

**ANOMALY SENTENCES IN SAND AND FOAM
BY KAHLIL GIBRAN**

SKRIPSI

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Pendidikan (S.Pd) English Education Program*

By

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ABSTRACT

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This study deals with anomaly sentences in *Sand and Foam* by Kahlil Gibran. It was aimed at investigating the kinds of anomaly sentence, and the most dominant kind of anomaly sentences found in *Sand and Foam* by Kahlil Gibran. This study was conducted by using descriptive qualitative research. The source of data was the script of *Sand and Foam*. The instrument in this study was document. Data were analyzed by using descriptive analysis technique by describing the kinds of anomaly sentences, and the dominant of anomaly sentences found in *Sand and Foam* by Kahlil Gibran. The result showed that there were 2 concepts of anomaly sentences, namely idiom, and metaphor. There were 28 utterances which contained anomaly sentence in *Sand and Foam* by Kahlil Gibran here were 6 (21.4%) for idiom, and 22 (78.6%) for metaphor. The most dominant types of anomaly sentences in *Sand and Foam* by Kahlil Gibran was metaphor with the amount 22 utterances (78.6%).

Key Word: Anomaly Sentences, and *Sand and Foam*

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CHAPTER I

INTRODUCTION

A. The Background of the Study

According to Saeed (2003), semantics is concerned with the meaning of syntactic units larger than the word. Pragmatics is the study of how context and situation affect meaning. The principle of semantic compositionality (sometimes called Frege's principle) is the principle that states that the meaning of a complex word, phrase or sentence is determined by the meaning of its parts and how they are combined structurally.

When it becomes difficult or impossible to understand the meaning of a word, phrase or sentence by the meaning of its parts compositionality breaks down. If one or more words in a sentence do not have a meaning, then obviously we will not be able to compute a meaning for the entire sentence. Moreover, even if the individual words have meaning but cannot be combined together as required by the syntactic structure and related semantic rules, we will also not get to a meaning. We refer to these situations as semantic anomaly (Abdullah, 2015).

Allan (1986) define that anomaly is a violation of semantic rules resulting in expressions that seem nonsense. The semantic properties of word determine what other words they can be combined with. A sentence widely used by linguists illustrates this fact: Colorless green ideas sleep furiously. The sentence obeys all the syntactic rules of English. The subject is colorless green ideas and the predicate is sleep furiously. It has the same syntactic structure as the sentence

“Dark green leaves rustle furiously”. However, there is obviously something semantically wrong with the sentence.

The meaning of colorless includes the semantic feature “without color,” but it is combined with the adjective green, which has the feature “green in color.” How can something be both “without color “ and “green in color”? Such sentences are semantically anomalous (semantically ill-formed). Other English “sentences” make no sense at all because they include “words” that have no meaning; they are uninterpretable. They can be interpreted only if some meaning for each nonsense word can be dreamt up. Lewis Carroll’s “Jabberwocky” is probably the most famous poem in which most of the content words have no meaning they do not exist in the lexicon of grammar. Still, all the sentences sound as if they should be or could be English sentences.

Furthermore, In Fodor’s journal (1994) Anomaly is something unusual or unexpected in order to find the anomaly, scientists had to repeat the experiment over a hundred times. None of the astronauts were able to explain the anomaly they observed in space. Since my son has a history of falling classes, his good grades are a welcome anomaly. Because the point falls outside of the normal range on the graph, it is considered to be an anomaly. Although the anomaly appeared in the sky thirty days ago, no one is certain when it will appear again. The genetic anomaly caused the mouse to have three legs instead of four.

Anomaly always occurs in literature such as poem, novel, drama and poetry. Much poetry which consists of anomaly like created by Chairil Anwar, Ernest Hemingway, Taufik Ismail, Kahlil Gibran and so on. From explanation

above, the poets expected the reader can take message from the content of poetry. Besides, the readers can understand the meaning of poetry and the readers can apply the message in poetry in their daily life.

However, many problems faced by readers where they cannot comprehend the meaning in poetry, Many readers did not know function of anomaly especially in poetry, Many students' university did not know exactly anomaly and advantage of anomaly sentences of poetry, Many students' university have difficult in interpreting message which contain in poetry.

From much poetry created by poet, one of poetry which it difficulties comprehended the meaning is Kahlil Gibran. The nature of book is more like a book of quotation, where Kahlil gives his views on many subjects. We can almost see an alphabetical order in contents, in part and then another set of order picks up. Probably Kahlil must have referred more than one quotation books and wherever he had something different to say, noted it then and there. A proper editing is missing for the book. The quotes are not put in any order and this caused similar thoughts shared on the same subject in different part of the book. Also, some quotes could have been avoided where it doesn't carry much value. In this respect the book fail a bit.

Therefore, the purposed of this research is to analysis anomaly in poetry especially in Kahlil Gibran's poetry which has deep meaning especially for reality life. From the phenomenon above, the researcher was interested in conducting a research entitled "**Anomaly Sentence In *Sand and Foam* by Kahlil Gibran**".

B. The Identification of Problem

In relation to the background of the study, the problems were identified as follows:

1. Many readers cannot comprehend the meaning in poetry.
2. Many readers did not know the function of anomaly especially in poetry.
3. Many university students' did not know exactly anomaly and. advantage of anomaly sentences of poetry.
4. Many university students' has difficult in interpreting message which contain in poetry.

C. The Scope and Limitation of the Study

The scope of this research was anomaly sentences, and was limited to the anomaly sentence found in "Sand and Foam" by Kahlil Gibran.

D. The Formulation of Problem

In relation to the background of study, the problems were formulated as follows:

1. What types of anomaly sentences found in "Sand and Foam" by Kahlil Gibran?
2. What is the dominant types of anomaly sentences found in "Sand and Foam" by Kahlil Gibran?

E. The Objective of Study

In relation to the problems of study, the aimed of the research were follows:

1. To investigate types of anomaly sentences found in “Sand and Foam” by Kahlil Gibran.
2. To find out dominantly types of anomaly sentences found in “Sand and Foam” by Kahlil Gibran.

F. The Significance of Study

Findings of the study were expected theoretically and practically to give much contribution to enrich the theories in semantic and pragmatic especially in anomaly sentences.

Theoretically, the findings were expected to:

1. Add new horizon theoretically in semantic especially anomaly sentences in poetry.
2. Be reference to further studies be which related to anomaly sentences in poetry.

Practically, the findings are expected to:

1. The students’ university, it can be increase knowledge in studying in semantic especially in anomaly sentences of poetry.
2. Other researchers, it can be guide and reference also interested in investigating the same area with different focus and object.
3. The poet, it can add there comprehend in interpreting message of poetry.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Semantic

According to Saeed (2003) state that semantics is the study of linguistic meaning of morphemes, words, phrases and sentences. Subfields of semantics are; lexical semantics is concerned with the meaning of words, and the meaning relationship among words. Phrasal or sentential semantics is concerned with the meaning of syntactic units larger than the word. Pragmatics is the study of how context and situation affect meaning.

In addition, according to Abdullah (2014) that the principle of semantic compositionality (sometimes called Frege's principle) is the principle that states that the meaning of a complex word, phrase or sentence is determined by the meaning of its parts and how they are combined structurally. When it becomes difficult or impossible to understand the meaning of a word, phrase or sentence by the meaning of its parts compositionality breaks down. If one or more words in a sentence do not have a meaning, then obviously we will not be able to compute a meaning for the entire sentence. Moreover, even if the individual words have meaning but cannot be combined together as required by the syntactic structure and related semantic rules, we will also not get to a meaning. We refer to these situations as semantic anomaly. This is what happens in metaphors and idioms. Semantic is the study of meaning communicated through language. Basic task in semantics as showing how people communicate meanings with pieces of

language. Note, though, that this is only part of a larger enterprise of investigating how people understand meaning. Linguistic meaning is a special subset of the more general human ability to use signs.

2. Concept of Sentences

According to Andersen (2014) A sentence is a complete set of words that conveys meaning. A sentence can communicate a statement (I am studying), a command (go away), an exclamation (I'm so excited!), a question (what time is it?) a sentence is composed of one or more clauses. A clause contains a subject and verb. There are two types of clauses: independent clauses and dependent clauses. A sentence contains at least one independent clause and may contain one or more dependent clauses. An independent clause (or main clause)

- a. Is a complete thought.
- b. Can stand by itself.

A dependent clause (or subordinate clause) a) Is an incomplete thought, b) Cannot stand by itself. You can spot a dependent clause by identifying the subordinating conjunction. A subordinating conjunction creates a dependent clause that relies on the rest of the sentence for meaning. The following list provides some examples of subordinating conjunctions. After, as, before, if, though, while, unless, although, because, even though, since, when, until, whereas.

2.1 Kinds of Sentences

There are four kinds of sentences, namely: simple, compound, complex, and compound complex sentences.

1) Simple Sentences is a simple sentence contains one independent clause.

Example: a) Johnny rode his bike to school

b) Who is your best friend?

2) Compound Sentences is a compound sentence contains two independent clauses. A coordinating conjunction (for, and, nor, but, or, yet, so) often links the two independent clauses and is preceded by a comma. Example:

a) She wanted to go on vacation, so she saved up her money.

b) I like apples, but my sister loves bananas.

3) Complex Sentences is a complex sentence contains one independent clause and one or more dependent clauses. A complex sentence will include at least one subordinating conjunction. Example:

a) She went to class even though she was sick.

b) As john was arriving to work, he realized he forgot his lunch.

4) Compound – complex Sentences is a compound – complex sentence combines complex sentence and compound sentence forms. A compound – complex sentence contains one or more independent clauses and one or more dependent clauses. Examples:

a. Although she left guilty for missing her friend's birthday, she took her out to dinner the next day, and they had a great time.

- b. I try to eat healthy food, but because fast food is so convenient, I cannot maintain a healthy diet.

2.2 Functions of Sentences

Functions of simple sentences, namely:

- a. Use simple sentences when presenting a limited amount of information.

Although simple sentences may be shorter, they are not any less academic than other sentence types.

- b. Functions of compound, complex, and compound – complex sentences.

Compound, complex, and compound – complex sentences can serve similar purposes. The writer can tailor the amount of information he or she provides by adding independent and dependent clauses to simple sentences. In addition, to combine similar ideas and to convey cause and effect or chain of events

3. Concept of Anomaly

According to Allan (1986) state that Anomaly is a violation of semantic rules resulting in expressions that seem nonsense. The semantic properties of words determine what other words they can be combined with. A sentence widely used by linguist illustrates this fact: Colorless green ideas sleep furiously. The sentence obeys all the syntactic rules of English. The subject is colorless green ideas and the predicate is sleep furiously. It has the same syntactic structure as the sentence “Dark green leaves rustle furiously”. However, there is obviously something semantically wrong with the sentence. The meaning of colorless

includes the semantic feature “without color,” but it is combined with the adjective green, which has the feature “green in color.” How can something be both “without color” and “green in color”? Such sentences are semantically anomalous (semantically ill-formed).

Other English “sentences” make no sense at all because they include “words” that have no meaning; they are uninterpretable. They can be interpreted only if some meaning for each nonsense word can be dreamt up. Lewis Carroll’s “Jabberwocky” is probably the most famous poem in which most of the content words have no meaning they do not exist in the lexicon of the grammar. Still, all the sentences sound as if they should be or could be English sentences: was brillig and the slithy toves Did gyre and gimble in the wabe; All mimsy were the borogoves, And the mome raths out grabe. Semantic violations in poetry may form strange but interesting aesthetic images, as in Dylan Thomas’s phrase a grief ago. Ago is ordinarily used with words specified by some temporal semantic feature: a) a week ago, b) a table ago, c) an hour ago but not, d) a dream ago, e) a month ago, f) a mother ago.

When Thomas used the word grief with ago, he was adding a durational feature to grief for poetic effect, so while the noun phrase is anomalous, it evokes certain feelings. The fact that we are able to understand, or at least interpret, anomalous expressions, and at the sometime recognize their anomalous nature, demonstrates our knowledge of the semantic system and semantic properties of the language.

McElree and Griffith have used an anomaly judgment task in which they force the pace by training subjects to respond promptly at a signaled time following the sentence. This results in a speed-accuracy trade-off (SAT) whose time course can be tracked. Using this method, McElree and Griffith found a delay of pragmatic judgments relative to syntactic judgment; their results “indicated that thematic role violations began to be detected 50-100 ms. Later than either constituent structure or sub categorization violations”. The speed-accuracy trade-off procedure is an interesting innovation in experimental methods for investigating modularity, and it permits estimates of very small temporal differences (Fodor, 1994).

However, for reasons discussed below it is not entirely certain that the observed lag in pragmatic judgment reflects a lag in pragmatic anomaly detection per se. Boland (submitted) used a cross-modal naming task with auditory sentences fragments (at normal speed) including examples such as (a) which necklace did Nancy describe and (b) which salad did Jenny lose, followed by visual presentation of a name such as Bill. If the name is integrated into the sentences, it creates a syntactic anomaly with (a) and a pragmatic anomaly with (b).

According to Shaw states that anomaly is a sui generis semantic property of an utterance (perhaps further explained as a form of categorical mismatch), and anomaly just happens to generate the relevant domain restriction. The broad form of explanation here isn't completely unprecedented. For example, bound readings of pronouns in languages with gender marking may be absent, if gender

agreement isn't maintained. The absence of the readings owes to a more or less arbitrary convention on which gender agreement constrains interpretation, and gender itself is a *sui generis* grammatical features.

The explanation for the lack of bound readings doesn't seem to go any deeper than this. But applying this kind of explanation to the domain restriction from anomaly is extremely unsatisfying. Anomalous defect doesn't seem to be an arbitrary feature attaching to expressions, like gender in Romance languages. Gender of synonymous nouns vary from language to language, for example, but it is hard to see how anomaly could be detached and reattached to otherwise synonymous utterances in the same way. This to state the obvious: anomaly is simply not *sui generis*, but warrants further characterization in terms of its semantic or communicative effects.

3.1 Kinds of Anomaly

There are two kinds of anomaly, namely:

a. Idioms

An idiom is an expression whose meaning does not conform to the principle of compositionality, that is, may be unrelated to the meaning of its parts. Languages contain many idioms whose meanings are not predictable on the basis of the meanings of the individual words. Most idioms originate as metaphorical expressions that establish themselves in the language and become frozen in their form and meaning. Idioms have fixed meanings that must be learned. They are similar in structure to ordinary phrases except that they tend to be frozen in form

and do not readily undergo rules that change word order or substitution of their parts. She put her foot in her mouth. We can't change this expression as " Her foot was put in her mouth". Idioms, grammatically as well as semantically, have special characteristics. They must be entered into the lexicon or mental dictionary as single items with their meanings specified, and speakers must learn the special restrictions on their use in sentences.

b. Metaphors

According to Stern (2000) Metaphor is a figure of speech in which a comparison is made between two unlike things. When what appears to be an anomaly is nevertheless understood in terms of a meaningful concept, the expression becomes a metaphor. Technically, metaphors are anomalous, but the nature of the anomaly creates the salient meanings that metaphors usually have. Metaphors may have a literal meaning as well as their metaphorical meaning. To interpret a metaphor we need to understand the individual words, the literal meaning of the whole expression, and facts about the world.

To understand the metaphor Time is Money it is necessary to know that in our society we are often paid according to the number of hours or days worked. Many expressions now taken literally may have originated as metaphors, such as "the fall of the dollar," meaning its decline in value on the world market. Many people wouldn't bat an eyelash (another metaphor) at the literal interpretation of saving or wasting time. Metaphor is one of the factors in language change. Metaphorical use of language is language creativity at its highest.

3.2 Functions of Anomaly

According to Lakchoff (2003) states that there are some function of anomaly, such as:

1. Explanation and Modeling

When the grounds of the metaphor become the central issue, metaphor can explain some relatively concept in terms which are more familiar to the hearers. For example, it is common to explain electricity to elementary science students in terms of water flow through pipes: the abstract concept of voltage becomes water pressure; resistance, the width of pipe; and amperage, the rate of flow. The purpose of this metaphor-model is to highlight the similarities between electricity and water flow.

2. Re- conceptualization

With theory-constitutive metaphor, people are talking not so much about explanation but about re-conceptualization. They invite people to view our experience from a different perspective. By using unconventional terms of unfamiliar categories (Kress in Andrew Goatly, 1998). For example the Anglo-Saxon expression mere-hengest ('horse of the sea') is defined as "arrogance and hatred".

3. Argument by analogy

Argument by analogy seems to have purposes as modeling and re-conceptualization. These are primarily ideational, as they are ways of interpreting experience, but models and impositives have an interpersonal stand, are attempts to persuade the hearer to accept them. As Steen points out, "when metaphor are

highly appropriate (conceptually) they are also highly persuasive (communicatively) and natural (emotively)” (Steen in Andrew Goatly, 1998). With metaphorical analogies used as arguments to justify an action or recommendation. This emphasis on persuasion is even stronger. Whereas with modeling and re-conceptualizing metaphor people are concerned with describing the world, “arguments” by analogy seem to be embedded in the sphere of human action on the world. They are arguments for doing something.

4. Ideology

The impossibility of non-analogical reasoning brings one face to face with the relation between ideology and metaphor. People can see this function, how metaphor can consciously be used to construct scientific reality. To narrow this epistemological and ontological perspective to an ideological one, we need to concentrate on the ways in which metaphor are used to construct reality as a means of maintaining or challenging power relations in society.

5. Emotion

One of the major functions of metaphor is to express emotion. MacCormac in Andrew Goatly (1998) has suggested that the general illocutionary force of metaphor is producing emotions such as wonder and puzzlement, and the particular emotional effect of the metaphor, its perlocutionary force, will vary across individuals and contexts (MacCormac in Andrew Goatly, 1998). Literature, too, has long been associated with the evocation of emotion (Richard in Andrew Goatly, 1998), as in Wordsworth’s famous dictum “Poetry is the

spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility.

6. Decoration, disguise, and hyperbole

Re-conceptualizing, theory-constitutive and impositive metaphor are at the radical extreme of metaphorical used, as it were, to dress up concepts in pretty, attention grabbing, or concealing clothes, rather than to create a new concept by cannibalizing two existing ones, or giving birth to another body. When use for disguise and concealment they often have an emotive function, though one which is diametrically opposite to that involved in swearing-euphemism, e.g. He fell asleep, meaning 'he died'.

7. Cultivating intimacy

It is as though, because the meaning of the metaphorical expression lies in the knowledge of the speaker rather than directly in the expression itself, the hearer has to penetrate into this knowledge, explore the mind of the speaker and activate in his own mind the implicated assumptions he thinks are in the speaker's (Cohen in Andrew Goatly, 1998). This creates a sense of community. It also excludes those who are unable to penetrate the speaker's mind and access relevant matching information in their own. Example: a) Her wishing as high as mountain

Wishing = mountain

b) Her heart as deep as sea

Heart = sea

8. Humour and games

People can be deliberately tease or puzzle our hearer, make the hearer's contribution to the collaboration, the Processing Effort, disproportionate. Such enigmatic metaphor may contribute to any kind of word puzzle, crosswords etc. But they are particularly well represented in riddles.

9. Problem solving

People have already come across the idea that theory constitutive metaphor can initiate a program of research and that reasoning by analogy can be used to persuade to or against again ('love's philosophy'; the E up hues passage, EU94, pp. 152-3). It's worth developing the point that metaphor can lead to, or be exploited to achieve, action of various kinds. They may be used for problem solving.

10. Fiction

It is possible, of course, to regard a literary narrative as one whole extended metaphor. In such extended Phenomena linguistic metaphor as literary works we are invited to imagine a whole world in which what happens is literally true. This contrast with local metaphor in which people recognize statements as being literally untrue and interpret them by positing Grounds which will connect the statement with the real world as people know it. From the fiction, it can be described that to understand the fiction, all the story needs explain through imaging of the story which can convey more than two or three sentences of explanation such as: a) He as the actor has strong character who make the reader focus to his behavior, b) He has high emotion, and c) He is also clever man

4. Paraphrasing of Sand and Foam Poetry

I am walking upon the shores of Kahlil Gibran these days and liking the sand and the foam. High tides may be removing his footprints, but not before making a mark on the heart of few sands. Sea kissed those foot prints and made some pearls out of it. The sea remains the same, the shore too, but the sand got a new thought and the sea got a beautiful child.

“Human life is an infinite walk in the shore of infinite sea”, and I like the company of Kahlil these days. He told me that “I am the infinite sea, and all worlds but grains of sand upon my shore”. Amazed at those words, I was about to talk but the warning stopped me for doing so. “Words are timeless. You should utter them or write them with a knowledge of their timelessness.”. ‘The first thought of God was an angel. The first word of God was a man’. Words...Kahlil throw life around words. Then, what about thoughts? “A pearl is a temple built by pain around a grain of sand. What longing built our bodies and around what grains?” Was it a piece of pearl or an angel of thought?

He made us confused some times, but we know he must have some points which fly over my head. “Remembrance is a form of meeting. Forgetfulness is a form of freedom.” And when I checked his words reminds me that, “the desire for certain pleasures part of my pain.” The image of success is enough to brighten my day, but Kahlil told me, “The significance of man is not in what he attains, but rather in what he longs to attain.”

Sometimes he talks like Mahatma Gandhi, “A truth is to be known always, to be uttered sometimes.” And “...each time Jesus of Nazareth goes away saying to Jesus of the Christian, ‘My friend, I fear we shall never, never agree’”. I wondered who was inspired by who as both were alive when the book was first published. My earlier impression on Kahlil was that of a rebel. When I could find spirituality in his writing and the influence of Jesus in his book ‘The prophet’, a shadow of doubt passed to me. However, I decided to reserve my doubt on his understanding of Jesus, though not his intentions, where he quote, “There are three miracles of our Brother Jesus not yet recorded in the book: the first that He was a man like you and me; the second that He had a sense of humour; and the third that He knew He was a conquerer though conquered.” I think, only one who didn’t follow the Bible in its context can say that the first is a miracle, where it was told 53 times in the gospel of Markus. Also, for one who don’t understand the meaning of ‘as me and my father is one, for you to be one with him, I give the blessing he give to me to you’ it may not be possible to understand the Godness is Jesus.

In another place, he says, “Long ago there lived a Man who was crucified for being too loving and too lovable. And strange to relate I met him thrice yesterday. The first time He was asking a policeman not to take a prostitute to prison; the second time He was drinking wine with an outcast; and the third time He was having a fist-fight with a promoter inside a church.” This point along is a saleable argument, but I failed to understand of his understanding on Jesus -

where he justifies the deeds of Jesus the Nazaret as if he fully understood him. I wish! I wish, I lived in those years...to chat with him and know his side as well.

The nature of book is more like a book of quotation, where Kahlil gives his views on many subjects. We can almost see an alphabetical order in contents, in part and then another set of order picks up. Probably Kahlil must have referred more than one quotation books and wherever he had something different to say, noted it then and there. A proper editing is missing for the book. The quotes are not put in any order and this caused similar thoughts shared on the same subject in different part of the book. Also, some quotes could have been avoided where it doesn't carry much value. In this respect the book fail a bit. However, given the value of the pearls inside and I can strongly recommend the book.

By walking around, Kahlil told me of friendship, one of the best relation I keep in my life. "Friendship is always a sweet responsibility, never an opportunity." I could not agree more with him. "If you do not understand your friend under all conditions you will never understand him." I know it is a challenge ahead for all of us, in most relations. "Sow a seed and the earth will yield you a flower. Dream your dream to the sky and it will bring you your beloved." I looked at the sky to see an angel and a star and I found both. Read the book to fill your heart with beauty and brain with wisdom. The book will help you to live life to full, knowing what it means and knowing you know it!

5. Biografi of Kahlil Gibran

Gibran was born in the town of Bsharri in the Mount Lebanon Mutasarrifate, Ottoman Empire (north of modern-day Lebanon), to Khalil Gibran and Kamila Gibran (Rahmeh). As a young man Gibran immigrated with his family to the United States, where he studied art and began his literary career, writing in both English and Arabic. In the Arab world, Gibran is regarded as a literary and political rebel. His romantic style was at the heart of a renaissance in modern Arabic literature, especially prose poetry, breaking away from the classical school. In Lebanon, he is still celebrated as a literary hero.

He is chiefly known in the English-speaking world for his 1923 book *The Prophet*, an early example of inspirational fiction including a series of philosophical essays written in poetic English prose. The book sold well despite a cool critical reception, gaining popularity in the 1930s and again especially in the 1960s counterculture. Gibran is the third best-selling poet of all time, behind Shakespeare and Laozi.

Gibran was a great admirer of poet and writer Francis Marrash, whose works he had studied at *al-Hikma* school in Beirut. According to orientalist Shmuel Moreh, Gibran's own works echo Marrash's style, many of his ideas, and at times even the structure of some of his works; Suheil Bushrui and Joe Jenkins have mentioned Marrash's concept of universal love, in particular, in having left a "profound impression" on Gibran. The poetry of Gibran often uses formal language and spiritual terms; as one of his poems reveals: "But let there be spaces in your togetherness and let the winds of the heavens dance between you. Love

one another but make not a bond of love: let it rather be a moving sea between the shores of your souls." Many of Gibran's writings deal with Christianity, especially on the topic of spiritual love. But his mysticism is a convergence of several different influences: Christianity, Islam, Judaism and theosophy. He wrote: "You are my brother and I love you. I love you when you prostrate yourself in your mosque, and kneel in your church and pray in your synagogue. You and I are sons of one faith—the Spirit."

Gibran's best-known work is *The Prophet*, a book composed of twenty-six poetic essays. Its popularity grew markedly during the 1960s with the American counterculture and then with the flowering of the New Age movements. It has remained popular with these and with the wider population to this day. Since it was first published in 1923, *The Prophet* has never been out of print. Having been translated into more than forty languages, it was one of the bestselling books of the twentieth century in the United States. Elvis Presley was deeply affected by Gibran's *The Prophet* after receiving his first copy in 1956. He reportedly read passages to his mother and over the years gave away copies of "The Prophet" to friends and colleagues. Photographs of his handwritten notes under certain passages throughout his copy are archived on various Museum websites.

One of his most notable lines of poetry is from "Sand and Foam" (1926), which reads: "Half of what I say is meaningless, but I say it so that the other half may reach you". This line was used by John Lennon and placed, though in a slightly altered form, into the song "Julia" from The Beatles' 1968 album *The Beatles* (aka "The White Album"). Johnny Cash recorded Gibran's "The Eye of

the Prophet" as an audio cassette book, and Cash can be heard talking about Gibran's work on a track called "Book Review" on Unearthed. David Bowie mentions Gibran in the song "The Width Of a Circle" from Bowie's 1970 album *The Man Who Sold the World*. Bowie used Gibran as a "hip reference", because Gibran's work "A Tear and a Smile" became popular in the hippy counterculture of the 1960s. In 2016 Gibran's fable *On Death* was composed in Hebrew by Gilad Hochman to the unique setting of soprano, theorbo and percussion and premiered in France under the title *River of Silence*.

B. Previous Related Study

In this study, it will be related to the previous research. There are two previous research which related to my research, such as:

Braze (2002), *Readers' Eye Movements Distinguish Anomalies of Form and Content*. Evidence is presented that eye-movement patterns during reading distinguish costs associated with the syntactic processing of sentences from costs associated with relating sentence meaning to real word probabilities. Participants (N=30) read matching sets of sentences that differed by a single word, making the sentence syntactically anomalous (but understandable), pragmatically anomalous, or non-anomalous. Syntactic and pragmatic anomaly each caused perturbations in eye-movements. Subsequent to the anomaly, the patterns diverged. Syntactic anomaly generated many regressions initially, with rapid return to baseline. Pragmatic anomaly resulted in lengthened reading times, followed by a gradual increase in regressions that reached a maximum at the end of the sentence.

Mestre (2009), *Ambiguities and anomalies: What can eye-movements and event-related potentials reveal about second language sentence processing?*. He first examine studies that have primarily recorded eye-movements to trace syntactic processing. Syntactic-ambiguity resolution is used in these studies to address various current models of parsing, both in monolinguals and bilinguals. To illustrate how these models can be tested, we discuss a particular type of structural ambiguity: reduced relative clauses. Thereafter, we focus our attention on studies that have recorded event related potentials during the processing of spoken and written sentences in bilinguals. In these studies, the accent is placed upon how semantic and syntactic anomalies, rather than ambiguities, are treated. We conclude with a quick comparison of these two approaches.

C. Conceptual Framework

Semantics is concerned with the meaning of syntactic units larger than the word. Pragmatics is the study of how context and situation affect meaning. The principle of semantic compositionality (sometimes called Frege's principle) is the principle that states that the meaning of a complex word, phrase or sentence is determined by the meaning of its parts and how they are combined structurally. When it becomes difficult or impossible to understand the meaning of a word, phrase or sentence by the meaning of its parts compositionality breaks down. If one or more words in a sentence do not have a meaning, then obviously we will not be able to compute a meaning for the entire sentence. Moreover, even if the individual words have meaning but cannot be combined together as required by

the syntactic structure and related semantic rules, we will also not get to a meaning. We refer to these situations as semantic anomaly.

Anomaly is a violation of semantic rules resulting in expressions that seem non sense. The semantic properties of words determine what other words they can be combined with. A sentence widely used by linguist illustrates this fact: Colorless green ideas sleep furiously. The sentence obeys all the syntactic rules of English. The subject is colorless green ideas and the predicate is sleep furiously. It has the same syntactic structure as the sentence “Dark green leaves rustle furiously”. However, there is obviously something semantically wrong with the sentence. The meaning of colorless includes the semantic feature “without color,” but it is combined with the adjective green, which has the feature “green in color.”

How can something be both “without color” and “green in color”? Such sentences are semantically anomalous (semantically ill-formed). Other English “sentences” make no sense at all because they include “words” that have no meaning; they are uninterpretable. They can be interpreted only if some meaning for each nonsense word can be dreamt up. Lewis Carroll’s “Jabberwocky” is probably the most famous poem in which most of the content words have no meaning they do not exist in the lexicon of the grammar. Still, all the sentences sound as if they should be or could be English sentences: was brillig and the slithy toves Did gyre and gimble in the wabe; All mimsy were the borogoves, And the mome raths out grabe. Semantic violations in poetry may form strange but interesting aesthetic images, as in Dylan Thomas’s phrase a grief ago.

Gibran's best-known work is *The Prophet*, a book composed of twenty-six poetic essays. Its popularity grew markedly during the 1960s with the American counterculture and then with the flowering of the New Age movements. It has remained popular with these and with the wider population to this day. Since it was first published in 1923, *The Prophet* has never been out of print. Having been translated into more than forty languages, it was one of the bestselling books of the twentieth century in the United States. Elvis Presley was deeply affected by Gibran's *The Prophet* after receiving his first copy in 1956. He reportedly read passages to his mother and over the years gave away copies of "The Prophet" to friends and colleagues. Photographs of his handwritten notes under certain passages throughout his copy are archived on various Museum websites.

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Hochman to the unique setting of soprano, theorbo and percussion and premiered in France under the title *River of Silence*.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This research was conducted by applying qualitative descriptive research. According to Ary (2010) steps that qualitative research focuses on understanding social phenomena from the perspective of the human participants in natural settings. It does not begin with formal hypotheses, but it may result in hypotheses as the study unfolds. Qualitative researchers seek to understand a phenomenon by focusing on the total picture rather than breaking it down into variables.

In addition, Jo Moriarty (2011) states that qualitative method is a broad term that can be applied to a range of research approaches that have their theoretical origins in a range of disciplines including anthropology, sociology, philosophy, social psychology and linguistics. Furthermore, Berg (2007) explains that qualitative research thus refers to the meaning, concept, definition, characteristics, metaphors, symbols, and description of things. Qualitative design attempts to describe what is going on and what data shows.

Bogdan and Biklen (2007) say that official documents data include memos, newsletters, policy document, books, proposals, code of ethics, student's record, statement of philosophy, and news releases. Based on the statement, book or novel is available to be researched. This type of this study is content analysis. Content analysis focuses on analyzing and interpreting recorded material to learn about human behavior. The material may be public records, textbooks, letters,

films, tapes, diaries, themes, reports, or other documents and Kahlil Gibran Poetry will be analyzed content which related anomaly sentences.

B. Source of Data

In this research, the researchers used primary and secondary sources. As Ary (2010) step that primary sources are original documents (correspondence, diaries, reports, etc.), relics, remains, or artifacts. These are the direct outcomes of events or the records of participants. Meanwhile, a secondary source is the mind of a non-observer comes between the event and the user of the record such as history books, articles in encyclopedias. The source of the data was poetry from Kahlil Gibran with the title “Sand and Foam”.

C. Instrument of Collecting Data

Document was used by the researcher as instrument to collect the data and “Sand and Foam” poetry by Kahlil Gibran as source of the data. According to Sharan (2009), document as the umbrella term to refer to a wide range of written, visual, digital, and physical material relevant to the study at hand. In qualitative studies, the human investigator is the primary instrument for the gathering and analyzing of data. Lincoln and Guba (1985) introduced the concept of human as instrument to emphasize the unique role that qualitative researchers play in their inquiry.

D. Technique of Collecting Data

The data were collected by applying a documentary technique. According to Burhan (2007), documentary technique was a method for collecting the data which is kept in the form of documentation. The document novel has been read and analyzed to find lexical metaphor. The procedures of administrating the data from “Sand and Foam” by Kahlil Gibran poetry as follows:

- 1) Selecting utterance by utterance which contain anomaly sentences in poetry.
- 2) Classifying which of the kinds of anomaly sentences.
- 3) Showing the data into table.
- 4) Converting the occurrences into percentage and drawing conclusion.

E. Technique of Analyzing Data

The data analysis of this research was analyzed based on Miles, Huberman, and Saldana (2014), there are three steps of data analysis namely data condensation, data display, and drawing and verification conclusion.

1. Data condensation

It refers to the process of selecting, focusing, simplifying, abstracting, and/or transforming the data that appear in the full corpus (body) of written-up field notes, interview transcripts, documents, and other empirical materials. By condensing, we're making data stronger. Data condensation occurs continuously throughout the life of any qualitatively oriented project. Even before the data are actually collected, anticipatory data condensation is occurring as the researcher decides (often without full awareness) which conceptual framework, which cases,

which research questions, and which data collection approaches to choose. As data collection proceeds, further episodes of data condensation occur: writing summaries, coding, developing themes, generating categories, and writing analytic memos. The data condensing/transforming process continues after the fieldwork is over, until a final report is completed.

2. Data Display

The second major flow of analysis activity is data display. Generically, a display is an organized, compressed assembly of information that allows conclusion drawing and action. In daily life, displays vary from gasoline gauges to newspapers to Facebook status updates. Looking at displays helps us understand what is happening and to do something—either analyze further or take action—based on that understanding. The most frequent form of display for qualitative data in the past has been extended text. It is dispersed, sequential rather than simultaneous, poorly structured, and extremely bulky. Using only extended text, a researcher may find it easy to jump to hasty, partial, and unfounded conclusions. Humans are not very powerful as processors of large amounts of information. Extended text overloads our information-processing capabilities and preys on our tendencies to find simplifying patterns.

3. Drawing and Verifying Conclusions

The third stream of analysis activity is conclusion drawing and verification. From the start of data collection, the qualitative analyst interprets

what things mean by noting patterns, explanations, causal flows, and propositions. The competent researcher holds these conclusions lightly, maintaining openness and skepticism, but the conclusions are still there, vague at first, then increasingly explicit and grounded. “Final” conclusions may not appear until data collection is over, depending on the size of the corpus of field notes; the coding, storage, and retrieval methods used; the sophistication of the researcher; and any necessary deadlines to be met.

Conclusion drawing, in our view, is only half of a Gemini configuration. Conclusions are also *verified* as the analyst proceeds. Verification may be as brief as a fleeting second thought crossing the analyst’s mind during writing, with a short excursion back to the field notes; or it may be thorough and elaborate, with lengthy argumentation and review among colleagues to develop “intersubjective consensus” or with extensive efforts to replicate a finding in another data set. The meanings emerging from the data have to be tested for their plausibility, their sturdiness, their confirmability—that is, their validity. Otherwise, people are left with interesting stories about what happened but of unknown truth and utility.

These four streams can be also represented as shown in figure 1 below.

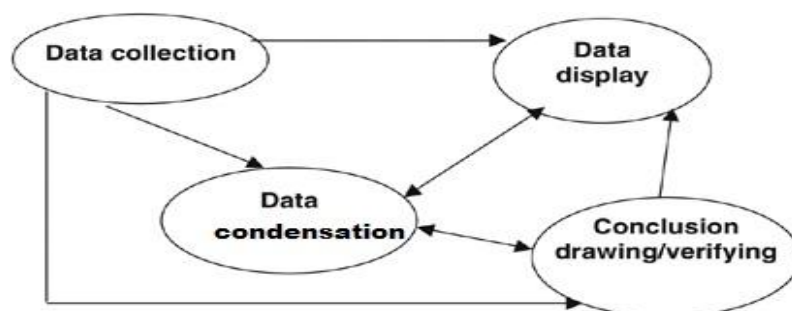


Figure 1: Components of Data Analysis: Interactive Model taken from Miles, Huberman, and Saldana (2014)

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

The data of this study were the utterances of *Sand and Foam* which was taken from Kahlil Gibran's poetry. The step of collecting data in this research began with transcribing the text of *Sand and Foam* poetry. The utterances had been transcribed into written text then selecting utterance by utterance which contain anomaly sentences in poetry and the last, classifying which of the kinds of anomaly sentences carefully. The data were analyzed repeatedly to get the maximal research. Then, the transcriptions of all the utterances were made.

There were 28 utterances which contained anomaly sentences to be analyzed which related to the theory. After conducting analysis anomaly in all utterances, the findings can be seen in Appendix II.

B. Data Analysis

There were two concepts in anomaly sentences, namely idiom, and metaphor. In analyzing the data, the data were analyzed to answer the question which had mentioned before, the first question in this research to investigate types of anomaly sentences in *Sand and Foam* by Kahlil Gibran and the second question in this research to describe the most dominantly of types of anomaly sentences in *Sand and Foam* by Kahlil Gibran. In analyzing the data was done in

line with Miles, Huberman, and Saldana (2014) who stated that there were three steps, namely: data condensation, data display and drawing conclusion and verification. In analyzing the data, the data analysis can be seen as follows:

1. Types of Anomaly sentences in *Sand and Foam* by Kahlil Gibran

There were 28 utterances which contained anomaly sentences in *Sand and Foam* by Kahlil Gibran. It consisted of 22 utterances for metaphor and 6 utterances for idiom. For make it clear, it can be seen in Appendix III. Kahlil Gibran often used types of anomaly of metaphor in his poetry and sometimes used types of anomaly of idiom to complete and beautiful his language in writing the poetry. In addition, Kahlil Gibran used many anomalies sentences to sentences in his writing. That is why, the readers were too hard to understand meaning in his writing especially *Sand and Foam*.

a. Concept of Idiom

Theoretically, idiom referred to language which has its own collection of wise saying. They offer advice about how to live and also transfer some underlying ideas, principles, and values of a given culture/society. In this concept, there were 6 utterances which contained of anomaly sentences in *Sand and Foam* by Kahlil Gibran. Some of the examples of idiom in *Sand and Foam* such as *Strange that you should pity the slow-footed and not the slow-minded And the blind-eyed rather than the blind-hearted. It is wiser for the lame not to break his crutches upon the head of his enemy.*

From the example above, it explained that the meaning of own life to not waste time and began to understand life to not be afraid to challenge yourself. In addition, Kahlil Gibran explained that truth don't never be closed by something wrong because the truth would live in the shadow God.

Another examples of idiom, such as *Long were you a dream in your mother's sleep, and then she woke to give you birth. The germ of the race is in your mother's longing.* From the example explained that when our mother pregnant that they expected a child has bravo in facing the challenge of life.

Another example of idiom found in *Sand and Foam*, such as *We often borrow from our tomorrows to pay our debts to our yesterdays. I too am visited by angels and devils, but I get rid of them.* From that example explained advice about how use our life well and how to be our life benefit to another people with waste our time useless.

b. Concept of Metaphor

Theoretically, metaphor is a figure of speech in which a comparison is made between two unlike things. When what appears to be an anomaly is nevertheless understood in terms of a meaningful concept, the expression becomes a metaphor. In this concept, there were 22 utterances which contained of metaphor in *Sand and Foam* by Kahlil Gibran. Some of the examples of metaphor in *Sand and Foam* such as *I am walking upon the shores of Kahlil Gibran these days and liking the sand and the foam. High tides may be removing his footprints, but not*

before making a mark on the heart of few sands. Sea kissed those foot prints and made some pearls out of it. The sea remains the same, the shore too, but the sand got a new thought and the sea got a beautiful child.

From the example above, it explained that Human life is an infinite walk in the shore of infinite sea was about to talk but the warning stopped me for doing so. Words are timeless. You should utter them or write them with knowledge of their timelessness. Moreover, we can find better understanding of the people around us. By walking around, Kahlil told of friendship, one of the best relations to keep in our life. "Friendship is always a sweet responsibility, never an opportunity." It means that If you do not understand your friend under all conditions you will never understand him.

Another example of metaphor found in *Sand and Foam*, such as *They say to me in their awakening, "You and the world you live in are but a grain of sand upon the infinite shore of an infinite sea." And in my dream I say to them, "I am the infinite sea, and all worlds are but grains of sand upon my shore."* From the example explained that if we have a dream to be reached, doesn't be afraid to face the world because the world be in your hand. therefore, Kahlil make something life like sand in the shore.

The other example found in *Sand and Foam* by Kahlil was *We measure time according to the movement of countless suns; and they measure time by little machines in their little pockets.* From the example above that we have used time

as well because if we care less a little time, so exactly we will be useless. There is a proverb that says "Time is money" it means that we use our time well to our future.

And the last example of metaphor in *Sand and Foam* by Kahlil was *He who can put his finger upon that which divides good from evil is he who can touch the very hem of the garment of God. If your heart is a volcano how shall you expect flowers to bloom in your hands.* From the example above explained that someone who is near with God and always takes help to God, so God always is near with him/her. That is why, don't ever we go away from God because God always sees and listens to our help.

2. The dominantly Types of Anomaly in *Sand and Foam* by Kahlil Gibran

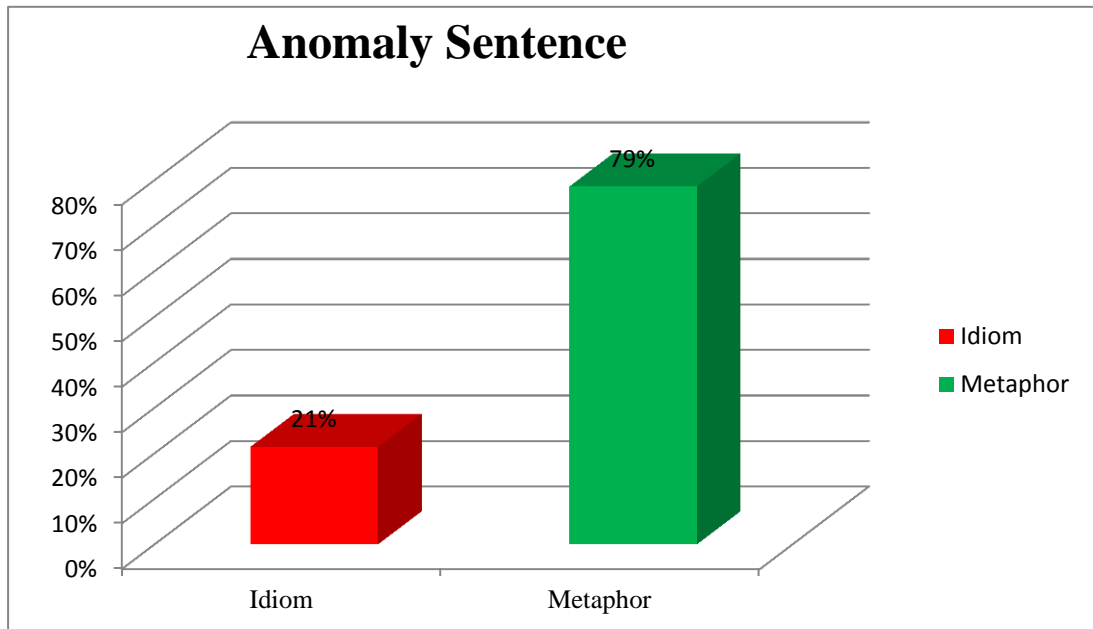
To know the dominantly types of anomaly in *sand and foam* by Kahlil Gibran, it can be seen in table 4.3 below.

Table 4.3
The Percentage of Types of Anomaly

No.	Types of Anomaly	Amount	Percentage
1.	Idiom	6	21.4%
2.	Metaphor	22	78.6%
Total		28	100%

From table 4.2 above, it found that there were 6 (21.4%) for idiom, and 22 (78.6%) for metaphor. The most dominant types of anomaly sentences in *Sand and Foam* by Kahlil Gibran was metaphor amount 22 utterances (78.6%). It means that Kahlil Gibran has beautiful language and miracle words in his writing but has depth meaning in our life. It can be seen in chart below:

Chart 1 Types of Anomaly Sentences



C. Research Finding

C. Research Finding

After analyzed the data obtained in this study, it can be argued some of finding as follows:

1. There were 28 utterances which contained anomaly sentence in *Sand and Foam* by Kahlil Gibran here were 6 (21.4%) for idiom, and 22 (78.6%) for metaphor.
2. The most dominant types of anomaly sentences in *Sand and Foam* by Kahlil Gibran was metaphor amount 22 utterances (78.6%).

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the research findings, it is obtained some conclusions as follows:

3. There were 28 utterances which contained anomaly sentence in *Sand and Foam* by Kahlil Gibran here were 6 (21.4%) for idiom, and 22 (78.6%) for metaphor.
4. The most dominant types of anomaly sentences found in *Sand and Foam* by Kahlil Gibran was metaphor with the amount of 22 utterances (78.6%).

B. Suggestions

There are some constructive points suggested as the following:

4. The students' university, it can be increase knowledge in studying in semantic especially in anomaly sentences of poetry.
5. Other researchers, it can be guide and reference also interested in investigating the same area with different focus and object.
6. The poet, it can add there comprehend in interpreting message of poetry.

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Internet:

<http://sandandfoambyk> **APPENDIX I**

Sand and Foam
by Kahlil Gibran

I AM FOREVER walking upon these shores,
Betwixt the sand and the foam,
The high tide will erase my foot-prints,
And the wind will blow away the foam.
But the sea and the shore will remain
Forever.
Once I filled my hand with mist.
Then I opened it and lo, the mist was a worm.
And I closed and opened my hand again, and behold there was a bird.
And again I closed and opened my hand, and in its hollow stood a man with a sad
face, turned upward.
And again I closed my hand, and when I opened it there was naught but mist.
But I heard a song of exceeding sweetness.
It was but yesterday I thought myself a fragment quivering without rhythm in the
sphere of life.
Now I know that I am the sphere, and all life in rhythmic fragments moves within
me.
They say to me in their awakening, "You and the world you live in are but a grain
of sand upon the infinite shore of an infinite sea."
And in my dream I say to them, "I am the infinite sea, and all worlds are but
grains of sand upon my shore."
Only once have I been made mute. It was when a man asked me, "Who are you?"
The first thought of God was an angel.
The first word of God was a man.
We were fluttering, wandering, longing creatures a thousand thousand years
before the sea and the wind in the forest gave us words.
Now how can we express the ancient of days in us with only the sounds of our
yesterdays?
The Sphinx spoke only once, and the Sphinx said, "A grain of sand is a desert, and
a desert is a grain of sand; and now let us all be silent again."
I heard the Sphinx, but I did not understand.
Long did I lie in the dust of Egypt, silent and unaware of the seasons.
Then the sun gave me birth, and I rose and walked upon the banks of the Nile,
Singing with the days and dreaming with the nights.
And now the sun threads upon me with a thousand feet that I may lie again in the
dust of Egypt.

But behold a marvel and a riddle!
The very sun that gathered me cannot scatter me.
Still erect am I, and sure of foot do I walk upon the banks of the Nile.
Remembrance is a form of meeting.
Forgetfulness is a form of freedom.
We measure time according to the movement of countless suns; and they measure
time by little machines in their little pockets.
Now tell me, how could we ever meet at the same place and the same time?
Space is not space between the earth and the sun to one who looks down from the
windows of the Milky Way.
Humanity is a river of light running from the ex-eternity to eternity.
Do not the spirits who dwell in the ether envy man his pain?
On my way to the Holy City I met another pilgrim and I asked him, "Is this indeed
the way to the Holy City?"
And he said, "Follow me, and you will reach the Holy City in a day and a night."
And I followed him. And we walked many days and many nights, yet we did not
reach the Holy City.
And what was to my surprise he became angry with me because he had misled
me.
Make me, oh God, the prey of the lion, are You make the rabbit my prey.
One may not reach the dawn save by the path of the night.
My house says to me, "Do not leave me, for here dwells your past."
And the road says to me, "Come and follow me, for I am your future."
And I say to both my house and the road, "I have no past, nor have I a future. If I
stay here, there is a going in my staying; and if I go there is a staying in my going.
Only love and death will change all things."
How can I lose faith in the justice of life, when the dreams of those who sleep
upon feathers are not more beautiful than the dreams of those who sleep upon the
earth? Strange, the desire for certain pleasures is a part of my pain.
Seven times have I despised my soul:
The first time when I saw her being meek that she might attain height.
The second time when I saw her limping before the crippled.
The third time when she was given to choose between the hard and the easy, and
she chose the easy.
The fourth time when she committed a wrong, and comforted herself that others
also commit wrong.
The fifth time when she forbore for weakness, and attributed her patience to
strength.
The sixth time when she despised the ugliness of a face, and knew not that it was
one of her own masks.

And the seventh time when she sang a song of praise, and deemed it a virtue.
I AM IGNORANT of absolute truth. But I am humble before my ignorance and therein lies my honor and my reward.

There is a space between man's imagination and man's attainment that may only be traversed by his longing.

Paradise is there, behind that door, in the next room; but I have lost the key.

Perhaps I have only mislaid it.

You are blind and I am deaf and dumb, so let us touch hands and understand.

The significance of man is not in what he attains, but rather in what he longs to attain.

Some of us are like ink and some like paper.

And if it were not for the blackness of some of us, some of us would be dumb;

And if it were not for the whiteness of some of us, some of us would be blind.

Give me an ear and I will give you a voice.

Our mind is a sponge; our heart is a stream.

Is it not strange that most of us choose sucking rather than running?

When you long for blessings that you may not name, and when you grieve knowing not the cause, then indeed you are growing with all things that grow, and rising toward your greater self.

When one is drunk with a vision, he deems his faint expression of it the very wine.

You drink wine that you may be intoxicated; and I drink that it may sober me from that other wine.

When my cup is empty I resign myself to its emptiness; but when it is half full I resent its half-fulness.

The reality of the other person is not in what he reveals to you, but in what he cannot reveal to you.

Therefore, if you would understand him, listen not to what he says but rather to what he does not say.

Half of what I say is meaningless; but I say it so that the other half may reach you.

A sense of humour is a sense of proportion.

My loneliness was born when men praised my talkative faults and blamed my silent virtues.

When Life does not find a singer to sing her heart she produces a philosopher to speak her mind.

A truth is to be known always, to be uttered sometimes.

The real in us is silent; the acquired is talkative.

The voice of life in me cannot reach the ear of life in you; but let us talk that we may not feel lonely.

When two women talk they say nothing; when one woman speaks she reveals all of life.

Frogs may bellow louder than bulls, but they cannot drag the plough in the field not turn the wheel of the winepress, and of their skins you cannot make shoes. Only the dumb envy the talkative.

If winter should say, "Spring is in my heart," who would believe winter?

Every seed is a longing.

Should you really open your eyes and see, you would behold your image in all images.

And should you open your ears and listen, you would hear your own voice in all voices.

It takes two of us to discover truth: one to utter it and one to understand it.

Though the wave of words is forever upon us, yet our depth is forever silent.

Many a doctrine is like a window pane. We see truth through it but it divides us from truth.

Now let us play hide and seek. Should you hide in my heart it would not be difficult to find you. But should you hide behind your own shell, then it would be useless for anyone to seek you. A woman may veil her face with a smile.

How noble is the sad heart who would sing a joyous song with joyous hearts.

He who would understand a woman, or dissect genius, or solve the mystery of silence is the very man who would wake from a beautiful dream to sit at a breakfast table.

I would walk with all those who walk. I would not stand still to watch the procession passing by.

You owe more than gold to him who serves you. Give him of your heart or serve him.

Nay, we have not lived in vain. Have they not built towers of our bones?

Let us not be particular and sectional. The poet's mind and the scorpion's tail rise in glory from the same earth.

Every dragon gives birth to a St. George who slays it.

Trees are poems that the earth writes upon the sky. We fell them down and turn them into paper that we may record our emptiness.

Should you care to write (and only the saints know why you should) you must needs have knowledge and art and music -- the knowledge of the music of words, the art of being artless, and the magic of loving your readers.

They dip their pens in our hearts and think they are inspired.

Should a tree write its autobiography it would not be unlike the history of a race.

If I were to choose between the power of writing a poem and the ecstasy of a poem unwritten, I would choose the ecstasy. It is better poetry.

But you and all my neighbors agree that I always choose badly.

Poetry is not an opinion expressed. It is a song that rises from a bleeding wound or a smiling mouth.

Words are timeless. You should utter them or write them with a knowledge of their timelessness.

A POET IS a dethroned king sitting among the ashes of his palace trying to fashion an image out of the ashes.

Poetry is a deal of joy and pain and wonder, with a dash of the dictionary.

In vain shall a poet seek the mother of the songs of his heart.

Once I said to a poet, "We shall not know your worth until you die."

And he answered saying, "Yes, death is always the revealer. And if indeed you would know my worth it is that I have more in my heart than upon my tongue, and more in my desire than in my hand."

If you sing of beauty though alone in the heart of the desert you will have an audience.

Poetry is wisdom that enchants the heart.

Wisdom is poetry that sings in the mind.

If we could enchant man's heart and at the same time sing in his mind,

Then in truth he would live in the shadow of God.

Inspiration will always sing; inspiration will never explain.

We often sing lullabies to our children that we ourselves may sleep.

All our words are but crumbs that fall down from the feast of the mind.

Thinking is always the stumbling stone to poetry.

A great singer is he who sings our silences.

How can you sing if your mouth be filled with food?

How shall your hand be raised in blessing if it is filled with gold?

They say the nightingale pierces his bosom with a thorn when he sings his love song.

So do we all. How else should we sing?

Genius is but a robin's song at the beginning of a slow spring.

Even the most winged spirit cannot escape physical necessity.

A madman is not less a musician than you or myself; only the instrument on which he plays is a little out of tune.

The song that lies silent in the heart of a mother sings upon the lips of her child.

No longing remains unfulfilled.

I have never agreed with my other self wholly. The truth of the matter seems to lie between us.

Your other self is always sorry for you. But your other self grows on sorrow; so all is well.

There is no struggle of soul and body save in the minds of those whose souls are asleep and whose bodies are out of tune.

When you reach the heart of life you shall find beauty in all things, even in the eyes that are blind to beauty.

We live only to discover beauty. All else is a form of waiting.

Sow a seed and the earth will yield you a flower. Dream your dream to the sky and it will bring you your beloved.

The devil died the very day you were born.

Now you do not have to go through hell to meet an angel.

Many a woman borrows a man's heart; very few could possess it.

If you would possess you must not claim.

When a man's hand touches the hand of a woman they both touch the heart of eternity.

Love is the veil between lover and lover.

Every man loves two women; the one is the creation of his imagination, and the other is not yet born.

Men who do not forgive women their little faults will never enjoy their great virtues.

Love that does not renew itself every day becomes a habit and in turn a slavery.

Lovers embrace that which is between them rather than each other.

Love and doubt have never been on speaking terms.

Love is a word of light, written by a hand of light, upon a page of light.

Friendship is always a sweet responsibility, never an opportunity.

If you do not understand your friend under all conditions you will never understand him.

Your most radiant garment is of the other person's weaving;

Your most savory meal is that which you eat at the other person's table;

Your most comfortable bed is in the other person's house.

Now tell me, how can you separate yourself from the other person?

Your mind and my heart will never agree until your mind ceases to live in numbers and my heart

in the mist.

We shall never understand one another until we reduce the language to seven words.

HOW SHALL MY heart be unsealed unless it be broken?

Only great sorrow or great joy can reveal your truth.

If you would be revealed you must either dance naked in the sun, or carry your cross.

Should nature heed what we say of contentment no river would seek the sea, and no winter would turn to Spring. Should she heed all we say of thrift, how many of us would be breathing this air?

You see but your shadow when you turn your back to the sun.

You are free before the sun of the day, and free before the stars of the night;
And you are free when there is no sun and no moon and no star.
You are even free when you close your eyes upon all there is.
But you are a slave to him whom you love because you love him,
And a slave to him who loves you because he loves you.
We are all beggars at the gate of the temple, and each one of us receives his share
of the bounty of the King when he enters the temple, and when he goes out.
But we are all jealous of one another, which is another way of belittling the King.
You cannot consume beyond your appetite. The other half of the loaf belongs to
the other person, and there should remain a little bread for the chance guest.
If it were not for your guests all houses would be graves.
Said a gracious wolf to a simple sheep, "Will you not honor our house with a
visit?"
And the sheep answered, "We would have been honored to visit your house if it
were not in your stomach."
I stopped my guest on the threshold and said, "Nay, wipe not your feet as you
enter, but as you go out."
Generosity is not in giving me that which I need more than you do, but it is in
giving me that which you need more than I do.
You are indeed charitable when you give, and while giving, turn your face away
so that you may not see the shyness of the receiver.
The difference between the richest man and the poorest is but a day of hunger and
an hour of thirst.
We often borrow from our tomorrows to pay our debts to our yesterdays.
I too am visited by angels and devils, but I get rid of them.
When it is an angel I pray an old prayer, and he is bored;
When it is a devil I commit an old sin, and he passes me by.
After all this is not a bad prison; but I do not like this wall between my cell and
the next prisoner's cell;
Yet I assure you that I do not wish to reproach the warder not the Builder of the
prison.
Those who give you a serpent when you ask for a fish, may have nothing but
serpents to give. It is then generosity on their part.
Trickery succeeds sometimes, but it always commits suicide.
You are truly a forgiver when you forgive murderers who never spill blood,
thieves who never steal, and liars who utter no falsehood.
He who can put his finger upon that which divides good from evil is he who can
touch the very hem of the garment of God.
If your heart is a volcano how shall you expect flowers to bloom in your hands?
A strange form of self-indulgence! There are times when I would be wronged and

cheated, that I may laugh at the expense of those who think I do not know I am being wronged and cheated.

What shall I say of him who is the pursuer playing the part of the pursued?

Let him who wipes his soiled hands with your garment take your garment. He may need it again; surely you would not.

It is a pity that money-changers cannot be good gardeners.

Please do not whitewash your inherent faults with your acquired virtues. I would have the faults; they are like mine own.

How often have I attributed to myself crimes I have never committed, so that the other person may feel comfortable in my presence.

Even the masks of life are masks of deeper mystery.

You may judge others only according to your knowledge of yourself.

Tell me now, who among us is guilty and who is unguilty?

The truly just is he who feels half guilty of your misdeeds.

Only an idiot and a genius break man-made laws; and they are the nearest to the heart of God.

It is only when you are pursued that you become swift.

I have no enemies, O God, but if I am to have an enemy

Let his strength be equal to mine,

That truth alone may be the victor.

You will be quite friendly with your enemy when you both die.

Perhaps a man may commit suicide in self-defense.

Long ago there lived a Man who was crucified for being too loving and too lovable.

And strange to relate I met him thrice yesterday.

The first time He was asking a policeman not to take a prostitute to prison; the second time He was drinking wine with an outcast; and the third time He was having a fist-fight with a promoter inside a church.

If all they say of good and evil were true, then my life is but one long crime.

Pity is but half justice.

THE ONLY ONE who has been unjust to me is the one to whose brother I have been unjust.

When you see a man led to prison say in your heart, "Mayhap he is escaping from a narrower prison."

And when you see a man drunken say in your heart, "Mayhap he sought escape from something still more unbeautiful."

Oftentimes I have hated in self-defense; but if I were stronger I would not have used such a

weapon.

How stupid is he who would patch the hatred in his eyes with the smile of his lips.

Only those beneath me can envy or hate me.

I have never been envied nor hated; I am above no one.

Only those above me can praise or belittle me.

I have never been praised nor belittled; I am below no one.

Your saying to me, "I do not understand you," is praise beyond my worth, and an insult you do not deserve. How mean am I when life gives me gold and I give you silver, and yet I deem myself generous.

When you reach the heart of life you will find yourself not higher than the felon, and not lower than the prophet.

Strange that you should pity the slow-footed and not the slow-minded,
And the blind-eyed rather than the blind-hearted.

It is wiser for the lame not to break his crutches upon the head of his enemy.
How blind is he who gives you out of his pocket that he may take out of your heart.

Life is a procession. The slow of foot finds it too swift and he steps out;
And the swift of foot finds it too slow and he too steps out.

If there is such a thing as sin some of us commit it backward following our
forefathers' footsteps;

And some of us commit it forward by overruling our children.

The truly good is he who is one with all those who are deemed bad.

We are all prisoners but some of us are in cells with windows and some without.
Strange that we all defend our wrongs with more vigor than we do our rights.
Should we all confess our sins to one another we would all laugh at one another
for our lack of originality.

Should we all reveal our virtues we would also laugh for the same cause.

An individual is above man-made laws until he commits a crime against man-
made conventions; After that he is neither above anyone nor lower than anyone.
Government is an agreement between you and myself. You and myself are often
wrong.

Crime is either another name of need or an aspect of a disease.

Is there a greater fault than being conscious of the other person's faults?

If the other person laughs at you, you can pity him; but if you laugh at him you
may never forgive yourself.

If the other person injures you, you may forget the injury; but if you injure him
you will always remember.

In truth the other person is your most sensitive self given another body.

How heedless you are when you would have men fly with your wings and you
cannot even give them a feather.

Once a man sat at my board and ate my bread and drank my wine and went away
laughing at me.

Then he came again for bread and wine, and I spurned him;
And the angels laughed at me.
Hate is a dead thing. Who of you would be a tomb?
It is the honor of the murdered that he is not the murderer.
The tribune of humanity is in its silent heart, never its talkative mind.
They deem me mad because I will not sell my days for gold;
And I deem them mad because they think my days have a price.
They spread before us their riches of gold and silver, of ivory and ebony, and we
spread before them our hearts and our spirits.;
And yet they deem themselves the hosts and us the guests.
I would not be the least among men with dreams and the desire to fulfill them,
rather than the greatest with no dreams and no desires.
The most pitiful among men is he who turns his dreams into silver and gold.
We are all climbing toward the summit of our hearts' desire. Should the other
climber steal your sack and your purse and wax fat on the one and heavy on the
other, you should pity him;
The climbing will be harder for his flesh, and the burden will make his way
longer.
And should you in your leanness see his flesh puffing upward, help him a step; it
will add to your swiftness.
You cannot judge any man beyond your knowledge of him, and how small is your
knowledge.
I would not listen to a conqueror preaching to the conquered.
The truly free man is he who bears the load of the bond slave patiently.
A thousand years ago my neighbor said to me, "I hate life, for it is naught but a
thing of pain."
And yesterday I passed by a cemetery and saw life dancing upon his grave.
Strife in nature is but disorder longing for order.
Solitude is a silent storm that breaks down all our dead branches;
Yet it sends our living roots deeper into the living heart of the living earth.
Once I spoke of the sea to a brook, and the brook thought me but an imaginative
exaggerator;
And once I spoke of a brook to the sea, and the sea thought me but a depreciative
defamer.
How narrow is the vision that exalts the busyness of the ant above the singing of
the grasshopper.
The highest virtue here may be the least in another world.
The deep and the high go to the depth or to the height in a straight line; only the
spacious can move in circles.
IF IT WERE not for our conception of weights and measures we would stand in

awe of the firefly as we do before the sun.

A scientist without imagination is a butcher with dull knives and out-worn scales.

But what would you, since we are not all vegetarians?

When you sing the hungry hears you with his stomach.

Death is not nearer to the aged than to the new-born; neither is life.

If indeed you must be candid, be candid beautifully; otherwise keep silent, for there is a man in our neighborhood who is dying.

Mayhap a funeral among men is a wedding feast among the angels.

A forgotten reality may die and leave in its will seven thousand actualities and facts to be spent in its funeral and the building of a tomb.

In truth we talk only to ourselves, but sometimes we talk loud enough that others may hear us.

The obvious is that which is never seen until someone expresses it simply.

If the Milky Way were not within me how should I have seen it or known it?

Unless I am a physician among physicians they would not believe that I am an astronomer.

Perhaps the sea's definition of a shell is the pearl.

Perhaps time's definition of coal is the diamond.

Fame is the shadow of passion standing in the light.

A root is a flower that disdains fame.

There is neither religion nor science beyond beauty.

Every great man I have known had something small in his make-up; and it was that small something which prevented inactivity or madness or suicide.

The truly great man is he who would master no one, and who would be mastered by none.

I would not believe that a man is mediocre simply because he kills the criminals and the prophets.

Tolerance is love sick with the sickness of haughtiness.

Worms will turn; but is it not strange that even elephants will yield?

A disagreement may be the shortest cut between two minds.

I am the flame and I am the dry bush, and one part of me consumes the other part.

We are all seeking the summit of the holy mountain; but shall not our road be shorter if we consider the past a chart and not a guide?

Wisdom ceases to be wisdom when it becomes too proud to weep, too grave to laugh, and too self-ful to seek other than itself.

Had I filled myself with all that you know what room should I have for all that you do not know?

I have learned silence from the talkative, toleration from the intolerant, and kindness from the unkind; yet strange, I am ungrateful to these teachers.

A bigot is a stone-leaf orator.

The silence of the envious is too noisy.

When you reach the end of what you should know, you will be at the beginning of what you should sense.

An exaggeration is a truth that has lost its temper.

If you can see only what light reveals and hear only what sound announces,
Then in truth you do not see nor do you hear.

A fact is a truth unsexed.

You cannot laugh and be unkind at the same time.

The nearest to my heart are a king without a kingdom and a poor man who does not know how to beg.

A shy failure is nobler than an immodest success.

Dig anywhere in the earth and you will find a treasure, only you must dig with the faith of a peasant.

Said a hunted fox followed by twenty horsemen and a pack of twenty hounds, "Of course they will kill me. But how poor and how stupid they must be. Surely it would not be worth while for twenty foxes riding on twenty asses and accompanied by twenty wolves to chase and kill one man."

It is the mind in us that yields to the laws made by us, but never the spirit in us.

A traveler am I and a navigator, and every day I discover a new region within my soul.

A woman protested saying, "Of course it was a righteous war. My son fell in it."

I said to Life, "I would hear Death speak."

And Life raised her voice a little higher and said, "You hear him now."

When you have solved all the mysteries of life you long for death, for it is but another mystery of life.

Birth and death are the two noblest expressions of bravery.

My friend, you and I shall remain strangers unto life,

And unto one another, and each unto himself,

Until the day when you shall speak and I shall listen

Deeming your voice my own voice;

And when I shall stand before you

Thinking myself standing before a mirror.

They say to me, "Should you know yourself you would know all men."

And I say, "Only when I seek all men shall I know myself."

MAN IS TWO men; one is awake in darkness, the other is asleep in light.

A hermit is one who renounces the world of fragments that he may enjoy the world wholly and without interruption.

There lies a green field between the scholar and the poet; should the scholar cross it he becomes a wise man; should the poet cross it, he becomes a prophet.

Yestereve I saw philosophers in the market-place carrying their heads in baskets,

and crying aloud, "Wisdom! Wisdom for sale!"

Poor philosophers! They must needs sell their heads to feed their hearts. Said a philosopher to a street sweeper, "I pity you. Yours is a hard and dirty task."

And the street sweeper said, "Thank you, sir. But tell me what is your task?"

And the philosopher answered saying, "I study man's mind, his deeds and his desires."

Then the street sweeper went on with his sweeping and said with a smile, "I pity you too."

He who listens to truth is not less than he who utters truth.

No man can draw the line between necessities and luxuries. Only the angels can do that, and the angels are wise and wistful.

Perhaps the angels are our better thought in space.

He is the true prince who finds his throne in the heart of the dervish.

Generosity is giving more than you can, and pride is taking less than you need.

In truth you owe naught to any man. You owe all to all men.

All those who have lived in the past live with us now. Surely none of us would be an ungracious host.

He who longs the most lives the longest.

They say to me, "A bird in the hand is worth ten in the bush."

But I say, "A bird and a feather in the bush is worth more than ten birds in the hand."

Your seeking after *that feather* is life with winged feet; nay, it is life itself.

There are only two elements here, beauty and truth; beauty in the hearts of lovers, and truth in the arms of the tillers of the soil.

Great beauty captures me, but a beauty still greater frees me even from itself.

Beauty shines brighter in the heart of him who longs for it than in the eyes of him who sees it.

I admire him who reveals his mind to me; I honor him who unveils his dreams.

But why am I shy, and even a little ashamed before him who serves me?

The gifted were once proud in serving princes.

Now they claim honor in serving paupers.

The angels know that too many practical men eat their bread with the sweat of the dreamer's brow.

Wit is often a mask. If you could tear it you would find either a genius irritated or cleverness juggling.

The understanding attributes to me understanding and the dull, dullness. I think they are both right.

Only those with secrets in their hearts could divine the secrets in our hearts.

He who would share your pleasure but not your pain shall lose the key to one of the seven gates of Paradise.

Yes, there is a Nirvanah; it is in leading your sheep to a green pasture, and in putting your child to sleep, and in writing the last line of your poem.
We choose our joys and our sorrows long before we experience them.
Sadness is but a wall between two gardens.
When either your joy or your sorrow becomes great the world becomes small.
Desire is half of life; indifference is half of death.
The bitterest thing in our today's sorrow is the memory of our yesterday's joy.
They say to me, "You must needs choose between the pleasures of this world and the peace of the next world."
And I say to them, "I have chosen both the delights of this world and the peace of the next. For I know in my heart that the Supreme Poet wrote but one poem, and it scans perfectly, and it also rhymes perfectly."
Faith is an oasis in the heart which will never be reached by the caravan of thinking.
When you reach your height you shall desire but only for desire; and you shall hunger, for hunger; and you shall thirst for greater thirst.
If you reveal your secrets to the wind you should not blame the wind for revealing them to the trees.
The flowers of spring are winter's dreams related at the breakfast table of the angels.
Said a skunk to a tube-rose, "See how swiftly I run, while you cannot walk nor even creep."
Said the tube-rose to the skunk, "Oh, most noble swift runner, please run swiftly!"
Turtles can tell more about roads than hares.
Strange that creatures without backbones have the hardest shells.
The most talkative is the least intelligent, and there is hardly a difference between an orator and an auctioneer.
Be grateful that you do not have to live down the renown of a father nor the wealth of an uncle.
But above all be grateful that no one will have to live down either your renown or your wealth.
Only when a juggler misses catching his ball does he appeal to me.
The envious praises me unknowingly.
Long were you a dream in your mother's sleep, and then she woke to give you birth.
The germ of the race is in your mother's longing.
My father and mother desired a child and they begot me.
And I wanted a mother and a father and I begot night and the sea.
Some of our children are our justifications and some are but our regrets.
When night comes and you too are dark, lie down and be dark with a will.

And when morning comes and you are still dark stand up and say to the day with a will, "I am still dark."

It is stupid to play a role with the night and the day.

They would both laugh at you.

The mountain veiled in mist is not a hill; an oak tree in the rain is not a weeping willow.

Behold here is a paradox; the deep and high are nearer to one another than the mid-level to either.

When I stood a clear mirror before you, you gazed into me and saw your image.

Then you said, "I love you."

But in truth you loved yourself in me.

When you enjoy loving your neighbor it ceases to be a virtue.

Love which is not always springing is always dying.

You cannot have youth and the knowledge of it at the same time;

For youth is too busy living to know, and knowledge is too busy seeking itself to live. You may sit at your window watching the passersby. And watching you may see a nun walking toward your right hand, and a prostitute toward your left hand.

And you may say in your innocence, "How noble is the one and how ignoble is the other."

But should you close your eyes and listen awhile you would hear a voice whispering in the ether, "One seeks me in prayer, and the other in pain. And in the spirit of each there is a bower for my spirit."

Once every hundred years Jesus of Nazareth meets Jesus of the Christian in a garden among the hills of Lebanon. And they talk long; and each time Jesus of Nazareth goes away saying to Jesus of the Christian, "My friend, I fear we shall never, never agree."

May God feed the over-abundant!

A great man has two hearts; one bleeds and the other forbears.

Should one tell a lie which does not hurt you nor anyone else, why not say in your heart that the house of his facts is too small for his fancies, and he had to leave it for larger space?

Behind every closed door is a mystery sealed with seven seals.

Waiting is the hoofs of time.

What if trouble should be a new window in the Eastern wall of your house?

You may forget the one with whom you have laughed, but never the one with whom you have wept.

There must be something strangely sacred in salt. It is in our tears and in the sea. Our God in His gracious thirst will drink us all, the dewdrop and the tear.

You are but a fragment of your giant self, a mouth that seeks bread, and a blind hand that holds the cup for a thirsty mouth.

If you would rise but a cubit above race and country and self you would indeed become godlike.

If I were you I would not find fault with the sea at low tide.

It is a good ship and our Captain is able; it is only your stomach that is in disorder. Should you sit upon a cloud you would not see the boundary line between one country and another, nor the boundary stone between a farm and a farm.

It is a pity you cannot sit upon a cloud.

Seven centuries ago seven white doves rose from a deep valley flying to the snow-white summit of the mountain. One of the seven men who watched the flight said, "I see a black spot on the wing of the seventh dove."

Today the people in that valley tell of seven black doves who flew to the summit of the snowy mountain.

In the autumn I gathered all my sorrows and buried them in my garden.

And when April returned and spring came to wed the earth, there grew in my garden beautiful flowers unlike all other flowers.

And my neighbors came to behold them, and they all said to me, "When autumn comes again, at seeding time, will you not give us of the seeds of these flowers that we may have them in our gardens?"

It is indeed misery if I stretch an empty hand to men and receive nothing; but it is hopelessness if I stretch a full hand and find none to receive.

I long for eternity because there I shall meet my unwritten poems and my unpainted pictures.

Art is a step from nature toward the Infinite.

A work of art is a mist carved into an image.

Even the hands that make crowns of thorns are better than idle hands.

Our most sacred tears never seek our eyes.

Every man is the descendant of every king and every slave that ever lived.

If the great-grandfather of Jesus had known what was hidden within him, would he not have stood in awe of himself?

Was the love of Judas' mother of her son less than the love of Mary for Jesus?

There are three miracles of our Brother Jesus not yet recorded in the Book: the first that He was a man like you and me, the second that He had a sense of humour, and the third that He knew He was a conqueror though conquered.

Crucified One, you are crucified upon my heart; and the nails that pierce your hands pierce the walls of my heart.

And tomorrow when a stranger passes by this Golgotha he will not know that two bled here.

He will deem it the blood of one man.

You may have heard of the Blessed Mountain.

It is the highest mountain in our world.

Should you reach the summit you would have only one desire, and that to descend and be with those who dwell in the deepest valley.

That is why it is called the Blessed Mountain.

Every thought I have imprisoned in expression I must free by my deeds.

ahlilgibran.wikipedia accessed on February 6th, 2017 (13.42)

<https://www.academia.edu/4841040/SEMANTICS> Semantics is the study of linguistic meaning of morphemes accessed on February 6th, 2017 (14.02)

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APPENDIX II

Data of Anomaly Sentences found in *Sand and Foam* by Kahlil Gibran

No	Data
1.	I am forever walking upon these shores, Betwixt the sand and the foam, The high tide will erase my foot-prints, And the wind will blow away the foam. But the sea and the shore will remain Forever.
2.	It was but yesterday I thought myself a fragment quivering without rhythm in the sphere of life. Now I know that I am the sphere, and all life in rhythmic fragments moves within me.
3.	They say to me in their awakening, "You and the world you live in are but a grain of sand upon the infinite shore of an infinite sea." And in my dream I say to them, "I am the infinite sea, and all worlds are but grains of sand upon my shore."
4.	We were fluttering, wandering, longing creatures a thousand thousand years before the sea and the wind in the forest gave us words.
5.	Then the sun gave me birth, and I rose and walked upon the banks of the Nile,
6.	Remembrance is a form of meeting. Forgetfulness is a form of freedom.
7.	We measure time according to the movement of countless suns; and they measure time by little machines in their little pockets.
8.	Paradise is there, behind that door, in the next room; but I have lost the key. Perhaps I have only mislaid it.
9.	You are blind and I am deaf and dumb, so let us touch hands and understand.
10.	Some of us are like ink and some like paper.
11.	Give me an ear and I will give you a voice. Our mind is a sponge; our heart is a stream.
12.	My loneliness was born when men praised my talkative faults and blamed my silent virtues.
13.	Though the wave of words is forever upon us, yet our depth is forever silent.
14.	Give him of your heart or serve him. Nay, we have not lived in vain. Have they not built towers of our bones?
15.	Trees are poems that the earth writes upon the sky. We fell them down and turn them into paper that we may record our emptiness.
16.	They dip their pens in our hearts and think they are inspired. Should a tree write its autobiography it would not be unlike the history of a race.
17.	A great singer is he who sings our silences. How can you sing if your mouth be filled with food How shall your hand be raised in blessing if it is filled with gold?
18.	We often borrow from our tomorrows to pay our debts to our yesterdays. I too am visited by angels and devils, but I get rid of them.

19.	He who can put his finger upon that which divides good from evil is he who can touch the very hem of the garment of God. If your heart is a volcano how shall you expect flowers to bloom in your hands?
20.	Strange that you should pity the slow-footed and not the slow-minded And the blind-eyed rather than the blind-hearted. It is wiser for the lame not to break his crutches upon the head of his enemy.
21.	We are all climbing toward the summit of our hearts' desire. Should the other climber steal your sack and your purse and wax fat on the one and heavy on the other, you should pity him; The climbing will be harder for his flesh, and the burden will make his way longer.
22.	Then in truth you do not see nor do you hear. A fact is a truth unsexed. You cannot laugh and be unkind at the same time.
23.	Great beauty captures me, but a beauty still greater frees me even from itself. Beauty shines brighter in the heart of him who longs for it than in the eyes of him who sees it.
24.	Long were you a dream in your mother's sleep, and then she woke to give you birth. The germ of the race is in your mother's longing.
25.	And I wanted a mother and a father and I begot night and the sea. Some of our children are our justifications and some are but our regrets. When night comes and you too are dark, lie down and be dark with a will. And when morning comes and you are still dark stand up and say to the day with a will, "I am still dark."
26..	There must be something strangely sacred in salt. It is in our tears and in the sea. Our God in His gracious thirst will drink us all, the dewdrop and the tear. You are but a fragment of your giant self, a mouth that seeks bread, and a blind hand that holds the cup for a thirsty mouth
27.	If I were you I would not find fault with the sea at low tide. It is a good ship and our Captain is able; it is only your stomach that is in disorder. Should you sit upon a cloud you would not see the boundary line between one country and another, nor the boundary stone between a farm and a farm.
28.	Seven centuries ago seven white doves rose from a deep valley flying to the snow-white summit of the mountain. One of the seven men who watched the flight said, "I see a black spot on the wing of the seventh dove." Today the people in that valley tell of seven black doves who flew to the summit of the snowy mountain.

APPENDIX III

Kinds of Anomaly Sentences found in *Sand and Foam* by Kahlil Gibran

No	Data	Types of Anomaly sentences	
		Idiom	Metaphor
1.	I am forever walking upon these shores, Betwixt the sand and the foam, The high tide will erase my foot-prints, And the wind will blow away the foam. But the sea and the shore will remain Forever.		√
2.	It was but yesterday I thought myself a fragment quivering without rhythm in the sphere of life. Now I know that I am the sphere, and all life in rhythmic fragments moves within me.		√
3.	They say to me in their awakening, "You and the world you live in are but a grain of sand upon the infinite shore of an infinite sea." And in my dream I say to them, "I am the infinite sea, and all worlds are but grains of sand upon my shore."		√
4.	We were fluttering, wandering, longing creatures a thousand thousand years before the sea and the wind in the forest gave us words.		√
5.	Then the sun gave me birth, and I rose and walked upon the banks of the Nile,		√
6.	Remembrance is a form of meeting. Forgetfulness is a form of freedom.		√
7.	We measure time according to the movement of countless suns; and they measure time by little machines in their little pockets.		√
8.	Paradise is there, behind that door, in the next room; but I have lost the key. Perhaps I have only mislaid it.		√
9.	You are blind and I am deaf and dumb, so let us touch hands and understand.		√
10.	Some of us are like ink and some like paper.		√
11.	Give me an ear and I will give you a voice. Our mind is a sponge; our heart is a stream.		√
12.	My loneliness was born when men praised my talkative faults and blamed my silent virtues.		√
13.	Though the wave of words is forever upon us, yet our depth is forever silent.	√	
14.	Give him of your heart or serve him. Nay, we have not lived in vain. Have they not built		√

	towers of our bones?		
15.	Trees are poems that the earth writes upon the sky. We fell them down and turn them into paper that we may record our emptiness.	√	
16.	They dip their pens in our hearts and think they are inspired. Should a tree write its autobiography it would not be unlike the history of a race.		√
17.	A great singer is he who sings our silences. How can you sing if your mouth be filled with food How shall your hand be raised in blessing if it is filled with gold?		√
18.	We often borrow from our tomorrows to pay our debts to our yesterdays. I too am visited by angels and devils, but I get rid of them.	√	
19.	He who can put his finger upon that which divides good from evil is he who can touch the very hem of the garment of God. If your heart is a volcano how shall you expect flowers to bloom in your hands?		√
20.	Strange that you should pity the slow-footed and not the slow-minded And the blind-eyed rather than the blind-hearted. It is wiser for the lame not to break his crutches upon the head of his enemy.	√	
21.	We are all climbing toward the summit of our hearts' desire. Should the other climber steal your sack and your purse and wax fat on the one and heavy on the other, you should pity him; The climbing will be harder for his flesh, and the burden will make his way longer.		√
22.	Then in truth you do not see nor do you hear. A fact is a truth unsexed. You cannot laugh and be unkind at the same time.		√
23.	Great beauty captures me, but a beauty still greater frees me even from itself. Beauty shines brighter in the heart of him who longs for it than in the eyes of him who sees it.		√
24.	Long were you a dream in your mother's sleep, and then she woke to give you birth. The germ of the race is in your mother's longing.	√	
25.	And I wanted a mother and a father and I begot night and the sea. Some of our children are our justifications and some are but our regrets. When night comes and you too are dark, lie down and be dark with a will. And when		√

	morning comes and you are still dark stand up and say to the day with a will, "I am still dark."		
26..	There must be something strangely sacred in salt. It is in our tears and in the sea. Our God in His gracious thirst will drink us all, the dewdrop and the tear. You are but a fragment of your giant self, a mouth that seeks bread, and a blind hand that holds the cup for a thirsty mouth	√	
27.	If I were you I would not find fault with the sea at low tide. It is a good ship and our Captain is able; it is only your stomach that is in disorder. Should you sit upon a cloud you would not see the boundary line between one country and another, nor the boundary stone between a farm and a farm.		√
28.	Seven centuries ago seven white doves rose from a deep valley flying to the snow-white summit of the mountain. One of the seven men who watched the flight said, "I see a black spot on the wing of the seventh dove." Today the people in that valley tell of seven black doves who flew to the summit of the snowy mountain.		√