she is not in the habit of letting her expectations get pretty high. That is why she takes Frony's observation with a pinch of salt delaying passing a judgment until she listens first. However, the talk these black people circulate as they gather outside the church prior to the ringing of the bells is too ambitious and sure to augur well. Yet Dilsey would rather listen first. Obviously, the techniques, words, structures, and devices chosen by the preacher affects the way the sermon is received by the listeners for as Vines and Allen (1987: 309) put it: "proper sermon delivery is necessary to carry home God's truth to the hearer."

The church scene represents the climax of the section. The black congregation takes their seats in the Black church listening to a black clergyman who happens to be only visiting. Father Shegog whose name was circulated earlier among the churchgoers with thrill and stunning expectation, disappoints his avid admirers at first glance. He is too small, too thin, too short to be the host of the rumoured sturdiness of character, soundness of judgment, and power of persuasion. Their so far whetted anxiety subdues into a calm submission as they measure the man

behind the pulpit with a mixture of pity and indifference. However, once Shegog speaks, the people are hushed up. The spell is cast and the charm finally sets to work winding minds and hearts. The listeners are irretrievably enchanted.

The sermon is definitely a hortatory piece of behavioural discourse, which is expected to embrace its features and distinctions. Upon detailed analysis, the sermon proves to be composed in accordance with the behavioural outline. The analysis exposes the variety of structures employed, the unity of the theme, and the adherence of the preacher to hortatory norms. All the four categories suggested so far are detected as follows:

### **Themeline**

It is the mainline in the behavioural taxonomy where first-rate nuggets of information furnish the discourse structure. Hortatory line includes imperatives, interrogatives, dynamic actions/motions/activities, speech acts including quotations, and cognitive constructions. In Father Shegog's sermon, the hortatory line is furnished mainly of 4 imperatives, 6 interrogatives, an abundance of speech acts, and sensing cognitive structures of basically see/hear repeatedly. If each orthographic paragraph is considered one unit so as to discount repetition in the same paragraph, then I see/hear appears 4 times with the repetition excluded. Cognitions other than see/hear are rare since only one example is detected in the text. Dynamic actions are rare too for only three instances are found in the sermon. To sum up, the hortatory line is accomplished with 28 sentences only.

To start with the imperatives, only 5 imperatives are detected in the sermon:

- *Brethren! Look at them....* (P. 176)
- *Listen! Brethren!* (P. 176)
- *Let me lay down with the Lord....* (P. 176)
- *Let me lay down my load....* (P. 176)
- *Lif [t] up yo[ur] tree en walk.* (P. 177)

It is very clear that the first two imperatives are requests or pleas the preacher addresses to the listening crowd in the church as he demands their attention. Such imperatives, namely, **look/listen** are very common in sermons since they are used as key words to engage the attention. The order to look or listen should not be taken literally, i.e., they are not strictly peremptorily as the attention is not necessarily distracted. So, people are called upon to concentrate and ponder. **Look/listen/hear** can fulfill thematic functions when they introduce very prominent information that the preacher wants his audience to mind very attentively. Accordingly, **look/hear** commands may pave the way before the occurrence of peaks when the information in the main line comes to an apex. In the text under analysis, **look** and **hear** signal thematically significant information. In both cases, the preacher demands attention with his orders followed by references to the story of Jesus and Mary, their suffering, fear, and

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worry, which culminate in Jesus' death as the sermon clearly states. The other two imperatives signalled by **Let me** are prayers rather than orders. Both occur within a quote whose speech act is identified with a reportive clause "*poor sinner saying let me....*" The speaker is a hypothetical persona and rather general/universal in reference. Thus, it is barely a quotation since the person whose act of speech is reported is only assumed. The last example is an order proper that branches, in its own turn, into two other orders with the imperatives **lift** and **walk**. However, it also occurs within a quote of a speech act "*I hear the boasting and bragging: if you be Jesus, lif up yo tree en walk.*" Nevertheless the use of the conditional (if) mitigates the order into a challenge thrown by Jesus' enemies who entertained strong doubts about the seriousness of his claims. It is very clear that father Shegog has very little intention to order and command people. He addresses or issues no orders to the audience attending Mass other than **look**, **hear**, and **listen**, which are basically attention-oriented. Accordingly, the sermon is not imperious in thrust and never mandatory in attitude.

Interrogatives operate in a fashion almost identical to imperatives for they occur as heads to be followed by prominent information:

- *Was a rich man: where he now?*
- *Was a poor man: where he now?*
- *Then what Jesus going to say, ....?*
- *Are you got the recollection and blood of the lamb?* (P. 176)
- *What I see? What I see?* (P. 178)

The first two interrogatives are addressed by the preacher himself to the crowd of listeners. The questions are certainly rhetorical since Father Shegog bases his argument on hypothetical personae. The following two questions belong to Jesus quotes by the preacher in a rather hypothetical conjuration of the former. The interrogator Jesus is identified very clearly in the first; the second follows immediately and thus needs no further identification. The last two are Father Shegog's as he resumes the role of the interrogator. The two interrogatives are emphasized with repetition as the preacher paves the way before the conclusion of his sermon whose closing statements are marked by emphasis. Interrogation, even if rhetorical, redounds to the conversational and oral qualities of the sermon as it takes into serious consideration the presence of an entity to be interrogated.

Speech acts score the largest among the hortatory line categories with the repetition counted as long as a quote formula follows:

- *I tell you, brethren, when the long cold.....*
- *I tell you brethren, and I tell you sistern, there'll come a time.*
- *I say to you when the lord.....* (178)

Speech acts rank with the hortatory line materials especially those headed by the pronoun (I), which designates the speaker. They have a sort of imperious impact as they serve to declare, guide, and warn. The preacher is obliquely dictating the requests and orders that are obviously his. It is noteworthy that repetition, here, is not excluded though “*I tell you*”, for instance is repeated 10 times. The inclusion of repeated items is necessitated by the fact that the content of the speech, i.e., the quote, changes every time yielding thus new information that definitely belongs with the main hortatory line. Besides, where variation is possible with other categories, “*I tell/say*” are, perhaps, the only ones resorted to in case of speech acts. There are detected only a couple of curious cases where the quote is introduced by reportive clauses of non-verbal verbs. Obviously, hear, though cognitive in nature, triggers the speech act :

- *I hear the boasting and bragging: if you be Jesus lif up yo tree en walk.*  
(P. 177)
- *I hear... and the turned away face of God: They done killed Jesus.*  
(P. 178)

In the first, the verbs **boast** and **brag** take up the place of a verb of speech like **say/speak**, which is omitted and thus left latent or implied. In consequence, **boast** and **brag** make up the reportive clause and the act of speech since boasting and bragging are manifested in the content of speech. In the second , the speech act is obviously not reported, i.e., the tag clause is omitted. Instead, the speaker is identified as **God**, then the speech follows “*They done killed Jesus.*”

As for dynamic action, it is rather a rarity in Father Shegog’s sermon. Dynamism represented by motions, actions, and activities that are headed by an agent, agent/patient, or experiencer definitely advance the hortatory line and guarantee its progress towards complication, climax, and denouement in climatic (plus tension) hortatory discourse. Alternatively, in non-climatic (minus tension) hortatory discourse, dynamic action assures the development of ideas and the progress of the argument. In Father Shegog’s sermon, tension is present as it is demonstrated in the form of Peaks and Peak' (semi-peaks), which are usually embodied in the imperative and interrogative constructions. For instance, dynamic action appears when Father Shegog touches upon the story of Jesus, the child, and his mother resulting in the occurrence of one of the peaks. It is an embedded narrative stance triggered by the vocative **Brethren** and the imperative **look**:

- *Some times may be she held him at the night fall, whilst the angels singing him to sleep; may be she look out the door and see the Roman police passing.* (176)

This is a narrative paragraph quoted as a sort of a parable or exemplary to illustrate the point the preacher is making in reference to children. The mother-son story well fits his aim and purpose as it operates on an emotional,

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compassionate, comparative level. As a whole, the narrative situation is supportive. However, since Jesus Christ's experience is part and parcel of the aims and themes the sermon develops, the narrative paragraph belongs with the hortatory line taking into account the dynamism of its clauses.

Finally, cognition in the hortatory text manifests itself in the verbs of senses, mainly, **see** and **hear**:

- *I see the light and I see the word.....* (178)
- *I hear the wailing of women and the evening lamentations,....* (178)

The verbs **see** and **hear** make up a large portion of the text bulk as they trigger action, orient events/ situations/ incidents, and operate as key words for sophisticated thoughts and emotions. They simply let the listeners into emotion-loaded zones. These two verbs keep reverberating along the text as they are repeatedly resorted to so as to inaugurate and introduce the sermon materials. Other than these sensing verbs, the text contains only one example of cognitive structures where the verb **suffer** is utilized so concisely and pithily to summarize Mary's ordeal:

- *His mother suffered the glory and the pangs.* (P. 178)

It is worth stating that the cognitive/intellectual/ dimension is almost absent due to the absence of cognitive verbs like think, believe, understand, contemplate, etc. Instead, the speaker relies heavily on the senses **see/hear** to trigger and orient the listeners' attitudes and define their stands. That is why, the intellectual zone is barely touched upon. Alternatively, emotions and passions are incessantly evoked, nevertheless, though the job is handed over to interjections rather than cognitive verbs of emotion such as feel, love, hate, rejoice, etc. The sermon is generally emotion-oriented since it is explicit that Father Shegog has in mind very passionate reactions to originate and elicit from his audience. Provoking the crowd's emotions of sorrow/remorse/fear seems to be in concord with the themes of the sermon: eliciting lessons from the passions and pains of Jesus Christ and his sacrifice in consequence.

### **Background Materials**

According to the four-fold division of the hortatory discourse materials, background materials embrace quotations that have an abstract entity as the head of the reportive clause and interjections. In the sermon currently analyzed, the former is altogether absent for all the overt quotations are directly and explicitly assigned to animate sources, namely, Jesus and God. Thus, background materials invest only the second variety of interjections. Thematically, interjections are highly loaded with the emotional thrust that generates and guides the emotional potential in the text. Father Shegog exploits immensely and profoundly the emotional possibilities of his interjections and exclamatory

expressions. He tends to **oh**, **o**, and **ah** quite frequently effecting a great deal of emotional varieties or dramatizing the pain, suffering, and torture Christ went through instead of reporting them indirectly. Such single-sound expressions as O/oh/ah are both concise and pithy in a way that epitomizes the emotion that wants expressing and thus evokes it directly.

Father Shegog also exploits exclamatory expressions like “*poor sinner*”, “*oh brethren*” to warn and admonish his addressees, and rectify their actions and behaviours. Again, instead of using direct warning or advice, the preacher sets clearly the example of the sinner who could be potentially among the present crowd, though quite detached from them at the time. Accordingly, the speaker seems to moan, whine, and lament all on behalf of the blind ignorant sinner in pursuit of generating identical emotions in the listeners, a sort of catharsis. Keating (2001: 5) emphasizes this domain of preaching which is theologically described as **pathos** where appear "prayers of loneliness, anguish, complaints, questionings, and other types of laments." These laments both teach effectively and give vent to suppressed feelings but "most importantly, the laments show clearly that *biblical faith, as it faces life fully, is uncompromisingly and unembarrassedly dialogic.*" (ibid: 6). The aggregation listens in awe to the preacher as he fluctuates between warning against and fear of damnation, threats, and passionate advice to be prepared and well equipped to escape sins and sinning.

One can propose that the emotional side of the sermon is all encoded through exclamations and interjections so that feelings and emotions would not pass unnoticed or in silence. The absence of cognitive verbs of emotions is compensated efficiently by interjections that operate as emotional vehicles, though only to express surprise, sorrow, regret, and remorse. Interjections work also as signals, which the preacher launches to attract and capture the audience's attention especially when interjections accompany such vocatives as “*oh brethren, oh sistern.*” Father Shegog appeals to the emotions of his listeners to arouse sorrow, fear, and expectation ultimately. Interjections also function as emphatic signals that affirm and assert the emotion once generated. Thus, “*oh I see*” (P. 178), for instance, could be interpreted as “*yes, I see*” especially when a similar expression is used in other contexts with **yes** replacing **oh**:

- *Yes, brethren!* (P. 179).

### **Supportive Materials**

It is the domain of repetition and recapitulation, which does not provide new information, but supports, reinforces, and emphasizes prior information. For repetition to be supportive it should not be basically cohesive, i.e., it should not be encoded in adverbial or non-finite clauses. The supportive recapitulation should be a clause/sentence proper that is repeated partially or fully. Father Shegog's text teams with such a type of recapitulation for the preacher seems to



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be fond of repeating over and over again statements, interjections, clauses in full or in fragment for emphatic functions as Table (1) below makes clear.

A detailed analysis of the repetitive materials uncovers the themes that the preacher strives to propose and develop along his sermon. On top of the recapitulative materials is the experiential clause "*I see*" with identical or different complements attached to it:

- *I see the light and I see the word....* (P. 175)
- *I see the closing eyes, see Mary jump up, see the sojer face....* (P. 176)
- *I see it, brethren, I see it, see the blasting, blind sight, I see cavalry, with the sacred trees, see the thief and murderer.....* (P. 176)
- *What I see? What I see, O sinner? I see the resurrection and the light,....* (P. 177)

The verb **see** belongs to the cognitive category where seeing is classified as a cognitive event that is experienced rather than performed by a subject experiencer. The sensing experience of sight as designated by the verb **see** impinges on the consciousness of the experiencer ( I) almost with total passivity on the part of the experiencer himself. The experience implies neither an activity/motion, nor triggered by an agent subject. Nevertheless, Father Shegog, in his sermon, paralyzes the advancement of action, freezes the pictures, and visualizes sequential scenes through the repetitive use of **see**. He emphasizes his power of seeing and invites and urges his audience to share with him his visions whether in retrospection as flashbacks to the Mary-Jesus story and crucifixion or flash-forwards of predictive projection as he sketches in prophecy the Judgment Day. Here, repetition is hardly only cohesive; the repetition emphasizes the themes and enriches the sensations generated visually. In relation to retrospection/flashback, "*I see, brethren, I see it,...*" the preacher conjures up a lively, vital picture of the past when Jesus was chased by the Roman police. The past is evoked in a sort of timelessness with complete erasure of temporality. To effect this erasure of the temporal dimension, the present tense of the verb **see** is relied upon to secure immediacy. Besides, the use of the historic and/or gnomic present redounds to the timelessness, universality, and continuity of the events triggered by the repetitive **see**. The recapitulation of **hear** is exploited for the same purpose as the preacher resorts to both sight and hearing to substantiate the images which he hypothetically draws to persuade or frighten and in pursuit of genuine repentance.

**Table (1) Recapitulation in Father Shegog's Sermon**

<b>Repetition</b>	<b>No</b>
<b>I got the blood and recollection of the lamb.</b>	<b>4</b>
<b>Brethren</b>	<b>11</b>
<b>sistern</b>	<b>4</b>
<b>Oh, O</b>	<b>7</b>
<b>We are going to kill....</b>	<b>3</b>
<b>I tell you....</b>	<b>10</b>
<b>Poor sinner</b>	<b>4</b>
<b>Let me lay down</b>	<b>2</b>
<b>Mary sitting at the door</b>	<b>2</b>
<b>Little Jesus</b>	<b>2</b>
<b>Like children</b>	<b>2</b>
<b>I see</b>	<b>20</b>
<b>Where he now?</b>	<b>2</b>
<b>I hear...</b>	<b>5</b>
<b>They done.....</b>	<b>2</b>
<b>What I see?</b>	<b>2</b>
<b>Total</b>	<b>82</b>

The recapitulation of the reportive clause “*I tell you...*” comes next though there is virtually no necessity to designate the act of speech so explicitly as the preacher is immediately talking to and telling the crowd listening to him but to ensure extra attention. The reportive clause, here, is emphatic in thrust as both the speaker **I** and listeners **you** are involved in the action of communication. Accordingly, the preacher empowers the admonishments by making clear that he is delivering a message of an urgent and serious nature to which the listeners should not be negligent or hard of hearing, not to mention heedless.

However, not all repetitions are purely emphatic since at times Father Shegog repeats to achieve aims on the thematic level. Alternatively, both emphatic and thematic functions are induced by repetition. The preacher starts with a biblical quotation from Revelations “*I got the recollection and blood of the lamb*”, which is going to reappear three more times in the text. This is the sermon topic sentence that opens the speech and triggers its subject matter. The sacrifice of Christ, his passions, suffering, humiliation, and crucifixion are all provoked by this sentence which is also chosen to be the closing statement of the sermon. The preacher tends to have his sermon end where it begins so that the sermon runs a

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full circle. Between the topic and concluding/terminating sentences, which happen to be one and the same, the theme of sacrifice/suffering is developed.

Similarly, the repetition of interjections like **o**, **oh**, or exclamatory **poor sinner** is thematic for the sermon seems to hinge on the veins of regret and remorse that lead eventually to repentance and redemption. As for the repetition of **brethren** and **sistern**, it is clearly vocative since the preacher has the listeners' attention in mind to capture and direct lest one should go astray of his line of argument.

### Peripheral Materials

Since they include non-behavioural materials that categorize with other discourse types, peripheral materials rank very low in comparison with other behavioural classes. Father Shegog's sermon hardly exploits any of these, but it advances virtually on its own with no embedded discourse varieties. The text, however, supplies a brief narrative paragraph, which belongs directly with the behavioural line. The Jesus' stories fall in with the behavioural materials for the sermon pivots on the ordeals Jesus had to go through and the pains he endured. The Mary Story is similarly classed with behavioural materials proper. Again, the mother-son narrative is called upon to plumb in the depth of the suffering and fathom out sacrifice. The only peripheral material picked in the text is a two-clause sentence in which repetition plays an important part:

- *They passed away in Egypt, the swinging chariots; the generations passed away.* (P. 176)

It is a biblical covert quotation from Genesis where it belongs to the Joseph narrative. The sentence does not seem to fit in the text except if one takes into account Benjamin, Joseph's brother and Benjy's name sake. And Indeed, in the appendix of the novel, a reference is made to that effect despite the mistaken information: "[he] was rechristened Benjamin by his brother Quentin (Benjamin, our lastborn sold into Egypt)" (P. 234). In the traditions of Black preaching, speakers have at their disposal what Allen (2005: 6) describes as "significant latitude for creative elaboration of the text, which creates opportunity for new meaning." Further, though it is quoted from the first Book in the Old Testament where Jesus is hardly mentioned, it may relate to the Jesus story only thematically for a reference to Jesus shortly follows. One is given the impression that the quote represents the head of some narrative/story line, which once the preacher broaches, he decides to relinquish and pursue no longer. Consequently, it must be pronounced as peripheral. This discourse line is not accomplished elsewhere in the sermon, but left suspended and fragmentary. Such references function as innuendoes which do not escape the notice and comprehension of the well-versed readers of the Bible. In the case of Dilesey who can not fall in that categorization, her passionate piety triggers her understanding of the implied meanings.

### **Concluding Remarks**

The analysis of a hortatory/behavioural discourse embedded in the narrative of section four in Faulkner's *The Sound and the Fury* exposes features and clues, and structures that distinguish behavioural discourse. Different constructions rank differently along a continuum from behavioural line materials to peripheral constructions that are obviously non-behavioural. Upon examination, the behavioural/hortatory line embraces a variety of structures on top of which are the imperative and interrogative constructions. Coming next are actions, motions, activities, and speech acts-overt quotations included; behavioral events rank as high as the hortatory line.

Second to the hortatory line cordon, background structures follow. They include interjections and overt quotations whose quote formula is headed by an abstract or inanimate subject/speaker. In Father Shegog's sermon, the former viz., interjections are thematically and emphatically invested; the latter are obviously absent. In the absence of cognitive verbs that delineate the emotional potential of the sermon, which seeks, by nature, to provoke emotions that are assumed to purify and cleanse, a sort of catharsis, in preparation to repentance, the expression of emotion is performed by interjections.

Supportive materials come third on the scale of prominence and they include structures and expressions that support and emphasize the themes of the sermon. In the text under scrutiny, recapitulation operates effectively on this level. Through repetitive patterns, the preacher emphasizes, visualizes, and explicates themes, motifs, and ideas. The didactic thrust of the sermon is made clear and its major ideas are furnished and accomplished.

Finally, peripheral materials are pushed down the scale of prominence to settle at the bottom. They mainly include embedded paragraphs of discourse types other than behavioural. In Father Shegog's sermon, only one sentence that is structurally narrative is picked to be within the non-behavioural zone. The text, nevertheless, contains narrative episodes, but their function is rather hortatory within the behavioural genre.

It is worth explaining that the didactic, instructional, guiding nature of the behavioural discourse orients the preacher's choice of linguistic input. Father Shegog commands, appeals, interrogates, reports speech exchanges, relates events, exclaims, asks questions and gives answers, warns, threatens, laments, and mourns all in accord with his hortatory themes and motifs.

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## عظة الأب شَغوغ في مشهد الكنيسة في رواية وليم فولكنر الصخب و العنف: دراسة في الخطاب الوعظي/السلوكي

### الخلاصة

يسلط الضوء في القسم الرابع و الأخير من رواية وليم فولكنر الصخب و العنف على شخصية ديلزي خادمة عائلة كومبسون المتفانية. و في ذروة هذا الجزء، يلقي قس ضيف يدعى الأب شَغوغ عظته في حضور جمع من السود ومن بينهما ديلزي التي تحضر قداس الأحد جارة معها بنجي معتوه آل كومبسون. تهدف الدراسة الحالية إلى إيضاح و تحليل الخصائص و الميزات اللغوية التي تختص بها الخطب الدينية كونها أنموذجاً " للخطاب الوعظي/السلوكي الذي يرد متداخلاً" مع الخطاب السردى. من الجلي ان موعظة الأب شَغوغ توقف السياق السردى وتعمل على إرساء سياقٍ خاصٍ بها، ولكن في الوقت ذاته تدعم و تسهم في بناء الإطار السردى عبر إبراز ذروته. فلهذا النوع من الخطاب خصائصه اللغوية التي ينفرد بها عن غيره رغم وروده ضمن السرد إذ يوظف تركيبات معينة على مستويات المفردة و النحو و الدلالة و التي تخدم أغراض الخطاب الوعظي و تدعم استقلاله.