CHAPTER - 6

Style of Jibran's writings
STYLE OF JIBRAN’S WRITING:

Khalil Jibran is one of the artists who are engaged in the struggle between the old and the new, or as in other times, the conflict was turned, the oscillation between the classic and the romantic tendencies in art. Gibran belongs to that group of artist whose message always heralds a period of transition and whose voice challenges the present to a re-capitulation of its standards.

Jibran showed the Arabs how to break away from classical rhymed poetry and to feel free with the prose poems. He must have been well acquainted with all the genres defined and used in European literature, yet he confined himself to rhymed metrical verse the narrative, the prose poem, the essay, the parables and the epigram. His first work was an essay on music entitled al Musiqa (الموسيقى) which can be called an independent genre.

All his later works which appear to take the form of an essay, a dissertation or an article are of the same nature, for he employs the same poetical style and the same method of treatment whether the subject be language as in "Lakum Lughatukum wa li Lughati" (لكلكم لغتكم وللغتى) or the political life of Lebanon as in "Lakum Lubnanukum wa li Lubnai" (لكلكم لبنانكم وللبنانى)

In his narratives Jibran constantly uses the poetical-prose (النشر الشعرى) for all the characters utterances which are either lyrical rhapsodies or rhetorical sermons. He regarded poetical-prose as an element of beauty which would soften his explicit didacticism and make it more acceptable. The poetical element in his later narratives became more and more marked.

\textit{Among his three book narratives such as Ara is al Muruj (عائشة المروج)} \textit{Al Ar wah al Mulamarrida (الروح المشتردة) and al-Ajnihat ul Mutakassira (الاجحنة المتكسرة)}

The later is poetical through and through, before its publication Jibriran eliminates the unpoetical elements and keeps the style at high poetical level.
The character of the heroine Salma is drawn in such a manner as to meet Jibran's aspirations after the Ideal woman who could offer his mothers sympathy. And be at the same time his sister-soul. The poetical idealization is also evident in his description of her beauty as "strange a dream or vision or divine thought." 

As regards language, Jibran prefers the ordinary level of language. Gibran himself said on the subject that to him words are like "bodies" which have no value in themselves, for all their value is in their meaning which is the "spirit" which animates these bodies.

Gibran's contributions lay in the determination and consistency with which he applied his opinions about language to his actual usage. The words and the orders which he uses are all familiar to the exclusion of the archaic and the highly classical. For example he uses the familiar word Tahammam "bathed" instead of its equivalent istihamma, which was used by the traditionalists and established by the authority of biographers. Most of those who defended Jibran and all those who attacked him for this and several other mistakes. Some grammatical and some linguistic appealed for justification to ancient traditions instead of arguing on the principle of evolution of language.

Though traces of the language of Ishaq and Ibrahim al Yazizi are found in Jibran he still belongs to the Christian literary tradition, and owes a great deal to the language of the protestant version of the Bible and the artistic part of Marrsha's language. The basic characteristics of the rhythm and construction of his style are typical of the Biblical style in Arabic. His lavish Quotations from the Bible prove Jibran's debt to the language of it. Jibran improvement on the language language and Bible and the Marrash was the direction of refinement and in a new using of words as seen in the European Romantics Gibran says that "The only means for the revival of the language is in the heart of the poet, on his lips and between the fingers".
Jibran himself was able to extend the scope of Arabic, simply by means of familiar words, which were unknown to regions before. His choice of familiar speech was based on principle and was not as many as critics have thought due to carelessness and lack of proficiency in the creation of the language.

As regards the rhythm of his style, it is found that parallelism in various forms is one of its chief characteristics. The most common of these antithetical parallelisms, which are used more profusely in his Arabic than in his English writings. In his early writings a large number of statements are found which are antithetically balanced. For example Gibran says, "I would rather die of longing than live in boredom." 

Another example of parallelism of the same type but where the simplicity of structure is closer, is as follows

"I am the human heart, I was imprisoned in darkness of society's" laws until I weakened, I was fettered with the chains of illusions until I agonized and I was neglected in the corners of civilization's deception until I died."

There is close likeness of sound between the words at the beginning and at the end of these clauses. Hubistu, (حبيست) Dau fat (ضعفت) Ihtadarat (احتضرت) uhmmiltu (اهلتيت) and they rhyme with each other

Parallelism, are of the characteristics of Gibran's writing is present in his English writings. It is also found in his first English work the Madman. He never uses words quite so lavishly in his English writings, even in the madman when he is most rhetorical and vehement.

One aspect of Gibran's Arabic style is the excessive use of a adjectives, as in al-Ajnihat al-Mutakssira (الإجنبية المتكسرة) where he says..."and she kissed my lips a long, deep and burning kiss."
Themarked style of Gibran's writing is imagery. His works are full of particular images. In this regard, the followings description of Salma's sorrow may be quoted here: I saw that those eyelids which were a few days ago, smiling like lips and mining like the wings of task have darkened with the shades of suffering and pain." 12

Jibran had an unusual gift for language and a painter's eye for the secrets of light and shade. Many of his images are like some of his parallelisms, simply constructed out of sharp oppositions and painted in black and white. He could endow the art of word painting with a sense of mystery.

Jibran has some structural images which really do contain visions of life. Such as the image of life as procession in the poem which bears the same title al Mawakib (المواكب). It is vision that poet is describing something he really saw in his mind's eye. The images used in al Awasif (العاصف), shows a deeper vision and strangers imaginative power than his previous works. In the Madman (الجنون) Jibran used various kinds of symbols, such as the sea the greater sea and a third the tree whose root is man and blossoms are God. In al-Mawakib (المواكب) the symbolic used for the same idea was the forest the pipe or flute.

Gibran's use of epigrams was wide enough. He wrote the entire book, sand and foam (رمل ونзыد) in epigrammatically style. His later works such as the Prophet (النبي) and the earth's Gods (الارض) are extremely epigrammatical in style. His Arabic work al Mawakib (المواكب) is also highly epigrammatical, Iram Dhat-al Imad, one of his later works in Arabic is partly epigrammatical.

Influenced by the romantic narrative form and the Christian literary tradition, Jibran introduced a new literary form in a new diction, and a captivating style, which became known as the Gibran style (الأسلوب الجبراني).

Jibran was able to revolutionize Arabic poetry through his prose poem.
During his time Gibran set the example as how to combine prose with poetry and vice-verse. In depth his writings are poetical, though the verses are prose. The strophes have rhythms and rhymes. The poets and creative writers of his generation were greatly influenced by his style and most of the Arabic writers from the East accepted and followed his style. In respect of his style Nadira Jamil Siraj says:

Gibran was the most daring among the writers who liberate Arabic from its sterile form. He combines prose with the art of painters, the sculptor, the Musician and the poet. With his artistic background he paints with the pen and his expression become pictures of life.

Jibran deploys his words and phrases as a mean towards a rhythmic progression. In his compatriots a tune appropriate to the emotional content and meaning emerges. His shading of prose with sound effect makes it very close to the poetry. He displayed a completely new sensibility and a new kind of creativity, and opened windows as different kinds of world.

Gibran occupies for himself an umque place is Arabic literature. To Arabs he showed how to break away from classical rhymed poetry and to fell free with the rhythm.

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