Kasdi Merbah University-Ouargla
Faculty of Letters and Languages
Department of Foreign Languages
English Section

Dissertation
ACADEMIC MASTER
Domain: Letters and Foreign languages
Field: English Language and Literature and Civilization
Specialty: Anglo-Saxon Literature

Submitted by: Ms. Khaoula HAKKOUm

Title

A Relevance-theoretical Approach to the Language Shift in Gibran’s The Madman

Publically defended

On: 07/June/2015
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Academic Year: 2014/2015
ABSTRACT

In Gibran’s The Madman, foregrounding of the linguistic shift from Early Modern English (EME) to Modern English (ME) comprises the cornerstone of our study. The Madman was written in the 20th C, however Gibran resorts to the 17th C language -EME. This use in itself is unexpected and problematic to the reader let alone the inconstant purposeful shift and deviation. Resting on the assumption that building the meaning of a literary text is an interactive process between the writer’s stylistic choices and the reader’s cognitive processing of these choices, this study has a psycho-cognitive framework. Hence, to account for the effect of deviation on the reader’s processing of the text (Gibran’s linguistic shift in his collection of parables The Madman), we yield to Wilson & Sperber’s Relevance Theory. Therefore, in the first chapter, we provide a literature review of some of Relevance Theory’s concepts and principles: The Cognitive Principle, The Communicative Principle, Ostensive- inferential Communication, Mutual Cognitive Environment, Explicature and Implicature and Ostension. The second chapter is an endeavor to test the applicability of this theory in accounting for Gibran’s foregrounded stylistic feature: the linguistic shift. Lastly, the third chapter is devoted to the pedagogical implications drawn from previous chapters. Finally, conclusions are drawn. Our main objective is to assess the efficiency of Relevance Theory as a tool to unveil the writer’s pragmatic purposes behind the intentional foregrounding of the linguistic shift. Furthermore, we aim at pinpointing the asset of Wilson & Sperber’s framework in assessing a literary corpus as means of human communication and in an EFL pedagogical situation.

Key Terms: linguistic shift, foregrounding and ostenstion, Relevance theory, expression and recognition of intention, Gibran
الملخص

إنّ انتقال جبران خليل جبران بين اللغتين الإنجليزية الحديثة والإنجليزية القديمة في كتابه المجنون هو حجر زاوية هذه المذكرة. كما أنّ تكرار هذا الانتقال يجعله خاصية أسليوبية داينة. وعلى ذلك فإنّ هذه الدراسة تسعى إلى كشف أغراض الكاتب من استعمال هذه الخاصية الأسليوبية.

انطلاقاً من الإعتقاد أن عملية بناء معنى النص الأدبي هي نتاج ترابط الاختيارات الأسليوبية للكاتب، وطريقة معالجة القارئ لِها ذاتها. فإنّ هذه الدراسة تعتمد نظرية الملائمة ك إطار عملي لها من أجل الوصول إلى أهدافها المسطرة، والتي تتمثل في توضيح تأثير النوضي اللغوي على معالجة القارئ للنص. وعلى ذلك فإنّ هذه الدراسة تتضمن على ثلاثة فصول. يقدم الفصل الأول نبض عن نظرية الملائمة. في حين يسعى الفصل الثاني إلى التحقق من نجاعة نظرية الملائمة في دراسة الانتقال اللغوي لجربران. أما الفصل الثالث فهو ي,line123_extinction, الخطأ في شكل مجموعة من الأنشطة البيداوجية التي تهدف إلى تطوير مهارات القارئ في التعامل مع النص الأدبي، كما ترمي هذه الأنشطة إلى تعزيز مهارات الكتابة و القراءة لدى متعلم اللغة الإنجليزية كلغة أجنبية. تخلق هذه الفصول بنتائج التي خلصت إليها هذه الدراسة.

هدفنا الرئيسي من وراء هذه البحث هو التحقق من مدى فعالية نظرية الملائمة في دراسة الأغراض من وراء استعمال الانتقال اللغوي وجعله ناتناً عمداً. بالإضافة إلى ذلك فإننا نهدف إلى إثبات نجاعة نظرية الملائمة في إعادة تعريف طريقة التعامل مع النص الأدبي كوسيلة للتواصل الإنساني و في تعلم واكتساب اللغة الإنجليزية كلغة أجنبية.

الكلمات المفتاحية: الانتقال اللغوي، النشء، نظرية الملائمة، نية الكاتب، التعرف عليها، جبران.
DEDICATION

To mom and dad

To you....mostly to thee
ACKNOWLEDGEMENTS

Allah has provided an immense help for me, for I had, by His will, people without whose lent hands I could have fallen before the first obstacle.

My SUPER-visor, Dr. Bensalah, I would have no words to thank you for your guidance, critique, help, warm hugs, encouraging words… and I would never end this list of things you did, have been doing, and surely will do. Thank thee my academic mentor.

I am also grateful for my family: mother I am so sorry for leaving you alone despite your sickness; father I am so sorry for all the nights you worried seeing me staying up and checking if the lights of my room are off.

Nadjat, my dearest cousin, I owe you my everlasting gratitude for the support and affection you offered along the hard days. Hadola sweet niece, I should be thanking you in every public place for the comfort you provided me with. I am ardently appreciative for the support of my brother Mohammed.

I am indeed indebted to Dr. Halimi for his subtle but priceless guidance and for being there when it felt gloomy. I am thankful to Dr, Bousbai, Mrs. Tidjani, and Ms. Benzoukh for the references and the critique they provided. I as well feel appreciative for Mr. Kentaoui’s caring.

I would like also to thank my FRIEND Nourelhouda BAAZIZI for being there all the time together with Selsabil with whom this work was a collective one at its birth. I express my thanks to all my friends who have been there with support especially Mabrouka and Hakim. I am grateful as well for Mr. Khaled Korishi, manager of Modern School, and Ms. Daghmosh. M, vice head of the Chemistry Department, for understanding my frequent absence when I had to.
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GENERAL INTRODUCTION
Howsoever diligent the attempt might be, defining literature is an elusive task where one may fall in the trap of either restraining it to form or encapsulating it into content. It is about how aesthetically powerful the work is, one may say. Another can say it is about how imaginatively powerful the writer is. One might wonder why not the two: an aesthetic form which veils a communicated content? Thus, literature is not only, as generally gained, an exhibition of aesthetic competence but also a representation of a culture, a society, or an individual. The individual, who is the writer in our case, seeks to expose themes. Themes are covered and discovered by style. They are covered in terms of being encoded through a writer’s specific stylistic features and devices and are discovered in terms of being decoded through analyzing these features and devices. The uniqueness of language use and manipulation in a literary text determines the uniqueness of its style. The attention of both analysts and ordinary readers is caught by this uniqueness of style.

Thence, style is overarching in the study of literature as it is a – not to claim the paramount key to a better comprehension of any literary work. Therefore, howsoever pre-eminent literature is, there should be a great consideration to stylistics; for, this discipline enables one to linguistically study literature. It allows us to dissect the internal elements of a text; and so, style which permits the writer to shape his purposes and veil his meanings permits the reader or the analyst in their turns to shape their comprehension of those purposes and to unveil those meanings.

Gibran Kahlil Gibran, the writer about whose style this study is, enjoys some unique characteristics which make him the most successful English language Middle Eastern writer having ranked the third bestselling poet in the world. The uniqueness of his style lies in the fact that it is too simple yet too deep; his diction seems to be very easy for a native reader and not particularly difficult for a non-native. One other characteristic of Gibran's language is that it represents the cynosure of the totally different languages Arabic and English. This Middle-Eastern writer could, thanks to his unequaled style and universal themes, bridge the East and the West. Gibran is considered to be a Romantic and specifically a Transcendentalist.

Gibran’s book **The Prophet** (1923) is considered to be his masterpiece, still Gibran’s **The Madman** (1918) to us is a corpus that merits to be read and analyzed. For, it holds an unlikened smorgasbord of themes which are of concern to the human being. Furthermore, his style can be

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One reason of this uncertainty is Gibran’s eclectic use of types of language; he deviates from Modern English (henceforth ME) to Early Modern English (EME). More surprisingly, he not only deviates but also shifts between these two types of language. It is essential to know that The Madman was written in 1918 i.e., the 20th C and that EME is the language spoken between 15th C and the 18th C. EME is the stage within the course of the English language that intermediates Middle English and Modern English, and is also termed Elizabethan English. EME, which is the English of the early 17th century, is distinct from Modern English in terms of vocabulary and verb inflections. It is the same one used in William Shakespeare’s works as well as in The Bible of King James. This transiting period starts with the Tudor Period in 1485, and ends by the English Interregnum and Restoration in 1660.

Gibran, through reiteration of the shift to this type of language, foregrounds his intention to communicate some ideas and instills in the reader’s mind that there is a purpose behind each of the two types used. The use of EME can be observed in the employment of pronouns like thy, thine, and thou; and the use of some verb inflections: adding est and eth to the stem with the 2nd and 3rd person respectively or even with the verbs which have an irregular conjugation; for example, the verbs to do, to be and to have: doth, hast, and art. There appear also some words which are of old use such as naught, ye, yestereve, unto. He does not only use one language type in a parable and the other in another one; yet, he in some parables uses both types in the same one.

Our interest is to get to alight what pragmatic purposes Gibran has behind this shift. To attain this interest and reach an expanded apprehension and appreciation of The Madman, we will endeavor to give sufficient answers to the questions raised in our minds. The questions are as follows:

- When does Gibran shift to EME?
- Why does he shift to this type of language?

- What are Gibran’s pragmatic purposes behind this shift? Does this shift serve his themes to the reader and ‘spur’ the readers’ response to this shift?

- Is there any relation between the environment of the writer i.e., his upbringing and the socio-historical context and his style? In other terms, do we need to know about any extra-textual elements (exophoric) that affect the author’s style, thus, the reader’s comprehension?

- What implications do answers of these questions offer for a better Literature teaching in an EFL pedagogical situation?

Gibran shifts from ME if he addresses God or speaks about Him. If a theme is religious or the characters in one of the parables are men of religion, he also in this case deviates to EME. One last case in which we surmise Gibran employs EME is when he puts or sees himself in a superior position than the one he addresses in the story or the reader in general.

Being a Christian who received his rudimentary learning on the hands of a priest and being a Transcendentalist influenced by Thoreau and Emerson, Gibran, we hypothesize, shows great obeisance to God through, when addressing him or speaking about him, using EME being the language of the Bible. He also deals with religious themes with solemnity as he also in this case resorts to the language of the Bible. Presumably, having a thematic load or a theme the kernel of which is beyond one’s understanding in a parable is -for Gibran- a good reason to use a more sophisticated language which is EME to match the sophistication of this thematic load.

We conjecture that this shift serves Gibran’s exposition of themes as it mirrors clearly his viewpoint about many issues; it helps him accentuate themes load and significance. It grabs one’s attention to make an unforeseen change in behavior; the behavior in this case is the language and the change is in the type used. In literature, we are not expected to investigate the familiar element in a text i.e., the element which follows the linguistic and/or social norms but rather the one which makes us feel defamiliarized. Simply, if the message behind this element is not important and ostensive why would the writer put it differently? The foregrounding of this element is brought up through reiteration. So, logically, if EME were used once in The Madman, it would not communicate its ostension. The shift, then, helps Gibran reflect his strong faith in and homage to God; we can understand this when we know that the language used each time in this situation is more formal than other situations and is inspired from a Christian’s most sacred source: The Bible; as aforementioned, EME is the language used in the Bible of King James.
It is divined that knowing about the writer’s biography and environment is paramount in the analysis of literary works. This knowledge narrows the reader’s range of speculations about the use of a given stylistic device. And so, in a way facilitates interpretation as he can at least approximately fathom why some stylistic features are employed and how they are deployed i.e., what the author wants to convey from utilizing these features. This comes as a result of our conjecture that any person’s upbringing, entourage, beliefs and so forth affect his behavior, thinking manner and considerably linguistic realizations let alone an artist: a painter and a poet like Gibran par excellence.

It is innate that one seeks the why behind anything. Before, for instance, the genius of the writer and his skill in manipulating language, one stands both amazed and inquisitive of what could be the reason behind it or who could be the influencing person. Put differently, we wonder what inspiration he has met: what faith he believes in, what ideology he inclines to, what ideology he writes against. All of these whats contribute to quench the innate why. One second consideration at all these questions suffices to hypothesize that in an author’s life, there are aspects which suggest themselves as reasons behind stylistic and thematic choices.

It is propounded that if a teacher is aware enough of the factors which influence and are demanded to analyze thereby to understand a literary work, the subject of literature will be more effective and successful. Its effectiveness and success will help EFL learners to expand their knowledge about English as a language since literature is supposed to be one of the most important spheres from which one can learn language. Literature, if taught in such a way, will be no longer a subject in which students deal with neither the crude content nor the mere form of the works but a subject in which they learn how to relate between both extrinsic and intrinsic datavi. Literature is two handed: on one hand, the reader finds language and on the other content; a teacher is supposed to provide a vista of activities so as the student is incited to skillfully jump from the first hand to the second. We are actually tempted by this view; we intend as a result to offer some activities whereby instructors through literature can teach English language in an EFL situation.

As earlier mentioned, there is a feeling, at least by us, of uncertainty regarding the comprehension of **The Madman**. In fact, we surmise that Gibran mystifies the ideas he wants to communicate and think he refrains from demystifying his messages letting this job for the reader. Put in other words, Gibran, we think, deliberately makes use of EME in some parables while he uses
Modern English in other ones, or sometimes applies the two together. He, as a Romantic Transcendentalist, makes the reader transcend the fact that this is only a shift to another type of language to the fact that this shift has got earthed purposes which need to be unearthed. But what is crystal clear is that this reader has to discriminate between what is relevant and irrelevant as an interpretation to the author’s intention to demist any foggy view in this book.

To achieve the above-mentioned discrimination and answer the posed questions, we have to yield to pragmatics so as to borrow a theory as a framework to our study. Dan Sperber and Deirdre Wilson’s Relevance Theory (henceforward RT) seems the right candle to light our path.

RT is a cognitive psychological theory first proposed by Dan Sperber and Deirdre Wilson (1985, 1986, 1995, 1998, 2002, 2007). It is an inferential approach to pragmatics; it is, in fact, a continuation and a work out to Grice’s claim the inferential model which is opposed to the Classical Code Model\textsuperscript{vii}. Advocates of this theory claim that human communication both verbal and non-verbal demands the expression and the recognition of intentions\textsuperscript{3}; this implies that an encoded message generates automatically in a hearer’s mind expectations from which he will select the optimal relevant interpretation to that message according to the evidence provided.

Having said so, the communication relies not only on, as the classical code model claims, identical copies of signals sent by a speaker but it is dependent on inferences: a context which permits the hearer to recognize the speaker’s implicit intended pragmatic purpose. When the meaning of a word is pragmatically inferred in context, it is enriched in a sense that the decoding of this word does not stop at only the encoded concept but extends to the communicated one. Put in different words, the meaning of a word is reliant on the context and through RT, thence pragmatics, a word is administered by the meaning appropriate (relevant) to that specific communicative situation\textsuperscript{viii}.

To exemplify, if A says “hi!” to B after two hours they met, according to the code model, it means A is greeting B; because in B’s mind hi means merely hi and cannot have any other meaning in whatsoever context. But, A’s intention in such a case is obviously not greeting, it might be a way of attracting B’s attention to a mistake he has made; to be sure about the exact interpretation of this word, we need not only the phonemes /h/ and /aɪ/ but also a context from which we adduce a

\textsuperscript{3} See Grice 1989: Essays 1-7, 14, 18; Retrospective Epilogue
relevant decoding; therefore, his meaning is enriched when we infer Implicatures. This can be compared to when we first encounter the shift in The Madman, we start having guesses about the reason behind it; but, these guesses change each time the context changes. Although, it remains the same foregrounded device, the interpretation of this shift changes. To wit, a reader perceives the change differently according to the context; as you might have noticed that we hypothesize that Gibran employs EME for various reasons: homage to God, religious and hard-to-understand themes.

In a process of communication, one can be either a sender (encoder) or a receiver (decoder). When the latter receives an utterance, as aforementioned he amongst many interpretations selects the optimal relevance; one might wonder: how does he know the right one? In a human mind, there exists background information according to which he, the receiver, decides how to decode the message. The speaker also expects that he and the speaker share this knowledge. The raised expectation may match, confirm or deny this background information; in literature, the background information might well be the author’s biography and/or the socio-historical context of the corpus.

Effort is a decisive matter in the relevancy of an interpretation; a receiver, be he a reader or an analyst provided with a background about both the author and the corpus, will make less effort to reach an understanding of the embedded message beneath literary devices, put in this context: foregrounding. Besides, his expectations will be soon satisfied and transformed into strengthened implications (in RT’s nomenclature, an intended implication is called an Implicature) when reaching an optimal understanding; this is of course helpful in an EFL Literature class in which the perception of English is effort demanding let alone of a literary text carrying as a heavy thematic and philosophical load as The Madman does. Relating this to our study, guesses are made whenever the shift is: Is he that much dejected about the present time and is reminiscing the past? Does he just try to expose competence? Very soon such expectations are satisfied thereby strengthened as we know that Gibran is a deeply Christian and Transcendentalist.

At this juncture, it is important to express why we have selected Gibran as a writer and The Madman as a corpus to work on. Reasons are not many but suffice to decide starting a research vision about such a topic as they vary from personal ones to more objective others.
First, we have read quite a few of Gibran’s Arabic works, we have always been fascinated by his style and the themes he tackled, attempting to read for him in English got us but determined to go over being merely admiring readers to be analysts of his works. We are not trying to praise him, for with our little knowledge we cannot; yet, this American-Lebanese author’s style is intriguing for us and deserves to be investigated.

Second, when we were second year students, we had been asked to work on The Prophet and The Madman; however, our research had been difficult because most of references dealt with The Prophet as it is his best-seller book. We were prompted to work on The Madman and not The Prophet since the latter has been overly and from different sides studied\textsuperscript{ix}. We thought this can bring authenticity to our work and might contribute to the research community.

Third, the fact of working on an Arab author who writes in English and becomes a best-selling poet is certainly abetting for us. It is somehow thrilling because there are two extremely different identities: an Eastern Arab coming from a conquered and spiritual region to a Western American English free- for- all materialist one\textsuperscript{v}; an unusual ‘combo’ which will definitely result in having an unusual outcome.

This study will have a threefold organization. In the first chapter, we will provide definitions of terms correlating with this study: Early Modern English, a more detailed account for RT. Since we do not need all the findings of RT, we will restrict ourselves to the concepts which can serve as a tool to our analysis. These concepts are: The Cognitive Principle, The Communicative Principle, Ostensive- inferential Communication, Mutual Cognitive Environment, Explicature and Implicature and Ostension. Chapter two will consist of analysis of the corpus and we will endeavor to illuminate situations where the shift takes place and try to provide an exhaustive elaboration on the reasons behind it. The analysis will be according to Sperber and Wilson’s RT . After, we will attempt to alight how without this shift, the interpretation would be different. In the third chapter, we will highlight the pedagogical implication of RT on teaching literature in EFL classes; then, we will propose some activities related to reading and understanding The Madman. Conclusions drawn will be later provided.

We are tempted to think that the results will confirm the fact that using an inferential model as a framework to interpret the corpus will be more appropriate to recover the authorial intention. In addition, we tend to incline to the supposition that a reader supplied with the author’s
background and appropriate schemata: literary competence has more chances of reaching an appropriate (relevant) interpretation to works like *The Madman* than the one who is supplied with only the text and has no vision about the background of its writer. Thus having a mutual cognitive environment provides shortcuts, in such cases, to the kernel of the text.
Notes to General Introduction

1 Gibran’s middle name, Khalil, was misspelled when he first went to school in the US and it was spelled so ever since.

ii “The Prophet is today the most highly regarded poem of the twentieth century” Suheil & Jenkins 1998

iii Thy, thine, thou are the EME pronouns meaning your when addressing singular, your when the following nouns start with a vowel, and you when addressing a singular.

iv “He began to express a vision of the world as a manifestation of the divine, deploring – as Emerson and Thoreau had done before – the rapacious way that modern man treated the natural world” (ibid)

v “Such deviations from linguistic or other socially accepted norms are labeled foregrounding, which invokes the analogy of a figure seen against a background” (Leech, 1968: 57).

vi By extrinsic we mean the biography and the socio-historical context of the work; and by intrinsic we mean the textual elements.

vii “According to code model, a communicator in order to convey his messages uses signals which are decoded by the audience who use copies of the code. The coded message thus is the same as the received one; context and inferences are consequently excluded.”

viii “...the meanings of words are frequently pragmatically adjusted and fine-tuned in context, so that their contribution to the proposition expressed is different from their lexically encoded sense.” (See Wilson and Carston 2007)

ix Even in this study, we have depended mainly on E-references due to lack of other sources mainly in the Algerian universities

x “During this period, the poet was also increasingly growing aware of the destructive attitudes toward the environment that he witnessed in the cities of eastern America, comparing it with the harmony he had experienced in his homeland, Lebanon.” Busherui & Jenkins 1998:8
CHAPTER ONE:

LITERATURE REVIEW
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1. Introduction

To communicate their intention, writers shape their language in a special way to invite readers to recognize that intention. By dint of this fact, the expression and recognition of the author’s intention become a preponderant concern in the process of reading a literary text. Relevance Theory (Sperber and Wilson 1985, 1986, 1995, 1998, 2002, 2007) concerns itself with the ways in which speakers (also writers) manipulate language and how hearers (also readers) interact with this manipulation. In other words, Relevance Theory accounts for the human communication taking into consideration both parts: the sender and his use of language and the receiver and his processing of the language.

This chapter is an attempt to account for the main principles and concepts in Relevance Theory. It is noteworthy that we will not holistically cover the theory as we are limited by the scope of this study. So, we have selected only the most relevant concepts which serve us in our analysis of the corpus under study: The Madman. However, former to this, we will briefly define two key terms in our study: Early Modern English and Deviation of Historical Period.

2. Definition of terms

2.1. Early Modern English

Early Modern English (henceforth EME) is the language spoken in the Early Middle Period. This period starts approximately from the 15th C and ends in the beginning of the 18th C. The EME language was used in The Authorized or King James Version Bible. It is also the language used in Shakespeare’s works. There are some differences which mark the EME language distinct from Modern English. The differences are at the levels of grammar, vocabulary, spelling, verb inflection, personal pronouns, etc. We are interested mainly in verb inflection and personal pronoun as these are the recurrent EME features used by Gibran in the corpus.

2.1.1. Personal Pronouns

EME has more pronouns than Modern English does. It is owing to the distinction made in gender and number. The latter -number- is lost in Modern English with the second person which was not the case in EME. The following Figure (1) shows the different pronouns used in EME:
As noticed, the first person singular has not changed only in the possessive case where *mine* is used before nouns which start with a vowel as in the following example:

“I will not eat, until I have told mine errand.” (KJV Genesis {24:34}: 12)

As for the second person, as already mentioned, there is a clear difference in usage from present day English. First, the distinction in number is made while it is not in Modern English. *Thou* is the second person singular in the subjective case while *thee* is in the objective case, on the one hand. On the other hand, *ye /jɪː/* is the plural subjective form and *you* is the plural objective one.

However, the use of these pronouns was reduced to one pronoun: *you* in all cases in normal use by 1600 (cf Görlach 1991). *Thou*, as a result, had affective use positively or negatively. Put differently, *thou* was used to be intimate or disparaging (Weiner²). Görlach (1991:85) contends that *thou* confined to biblical quotations, church prayer, or to religious literature. In addition, the pronoun *ye* declined by 1600 and was a rare alternative to *you* (ibid).

*Thy* is the equivalent of the Modern *your* in singular; *thine* is identical to *thy* except for its use before vowels. *Your* is as in Modern English the plural possessive pronoun for *you* (in plural). We would like to highlight the fact that *my, your and thy* are used also in the reflexive pronouns: *myself, thyself, and yourselves.*

### 2.1.2. Verb Inflection

The verb inflection changes appear clearly in the second and third person singular in the present tense. There are also some changes in forming the past tense and past participle of verbs; yet, we are not interested in these changes since they are not relevant to our analysis.

---

¹ Adapted from Görlach 1991 P: 85
The second person was marked with ‘-est’ while in Modern English the second person takes the base form. Moreover, the third person singular takes ‘-eth/th’. As far as auxiliaries are concerned, changes are apparent only with the second person; except for the verbs to have and to do which change with the third person. The following Table (1) presents some examples of the verb inflection in EME:

Table 1. Verb inflection in EME

<table>
<thead>
<tr>
<th>Person</th>
<th>Verb</th>
<th>Inflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thou</td>
<td>Be</td>
<td>Art</td>
</tr>
<tr>
<td></td>
<td>Have</td>
<td>Hast</td>
</tr>
<tr>
<td></td>
<td>Can</td>
<td>Canst</td>
</tr>
<tr>
<td></td>
<td>Will</td>
<td>Willst</td>
</tr>
<tr>
<td></td>
<td>May</td>
<td>Mayst</td>
</tr>
<tr>
<td></td>
<td>Shall</td>
<td>Shalt</td>
</tr>
<tr>
<td></td>
<td>Write</td>
<td>Writest</td>
</tr>
<tr>
<td></td>
<td>Do</td>
<td>Dost</td>
</tr>
<tr>
<td>s/he/it</td>
<td>Have</td>
<td>Hath</td>
</tr>
<tr>
<td></td>
<td>Do</td>
<td>Doth</td>
</tr>
<tr>
<td></td>
<td>Run</td>
<td>Runneth</td>
</tr>
</tbody>
</table>

Moreover, the past tense of the second person is formed in the same way as in the present tense, viz., the suffix ‘-est’ is added to the verb even after the final ‘-ed’. For more discussion on EME see Görlach 1991, Barber 1976, Lass 1999.

2.2. Deviation of Historical Period

Writers are given license to deviate linguistically and not to be accused of making mistakes. They can break grammar rules, build an unusual sentence, re-transcribe words, neologize, and even deviate to a dead language. The latter deviation is called by Leech (1969) Deviation of Historical Period. We have seen that the stylistic feature under study (the linguistic shift) falls within the confines of this deviation; hence, we decided to define it as a tool to crystallize – by means of analogy- what the linguistic shift means and to clarify a part of the stylistic side of this study.

Leech (1981:52) defines Deviation of Historical Period as “the freedom of language”, viz, the writer is not “restricted to the language of his own particular period”. The amalgamation or the alternative use of an old/dead language with a modern one infuses in the text the sense of
‘cyclicism’ of time, nostalgia and relation to the past and dead poets reflected through the use of the same communicative medium. (For discussion see Leech 1969).

3. Relevance Theory

3.1. General Background

Relevance Theory as a psychological inferential mode of communication claims that human cognitive processes are geared to achieving the greatest possible cognitive effect for the smallest possible processing effort. Be it so, in an act of communication, the hearer tends to pursue the most relevant information available and the speaker tends to inform his audience about his intention to communicate. Incontestably, the speaker would not hold a pager and state: “I intend to communicate something by my x utterance and it is y”. It suffices that he delivers his utterance in a way which motivates the hearer to process the utterance so as the speaker transmits the desired cognitive effect and the hearers identify relevance as they “…can consistently distinguish relevant from irrelevant information, or in some cases, more relevant from less relevant information.” (Sperber & Wilson 1995:119). Communication is, ipso facto, to some extent, circumscribed to “…the expression and recognition of intentions” (Grice 1989: Essays 1-7, 14, 18; Retrospective Epilogue). Therefore, RT has two main principles The Cognitive Principle and The Communicative Principle.

3.2. The Cognitive Principle

Hearers, as aforementioned, lean to achieving relevance. They also expect relevance of any utterance and so do the speakers. We may legitimately ask: how is relevance achieved? Briefly answered, the less processing effort is, the more relevant an assumption is. To wit, an assumption is relevant if it engenders contextual effects conversely it is irrelevant when it does not as Sperber & Wilson postulate: “An assumption is relevant in a context if and only if it has some contextual effect in that context, an assumption which has no contextual effect in a given context is irrelevant in that context” (Sperber & Wilson 2007: 121 in Bensalah 2013: 28).

3.2.1. Contextual Effects

An utterance generates a set of assumptions; an assumption - if relevant- is pregnant with some contextual effects. The latter is also a Contextual Implication wherein old information interacts with the new information as explained in Sperber & Wilson (1995: 109): “Contextual

---

3 The assumption is what a person holds as a representation of the actual world. (See Sperber and Wilson 1995 & Bensalah 2013)
Implications are contextual effects: they result from a crucial interaction between new and old information as premises in a synthetic implication”. Contextual effects are also referred to as cognitive effects. As such, the probable contextual effects are: Contextual Strengthening, Weakening or Deletion or Implication:

a. If the new information provides further evidence for the old assumption it strengthens it;
b. if the new information provides a counterevidence of the old evidence it weakens or deletes it; and
c. if the new information leads to the derivation of the contextual implication, the effect is Contextual Implication (henceforth CI).

The following are examples and illustrative figures for these Contextual Effects.

a. **Contextual Implication**

1- **Context 1**: (Ahmed receives Hadil who has just arrived from China to Algiers. They are waiting for the bus which is supposed to be at the stop at 10:30 but which does not seem to arrive on time.)

**Hadil a**: Isn’t the bus supposed to arrive at 10:30?

**Ahmed b**: Welcome back to Algeria that is the same Algeria you knew 5 years ago.

“Welcome back to Algeria that is the same Algeria you knew 5 years ago” is not (in its literal explicit form) in any way a relevant answer to “Isn’t the bus supposed to arrive at 10:30?” Grammatically speaking, the correct answer to a yes/no question should start with a yes or no. In Context 1, (b) should have been “yes, but it is usually late” but (b) is apparently not a direct answer to (a).

Yet, this apparent irrelevancy leads to a relevant deduction by Hadil. Lets us bear in mind that Hadil is an Algerian who lived in Algeria and who well knew that people were mostly unpunctual in Algeria. This is a Contextual Assumption shared by both Ahmed and Hadil. (See Mutual Cognitive Environment section 3.5). This assumption is supplemented by the premise that unpunctuality is still an Algerian attribute implied in (b). These two assumptions lead to her deduction that the bus will not arrive on time. The process of inferring is illustrated in **Figure 2**:4

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4 Pr stands for premise. A premise is the interconnection of the items of the old information and of the new one (Bensalah 2013: 29)
Hadil c: The bus will be late as usual, right?

Ahmed d: (looks at his watch) Just like the old days.

In Context 2, Hadil (c) asks if the bus will be late and as in Context 1 Ahmed replies with an answer that is linguistically not a relevant and expected answer to (c). (c) is a statement question which requires a Yes/No answer form to which (d) does not apply.

Hadil supplied with her schematic knowledge that the bus arrives late. This is also a shared assumption for Ahmed and Hadil (Mutual Cognitive Environment). They also share another assumption that the bus is already 3 minutes late (Ahmed looks at his watch). His answer (d) implies that the bus arrived and still arrives late. Then, (d) leads to Hadil’s deduction that the
bus is surely not on time. So, (d) provides further evidence for, thus, strengthens the old assumption held by Hadil that the bus comes late. The inference process is portrayed in Figure 3:

**Figure 3. Contextual strengthening**

<table>
<thead>
<tr>
<th>Pr 1:</th>
<th>The bus will be late as usual, right?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pr 2:</td>
<td>The bus usually comes late, in Algeria.</td>
</tr>
<tr>
<td>Pr 3:</td>
<td>It is 10:33.</td>
</tr>
<tr>
<td>Pr 4:</td>
<td>The bus is 3 minutes late.</td>
</tr>
<tr>
<td>Pr 5:</td>
<td>Just like the old days.</td>
</tr>
</tbody>
</table>

**Deduction 2:** The bus is certainly late as usual.

---

**c. Contextual Deletion/Weakening**

3- Context 3: (same as (1) and (2) but it is now 10:29)

Hadil **e:** The bus will be late as usual, right?

Ahmed **f:** Just like the old days.

(The bus arrives at 10:30)

Hadil assumes that the bus is usually late; Ahmed confirms this in his utterance (f). Hadil accessing her schema knows that the bus will not certainly be on time. The latter information is an assumption that she shares with Ahmed (MCE). She deduces that the bus will
arrive somewhere after 10:30. The arrival of the bus exactly on time (a perceptual stimulus i.e. a stimulus that is raised by –in this case- a visual input and not through a linguistic input) provides evidence against the old assumption, thus, deletes it. Consequently, the contextual effect in (3) is Contextual Deletion. The inference process occurring in (3) is represented in Figure 4:

**Figure 4. Contextual deletion**

![Contextual Deletion Diagram]

In order for an assumption to be relevant, it has to produce one of the three above-mentioned effects. In any of the effects, there happens a modification to the old assumption. As a result, the three effects are important in the inference process. They, in some cases, work concurrently along the same process as in Context (4).

**(4) Context 4: (Both of contexts (1) and (3)).**

**Hadil a**: Isn’t the bus supposed to arrive at 10:30?

**Ahmed b**: Welcome back to Algeria that is the same Algeria you knew five years ago.

**Hadil c**: The bus will be late as usual, right?

**Ahmed d**: Just like the old days.
(The bus purr is heard 30 seconds before 10:30 and the bus arrives on time)

Figure 5. Concurrence of contextual effects

Concurrence of Contextual Effects

Pr1: Welcome back to Algeria that is the same Algeria you knew five years ago.

Pr2: It is 10:29.

Pr 3: The purr of the bus is not heard.

Deduction 1: The bus will be late.

Pr 4: Just like the old days.

Pr 5: The bus purr is not heard although it is 30 seconds before time.

Deduction 2: The bus is certainly late.

Pr 8: The purr of the bus is heard.

Deduction 3: The bus arrived on time.

Deduction 4: Buses are not always late.
So far, we have explained only one of the pivotal principles in RT: The Cognitive Principle: the cognitive processing of an utterance so as to label it relevant. It is opportune to explain the other keynote principle: The Communicative Principle.

3.3. The Communicative Principle

3.3.1. Ostensive Stimulus

A “...communicator wants to be understood” (Wilson & Sperber 2012: 64). A speaker, therefore, is in charge of making the hearer attentive and willing to understand. It is also on his shoulder to fuel his linguistic input with overtness. In an act of communication, overtness is a hallmark of intentionality and deliberateness of communication. Overtness, in its primary task, presents a stimulus. The latter is a physical phenomenon which is recognized as stimulus when designed to achieve cognitive effects (See Sperber and Wilson: 1995).

The willingness of communicating forge logically the ostension of the stimulus. Then, a stimulus is ostensive when the intention to make something manifest is manifest (Wilson & Sperber 2007). If the stimulus is ostensive, the hearer pursues relevance. We should hold that “Every ostensive stimulus conveys a presumption of its own optimal relevance” (Sperber & Wilson 1995:206).

3.3.2. Optimal Relevance

If the speaker wants to be understood, he has to provide the hearer with the stimulus that best targets at the optimal relevance:

(a) Unless an ostensive stimulus is relevant enough, the hearer will take it as unworthy his processing efforts. The hearer, ergo, expects that the stimulus is either the relevant stimulus or the more relevant than other available stimuli. At both ends, the hearer holds that the stimulus is worth processing.

(b) Unless the stimulus is well-matched (compatible) with the speaker’s abilities and preferences, it is optimally irrelevant (Sperber & Wilson 1986). By abilities, it is meant providing “...a relevant information in the best possible way...”(Bensalah 2013: 39) and by preferences, it is meant driving the hearer to deduce not only a relevant conclusion rather more the relevant one i.e. preferred and intended one.
To distill (a) and (b), a stimulus is optimally relevant if and only if it is relevant for the hearer so that it is worth his cognitive processing of it and if and only if it is compatible with the speaker’s abilities to well formulate a relevant information and preferences.

### 3.3.3. Ostensive-inferential Communication

To use an ostensive stimulus is to make the communicator’s intention to inform the addressee about something deliberately manifest. However, to recognize this intention is not sufficient for the recognition of what the communicator means. And so, Ostensive-inferential communication is double layered and involves two levels of intentions: **The Informative Intention and The Communicative Intention.**

#### 3.3.3.1. The Informative Intention

The informative intention is the intention to inform an audience of something (Sperber & Wilson 1995). Ostension implies the speaker’s presumption that the information is relevant; thus, it implies his will to draw the hearer’s attention to this intention or else why would he put a stimulus ostensive?!

In **Context 1** (Hadil and Ahmed are still at the bus stop discussing issues about Algeria), Hadil to tell Ahmed about his being hypercritical can choose either to:

- a. remain silent and look at him;
- b. say: “er… I don’t think Algeria is too bad.”; or
- c. clearly state: “Ahmed, you are hypercritical when it comes to Algerian stuff.”

If (a) is her answer, as her stimulus is less ostensive, her informative intention is less recognized. If it is (b), her intention is more recognized than in (a) because the stimulus is more ostensive, but it is less recognized than in (c) wherein the stimulus is deliberately ostensive.

#### 3.3.3.2. The Communicative Intention

The communicative intention is the intention to inform the audience of one’s informative intention (Wilson & Sperber, 2004: 611. See also Sperber & Wilson, 1986b, 64-66). Were The Informative Intention made not only manifest for the hearer but for the speaker and the hearer, communication should be truly overt. And so, we transcend in levels from exclusively manifest to mutually manifest.
Be it so, the effort to know what the speaker means or implies is less. Thence, the hypotheses of what could stand as a relevant interpretation are reduced. Optimal Relevance is subsequently achieved. Hadil, for instance, by stating directly “Ahmed, you are hypercritical when it comes to Algerian stuff.”, reduces interpretations from:

a. [She is tired and she is not ready to talk]
b. [She wants me to change the subject]
c. [She has faced some troubles in China and she feels nostalgic to Algeria] (derived from (1 (c))

to:

d. [She thinks I am looking at the dark side of Algeria.]
e. [She thinks unpunctuality is not so bad an attribute.]

To sum up, Ostensive-inferential Communication is defined as communicative situation when “the communicator produces a stimulus which makes it mutually manifest to communicator and audience that the communicator intends, by means of this stimulus, to make manifest to the audience a set of assumption I” (ibid 63).

3.4. **Implicature (I) vs Explicature (E)**

What a speaker says is not necessarily what he means; for, what an utterance/sentence linguistically transmits can be different from what the speaker/writer intends to mean. Then, the intended i.e. communicated meaning may lie beneath what is said. The ‘what is said’ is, hence, what the utterance **explicitly** indicates. The ‘what is communicated’ is, therefore, what the utterance **implicitly** indicates. The discrimination between what is explicit and implicit- much pioneered by Grice (1967, 1989) – begets the discrimination between Explicature and Implicature.

The following are examples through which we will illustrate for both Explicature(s) and Implicature(s) of an utterance. The two first examples (a–b) are mine while the third (c) is adapted from Spreber & Wilson (2002: 25).

a. Houda: The paintings were just as I imagined.
b. Selsabil (speaking about Ahmed): He is left without an answer.
c. Peter: Can we trust John to do as we tell him and defend the interests of the Linguistics Department in the University Council?
Mary: John is a soldier!

Grice and neo Griceans have defined an Implicature as simply communicating what is not said. In RT’s framework, however, Implicature is defined as propositions expressed by the utterance. An Implicature, as a result, is “Any assumption communicated, but not explicitly so, is implicitly communicated” (Sperber & Wilson 1995: 182). To derive the Implicature of an utterance necessitates inference process. Then, the context contributes to deducing a relevant interpretation of the intended meaning of the speaker as postulated also by Yus’s definition of Implicature: "...propositions which are not developments of the logical form, but rather are constructed according to a combination of contextual information and the proposition expressed by the utterance. They are totally context-dependent and not straightforwardly deducible from the utterance..." ((1999) in Hugh 2002: 120).

However, one should not presume that inference process -and so the contribution of context- takes place only in recovering Implicatures; for, Explicatures are not context-free recovered. It is incontrovertible that an Explicature is what is explicit, thus, the “logical form” of an utterance; yet even this “explicit content” (Bach 2006: 4) is arrived at with contextual aid i.e. pragmatic process: “Pragmatic processes involved in deriving explicatures include disambiguation, saturation (including reference assignment), free enrichment (including unarticulated constituents), and 'ad hoc concept construction' (Carston 2000 in Haugh 2002:120). Consequently, the more context contributes in interpreting an utterance, the less explicit the utterance is and vice versa.

Let us consider (a), the explicit linguistic code means that Houda imagined the paintings before she saw them and they matched exactly the picture in her mind. The context can help us more to know if the paintings were just as good/ bad/ colored/expressive, etc as she expected. If the hearer has a memorized and a mutually shared assumption that the speaker imagined them to be typical to the painter’s style, he – needing to lexically disambiguate “as I imagined”- will deduce the Explicature: [The paintings were just as typical as Houda expected.] He will also infer the Implicatures:

[Houda is satisfied because she likes the painter’s style.] or

[Houda is not satisfied because she found nothing new.]

5 “A logical form is a well-formed formula, a structured set of constituents, which undergoes formal logical operations determined by its structure.” (Sperber and Wilson 1995: 72)
The context in (b) will assist in assigning referent to “He”, ergo, in recovering the Explicature: [Ahmed was not answered.].

Explicitly speaking, soldier means: “a person who is in an army and wears its uniform, especially someone who fights when there is a war” (CALD 2007). This is also Peter’s mental representation of the word soldier. Subsequently, Peter will infer that:

1- John wears a uniform;
2- John earns a soldier’s pay\(^6\);
3- John works for the army;
4- John is committed;
5- John does not question authority\(^7\);
6- John is strong;
7- John can defend his team;
8- John can defend the interests of the Linguistics Department in the University Council.

While (1-8) are all Implicatures of (c) they are not equally implicated by the speaker, thence, not equally strong Implicatures for the hearer.

An Implicature is **strong** and is **strongly** implicated by the speaker “if its recovery is essential in order to arrive at an interpretation that satisfies the expectations of relevance raised by the utterance itself” (Bensalah 2013: 59) as in (6-8) whereas it is weak and is weakly implicated if “its recovery helps with the construction of an interpretation that is relevant in the expected way, but is not itself essential because the utterance suggests a range of similar possible Implicatures” (ibid) as in (1-5).

All in all, an Implicature is “totally context-dependent and not straightforwardly deducible from the utterance” (Yus 1991 in Hugh 2002: 121) and “an explicature is a combination of linguistically encoded and contextually inferred conceptual features” (Wilson & Sperber 1986: 182).

### 3.5. The Mutual Cognitive Environment

Do we share the same knowledge? Yes, absolutely….. Yes, to some degree,…No, not all. Whatever the answer is, shared knowledge is not so substantial for communication yet what matters actually is in what sense we share the knowledge. It is not substantial because in RT’s framework, it lies on the communicator’s shoulder to know what codes and contextual information the audience can easily access and is likely to use in the comprehension process (Sperber & Wilson 1995). On the other hand, the hearer will only “… go ahead and use whatever

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\(^6\) Sperber & Wilson (2002 : 26.)

\(^7\) ibid
code and contextual information come most easily to hand’’ (ibid: 43). It is also in the responsibilities of the speaker to manifestly intend “his utterance to be interpreted in a particular way must also expect the hearer to be able to supply a context which allows that interpretation to be recovered.” (ibid: 16).

To define a Mutual Cognitive Environment (henceforth MCE), we have to define the Cognitive Environment which requires the definition of manifest. A manifest is a fact which is accepted as a true or probably true representation of the world at that time. A Cognitive Environment is a set of facts which are manifest to an individual. A MCE is a shared manifest. One should hold that RT is a psychological framework, so context is not defined only as the physical environment but also as:

“psychological construct, a subset of the hearer’s assumptions about the world. It is not restricted to information about the immediate physical environment or the immediately preceding utterance, it also embraces future expectations, scientific hypotheses, metarepresentations, cultural and religious beliefs, anecdotal memories …” (ibid: 15-16).

This definition highlights the fact that context is dependent on one’s physical environment and cognitive abilities. Consequently, it foregrounds the fact that even if we share the same physical environment, we do not share identically cognitive abilities since the latter in their turn are effected by personal memories, experiences, etc. So, it is inevitable to deprecate the mutual knowledge idea by a fortiori argument that we cannot make identical assumptions.

As there are more/less relevant assumptions, there are more/less manifest ones. Sperber & Wilson (1995) illustrate for this notion of degrees with an analogy with the visible phenomena: some are visible some are more visible while some are less visible. To illustrate, a red flag on a long pole is more visible than a white shirt on a white chair and is less visible than light, so are assumptions. Consider the following example: The environment is the class. The teacher is at the class. It is strongly manifest that the session started, less manifest that the teacher came on time, and even less manifest that most students are present. Below is an adapted diagram where all the workings of MCE can be summed up:
The time is ripe to illustrate for the effect of MCE on interpretation and the deduction of meaning. In Figure 5, we will refer to the audience who has a MCE as A1 and the audience who does not as A2. CA refers to Contextual Assumption.

The context is: a group of foreigners are invited to Thanksgiving Day and are told to be served dirty rice dish\(^9\) (See Appendix 2). A1 has the knowledge that the dirty rice dish served at this occasion whereas A2 does not. The host tells them: “we’d love to serve you our special dish: dirty rice”

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\(^8\) Adapted from Bensalah 2013: 64

\(^9\) Dirty rice is a dish made of white rice and chicken liver. When cooked together, the rice gets a dirty-like color. It is named dirty for this reason. See [http://www.foodnetwork.com/recipes/paula-deen/dirty-rice-recipe.html#lightbox-recipe-image](http://www.foodnetwork.com/recipes/paula-deen/dirty-rice-recipe.html#lightbox-recipe-image) [Last accessed 17-03-2015]
In the above illustration, A1 has the encyclopedic knowledge that dirty rice is not really dirty but A2 does not. This has lead to different conclusions: A1 recognizes the right wished effect because they access their schematic knowledge and define what this dish is. A2, however, cannot recognize the effect and is lead to wrong Contextual Assumptions, thus, to wrong effect.

A1 shares a manifest with the speaker. The manifest is the fact that dirty rice is a dish made of rice with liver and that it is a ‘clean’ dish to eat. A2 is troubled because of lack of knowledge and shares no manifest with the speaker. We conclude saying that A1 has a MCE with the speaker while A2 does not.
3.6. Ostension or Foregrounding: A Bridge from Pragmatics to Stylistics

Of what benefit would communication be if not expressing and recognizing an intention? In verbal communication we have accounted so far for the pragmatic view that both the speaker and the hearer pursue relevance. To achieve optimal relevance, the speaker within the confines of his abilities and preferences manipulates language so as to produce a stimulus which is ostensive if it is targeted at creating a cognitive/contextual effect and which is optimally relevant to the hearer when it can offer him something worth his attention and processing effort.

Given this forte, the analogy to literature is both logically natural and legitimate. Authors in their works maneuver language in a way to create an effect on their readers. They decide to foreground a stylistic feature over the other which is thus put at the background.

Foregrounding is defined as “the aesthetically intentional distortion of the linguistic components.” (Mukar’ovsky in Selden et al 1985). Leech (2008) defines it as: “… motivated deviation from linguistic, or other socially accepted norms, has been claimed to be a basic principle of aesthetic communication”. Leech & Short (1981) define foregrounding as the practice of making something stand out from the surrounding words or images. Leech (1969) also adds that “a foregrounded feature is the linguistic deviation, and the background is the language – the system taken for granted in any talk of ‘deviation’”.

In Figure 8, the green leave represents the background against which the frog is foregrounded. Moreover, in Figure 9, the blue tulip is foregrounded against the grey one in the background of the image.
Foregrounding is achieved through not only breaking a linguistic or a social norm but also through the reiteration (redundancy)\textsuperscript{12} of this deviation. As such, authors also make through foregrounding their stimuli ostensive as any assumption bears ostension when designed to

\textsuperscript{10} Available at: http://fr.slideshare.net/BayaBensalah [last accessed 18-03-2015]

\textsuperscript{11} The labeling is mine, the picture is named Tulips to show foregrounding and is accessible at: http://elearning.univbejaia.dz/pluginfile.php/138028/course/section/30228/Tulips%20to%20show%20foregrounding.jpg [ available at 27-02-2015]

\textsuperscript{12} See Spitzer 1971.
achieve cognitive effects. When authors foreground a stylistic feature, the sign is ‘thrown into relief’ and readers are defamiliarized and deautomatized\(^{13}\). This been said, authors make their informative intention manifest through this powerful tool. The readers’ task becomes inferring Implicatures and Contextual Effects in an attempt to maximize relevance.

On the whole, helped with redundancy a foregrounded feature generates effects on the reader’s cognition and so directs his interpretation towards the writer’s desired effect. So does ostension; consequently, a foregrounded feature is nothing bar an ostensive stimulus.

A stylistician - though we are too neophyte to call ourselves so - is tempted by his intuitions that an element is foregrounded and that the author ‘ostensifies’ (if we were to coin a term) a stylistic device. Nonetheless, intuitions are the concern of Hermeneutics which does not project on the stylistic scope of the study; our intuition that the use of EME is a purposeful deviation and a deliberate shift ought to be armed with statistical data of the redundancy of the deviation and shift. We have hereby ‘done the math’ to well ground the study. Table 2 at the end of this chapter provides statistics of recurrence of the EME instances in The Madman. We will provide the word in EME, its equivalent in ME and their frequency\(^{14}\).

4. Conclusion

In this chapter, we have sought to synthesize the main concepts of the psycho-cognitive theory Relevance Theory. These concepts are The Cognitive Principle, The Communicative Principle, Implicature vs. Explicature, Mutual Cognitive Environment. We, as well, have illustrated for some of these concepts and supplied some figures to better clarify the matters under study. Lastly, we have attempted to make a bridge between stylistics and pragmatics. Our endeavor has been to spot light on the similarity between Foregrounding as a stylistic element and Ostension as a pragmatic one.

Since we consider the literary text a means of communication just as any other spoken one and since our aim in this chapter is not only to synthesize a pragmatic theory but also to test its applicability within the confines of our study, the assessment of communication achieved through the corpus, The Madman, is the raison d’être of the following chapter.

---

\(^{13}\) To defamiliarize “...is to estrange .... by disrupting the modes of ordinary linguistic discourse, literature "makes strange" the world of everyday perception and renews the reader's lost capacity for fresh sensation.” (Abrams 1999:103).

\(^{14}\) It is noteworthy that the table is not exhaustive as it does not encompass all the instances of EME. For example, we have not counted the verbs conjugated in present simple with the second and third singular person.
### Table 2. Reiteration of EME instances

<table>
<thead>
<tr>
<th>Word</th>
<th>Early Modern English</th>
<th>Modern English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thou</td>
<td>45</td>
<td>22 (subject)</td>
</tr>
<tr>
<td>Thee</td>
<td>32</td>
<td>9 (object)</td>
</tr>
<tr>
<td>Thy/thine</td>
<td>29</td>
<td>10 (Your)</td>
</tr>
<tr>
<td>Ye</td>
<td>3</td>
<td>6 (You)</td>
</tr>
<tr>
<td>Thyself</td>
<td>2</td>
<td>0 (Yourself)</td>
</tr>
<tr>
<td>Hath</td>
<td>4</td>
<td>5 (Has)</td>
</tr>
<tr>
<td>Art</td>
<td>16</td>
<td>are&lt;sup&gt;15&lt;/sup&gt;</td>
</tr>
<tr>
<td>Nay</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>Aye</td>
<td>1</td>
<td>3 (Yes)</td>
</tr>
<tr>
<td>Yestereve</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

<sup>15</sup> *Are* here refers to the one following the second person singular and not the plural, *we* or *they.*
CHAPTER TWO:
CORPUS ANALYSIS
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1. Introduction

The writer implies, the reader infers. The writer intends a specific effect, the reader recognizes that intention. In our study for instance, Gibran has three different cases of language type use: Normal use, Deviation and Shift. We believe the shift he does throughout the corpus is intentional and purposeful. Chapter two will attempt to apply RT’s inferential framework on Gibran’s The Madman in the purpose of assessing this framework’s applicability on a literary work. Our other equally important goal is to account for Gibran’s language use.

2. Methodology

Given the scope of this study we cannot go through all the instances in which the deviation or the shift occurs. Therefore, we will choose one passage as illustrative for each case. The first three passages we have selected for the analysis are successive parables in The Madman (henceforth TM), we have made this decision purposely so that we can explain how the reader’s mind interacts with the shift as the first one uses ME, and the second and the third EME but for dissimilar purposes. The third is also the first passage in which the linguistic shift takes place. We hope to transmit an authentic cognitive portrayal of the reader’s interaction and reaction to these three cases.

We will try as much as possible to track down the thoughts, questions, implications the reader develops during the processing of the text. The Contextual Implications (CI) we believe are Implicatures will be in bold. Explicatures will be bolded, as well. First, we shall display the inferential process then provide a commentary upon it to elaborate on how it happens. Next in the discussion section, we shall relate the results we obtain to our preset hypotheses and objectives and to the stylistic aspect of this study. It will not be a sentence-commentary procedure but we shall stop to comment where we find it hard to the reader to follow without a commentary or when the sentences can be broken down; hereby, there will be some sentences treated separately while there will be others treated as one unit.

3. The Normal Use of Language

3.1. Passage 1: How I Became a Madman

“You ask me how I became a madman….Thus I became a madman.” (TM: 2) (See appendix 1)
3.1.1. Inferential Processing

S1/2 “You ask me how I became a madman. It happened thus:”

(S1): “You ask me how I became a madman”

[CA1]: you ask me how I became a madman.

[CI1]: you refers to an unknown addressee and me and I to an unknown addresser

[MCE1]: The book cover shows a picture of three naked adjoined men. (See Appendix 2)

[CI2]: Reader’s bewilderment: The narrator claims to be a madman and the book cover displays THREE naked men adjoined to each other instead of ONE MADMAN!

[CI3]: Does the word madman mean a man with mental problems?

[CI4]: Is the narrator really mad?

[CI5]: How did he become mad?

[CI6]: [CA1] is a reported speech of the reader’s utterance: “How did you become mad?”

[E1]: The reader wonders how the narrator became a madman.

[CI7]: Reference disambiguation: you refers to the reader.

[CI8]: The narratee is the reader.

[CI9]: Reference disambiguation: me and I refer to the narrator who is a madman.

[CI10]: The narrator is aware of the reader’s question.

[CI11]: The narrator knows himself to be mad.

[MCE 2]: A madman does not recognize his own madness.

[MCE 3]: A madman does not know that people want to know about the reason of his madness.

[CI12]: The narrator is not a usual madman. (He must tell more about how he became mad whether or not by madman he means a madman)

[CI13]: The narrator is a madman, so his account of the story is not reliable.

(S2): “It happened thus:”

[CA2]: It happened thus:

[CI 14]: colon (:) introduces an explanation (The narrator intends to tell his narratee about his story)

[E2]: This is how the story of the narrator’s madness happened

[CI 15]: The narrator thinks his story is interesting and wants his reader to know it. (He expects it to be relevant and worth the reader’s processing efforts)

[MCE 4]: A madman does not distinguish between and cannot judge what is interesting and what is not.

[CI16]: The narrator is not a usual madman.
3.1.1.1. Commentary

What a reader has as background knowledge of the world in her reservoir and the structure of this knowledge are called schema (Bartlett 1932; Adams & Collins 1979; Rumelhart 1980). The schema contributes in the reader’s comprehension of a text as Anderson et al 1977 (in Carrell, Devine, Eskey 1988:76) posit: “every act of comprehension involves one's knowledge of the world as well”. That is why the interpretation is an interactive process which combines “…textual information with the information the reader brings to the text” (Widdowson in Grabe, 1988: 56). Also Wallace (1992:32) contends that: “the first part of a text activates a schema... which is either confirmed or disconfirmed by what follows”.

Along with the same vein, as the reader starts processing (S1), she first confronts a referentless you (both anaphorically and cataphorically) followed by me and I referring to an unknown addressee. In her attempt to assign reference to these pronouns, she recalls the book cover (MCE1) which displays three naked men adjoined to one another as shown in Figure 1 (See appendix 2). This image when juxtaposed to her schematic image of who a madman is and how a madman looks as in Figure 2 (See appendix 2), initiates questions in [CI3]; [CI4] and [CI5]. When the reader raises the question “how did he become mad?”, she realizes that her question is being reformulated by the narrator.

The reader finds out that the writer expects the question raised by her (basing on the title of the corpus: The Madman, the book cover and the title of the parable: How I Became a Madman). Put differently, the writer can metarepresent (For discussion on metarepresentation, see Grice 1989; Sperber & Wilson 1986/95; Bensalah 2013.) the reader’s thought. Thus, he starts his parable with (S1): “You ask me how I became a madman” (TM: 2). The reader, in her turn, realizes that she is the addressee by the personal pronoun you through Reference disambiguation in [CI7] and recognizes the writer’s Informative Intention. The “You ask me how I became mad” becomes an ostensive stimulus.

This intention now becomes mutually manifest for both the writer and the reader. Hence, ostensive-inferential communication moves to the second layer which is the writer’s Communicative Intention. Thence, the writer’s communicative intention to share with the reader his experience of madness is also recognized. All of [CA1]; [MCE1] and [CI1-CI8] result
in the recovery of the [E1] because it is through the reference disambiguation that the reader knows that the writer knows that the reader wants her question: “How did he become mad?” to be answered and it is through the use of the pronoun you that the reader knows that the writer has the intention to answer this question.

[CI12] and [CI13] are implicatures which are arrived at after the inferential processing of (S1). The reader is now at stake of being told an untrustworthy account of a madness story. The answer of her question “How did he become mad?” is consequently at stake, as well. Despite this fact, the reader has to wait and see i.e. the reader does not commit herself to an interpretation too early (Lewis 2008:46).

(S2) is a short simple sentence. The use of the adverb thus builds up the way to [E2]: [This is how the story of the narrator’s madness happened]. [E2] supplemented by [CI14] engenders [CI15]. [MCE 3] initiates [CI16]: [The narrator is not a usual madman.] which is relevant because it has a contextual effect on the information in [CI12] in (S1). The new information confirms and provides evidence for the assumption in [CI7]. As such, the contextual effect of (S2) is Contextual Strengthening.

3.1.2. (S3): “One day …Men and Women…And when I…”

(S3): “One day…..thieves”

[CA3]: One day, long before many gods were born,

[CI117]: We are not given an exact time of the story.

[MCE5]: The word ‘god’ (when not capitalized) refers not to The One God in Whom the monotheistic believe but to “a superhuman human being or spirit worshiped as having power over nature or human fortunes, a deity” (COED 2007).

[MCE6]: Polytheism (believing in many gods) dates back to the Greek Civilization Period.

[CI18]: The narrator was born long before the Greek times. He is older than the Greek gods themselves.

[CI19]: The story happened in the ancient times.

[MCE7]: Gibran is not a polytheist and he is born in 1883.

[CI20]: The narrator is not the author.

[CA 4]: I woke up from a deep sleep

[E3]: The narrator slept for a long time and now he woke up.
[MCE8]: People who sleep for a long time are physically not feeling well, bored or lazy.

[CI21]: The narrator was physically not feeling well, bored or lazy.

[CA5]: and found all my masks were stolen --

[CI22]: The narrator owned masks.

[E4]: The narrator had masks but some thieves stole them.

[CI23]: The dash (--) suggests the probability that the next information is important and the narrator feels he needs to tell about it.

[CI24]: What are these masks for?

[CA6]: the seven masks I have fashioned and worn in seven lives—

[E5]: The narrator had seven masks which he has handmade and wore in his seven lives.

[CI25]: These masks are precious and dear to the madman because he himself has fashioned them.

[CI26]: The loss of these masks might be the reason behind his madness.

[MCE9]: Seven is associated with the three Holy Books, The Hebrew Scripture, The Qur’an and The Bible. There are seven skies; the world was complete after seven days of creation, etc.

[MCE10]: Gibran is a Christian

[MCE11]: This parable: How I Became a Madman is the first parable in TM.

[CI27]: The narrator is referring to The Creation Story, the first story told in The Bible.

[MCE12]: Masks are objects which are worn to hide one’s face so that one is not recognized.

[CI28]: The madman did not want to be known.

[CA7]: I ran maskless through the crowded streets shouting,

[MCE13]: Maskless is a neologism made up of mask+ the suffix ‘less’ which means without.

[E6]: The madman ran in the streets without masks.

[CI29]: The narrator had to neologize to fit his abnormal unusual state (being masked) because sane normal people do not wear masks in their whole life.

[CI30]: The madman -who wore seven masks in seven lives- had to run maskless through the crowded streets to catch the thieves.

[CI 31]: The narrator is not comfortable and is stressed because he had to run maskless in the crowded streets.

[CA8]: “Thieves, thieves the cursed thieves”

[CI32]: quotation marks indicate a direct speech i.e. the words are verbatim the narrator’s.

[CI33]: The narrator prays that the thieves be cursed for their crime (stealing the masks he has fashioned and worn in seven lives).

[CI34]: The narrator is so angry because he feels uncomfortable about being maskless.
(S4): Men and women laughed at me and some ran to their houses in fear of me.

[CA9]: Men and women laughed at me and some ran to their houses in fear of me.

[E7]: When people saw the man running after the thieves, some laughed at him and others feared him.

[CI35]: The people both men and women and those who laughed at and ran in fear of him considered him a madman.

(S5): And when I reached the market place, a youth standing on a house-top cried, "He is a madman."

[CA10]: And when I reached the market place, a youth standing on a house-top cried, "He is a madman."

[CI36]: The man was in the market place (a crowded place) when the youth cried: “He is a madman”.

[CI37]: “ ” quotation marks introduce a reported speech i.e. these words are reported verbatim.

[CI38]: The youth also considered the narrator a madman because he was running after the thieves shouting: “cursed thieves...”

[CI39]: People – men, women, and the youth- do not see the importance of the masks because people do not wear masks during their whole lives.

3.1.2.1. Commentary

(S3) does not give an exact time to the reader. The latter, consequently, seeks more information as her expectations of relevance are not satisfied. “long before many gods were born” puzzles the reader even more: it is a vague and open-to-hypotheses statement. The [CI18] and [CI12] are grounded in [MCE5] and [MCE6]. Bearing in mind that the reader does not yet know who this mad narrator is, [MCE7] is also relevant because it leads to [CI20] which –by means of elimination- crystallizes for the reader that the author is not the narrator. As the reader’s expectations of relevance are not yet satisfied – she has not yet known “How did he become a madman?” she proceeds to [CA4].

The reader recovers [E3] from the logical form of “deep sleep”. She wonders why he had slept for a long time; the question prompts her to access her schematic knowledge [MCE8] that people sleep deep if they are not feeling well, bored or lazy [CI21]. So far, the reader’s inquiry how he became a madman is not yet quenched. The reader moves to [CA5].

From [CA5], the reader derives [CI22]. Recovering [E4] and basing on [CI23], she now raises the questions: “What are these masks for? And what do they have to do with his madness story?” since she is both inquisitive about it and feels that the narrator thinks it is an important
piece of information. She expects the sentence in apposition [CA6] (between the dashes) to answer either or both of these questions.

Out of [CA6], the reader extracts [E5] from the logical form of the bare relativevi “...the seven masks I have ....”. [E5] is crucial because it raises the reader’s attention to the fact that the narrator ‘handmade’ (fashioned) the masks by himself. It also gives rise to [CI25] that these masks are precious for the narrator together with the prediction that their loss could be the reason behind his madness. In spite of this, the reader cannot judge surely that this is the reason so she again adopts the wait and see reading strategy.

The reader notices that the number seven is used; she asks why? Assisted by [MCE9], the reader relates the number seven to The Holy Books. To decide which of the three Holy Books, the reader has to utilize her background encyclopedic knowledge [MCE10] to boost her hunch about reference to one of The Holy Books. As she also has the information in [MCE11] in mind, she can develop an intuition that the story alluded to is The Creation story [CI27]. Not yet satisfied about what these masks are for, [MCE12] generates [CI28]. In processing [CA7], the reader using her schematic knowledge [MCE13], extracting [E6], and basing on the inferred implications in [CI29] and [CI30], infers [CI31] which bespeaks the narrator’s discomfort owing to his being maskless.

As the processing of [CA4]; [CA5]; [CA6] and [CA7] provides evidence neither for nor against the already obtained information in [CA1]; [CA2] and [CA3], the contextual effect attained by these processed assumptions is Contextual Implication. On the other hand, Implicature [CI34] derived from [CA8] provides evidence for [CI31]. Ergo, the effect of [CA8] is Contextual Strengthening.

The two sentences (S4) and (S5) tell the reader about people’s reaction to seeing a man getting so angry at thieves who stole masks. Going through the inferential processing of these two sentences points up the perception of people around the narrator of being so attached to masks. The reader infers [CI39] both as a result of the previous analysis of S4/S5 and because she finds it logical that masks are neither all-important nor that valuable.
3.1.3. S6/7: “I looked up...”

“I looked up to behold him; the sun kissed my own naked face for the first time. For the first time the sun kissed my own naked face and my soul was inflamed with love for the sun, and I wanted my masks no more.” (TM: 2)

(S6): “I looked up to behold him; the sun kissed my own naked face for the first time.”

[CA11]: I looked up to behold him

[MCE14]: In the preceding sentence the narrator explains how men and women laughed at him and some ran to their houses in fear of him when they saw him running after the thieves while there was a youth on a house-top crying: “He is a madman” (TM: 2)

[CI40]: him refers to the youth standing on a house-top crying: “He is a madman.

[E8]: The narrator raises his head towards the sky to see who is labeling him mad.

[CA12]: the sun kissed my own naked face for the first time. For the first time the sun kissed my own naked face,

[CI41]: The man who lived his seven lives masked sees ‘the sun’ for the first time.

[CA13]: and my soul was inflamed with love for the sun, and I wanted my masks no more.

[CI42]: The man falls out of love with his masks and in love with the sun.

[CI43]: Does the sun mean sun?!!

[MCE15]: The sun is a bright star that spreads light and warmth.

[MCE16]: The narrator lived his seven lives masked. i.e. in darkness.

[CI44]: The sun stands for the truth?! Religion?! God?!

[MCE17]: The narrator refers to the Creation Story.

[MCE18]: It tells in the Bible that after God had finished the world creation, He created man Adam PBUH and Eve

[MCE19]: The narrator lived seven lives and it is now his eighth.

[CI45] Analogically speaking, creation was complete on the sixth day, the seventh God rested and on the eighth day Man was created.

[CI46]: The sun refers to God. Yet, the madman does not yet know it is God.

(S5): And as if in a trance I cried, “Blessed, blessed are the thieves who stole my masks.”

[CA14]: And as if in a trance I cried,

[MCE20]: And is a conjunction used to join two clauses in a sentence. It is put between the two clauses.

[MCE21]: In the preceding two sentences the narrator looks above to see the youth who is labeling him a madman; as a result, for the first time his always-masked face is hit by the sun rays “Men and women..........no more” (TM: 2). Then, he loves the sun and wants his masks no more.

[CI47]: The madman starts his eighth life: a new maskless life.
[CI48]: *And* is used at the beginning of the sentence because it marks not coordination but transition in the madman’s life.

[MCE 22]: Back in the text, the narrator alludes to The Creation Story: God created the world in six days and rested on the seventh day.

[CI49]: The madman also rests after the seventh life and finds life as good as God found the world He created.

[CA15]: “Blessed, blessed are the thieves who stole my masks.”

[CI50]: This is a direct speech, so it reports literally what the madman says and feels.

[E9]: The madman prays that the thieves be blessed.

[MCE23]: Back in the text, the narrator prays that the thieves be cursed.

[CI51]: The narrator believes he is not a madman but he accepts being labeled so, because in his maskless life, he could see the ‘light’ of the sun.

[CI52]: The loss of his masks is not the reason behind his madness but because people believed he was a madman.

S6: “Thus I became a madman.”

[CA16]: Thus I became a madman

[E10]: This is how the narrator became a madman.

[CI53]: The end of the story of his madness. Now it is certain that he became a madman not due to any mental problems but because people believed he was so.

[CI54]: People see things differently, each from his own perspective.

3.1.3.1. Commentary S6/7

Following the track of the story, the reader is told about people’s reaction to seeing the narrator running after the thieves [MCE14] and she is also told about the youth who called him a madman. The reader also understands that the sun for the first time ever kissed his naked face.

The man loving the sun so much, he abandons his quest of the beloved masks. The reader feels confused because in [CI25] she comes to the conclusion that the masks are dear to him and in [CI26] she even believes their loss is the reason of his madness. This confusion builds up the way to the questions in [CI43] and [CI44]. The inferred Implicature in [CI45] is boosted by the MCE’s [14-18]. Never is she sure and not yet her question is answered, she curiously goes forward in reading.

Out of the unusual use of *and* at the beginning of the sentence, the reader understands that this conjunction marks a beginning of a new life when ‘the sun’ kisses the narrator’s unmasked face. The narrator’s prayer that the thieves be blessed is naught but a sign of happiness.
and satisfaction with his new maskless state. This been said, the reader infers [CI51] which deletes [CI26] hereby the contextual effect is **Contextual Deletion**. At last, the reader’s question “how did you become mad?” is answered and she knows that it is the end of the story through the next sentence “thus I became a madman.” (TM: 2) which echoes the sentence in The Bible: “Thus the heavens and the earth were finished, and all the host of them.” (op cit: 1). The final contextual implication that the reader infers is that what might seem a bless for some seems a curse for others and vice versa.

### 3.1.4. Discussion

In our preset hypotheses of this study, we have surmised that Gibran uses EME when he speaks to or about God (See General Introduction). Yet, this is not the case in this passage. It is reasonable that one inquires why.

We have stated that this parable alludes to The Creation Story. When the world was just created, men did not know who God is yet. It is the same case with this madman; he lived all his lives masked from the truth: Who God is? Once he connects with Him through His sun, he does not recognize it is God, but by instinct he loves the sun. To elucidate, the narrator feels an essence in the sun, as an element of nature, that is more powerful than himself. It surely must be divine.

Then, Gibran does not use EME in his parable though he alludes to God because the narrator/ character does not yet fathom his relationship with God (this is the question answered in the next parable: God). So, the writer is aware of his choice of the type of language. This choice not only expresses homage to God but also portrays the state of man when he is spiritually far from God. The masked self of the narrator is search of spiritual serenity.

Pretended madness is another tackled theme in this parable. The narrator accepts being thought of as a madman as a pretext to isolate himself from society in fear of *being understood* which, in fact, means misunderstood by the other just as he is labeled mad while he is not. The self is in conflict with the other: while the self seeks the truth, it is hindered by the other’s misunderstandings. The narrator is afraid of being obliged to connive to conventions dictated by the others if he ever reveals himself to them. His preoccupying issue is who would prevail the other: the self or the other?
The primary function of a sane man is to interact with the other in society in the realm of collectivity. But, a masked man - absolutely a cloistered one - cannot identify the self in its collective purpose within the human constellation. This pretended madness, subsequently, insulates the self against the demands and exigencies of the surrounding. The story the narrator relates takes place long before many gods were born. While the logical choice the writer should make is the use of the older type of language, he opts for the modern one to accentuate the difference between the narrator (the self that does not seek to integrate with the surrounding) and the surrounding that misunderstands the self.

4. Deviation

4.1. Passage 2: GOD

“In the ancient days, when the first quiver of speech came to my lips, I ascended the holy mountain and spoke unto God, saying, “Master, I am thy slave. Thy hidden will is my law and I shall obey thee for ever more.”

But God made no answer, and like a mighty tempest passed away.” (TM: 3)

4.1.1. Inferential Processing

(S1): “In the ancient days, when the first quiver of speech came to my lips, I ascended the holy mountain and spoke unto God, saying, “Master, I am thy slave. Thy hidden will is my law and I shall obey thee for ever more.””

[CA1]: In the ancient day,

[MCE1]: The previous parable takes place in the ancient days (“One day, long before many gods were born” (TM: 2).

[CI1]: The two parables share the same temporal setting.

[CA2]: When the first quiver of speech came to my lips,

[CI2]: my refers to an unknown narrator

[MCE2]: The narrator of the previous parable is also unknown (nameless, ageless, sexless, etc.)

[CI3]: Since the parables share the same setting, they can share the same narrator.

[CI4]: Reference disambiguation: my refers to the same unknown mad narrator of How I Became Mad.

[MCE3]: In the preceding parable, the narrator tells us that the sun kisses his naked face for the first time after his seven masks were stolen. So, for seven lives he has been in isolation from the external world.

[E1]: The narrator speaks for the first time.

[CI5]: The narrator is the same narrator of the previous parable.
[CA3]: I ascended the holy mountain and spoke unto God, saying,

[MCE4]: The only human creature who spoke unto God is Moses PBUH.

[MCE5]: In How I Became Mad, the narrator alludes to The Bible.

[MCE6]: The story of Moses is the first story in the second book in the Bible, Exodus.

[MCE7]: When the sun kisses the narrator’s face, it is his first day in his maskless - second-phase of his life. The narrator loves the sun which refers to God.

[MCE8]: Moses PBUH was the only human being who spoke unto God and asked to see Him. “Now therefore, I pray thee, if I have found grace in thy sight, shew me now thy way, that I may know thee, that I may find grace in thy sight[...] And he said, I beseech thee, shew me thy glory”. (Exodus {33:12-33:18}: 51)

[CI7]: After the narrator abandons his masks, he seeks the truth. He grows a desire to know God.

[CA4]: “Master, I am thy slave. Thy hidden will is my law and I shall obey thee for ever more.”

[CI8]: quotation marks introduce a direct speech. i.e. the narrator’s verbatim words are reported.

[CI9]: thy is the equivalent pronoun of your in EME. Thee is the equivalent pronoun of you (objective case) in EME.

[E2]: Master, I am your slave. Your hidden will is my law and I shall obey you forever more.

[MCE10]: The Madman was published in 1918.

[MCE11]: EME is the language spoken in the Early Middle Period from 15\textsuperscript{th} C till 18\textsuperscript{th} C.

[C10]: Readers’ bewilderment: Why does the writer use EME while the book is written in the 20\textsuperscript{th} C?!!

[MCE12]: EME is the language in which the King James Version Bible is written.

[CI10]: The narrator ascends the mountain to tell God that he will be his slave and obey Him blindly.

[CI11]: thy and thee refer to God. The writer uses these pronouns instead of your and you because the narrator’s addressee is God. Since so, the writer uses the language of the Bible as a token of obeisance to God.

(S2): But God made no answer, and like a mighty tempest passed away.

[CA5]: But God made no answer, and like a mighty tempest passed away.

[E3]: God left not answer the narrator and passed by him fast and violently.

[CI12]: God was not satisfied with the narrator’s words.

[CI13]: But expresses concession and contrast.

[CI14]: The narrator expected that being God’s slave and obeying Him blindly was his duty towards God but according to God this is not true.

4.1.1.1. Commentary

This passage is an excerpt from the second parable in The Madman: God. It is the opening paragraph of this parable. The passage comprises two sentences the first of which is a complex sentence within which there is a direct speech statement produced by the narrator himself. The second is a shorter and simpler sentence.
When processing (S1), the reader right away meets the phrase “In the ancient days” [CA1] which takes her back to the previous parable that happens in the ancient days, too: “long before many gods were born” (TM: 2). The reader comes without the expectation that the parable God is a sequel to How I Became a Madman. Proceeding to [CA2], she encounters a referentless my; this automatically activates [MCE2] which leads to the deduction of [CI3]. [CI3] and [CI4] are the reader’s speculations about who the narrator might be. [MCE3] and [E1] result in the accretion of certainty about [CI3] and [CI4] , viz, it strengthens them.

The reader is aware that being masked for seven years compartmentalizes one from others. Ipso facto, the narrator never spoke before losing his masks. She comes to a certain conclusion that the narrator of this parable is the same of the previous one [CI5]. It is important for the reader to identify who is the narrator so as to follow the track of events adequately. Now that the reader is cognizant of the fact that the parable God is a follow-up to How I Became a Madman, she apprehends that the coming events are all linked to what happens before and what she memorizes about the former story.

[CA3] immediately breeds [MCE4] which sparks a ‘domino effect’ - as it were- on [MCE6]; [MCE7] and [MCE8]. While the first and the third are memorized assumptions from the text read afore, the second and the forth are encyclopedic knowledge for the reader. Thus, the Implicature [CI7] is extracted with reference to the information held in the MCE’s [4-8]. It is in the general census that men cannot talk to God. It is also well gained that only Moses PBUH did.

To wit, the reader has developed a formative image of the narrator basing on prior interpretation of passage 1. She depicts him as now willing to know the truth. A man who decides to live masked seven lives and later to be a madman as a grant - in both cases- for his loneliness and safety from being understood, does not absolutely seek to know about anything else apart from the sun that he loves and accepts to live maskless for. The knowledge about sun which implies truth which implies God would be his only quest.

The pronouns used to refer to God in [CA4] are thy and thee the EME equivalents of your and you respectively in ME. Knowing that TM was published in 1918 and that Gibran was not even born when EME was spoken confounds the reader and makes her pose the question in [CI9]. The question is logical, legitimate and even more desired by the writer. The writer designs his language in a way to stimulate this question. The use of these pronouns is a deviation
from what the reader expects to meet in a modern text i.e. she expects the language used to be the Modern one. This deviation stands for an ostension and it carries his Informative Intention therein. The recognition of this intention takes the reader at the gates of the writer’s Communicative Intention. The question why? (and in other words what is his purpose?) is still unanswered.

To answer this suspended question the reader aids herself with [MCE12] to obtain [CI10]. She comes to the inference that: since God -The Master- is the narrator’s addressee, the language should transcend the ordinary one to that used in The Holy Book. Put differently, the language used should be inspired of a source that is as sacred as God is. Besides, the narrator becomes enamored with the sun through which he feels the divine majesty; consequently, the narrator feels the aberrance of this object. The latter feeling issues his feeling of transcendence.

(S2) starts with the conjunction but whereby concession is expressed. Having the conjunction at the beginning of the sentence and having the sentence in itself appearing as a separate segment on the book page intimates that the concession is between the expectation the narrator had before he ascended the holy mountain and God’s reaction to his words. Furthermore, the narrator expects God to lean over him; for he offers his consummate obedience. Yet, astoundingly, he finds himself unanswered. The reaction he receives insinuates the Implicature [CI14]. And so, the effect of (S2) is Contextual Implication.

4.1.2. Discussion

Living maskless is a step towards self-discovery. Living without illusive devices and without impediments to truth launches the desire to know more. Likewise, the will of the narrator to speak unto God is analogous to that of Moses PBUH; both are dragged by their curiosity and their spiritual instincts. Equally, both being masked and being mad are the narrator’s own decisions. He establishes a self-to-self relationship. Then, never has he wished to see the other around him or interact with him, it should be God his next quest.

But why at all should the writer use EME?! Why should he trouble his reader with an almost dead variant of English? Is not the Modern reader his concern? In actual fact, the participants in an act of communication determine the type of discourse used. God is the narrator’s master; he is thereby superior to him. Gibran’s most sacred and holy source as a
Christian is the Bible. Rationally, when talking to his most sacred addressee, the narrator ought to use the language of his most sacred book: EME.

One might ask: Why not Latin? Latin is the language from which King James Bible is translated. We have explained in the former chapter that it lies on the communicator’s shoulder to know what codes and contextual information the audience can easily access and is likely to use in the comprehension process (Sperber & Wilson 1995) (See section 3.5.). Thus, the writer expects that EME is more accessible than Latin for the reader. So, to keep the effect of glorifying God the writer chooses EME which is neither standard nor inaccessible: the intention of the writer is hence, expressed through the deviation and the chances for it to be recognized by the reader are high. For, the reader will “…go ahead and use whatever code and contextual information come most easily to hand” (ibid: 43).

The writer who intends “his utterance to be interpreted in a particular way must also expect the hearer to be able to supply a context which allows that interpretation to be recovered.” (ibid: 16). The reader goes ahead and uses the code: *thy and thee*, the MCE memorized from *How I became a Mamdan* and her encyclopedic knowledge to recover the intended interpretation. Among the many hypotheses the reader engenders to the question “why does the writer use EME?”, she restricts herself to only one using this schematic knowledge. She can, for instance, claim that he employs EME to show his dejection with the present time; as a consequence, he resorts to a language from the past to show reminiscence or contend that he uses EME as a means to show his capacities to write in English despite his being an Arab. Yet, at last, she chooses the most accessible one which she infers without consuming large efforts. The interpretation that requires the least effort is [CI11] because after all it is hard to justify for the other two: reminiscence and showing capacities.

However, it is sometimes less practicable and attainable in the case of literary texts that the writer knows what codes and contextual information his readers may easily find a way to. The literary text is submitted a miscellaneous set of readers who might be on the other edge of the earth. Each comes with his different schema. Were it not by dint of available biographies of Gibran, we would not have guessed that it is the language of The Bible. A Muslim reader unsupplied by the writer’s biography and an apropos knowledge of The Bible would find it difficult to be in mutual cognitive environment with the writer.
Therefore, the concept of mutual manifestness needs to be redefined. Moreover, burdening only the addresser with the responsibility of the success of communication and interpretation of his utterance is not always valid. Thus, the addresser may provide a relevant piece of information compatible with his abilities and preferences but does not guarantee that the addressee will deduce his very intended meaning. If the matter does not recover the former’s intention, the addresser should not be the only accountable for this failure.

Nonetheless, his analysis comes to confirm our hypothesis that Gibran uses EME when he speaks to or about God. It also attests our second hypothesis that the deviation is deliberate and has pragmatic purposes. It proves our third hypothesis that the deviation helps Gibran to express his themes. This concatenation of narratives is interconnected; the shift from the type of language used in the first parable ME to the one employed in the second mirrors the shift in the state of the narrator.

4.2. Didactic Effect

4.2.1. Passage 3: My Friend

“My friend, […] in hand.” (TM: 4). (See appendix 4)

4.2.2. Inferential Processing

(S1): “My friend, thou art good and cautious and wise; nay, thou art perfect—and I, too, speak with thee wisely and cautiously”.

[CA1]: My friend, thou art good and cautious and wise;

[MCE1]: Thou art is the EME equivalent of you are in ME.

[E1]: My friend you are good and cautious and wise.

[MCE2]: The writer uses EME to address God.

[CI1]: Reader’s bewilderment: All along this parable from the beginning, the narrator speaks to his friend with no reference to God. God is not the addressee in this narrative, so why does the writer use EME?

[MCE2]: In the preceding text (See TM: 4), the narrator tells his friend that they are different and that he prefers staying in Hell alone to staying in his friend’s Heaven. The narrator prefers being alone without giving any reason.
Reader’s bewilderment why does not the narrator want to be with his friend if he is *good and cautious and wise*?

nay, thou art perfect—

His friend is not only *good and cautious and wise* but also perfect. He is one of a kind.

Reader’s bewilderment why doesn’t the narrator want to be with him if he is not only *good and cautious and wise* but also *perfect*?

and I, too, speak with thee wisely and cautiously.

The narrator is not wise and cautious but only speaks in a wise and cautious way. He is able to pretend both madness and wisdom.

Can he pretend perfection, too?!

―*And yet I am mad.*‖

And yet I am mad.

While the narrator’s friend is perfect, the narrator is mad.

The narrator is juxtaposing himself to his friend: His friend is *good, cautious, wise, and perfect* whereas he only speaks *wisely and cautiously* and he is even *mad*.

In the preceding text, the narrator pretends madness. (See Inferential Processing 3.2.)

The narrator is celebrating his madness by putting it on the same scale with perfection.

―*But I mask my madness.*‖

But I mask my madness.

in the first parable, the narrator accepts being called a madman and does not conceal his madness.

the narrator does not want to share even his madness.

―*I would be mad alone*‖

I would be mad alone.

the narrator wants to be alone even in his madness.

Madness guarantees loneliness and safety for the narrator.
The narrator to state his madness he says: “Thus I became a madman” (TM: 2); “and yet I am mad…” “I would be mad alone” (TM: 4). The three sentences are five-word sentences. In addition to that the title of the first parable: How I Became a Madman

The narrator is aware that he is not a madman but it is merely a delusive madness.

4.2.2.1. Commentary

This passage is the closing paragraph of the third parable: My Friend. This parable follows that of God. It consists of six sentences. The passage concludes a speech addressed to the narrator’s friend.

In processing (S1), the reader once more encounters the deviation to EME. She learned from Passage 2 that the writer deploys EME to address God. With her knowledge that God is not the addressee of this speech and not even spoken about, she gets confused and inquires: “Why does the writer use EME?” [CI1] ix. Without any textual clue, the reader continues processing in search of an optimally relevant answer to her question.

The reader is bewildered again for the narrator describes his friend as good and cautious and wise. This bewilderment is amplified by [MCE2]. [CA2] muddies the water for the reader because it tells her that this unwanted friend is not only good and cautious and wise but also perfect. Out of the use of the verb speak in [CA3] as a counterpart of the verb to be in [CA2], the reader grasps that the narrator is not wise and cautious but he speaks wisely and cautiously. He does so as a camouflage to his different persona. The narrator attempts to put in juxtaposition his character to his friend’s: The friend is perfect; the narrator is mad [CI7]. To the narrator’s mind, madness is equal to perfection.

Processing (S3) requires accessing the memorized assumption [MCE4] which contradicts [CA5]. This contradiction aids the reader to ratiocinate [CI10]. [CA4] strengthens [CI10]. The explication the reader attributes to the Implicature [CI11] is helped by her formative image about the narrator’s vantage point about being mad; therefore, she educes [CI12]. The reader’s inference becomes more unequivocal when she notices that the three sentences in which the narrator speaks of his madness are of an equal number of words. (S2); (S3) and (S4) are five-word sentences. In addition, in How I Became a Madman, when the narrator states that he became a madman he uses a five-word sentence: “Thus I became a Madman” (TM: 2) together with the title itself: How I Became a Madman [MCE5]. Subsequently, the reader ascertains that
the writer is aware of his being not mad but it is just a pretentious madness which he enjoys as in [CI13].

4.2.3. S5/6 “My friend…”

(S5): “My friend, thou art not my friend, but how shall I make thee understand?”

[CA7]: My friend, thou art not my friend,

[E2]: My friend you are not my friend.

[CI13]: The narrator’s friend considers himself to be his friend but the narrator does not.

[CA8]: but how shall I make thee understand?

[CI14]: the narrator is trying to find a good way to make his viewpoint clear to ‘his friend’.

(S6): “My path is not thy path, yet together we walk, hand in hand.”

[CA9]: My path is not thy path, yet together we walk, hand in hand.

[E3]: The narrator’s path is not his friend’s path, yet together they walk, hand in hand.

[CI15]: the narrator and his friend do not share even the same path; still they can go together.

[CI16]: How?!!!

[MCE5]: In the preceding parts of this parable the narrator informs his friend how different they are: “When it is day with thee, my friend, it is night with me … When thou ascendest to thy Heaven I descend to my Hell” (TM:4), etc.

[CI17]: The narrator and his friend are different in every aspect; yet, they still can live together if each accepts the other.

[CI18]: A man is not supposed to conform to the other to live in a diverse society.

[CI19]: The narrator is telling these facts to ‘his friend’ because the latter does not conceptualize ‘friendship’ as such.

[CI20]: The narrator is preaching his friend.

[CI21]: The narrator is using EME because he considers himself superior to his friend –the reader.
4.2.3.1. Commentary

From [E2], the reader derives [CI13] that this addressee whom the narrator calls *my friend* is not his friend, as far as the narrator is concerned. Conversely, the addressee considers himself his friend. Still, the narrator endeavors to find the exact words to explain to his friend how they are not friends. Then, the narrator thinks that what he is going to say is relevant enough for this friend i.e. he is looking for a stimulus that is compatible with his abilities and preferences. The reader expects that the coming sentence is optimally relevant for the communicatee.

(S6) is the final statement which the narrator considers it expresses best his contention of friendship concept. The reader finds (S6) abstruse owing to the contradiction between the first part of (S6) “My path is not thy path” and its second part “yet together we walk, hand in hand”. She recalls [MCE5] that gets her to [CI17]. [CI18] and [CI19] are born once [CI17] is derived.

So far, the reader has not found the optimally relevant answer to her question: “Why does the writer use EME?”. As soon as Implicatures [CI18] and [CI19] are inferred, the reader realizes that the narrator is preaching his addressee: be it his friend or his reader. The narrator, hence, assumes himself to be more knowledgeable than his addressee insofar as he teaches him.

4.2.4. Discussion

The narrator decides to be masked, then, mad, then to have a journey to know God. In his latter journey, it takes him thousands of years (See TM: 4) to know God. Every thousand years he ascends the mountain to talk to God but he receives an unpleasant reaction: “Master, I am thy slave….. Creator, I am thy creation... Father, I am thy son...” (TM: 4) neither of these satisfies God. Until the narrator realizes that God is his *aim and...fulfilment*; he is His *yesterday* and God is his *tomorrow* (ibid). He is God’s *root in the earth* and God is his *flower in the sky, and together they grow before the face of the sun* (ibid). God and the narrator come to be equal. The narrator is now in a position that allows him to use the biblical language; not because he is equal in a blasphemous way to God but in a way that shows the divine power³.

After he reached self-discovery, then God-discovery, it is now his turn to transmit what he learned to those who have not yet learned. Gibran as a Transcendentalist believes in having a divine bit within man. So, once the narrator gets to recognize this bit, he ought to reveal the necessity of knowing this bit. The recognition of the divinity is not accomplished unless one becomes introvert and negligent of the distractions prescribed by the others.
In search of identity lost between a Lebanese childhood and an American adulthood, a spiritual society and a materialist one, traditions and modernity, past and present, here and there, the writer uses the language in a dual way inasmuch as he is dual. From parable to parable the narrator grows more mature. From parable to parable, he walks hand in hand with the reader towards the truth.

The parable My Friend is in itself dual: the narrator vs. his friend. Whereas the narrator is the only speaker in the parable, his friend remains a listener. Whereas the latter is perfect, the former is mad. Yet, with this madness that he masks, he can tell his reader how you can be a friend who is not a friend. Madness that carries wisdom is also dual. Then, what the narrator seems is but a garment [he] wears.(ibid). So, the language he uses is but a garment for his pragmatic purposes.

Accounting for duality from a narrower individual perspective, anyone is dual having reason vs. emotion conflict within him. One should not jeopardize his stability by choosing one over the other. The other ought not to dictate for the self how to be. “Be a perfect and let the other be a mad if madness is his choice. Live in Heaven and let the other live in Hell if that is his choice” says the narrator through this story, might we fancy his unspoken words.

5. The Linguistic Shift

5.1. Passage 4: The Wise Dog

“One day..........mice but bones” (TM: 8) (See Appendix1)

5.1.1. Inferential Processing

(S1): One day there passed by a company of cats a wise dog.
[CA1]: One day there passed by a company of cats a wise dog.
[E1]: There was a number of cats gathering by whom a wise dog passed.
(S2): And as he came near and saw that they were very intent and heeded him not, he stopped.
[CA2]: And as he came near and saw that they were very intent and heeded him not, he stopped.
[E2]: The dog approached the cats but they do not pay attention to him, so he decided to stop by them.
[C1]: The dog approached the cats but they did not pay attention to him, so he decided to stop by them to see what they were so busy concentrating on that they did not pay attention to the dog, their sworn-enemy.
Then there arose in the midst of the company a large, grave cat and looked upon them and said, "Brethren, pray ye; and when ye have prayed again and yet again, nothing doubting, verily then it shall rain mice!"

Then there arose in the midst of the company a large, grave cat and looked upon them and said,

The cats were gathering around one lager serious cat.

The large and serious cat is; he is their leader and master.

"Brethren, pray ye; and when ye have prayed again and yet again, nothing doubting, verily then it shall rain mice."

Quotation marks introduce a direct speech i.e. the cat’s verbatim words.

Brethren is an old-use word meaning brothers in ME and ye is the EME equivalent of you in plural in ME.

Brothers pray and when you pray again and yet again, in strong faith and for sure it will rain mice.

The writer uses EME when the narrator addresses God or when he preaches.

Reader’s bewilderment: Why does the writer use EME?

The large grave cat galvanizes the other cats to pray over and over with strong faith so that it rains mice.

And when the dog heard this he laughed in his heart and turned from them saying, "O blind and foolish cats, has it not been written and have I not known and my fathers before me, that that which raineth for prayer and faith and supplication is not mice but bones."

And when the dog heard this he laughed in his heart and turned from them saying,

The dog found what the cats were doing silly for this reason he laughed in his heart and left them because he thought what they did is not worth his attention.

"O blind and foolish cats, has it not been written and have I not known and my fathers before me, that that which raineth for prayer and faith and supplication is not mice but bones."

Quotation marks introduce a direct speech i.e. the dog’s verbatim words.

Reader’s bewilderment: the writer uses EME in preceding sentences but in this sentence he uses ME, too “has”. Why does he shift?!

Raineth is the EME equivalent of rains

Reader’s bewilderment: The writer uses again EME in the same sentence “raineth”. Why does he shift again?!!

Cats feed on mice; dogs feed on bones.

The large grave cat asks the other cats to pray consistently and in faith to rain mice.

Rain falls from the sky: from above.

The cat uses EME because he is speaking about God: the rain Provider insisting on the others to pray over and over. He is in a spiritual moment.
[CI12]: The WISE dog uses ME when speaks to cats who are inferior to him and FOOLISH and blind.
[CI13]: The dog uses EME when he speaks about his and his fathers’ beliefs about rain which rains for prayer and faith and supplication. He is in a spiritual moment, too.
[CI14]: The dog describes the cats as blind because they heeded him not while they were supposed to fear him.
[CI15]: Everyone expects from God to give him whatever he needs and wants.
[CI16]: People cannot see the difference between their and others’ wants and needs.
[CI17]: The power given to cats over mice and dogs over cats is thought to be divine.
[CI18]: People think that they are by nature in strata and it is divine to be so: one above the other.

5.1.1.1. Commentary

Passage 4 is the seventh parable in TM. It is made up of four sentences. It relates the story of a wise dog passing by a company of cats who are praying for a ‘mice-rain’.

The reader has no difficulty in processing (S1). It is a usual opening sentence for a story whose characters are animals. On processing (S2), the reader starts learning more about the characters of the story: a dog and cats. The anticipated cats’ reaction upon seeing a dog is fleeing. Surprisingly, the cats do not even notice his presence. Such a reaction makes the dog stop in curiosity. [CA3] in (S3) tells the reader that the cats are attentive to one large grave cat who invites them to pray in faith so that it rains mice. The reader deduces [CI2] which gives rise to [CI3].

The reader again meets the deviation to EME in [CA4]. Calling back [MCE1] that the author so far uses EME when God is the addressee or when the narrator is preaching; both of these cases do not match the one under investigation. Thus, [MCE1] metamorphoses into the question in [CI5] and this use puzzles the reader yet again. She essays to go on processing the passage to answer her question carrying in mind [CI6].

Geared to maximize relevance, the reader moves to (S4) and infers [CI7] from [CA5]. [CA6] is troublesome to the reader; for this time the writer not only deviates to EME but also shifts from EME to ME and then back to EME. She now, in parallel, shifts her concern from knowing about the story to knowing for what purpose the writer shifts from one type of language to another.

The information available in [MCE5] and [MCE6] assists her in generating CI’s [11-13]. These three Implicatures cease any further questions about the purpose behind the shift. The reader now rests on a well-grounded answer which provides her with optimal relevance. The
latter Implicatures are the relevant conclusion the reader can draw. The shift is taken as an ostensive stimulus which the reader believes is worth her processing effort.

And that the reader comprehends that the language type changes with the change of the addressee, the situation and the purpose, she assures that this shift is purposeful. At this juncture, her concern also shifts back to the story. She derives basing on [CI14] all the coming four Implicatures [CI15-18]. The mentioned Implicatures augment in their scope from a man-to-God and man-to-man to a whole-to-whole to the final one [CI18] which sums up the moral of the parable. In the same augmenting manner of the FOUR Implicatures, the FOUR sentences of the parable augment from shorter sentence to longest.

5.1.2. Discussion

The writer manipulates his language in an ascending manner: normal use, deviation and shift. He starts using the language in the normal way without any unanticipated stylistic feature (as far the linguistic shift is concerned). But, in the very next parable he deviates to an unexpected type of language driving the reader to inquire why? Once again, the reader is even more clouded by another stylistic deviation: shifting in the types of language.

The writer is aware of his decisions. Each of the types used serves a given purpose. In the case of shifting, the writer sheds light on the shift of viewpoint. The dog shifts to ME when he speaks about foolish blind cats; he uses the inferior language compared to EME the language of the Bible. When he speaks about his superior ‘dynasty’, he and his fathers before him, he uses the superior language EME.

It is true that in the previous passage, we have claimed that when the narrator puts himself in superior position to his addressee or reader, he resorts to EME and that it seems quite paradoxical with the result obtained in this passage. Nevertheless, both results are possible: In the former passage, the differentiation is between a preacher and a learner – as it were- but in The Wise Dog, the differentiation is between a whole superior stratum: dogs – who is not teaching but demeaning - and an inferior one: cats. Moreover, it is between earthly creatures and a divine Creator. Be it so, the inferior deflated stratum merits to be to spoken to in the inferior language and the suprastructure merits to be spoken about in the superior language.
The analysis of this passage crystallizes how Gibran deliberately maneuvers his language in order to produce an effect on the reader. It brings to light as well how the shift and the deviation are means whereby the reader accesses the themes of the work. Besides, it shows how the writer is aware of the cognitive processes occurring in the reader’s mind - perhaps intuitively- and how he models his language accordingly.

6. Conclusion

This chapter is an endeavor to apply RT’s findings on Gibran’s The Madman. The passages analyzed are ones in which a stylistic foregrounded feature of Gibran, the linguistic shift, has been under spotlight.

We have drawn the conclusion that each of the types of language used is purposefully chosen so as to fit the writer’s intentions and pragmatic purposes. The reader is made aware about these intentions: Informative and Communicative through the use of an ostensive stimulus which provokes questions in the reader’s mind gearing her towards finding the optimal relevance. In the process of finding the latter, she goes through the Contextual Effects each assumption engenders. While she comes with a proposition about the writer, the narrator or the characters in The Madman, the text may confirm, weaken or delete these propositions. The text may even generate new ones ending in deriving Implicatures.

With all these facts stated, Gibran’s linguistic shift becomes a stylistic technique which is at the service of his didactic and thematic purposes:

- The first parable brings down to earth the theme of pretended madness and the non-conformist self which goes in the pursuit of pure truth;
- the second one portrays how the self joins God into one entity i.e. how one is a reflection of God’s power;
- the third teaches the reader to re-consider socially imposed conventions and requirements of melting into the other and
- the fourth one clarifies the vantage point of the characters about each other whereas through the shift from a superior language to an inferior one it underlines the social differences and hierarchal classes.
Inasmuch as this feature is a technique, the linguistic shift is intentional and is a designed stimulus to create a desired effect on the reader.

RT lends itself as an efficient framework and tool to delve into the literary text and to recognize the intentions of the writer. Moreover, it not only depicts the processes on the reader’s mind but also that happening on the writer’s, too. After all one as a reader can track down—though with difficulty—these immense interactively ‘abut’ processes on his/her own mind but it is hardly achievable with the writer who is absent and most of the cases even dead.

Albeit RT is as useful as we have claimed, we have discovered that MCE and mutual manifestness are more conceptual. The case of literary texts does not fit into the confines of these two concepts. Not all the readers are the same as the implied reader the author has in mind. The difference between the actual reader and the implied reader can result in breaking the mutual manifestness the writer presupposes.

RT’s inferential framework reveals the genius of Gibran in manipulating language and using it as mold to his purposes. This deliberate manipulation might be put at the service of pedagogy mainly that one of the objectives of this study is to avail the implications and findings of RT in the EFL/ESL classroom. Thence, we will be using these obtained data in the following chapter to suggest some pedagogical activities.
Notes to Chapter Two

i In the previous chapter, we did not tackle the concept of Metrepresentation neither shall we in this chapter. We are aware that it is related to our analysis. But, as it is less tackled in the analysis, we have left it as a further research question hoping to open new research avenues.

ii Avoiding reference confusion, we shall refer to the reader with she and the writer with he as there are sentences which may create ambiguity when the narrator/author and the reader can both be antecedents to a pronoun.

iii The background knowledge concerned with the world i.e. things and elements apart from the formal knowledge (linguistic and rhetorical structure) is called content schemata. In this case the image in the reader mind is part of her content schemata.

iv “A metarepresentation is a representation of a representation” (Wilson 2000: 1). It means that one can have a thought of the other’s thought: it is a kind of x knows that y knows that x knows. In clearer words it is the ability of mindreading (Grice 1989).

v The Creation story is the first story told in The Bible (Genesis). It tells how God created the whole world in six days and rested on the seventh day called Sabbath. In each day God created an element in the universe: The heaven and earth, Day and Night, the firmament, Earth (dry) and Seas, grass and herb, sun and moon and stars, etc.

vi A bare (also called zero) relative clause is a clause whose relative pronoun was omitted.

vii The quote is in the language of The Bible, Early Modern English. It is in the Modern English: “Now therefore, I pray you, if I have found grace in your sight, show me now your way; that I may know you, that I might find grace in your sight.... And he said, please show me your glory.”

viii The first idea comes to Muslim reader, even if she does not know about the Bible, is the Quranic verse: “And when Moses came at Our appointed time and his Lord spoke to him, he said, ‘My Lord, show Thyself to me that I may look at Thee.’ ALLAH replied, ‘Thou shalt not see ME. But look at the mountain; and if it remains in its place, then thou shalt see ME.’ And when his Lord manifested Himself on the mountain, HE broke it into pieces and Moses fell down unconscious. And when he recovered, he said, ‘Holy art Thou, I turn to thee and I am the first to believe.’” (Surat Alaãraf: 143)

ix In fact, this question is raised from the very first paragraph of this parable: “... thy questioning and thee from my negligence...” (TM:4). But each time his deviation is repeated, the reader raises the same question in her attempt to get the optimal relevance.

x The transcendentalist beliefs of equality to God and reference to The Bible may be culturally sensitive aspects. Thus, we suggest that the response of the Algerian Muslim reader to these concepts be studied as a further research question.

xi The analysis of this duality can be more appropriately done with the use of Deconstruction Theory mainly Derrida’s Here and There and The transcendental Signifier as a framework. Thus, we suggest this as a further research question.
CHAPTER THREE:
PEDAGOGICAL IMPLICATION
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1. Introduction

Gibran is a genius…..he well manipulates his language….. RT’s inferential framework is efficient…..so what?! Our article of faith is that a research should not stop at the point where his inquisitive inquiries are quenched by answering his question, validating his hypothesis but rather he should further aim at yielding his results to the service of community. Thence, we devote this chapter to suggest six activities to be used in the EFL/ESL Teaching Context.

Our experience is very humble and little – if ever it exists- and we are not in a position to suggest an activity and claim it is effective in teaching or introducing a notion whether in literature or else. However, we depend on our experience as a learner; we put ourselves in the shoes of ourselves to come with an idea that we hope to be effective enough in EFL classroom. We join our cry to that of the teachers to see the teaching process going better.

The learners targeted at through these activities are not only literature students but learners in EFL/ESL context. The first five activities are addressed to intermediate students but the sixth one is addressed to advanced learners. The instruments and materials used are photocapable materials and passages from literary texts. The activities do not only tackle the literary aspect of this study but also the linguistic one.

2. Come up and…. Find the missing word

Since the notion of Context is cardinal in RT’s framework, the target of this activity is to emphasize its importance and how it helps to circumscribe expectations to ones which are more relevant than others in that context. This activity can serve as a warm up. The teacher may perform the activity in any of the three methods: using the board, using students’ sheets or using charts.

The teacher may write on the board the phrase: *Come up and*… and explains that the missing word is the instruction they are to have. Then, he can ask the students to go successively and fill in the gaps with what they expect is the word on the teacher’s mind.
If the idea of the board is less practicable (especially in a large class), the students may be told to write their expectations on sheets of paper. Next, the students compare their expectations.

A third way of doing this activity is through the administration of a chart for the students to fill in. The chart should contain their expectations ordered from the least expected to the most. The chart can be as follows:

**Figure 1. List of expectations**

Once the students are done with their lists of expectations, the teacher should proceed with the activity following the below-listed steps.

- **Step One: Shock them**

  The teacher fills in the gap with a shocking word: cook, jump, recite Qur’an, sing a song, etc. After, he asks the question:

  - Why did you all laugh or feel surprised? (This question depends on the reaction the students make)

  This question can open a discussion about ir/relevance. The learners are aware that they are not supposed to cook, jump, sing, etc and that the teacher should not ask
them to do so. The teacher can, through the discussion, explicate the inferential processing of the utterance “Come up and cook...!”

➢ Step Two: Teach Context

In this step, the teacher can elaborate on the notion of context. He uses the learners’ answers as illustrations for the interdependence between the context and relevance since the relevance of any proposition the hearer/reader builds is tested against the context as postulated by Sperber & Wilson: “An assumption is relevant in a context if and only if it has some contextual effect in that context, an assumption which has no contextual effect in a given context is irrelevant in that context” (Sperber & Wilson 2007: 121 in Bensalah 2013: 28).

It is now evident for the learners that the reaction they make is due to the fact that the utterance is out of their expectations because it is out of the academic context. The utterance “Come up and...!” is irrelevant because in their MCE they do not expect the teacher of English language to ask them to do so.

The teacher illustrates how the context impacts the interpretation of an utterance (a sentence): if the latter is uprooted of its context, it could be at the risk of misinterpretation.

3. Complaint Letter

The Complaint Letter activity targets learners’ awareness of the registers and degrees of formality. The students are asked to write four emails complaining about the same matter; for example, the matter can be feeling prejudiced. The first email is to their friend, the second to their mother, the third to their teacher and the forth to their boss. The instruction may be assisted by pictures (as in Figures 2, 3, 4, and 5) to stimulate the learners to think their linguistic choices over.

The picture of the teacher should highlight the degree of mutual respect between the teacher and the students. The latter should choose their language correctly because the teacher would also be interested in the students’ language mastery.
The picture of the friend would propose the commeraderie between friends. As a consequence, the student might think that he does not need to polish his language but rather he would use informal language. If it is the same student writing the four emails, he will notice the difference between registers used in the teacher email and the friend email.

The third picture of the boss should work to make the difference in social status between the boss and his employers. The student may also think that any mistake can lead him to be fired.


The last picture of the mother should suggest the closeness and tenderness of the mother to her son. This will result in the students’ feeling of comfort and spontaneity in using language.

This suggested activity has an ancillary outcome that students of literature might benefit from. This outcome is the comprehension of stylistic shifts (in the case of The Madman, it is the linguistic shift but in other corpora it might be the sentence structure as in Joyce’s The Portrait of The Young Man as an Artist, etc).

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The teacher may also divide the class into four groups each emailing a different addressee. After they finish their tasks, they may compare and contrast their writings. This discussion can be advantageous also to discuss stylistic choices. The activity can be used in Oral Expression module or in Written Comprehension module.

The teacher can also expose students to two passages from The Madman, we suggest the parable God and How I Became a Madman.

4. Dear Allah⁵…

5. Figure 6. Dear Allah...⁶

We were inspired in this activity by the famous song In My Dreams sung by the Nana Band. The first chorus of this song goes:

“In my dreams god is talking to me
in my dreams I’m down on my knees
in my dreams I’m begging you please
let my soul rest in peace”⁷

The students may be introduced to the song or may be handed the lyrics in a printed material or for a better show the lyrics and the song can be projected. The students are told to address Allah in a written prayer in a form of letter.

This activity might also be considered as a follow-up to the Complaint Letter Activity. This time the complaint letter is sent to Allah. The fruits of this activity may be ripe if the students keep performing this task as a part of their diaries. It will work on both their creative writing skill and their mastery of discourse type.

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⁵ Respecting the cultural context, we have opted for Allah as a substitute to God.
⁶ The picture is designed by myself.
6. Does vs. Doth?!..... Then Do the Math!

Ostension and Foregrounding are among of the pillars of this study. They are also very prerequisite in stylistic analysis of literary corpora. One way of confirming one’s presumption that a feature is foregrounded or is used as an ostensive stimulus is through checking its reiteration in a corpus. The activity we are about to suggest underscores two concepts: Foregrounding and Reiteration.

Accordingly, the foregrounded feature in The Madman is the linguistic shift. One way of raising attention towards this shift is through introducing a picture like the one in Figure 6 or through contrasting two passages of the corpus next to each other as in Figure 7. The first suggestion may be a funnier move in the class. The second one is useful in showing the foreground of the text against the background that is to say the deviation against the normal use of language.

Figure 7. It's 2015 darling!

Figure 8. Thou art vs. you are

“And the Good God said, "You are in a bad humour today."

"Yes," said the Evil God, "for of late I have been often mistaken for you, called by your name, and treated as if I were you, and it ill-pleases me." (TM: 23)

“My God, my aim and my fulfilment; I am thy yesterday and thou art my tomorrow. I am thy root in the earth and thou art my flower in the sky, and together we grow before the face of the sun."(TM: 3)
The picture can stand as a topic of discussion of both deviation as a means to foreground an element in the text and of the intention of the cat (and so the writer) behind deviating to EME. The juxtaposition of the text as in Figure 7 should work on fostering the learners to compare the linguistic differences between the two passages. Later, they should be dragged towards pondering if it is a purposeful deviation.

One way to check the purposefulness of the deviation in a literary text is to check its redundancy. Spitzer posits that if a text’s feature is redundant, it is a stylistic feature (1970: 68). Redundancy or reiteration is also an indicator of deliberateness in violating the linguistic norms. In the same terrain, it is suggested that the learners ‘do the math’ to see the reiteration of the text’s foregrounded feature.

It might be just a rudimentary way of doing it by literally doing the math. The students can be divided into groups and delivered a passage of the corpus. The students will count manually the reiteration (this is more applicable if the corpus is short as it is the case of The Madman). Once done counting, each group will give the number found and together they will do the math to have the total sum. It can be also a digitalized activity where students use the computer to have the word counting. Whether rudimentary or digitalized, the counting of the deviation should be against the normal use. Likewise, in The Madman the counting of the recurrence of, for example, thou should be against you and has against hath.

7. The Facebook Post

The objective of the Facebook activity is to train students to stylize their language in a way relevant to their purposes and goals. This technique can be used in their academic writings; their style must suit the text type and genre they are writing in: argumentative, narrative, descriptive, and so forth.

We are all aware that the learners nowadays use Facebook. To keep up with the learners’ technological preferences, we have suggested this activity. The learners are given a topic and asked to write a Facebook post on it. The requirement of this post is that it must make its readers feel sympathy with a sad person/situation and so the learners compete to get the largest number of ‘likes’ by efficiently designing their language to achieve the given effect. The activity can be followed by an outside-the-class- semi-
activity. The latter is posting their writings on their Facebook accounts and comparing the number of likes and comments gained.

8. Wrap up Activity

This final activity is meant to be a wrap up activity and is addressed to advanced students. The activity may seem simple but it aids to assemble the foregoing steps. In addition, this time the students will do these steps on their own.

The teacher distributes a passage from The Madman (we suggest this corpus since it is ours but the teacher can choose another corpus according to his syllabus and objectives). The passage selected is the parable Crucified (figure 8). We have selected this parable because the shift is foregrounded and there are different purposes behind it. Later, the students are asked the coming questions:

- What is particular with the text? (the goal of this question is to make students notice the deviation)
- Do you think this shift is purposeful?
- What could be the writer’s pragmatic purposes of this shift?
- What is the context of the parable? (the goal is to draw their attention to the setting of the crucifixion and its religious connotations)
- Why do men use EME when they lift their heads up?
- Why does not the madman use EME when he addresses the men below him?

The final step is to ask the students to re-write the text replacing the passages where EME is used with ME and compare their processing of the text to check if the shift makes a
difference in interpretation. If there is a difference, it means that the shift is meant to communicate a message.

**Figure 9. Crucified**

I cried to men, "I would be crucified!"
And they said, "Why should your blood be upon our heads?"
And I answered, "How else shall you be exalted except by crucifying madmen?"
And they heeded and I was crucified. And the crucifixion appeased me.
And when I was hanged between earth and heaven they lifted up their heads to see me. And they were exalted, for their heads had never before been lifted.
But as they stood looking up at me one called out, "For what art thou seeking to atone?"
And another cried, "In what cause dost thou sacrifice thyself?"
And a third said, "Thinkest thou with this price to buy world glory?"
Then said a fourth, "Behold, how he smiles! Can such pain be forgiven?"
And I answered them all, and said:
"Remember only that I smiled. I do not atone--nor sacrifice--nor wish for glory; and I have nothing to forgive.
I thirsted--and I besought you to give me my blood to drink. For what is there can quench a madman's thirst but his own blood? I was dumb--and I asked wounds of you for mouths. I was imprisoned in your days and nights--and I sought a door into larger days and nights.
And now I go--as others already crucified have gone. And think not we are weary of crucifixion. For we must be crucified by larger and yet larger men, between greater earths and greater heavens." (TM:30)

9. Conclusion

The goal of this chapter is to display ways in which the implication of Wilson and Sperber’s cognitive framework can be a better means to teaching EFL/ESL. In a humble endeavor, this chapter suggests six activities tackling some pillar concepts of Relevance theory. The suggested activities seek to enhance writing techniques as well as interpreting literary texts containing a linguistic deviation.

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8 As a matter of fact, we have noticed the difference in interpretation in the translations of The Madman into Arabic where the preservation of the shift is not apparent. So, we propose as a further research question: possible solutions to compensate for the loss of the effect of the shift.
The activities tackle different concepts such as Optimal/Relevance, Intention, and Context. The *Come up and...* activity stresses the importance of context in interpretation and expectations of relevance. Besides, *The Complaint Letter* and *Dear Allah...* concentrate on the use of register according to the addressee and context echoing Gibran’s linguistic shift. Also, *The Does vs. doth....then do the math* activity focuses mainly on foregrounding as an ostention and the concept of reiteration which emphasized the ostensiveness of a stimulus. In addition, *The Facebook Post* has as a focal point the intention of the writer to activate a desired effect on his reader. Finally, *The Wrap up* activity recapitulates all the previous objectives of and the concepts tackled in the previous activities.

To conclude, as we have already surmised that implicating an inferential model in teaching EFL can enhance and enliven the learning process, we still hold tight to this surmise. We back our belief with the fact that an inferential model can remedy as many defects as it reveals for the learner. Through tracking down their own cognitive processes, they are enabled to put their fingers on their own lacunae in learning a foreign language.
GENERAL CONCLUSION
Were readers lucky enough, all the authors would be alive, their friends, neighbors, relatives, Facebook friends, email contacts or at least walking dead. If this were the case, no reader would have been troubled to know what the author intended to mean behind a specific use of language. The reader could just ask the author and slake his curiosity. Yet, do we really need the author alive or walking dead?! If his presence were so requisite and his absence effected the interpretation, why would not he just give his writings as speeches? A more legitimate question is: Is the act of communication broken by this absence?

We are aware of the aforementioned-questions and aware that the readers – we are no exception- want so desperately to have their interpretations checked by the writers themselves. We also maintain that it is impossible to do so. Thence, this study endeavors to attest the usefulness of Relevance Theory’s framework in apprehending and appreciating a literary text: Gibran’s The Madman. The latter theory claims to be an inferential approach to human communication; its underlying principle is the same as Grice’s theory: the expression and recognition of intentions which from different angles is seen as resembling the reader’s wishes above-mentioned.

Accordingly, the feature under scrutiny in Gibran’s The Madman is the linguistic shift. Therefore, we have attempted to account for the writer’s intentions and pragmatic purposes behind this shift. Other questions raised in this study are: Does the shift serve Gibran in exposing his themes to his reader? How and to what extent can an inferential model, namely RT, facilitate the interpretation process?

As per the first question, we have arrived at the conclusion that Gibran’s choice of language type EME, ME, or both at once serves to expose his themes in the parables. We have selected four passages to analyze, all of them confirmed our hypothesis that through the shift Gibran veils his themes and through the interpretation of the shift the reader unveils them.
The use of ME in the first passage (How I Became a Madman) shows the distance between the narrator and God (See Discussion of passage one). In addition, it reveals the same distance between the narrator, the self, and the society, the other. Then, the language type used helps the writer to depict the contrast between the narrator and his surroundings. While the narrative takes place in the old days- that is why it could be more logical to choose the older language EME- he opts for ME.

Proceeding to the second passage, our results has demoed that the confusion the reader falls in when finding the 17th C language used in a 20th C book results in recovering the authorial intention behind this deviation. The inferential processing of the deviation has demonstrated how Gibran’s decision to employ EME or ME is dependent upon the themes he intends to convey. Similar to How I Became a Madman, the narrative God happens in the ancient days but dissimilarly the language type selected is EME. Whereas the narrator has not known God yet in the first parable, he, in the second one, journeys to discover Him and his relationship with Him. The author driven by his intention to transmit God’s sacredness to his reader, he deploys the biblical language which is manifestly shared that it has the impact of holiness.

Like a teacher does with his learners, the narrator in the third passage (My Friend) uses a more sophisticated language than his readers’. The purpose of the third passage is to preach the reader on how one should not conform with and submit to the conventions of the other to live in peace. After the narrator’s soul and God has joined each other as one, the narrator adapts the language he addresses God with. Using EME to address God then the normal narratee can be interpreted as a signal of equality to God. Nevertheless, the narrator is not equal to God in an egoist
manner but in a Transcendentalist view to God. Clearly said, Gibran as a Transcendentalist\(^1\) believes that every human has a divine spark with him. The narrator quests for the spark and finds it so it is now his turn to awaken the latent desire to know God in the reader.

As far as the fourth passage is concerned, the shift in **The Wise Dog** is more surprising to the reader. The reader now thinks he might meet only ME or EME in a parable but finding them both at once is more puzzling. This binary use of language lends the readers a hand to reflect upon the social classes in a vertical view at the same time it invites them to adopt a horizontal one. The passage analyzed is only one instance of the shift with other passages the reader may discover other themes laying beneath the shift. Our results make us contend that the shift does serve Gibran to expose his themes.

Since we have confirmed that Gibran chooses the type of language according to his themes and purposes, we have inherently proved that the deviation is intentional. This leads us to our second question: how can the inferential model facilitate the interpretation process?

The usefulness of the RT is that it allows the reader to authentically follow the trajectory of his own cognitive processes to satisfy his expectations of relevance. Subsequently, the writer’s stylistic maneuvers are more appreciated. Furthermore, it does not leave a stone unturned: The author and his intention, the reader and his subjectivity, his background knowledge, and his recognition of the intention, and the text as the medium to bridge the latter to the former are all of concern in RT.

The reiteration of the deviation and the shift (See Table 2 & 3) helps achieve the foregrounding of this stylistic feature. As already maintained, foregrounding acts as an ostensive

\(^1\)“He [Gibran] had a great faith in the transcendental power of romantic love and its ascendency over custom and ritual” (Elhage 1980: 70)
stimulus (See Section 3.6. in Chapter one). The ostensive stimulus suggests optimal relevance of itself. Ergo, it communicates the writer’s Informative Intention which when recognized and is mutually manifest for the reader and the writer, informs about the writer’s Communicative Intention.

Walking towards inferring the Implicature(s) and recovering the Explicature(s) of the writer’s tailor-made language, the reader goes accompanied with his schematic knowledge which encompasses knowing about the writer’s biography and/or the socio-historical context of the corpus. This knowledge creates a Mutual Cognitive Environment. The Mutual Cognitive Environment orientates the reader towards the intended meaning of the writer.

Yet, the notion of MCE has been proved to be less practical in the case of literary texts; for the writer does not recognize all his readers. He only builds an image of an implied reader who may or may not be the same as the actual reader. As a consequence, the notion of mutual manifestness should be reviewed. The writer cannot be the accountable for providing what might/might not be mutually manifest between him and his reader. The latter should participate in bringing about mutual manifestness through expanding his background of the author and developing his literary competence.

The results have also brought to light the inner workings of a text, the inferential processes of the sentences corroborate that a sentence (an utterance) is relevant for the reader when it generates some Contextual Effects. The sentences all along the text may strengthen, weaken, delete an old assumption as well as it may lead to the derivation of a Contextual Implication. These effects are correlative among one another. So, the reader needs not only his schematic knowledge of the world outside the text but also needs his memorized assumptions driven from the text. This is pretty much the case in Passage Two, Three, and Four where the reader had to access the memorized assumption in order to interpret the shift and deviation.
Throughout this thesis we set the goal of exploiting our results and findings of RT to contribute, despite our little experience, to the embetterment of EFL/ESL pedagogical situations. The third chapter of this study has suggested a number of activities which we believe may hopefully be effective in the EFL classroom. Our wished end of these activities is that they draw attention to the asset of introducing teaching approaches, methods and techniques which regard the cognitive aspect of the learner.

The designed activities eventually aim at putting a finger on the concept of context which is decisive in interpretation of utterances/sentences. The other concept whose significance we wish to stress is relevance of the learner’s linguistic products. The learner in practicing his speaking or writing skill should be aware that it falls on his shoulder to know what codes and contextual information the audience can easily access and is likely to use in the comprehension process. He is also in charge of manifestly intending his utterance/sentence to be interpreted in a particular way expecting the hearer/reader to supply the right context for that interpretation to be recovered.

Relevance of interpretation of literary deviations is yet another concept we intend to highlight. For this reason, we have designed *The Does vs. Doth?...Then Do the math* and *The wrap up* activities in order to centralize foregrounding in literature. The ultimate goal of these activities is to make students cognizant that foregrounding is deliberate and that the Communicative Intention lies therein. Therefore, the foregrounded element should not go unnoticed by the reader (the EFL learner). Eventually, the learners are helped to appreciate literary texts with linguistic deviations.

Therefore, RT provides tremendous edifications of the literary text interpretation. It accommodates us with portrayals of the inner workings of the mind. It lends itself as an efficient tool to stylistically discern the literary text. Through RT, we could capture the writer’s apt in manipulating language to drive his reader towards the interpretation of his corpus in the particular
way he intends. We recommend that its potency in teaching EFL/ESL would be tested and assessed through further research with other literary genres and corpora and probably in other fields rather than literature.

While analyzing The Madman we have encountered some open doors for further research questions. Metarepresentation in The Madman can be considered as a point wherefrom other research can start. A deconstructionalist approach to the dual identity of Gibran and its reflection may serve as a further research question as well. Moreover, we invite translators to re-translate The Madman considering the effect of the shift in language type and to seek possible ways to compensate for the loss of this effect in Arabic.

During our research process we have noticed the influence of Nietzsch on Gibran’s writings and also have come across this piece of information in some biographies and articles. Nonetheless, we could not deal with this influence because it was high time we submit our dissertation. Hence, the influence of Nietzsch on Gibran’s style and thematic choices is the last research question we suggest.
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APPENDICES
Appendices

I. Appendix 1: Passages

1. Passage 1: How I Became a Madman

"You ask me how I became a madman. It happened thus: One day, long before many gods were born, I woke from a deep sleep and found all my masks were stolen,—the seven masks I have fashioned an worn in seven lives,—I ran maskless through the crowded streets shouting, "Thieves, thieves, the cursed thieves."

Men and women laughed at me and some ran to their houses in fear of me.

And when I reached the market place, a youth standing on a house-top cried, "He is a madman." I looked up to behold him; the sun kissed my own naked face for the first time.

For the first time the sun kissed my own naked face and my soul was inflamed with love for the sun, and I wanted my masks no more. And as if in a trance I cried, "Blessed, blessed are the thieves who stole my masks."

Thus I became a madman." (TM: 2)

2. Passage 3: My Friend

"My friend, thou art good and cautious and wise; nay, thou art perfect—and I, too, speak with thee wisely and cautiously. And yet I am mad. But I mask my madness. I would be mad alone.

My friend, thou art not my friend, but how shall I make thee understand? My path is not thy path, yet together we walk, hand in hand.” (TM: 4)

3. Passage 4: The Wise Dog

"One day there passed by a company of cats a wise dog.

And as he came near and saw that they were very intent and heeded him not, he stopped.

Then there arose in the midst of the company a large, grave cat and looked upon them and said, "Brethren, pray ye; and when ye have prayed again and yet again, nothing doubting, verily then it shall rain mice."

And when the dog heard this he laughed in his heart and turned from them saying, "O blind and foolish cats, has it not been written and have I not known and my fathers before
me, that that which raineth for prayer and faith and supplication is not mice but bones.’”
(TM: 7)

II. Appendix 2: Figures

Figure 1: Dirty Rice¹

Figure 2: The Book Cover of The Madman²

Figure 3: Reader's Mental Representation of The Madman

III. Appendix 3: The Use of EME in The Madman

1. The Two Hermits

“Upon a lonely mountain, there lived two hermits who worshipped God and loved one another.

Now these two hermits had one earthen bowl, and this was their only possession.

One day an evil spirit entered into the heart of the older hermit and he came to the younger and said, "It is long that we have lived together. The time has come for us to part. Let us divide our possessions."

Then the younger hermit was saddened and he said, "It grieves me, Brother, that thou shouldst leave me. But if thou must needs go, so be it," and he brought the earthen bowl and gave it to him saying, "We cannot divide it, Brother, let it be thine."

Then the older hermit said, "Charity I will not accept. I will take nothing but mine own. It must be divided."

And the younger one said, "If the bowl be broken, of what use would it be to thee or to me? If it be thy pleasure let us rather cast a lot."

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But the older hermit said again, "I will have but justice and mine own, and I will not trust justice and mine own to vain chance. The bowl must be divided."

Then the younger hermit could reason no further and he said, "If it be indeed thy will, and if even so thou wouldst have it let us now break the bowl."

But the face of the older hermit grew exceedingly dark, and he cried, "O thou cursed coward, thou wouldst not" (TM: 8 highlighting mine)

2. On Giving and Taking

"Once there lived a man who had a valley-full of needles. And one day the mother of Jesus came to him and said: "Friend, my son's garment is torn and I must needs mend it before he goeth to the temple. Wouldst thou not give me a needle?"

And he gave her not a needle, but he gave her a learned discourse on Giving and Taking to carry to her son before he should go to the temple." (TM: 9)

3. The Two Cages

"In my father's garden there are two cages. In one is a lion, which my father's slaves brought from the desert of Ninavah; in the other is a songless sparrow.

Every day at dawn the sparrow calls to the lion, "Good morrow to thee, brother prisoner."

(TM: 19)

4. The Blessed City

"In my youth I was told that in a certain city every one lived according to the Scriptures. And I said, "I will seek that city and the blessedness thereof." And it was far. And I made great provision for my journey. And after forty days I beheld the city and on the forty-first day I entered into it.

And lo! the whole company of the inhabitants had each but a single eye and but one hand. And I was astonished and said to myself, "Shall they of this so holy city have but one eye and one hand?" then I saw that they too were astonished, for they were marveling greatly at my two hands and my two eyes.

And as they were speaking together I inquired of them saying, "Is this indeed the Blessed City, where each man lives according to the Scriptures?" And they said, "Yes, this is that city."

All the coming bolding is mine
"And what," said I, "hath befallen you, and where are your right eyes and your right hands?"

And all the people were moved. And they said, "Come thou and see."

And they took me to the temple in the midst of the city. And in the temple I saw a heap of hands and eyes. All withered. Then said I, "Alas! what conqueror hath committed this cruelty upon you?"

And there went a murmur amongst them. And one of their elders stood forth and said, "This doing is of ourselves. God hath made us conquerors over the evil that was in us."

And he led me to a high altar, and all the people followed. And he showed me above the altar an inscription graven, and I read: "If thy right eye offend thee, pluck it out and cast it from thee; for it is profitable for thee that one of thy members should perish, and not that the whole body should be cast into hell. And if thy right hand offend thee, cut it off and cast it from thee; for it is profitable for thee that one of thy members should perish, and not that thy whole body should be cast into hell."

Then I understood. And I turned about to all the people and cried, "Hath no man or woman among you two eyes or two hands?"

And they answered me saying, "No, not one. There is none whole save such as are yet too young to read the Scripture and to understand its commandment."

And when we had come out of the temple, I straightway left that Blessed City; for I was not too young, and I could read the scripture.” (TM: 23)

5. Night and The Madman

""I am like thee, O, Night, dark and naked; I walk on the flaming path which is above my day-dreams, and whenever my foot touches earth a giant oak tree comes forth."

"Nay, thou art not like me, O, Madman, for thou still lookest backward to see how large a foot-print thou leavest on the sand."

"I am like thee, O, Night, silent and deep; and in the heart of my loneliness lies a Goddess in child-bed; and in him who is being born Heaven touches Hell."

"Nay, thou art not like me, O, Madman, for thou shudderest yet before pain, and the song of the abyss terrifies thee."

"I am like thee, O, Night, wild and terrible; for my ears are crowded with cries of conquered nations and sighs for forgotten lands."
"Nay, thou art not like me, O, Madman, for thou still takest thy little-self for a comrade, and with thy monster-self thou canst not be friend."

"I am like thee, O, Night, cruel and awful; for my bosom is lit by burning ships at sea, and my lips are wet with blood of slain warriors."

"Nay, thou art not like me, O, Madman; for the desire for a sister-spirit is yet upon thee, and thou hast not become a low unto thyself."

"I am like thee, O, Night, joyous and glad; for he who dwells in my shadow is now drunk with virgin wine, and she who follows me is sinning mirthfully."

"Nay, thou art not like me, O, Madman, for thy soul is wrapped in the veil of seven folds and thou holdest not they heart in thine hand." 

"I am like thee, O, Night, patient and passionate; for in my breast a thousand dead lovers are buried in shrouds of withered kisses."

"Yea, Madman, art thou like me? Art thou like me? And canst thou ride the tempest as a steed, and grasp the lightning as a sword?"

"Like thee, O, Night, like thee, mighty and high, and my throne is built upon heaps of fallen Gods; and before me too pass the days to kiss the hem of my garment but never to gaze at my face."

"Art thou like me, child of my darkest heart? And dost thou think my untamed thoughts and speak my vast language?"

"Yea, we are twin brothers, O, Night; for thou revealest space and I reveal my soul."" (TM: pp 26-27)

6. Crucified

“I cried to men, "I would be crucified!"
And they said, "Why should your blood be upon our heads?"
And I answered, "How else shall you be exalted except by crucifying madmen?"
And they heeded and I was crucified. And the crucifixion appeased me.
And when I was hanged between earth and heaven they lifted up their heads to see me.
And they were exalted, for their heads had never before been lifted.
But as they stood looking up at me one called out, "For what art thou seeking to atone?"
And another cried, "In what cause dost thou sacrifice thyself?"
And a third said, "Thinkest thou with this price to buy world glory?"
Then said a fourth, "Behold, how he smiles! Can such pain be forgiven?"
And I answered them all, and said: "Remember only that I smiled. I do not atone--nor sacrifice--nor wish for glory; and I have nothing to forgive. I thirsted--and I besought you to give me my blood to drink. For what is there can quench a madman's thirst but his own blood? I was dumb--and I asked wounds of you for mouths. I was imprisoned in your days and nights--and I sought a door into larger days and nights.
And now I go--as others already crucified have gone. And think not we are weary of crucifixion. For we must be crucified by larger and yet larger men, between greater earths and greater heavens."” (TM: 30)

7. The Astronomer
“In the shadow of the temple my friend and I saw a blind man sitting alone. And my friend said, "Behold the wisest man of our land."
Then I left my friend and approached the blind man and greeted him. And we conversed.
After a while I said, "Forgive my question; but since when hast thou been blind?"
"From my birth," he answered.
Said I, "And what path of wisdom followest thou?"
Said he, "I am an astronomer."
Then he placed his hand upon his breast saying, "I watch all these suns and moons and stars."” (TM: 31)

8. And When My Joy was Born
“And when my Joy was born, I held it in my arms and stood on the house-top shouting,
"Come ye, my neighbours, come and see, for Joy this day is born unto me. Come and behold this gladsome thing that laugheth in the sun."
But none of my neighbours came to look upon my Joy, and great was my astonishment.
And every day for seven moons I proclaimed my Joy from the house-top--and yet no one heeded me. And my Joy and I were alone, unsought and unvisited.
Then my Joy grew pale and weary because no other heart but mine held its loveliness and no other lips kissed its lips.
Then my Joy died of isolation.
And now I only remember my dead Joy in remembering my dead Sorrow. But memory is an autumn leaf that murmurs a while in the wind and then is heard no more.” (TM: 37)


“God of lost souls, thou who are lost amongst the gods, hear me:

Gentle Destiny that watchest over us, mad, wandering spirits, hear me: I dwell in the midst of a perfect race, I the most imperfect.

I, a human chaos, a nebula of confused elements, I move amongst finished worlds--peoples of complete laws and pure order, whose thoughts are assorted, whose dreams are arranged, and whose visions are enrolled and registered.

Their virtues, O God, are measured, their sins are weighed, and even the countless things that pass in the dim twilight of neither sin nor virtue are recorded and catalogued. Here days and night are divided into seasons of conduct and governed by rules of blameless accuracy.

To eat, to drink, to sleep, to cover one's nudity, and then to be weary in due time.

To work, to play, to sing, to dance, and then to lie still when the clock strikes the hour.

To think thus, to feel thus much, and then to cease thinking and feeling when a certain star rises above yonder horizon.

To rob a neighbour with a smile, to bestow gifts with a graceful wave of the hand, to praise prudently, to blame cautiously, to destroy a sound with a word, to burn a body with a breath, and then to wash the hands when the day's work is done.

To love according to an established order, to entertain one's best self in a preconceived manner, to worship the gods becomingly, to intrigue the devils artfully--and then to forget all as though memory were dead.

To fancy with a motive, to contemplate with consideration, to be happy sweetly, to suffer nobly--and then to empty the cup so that tomorrow may fill it again.

All these things, O God, are conceived with forethought, born with determination, nursed with exactness, governed by rules, directed by reason, and then slain and buried after a prescribed method. And even their silent graves that lie within the human soul are marked and numbered.

It is a perfect world, a world of consummate excellence, a world of supreme wonders, the ripest fruit in God's garden, the master-thought of the universe.
But why should I be here, O God, I a green seed of unfulfilled passion, a mad tempest that seeketh neither east nor west, a bewildered fragment from a burnt planet?

Why am I here, O God of lost souls, thou who art lost amongst the gods?” (TM:38)