CHAPTER: 8

An Analysis of the Poetic - Prose Works of Jibran Khalil

Jibran

i. The Prophet

ii. Al-Awasif

iii. Dama-wa-Ibtisama
AN ANALYSIS OF POETIC PROSE WORKS OF JIBRAN KHALIL JIBRAN.

i. The Prophet:

Gibran's master piece, the Prophet is a volume of twenty eight, Prose Poems full of sayings representing wisdom of a Prophetic Quality. The book's chapters deal with the universal theme of all aspects of life love, marriage children, etc. It is considered as a full representation for a comprehensive survey for all meanings on earth.

Gibran considered the Prophet as his greatest achievement. He said; "I think I have never been without the Prophet since I first conceived the book back in Mount Lebanon. It seems to have been a part of me .... I kept the manuscript four years before I delivered it over to my publisher because I wanted to be sure, that every word of it was the very best I had to offer".

At the end of September a small black book, neat but unassuming, and costing $ 2.25, made its appearance on the overcrowded New York book market. Mary on receiving a copy was the first to recognize that its appeal would be universal, on October 2, 1923 she wrote;

Beloved Khalil, the Prophet came today, and it did more than realize my hopes. For it seemed in its compacted form to open yet future new doors of desire and imagination in me, and to create about itself the universe in nimbus, so that I read it as the centre of things. The format is excellent, and lets the idea, and verse flow quite unhampered. The pictures make my heart jump when I see them. They are beautifully done. I like the book altogether in style.

And the text is more beautiful, nearer, more revealing, more marvelous in conveying reality and the sweeting consciousness - than ever. The English, the style, the wording, the music - is exquisite - Khalil just clearly beautiful ... this book will be held as one of the Treasures of English Literature. And in one darkness we will open it to find ourselves again and the heaven earth writing ourselves. Generations will not exhaust it, but instead, generation after generation will find in the book what they would fain
be and it will be better loved as men grow riper and riper. It is the most loving book ever written.⁴

Within a month all 1,300 copies of the first edition had been sold, setting in motion a trend that was to continue steadily up to the present day, and may perhaps be maintained for years to come. By the end of December 1937, the book has sold 129,233 copies and during the darkness of World War II demand for the life affirming work sharpened.⁵ In 1957 it had sold its millionth copy, been translated into twenty languages and became one of the most widely distributed books of the century.⁶

Gibran the author of the Prophet emigrated with his family from Lebanon to USA on 25th June 1894 to escape political persecution and poverty. He is credited as having enriched the English and Arabic literature with masterpieces that offer an enduring appeal by virtue of their rich harmonious blend of East and West.⁷ According to Bushrui (1988) Gibran represented the best of both worlds. Although his parents are the staunch chrsbtain Maronites, Gibran suffered from the better denunciation of both religious and political injustice, which brought about his exile from the country, and secluded him from the church. His continued refusal to accept injustice is reflected in the ideology and philosophy that underlie his literary work. The Prophet (1923) Gibran looks at the world with the eyes of wise man who wants to build a better society and lead people in the real way of life. The teachings delivered by the Prophet (Al-Mustafa) before his departure from the imaginary city of Orphalese are said on the purpose of answering the last ultimate questions of life. Al-Mustafa which in Arabic means the chosen one is one name among many names used to refer to the Prophet Muhammed (PBUH). It would appear that choosing the name Al-Mustafa does not come arbitrarily but because of the influence of Islam and Sufism upon Gibran's mind and soul. Actually this could be regarded as the high Idealism of Gibran. Bushrui and Jenkins (1998) assert that "No less influential
for Gibran were the views of Sufi poets in particular Jalal - - Din Rumi, honored among many of the greatest mystical poet in history”.

**Theme and format of the Prophet:**

The most obvious theme in the text is that of teaching and preaching. Gibran believes in the Prophet's role as a dispenser of social wisdom, this is shown by other interlocutors in the text who treat, talk about and interact with al-Mustafa as a Prophetic person. He acts as an orator who wants to teach people moral, wise and humanistic lessons. People of Orphalese ask him to speak to them and give them of his truth so that they can pass his words as a teacher from one generation to another, widow son (1975:116) asserts that the author's style around the receivers feelings by using appellative expansion that make a precise description for literary meaning.

The text of the Prophet is divided into twenty eight chapters or subtexts (henceforth) that deal with the most important aspects of life and society. Each T that discusses an autonomous subtitle topic in a variable number of verse line has been considered as the basic unit of the bottom - top analysis conducted hereunder.

T1: The coming of the ship; T.2. Love T.3 Marriage; T4; children T5; Giving; T6; Eating and Drinking; T7; Work; T8; Joy and Sorrow; T9; Houses; T10; Clothes ; T11; Buying and Selling. T.12; Crime and Punishment. T.13; Laws. T.14; Freedom. T.15; Reason and passion. T.16; Pain. T.17; Self knowledge. T.18; Teaching, T.19; Friendship. T.20; Talking. T.21; Time. T.22; Good and Evil, T.23; Prayer, T.24; pleasure, T.25; Beauty, T.26; Religion, T.27; Death, T.28; Farewell. Chapters are considered as a valuable number of verse-lines ranging from a maximum of a hundred and fifty (T-28); to a minimum of ten (T-19). It is worth mentioning that the Gibranian verse-lines assume quite unconventional forms, with the following characteristics:

a) Put at the start of separate line, each verse line invariably begins with a capital letter, ending wither with a stop punctuation (period;
And you understand justice how shall you unless you look upon deeds in the fullness of light?

Only then shall you know that the erect and fallen are but one man standing in twilight between the night of his pigmy, Self and the day of his god-self (T-12)

b) Lengths of verse line vary from minimal non-sentence e.g. And you vast sea, sleepless mother, (Tl; 21) to more than one compound -complex sentences (e.g. Too many fragments of the spirit have I scattered in these streets and too many are the children of my longing that walked naked among these hills and I cannot withdraw from them without a burden and ache (T1;7)

C) No specific rhyme-scheme is sought; rhythm variation is the norm. One interesting aspect of the Prophet is generally retold as conversation in the setting of a crowd asking questions and responses being extemporaneously given in complex verse from by Al-Mustafa.

Except for T1 and T18, all the other twenty six chapters take the form of a question raised by one member of the crowd of following - who gather around the Prophet before his departure - followed by Al-Mustafa's answer, which takes the form of an uninterrupted speech. The first chapter introduces Al-Mustafa, who has lived in the city of Orphalese for twelve years awaiting the ship that will take him back to the Isle of his birth. When the ship arrives, the people of the Orphalese came to bid him farewell, and a seers called Almitra the only follower named in (the Prophet) entreat him to provide answers to all those questions that his followers seek his advice about before his departure. Al - Mustafa obliges, and his answers comprise the text of the next twenty -six -chapters the last chapter offers Al-Mustafa's farewell speech.
Universal Appeal in the Prophet:

Al Mustafa's formulation of certain fundamentals truths and values which may be considered as universal themes. These define the wise aims which the Prophet wants his audience to observe about the topics they ask, as given under.

Unshakable belief in love and life.

It could be argued that the most prominent universal theme in the Text Prophet, is its persistent faith in love in its relationship to life and to most human activities that are dealt with. As a lexical item, love recurs for (64) times in the whole text being the highest recurrent general theme, following by life (35 instances). When dealing with love with love as a discrete topic, the text stresses its purifying office. In addition love is closely related to the appreciation of life as a whole, and to the noble feeling of gratitude and happiness. In marriage, the texts praise the sharing of togetherness with that of keeping space and love. Love is also required in dealing with children. Love and life are also praised with work - which is defined as noble love that fulfills life binding the worker to the other and to God - and with friendship.

Much have we loved you? But speechless was our love and with veils has it been veiled (T1)

Love teaches the appreciation of life, gratitude and happiness; it frees and purifies the soul because love is self-sufficient. True love does not mean seeking peace and pleasure only it is self-sufficient as well. Al-Mustafa recommends his audiences to follow love though it may be painful. Love is sacred; it envelops completely to satisfy the desire to enjoy it in a peaceful tenderness.

For even as love crowns you so shall be crucify you. Even as he is for your growth so is love for your pruning when you love you should not say, "God is in my heart" but rather I am in the heart of God". Love has no other desire but to fulfill itself (T2)

Togetherness of marriage requires both love and space, not a
bondage to possessive domineering. Fill each other’s cup but drink not from one cup give one another of your bread but eat not from the same loaf. Sing and dance together and be joyous but let each one of you be alone.

Give your hearts but not into each other’s keeping (T3) Children require parents love but not their imposed thought because children cannot be a replica of their own parents.

Your children are not your children they are the sons and daughters of Life's longing for itself. They come through you but not from you (T4)

Work requires love; it binds oneself to the other and to God. All work is noble; it is love made visible. Moreover, working with love needs caring, tenderness and joy. It is better for those who cannot work with love to become beggars.

Work is love made visible and
if you cannot work with love but only with distaste it is
better that you should leave your work and sit at the gate of the temple and take alms of those who work with joy. (T-7)

Friendship can provide love, warmth, knowledge, assistance and peace.

A friend satisfies the human need for reciprocal love and thanks giving your friend is your need answered.

He is your field which you saw with love and
reap with thanks giving (T-19)

Gibran asserts that friendship needs the frank disclosure of the self. It can realize sharing without words. When parting with a friend, one need not grieve because the absence can make one’s love clear, self perseverance.

Glorification of all human being:

The second prominent universal theme in The Prophet is the belief in self-preservation, immorality and the God-self aspect of all human beings. God is mentioned in (25) places throughout the whole text, always in relation to human beings whether individual or groups. The idea of man as the image
of God is pervasive in the text e. its function is to glorify humanity and emphasize trust in all humans e.g. like the ocean; like the ether; and like the sun. Degradation of the status of human beings is totally rejected even in prayer (T-23)

Like the ocean is your God-Self.
It remains forever undefiled
And like the ether it lifts
Even like the sun is your good-self
It knows not the ways of the mole nor seeks in the holes of the serpent but your good-self does not dwell alone in your being (T-12)

Gibran through his mouth piece, Al-Mustafa teaches his readers how to arrive to a greater self, Godhood and self-fulfillment. He clarifies that God only listens to those words that belong to Himself.

Nassar and Gibran claim that, "The Prophet is the extended flight on the wings of a dubious idea that Gibran derived from Blake; Whitman and Nietzsche that the evolving godliness in man is god enough for exultant worship\(^8\). They cite verses from Gibran’s the Madman:

My God, my aim and my fulfillment; I am
thy yesterday and thou art my tomorrow.
I am thy root in the earth and thou art
my flower in the sky (The Madman, P.10)

In the following verses, the theme calls for the unity of religions and the oneness of mankind who are born of the mountain and the forests. Even the seas, forest and mountains pray to God and one can hear their prayer in the stillness of the night, saying in silence:

We cannot ask the for aught, for those knowest our needs before they are born in us.
"Thou art our need; and in giving us more of thyself there givest all". (T-23)
It must be emphasized on the importance of the emotional worship in which Gibran harbours toward self-superiority and self transcendence. He defines the prayer as the expansion of self in the living ether:

*For what is prayer but the expansion of you into the living ether* (T-23)

Praying is not of Man alone, but also of mountains, forests and seas. Gibran parallels Man with the most three greatest things that God has created.

And I cannot teach you the prayer of the seas and the forest and the mountains, but you who are born of mountains and the forests and the seas can find their prayer in your heart (T-23)

Obviously, the expansion of the self might mean self infinite perfection, which brings it to a growing consciousness of the greater self. It is Gibran's mystical experience and his mystical experience transforms self into a greater self and becomes a godlike figure.

*And when you work with love your bind yourself to yourself, and to one another, and to God, (T-23)*

*you are good when you are one with yourself.
Yet when you are not with yourself you are not evil. For a divided house in not a den of thieves, it is only a divided house.
And a ship without rudder may wander aimlessly among perilous isles yet sink not to the bottom.
You are good when you strive to give of yourself yet you are not evil when you seek gain for yourself. (T-22)*

In the sub-text crime and punishment, Gibran asserts that man is essentially good; however, wrong-doers are still human beings. In human wrong-doing is committed unconsciously by the deformed aspect of man, wrong -doing harms other people as well as the wrong-doer himself but each person has an undefiled God-self.

*And for that wrong committed must you knock and wait*
a while unheeded at the gate of the blessed
Even like the sun is your good-self;
But your good-self does not dwell alone in your being.
Much in you is still man and much in you is not yet human
And of the man in you would I now speak
for it is he and not your god-self nor the pigmy in the mist;
that knows crime and punishment of crime (t-12)

Committing wrong deeds bars the wrong-doers from the gate of the blessed. Crime is committed because of the silence of all the community, when one stumbles befalls for the benefit of those behind him and for those ahead of him. Wrong doer is no less human than the righteous. Crime requires the attention and care of the totality of the social system because all people in life together.

So the wrong-doer cannot do wrong without the hidden will of you all
Like a procession you walk together towards your god-self.

Justice cannot be fulfilled because some are honest in flesh thieves in spirit. The erect and the fallen are but one man, both are starting on a par in between his god-self and pigmy-self.

And you would understand justice how shall you unless you look upon all deed in the fullness of light?

Only then shall you know that the erect and the fallen are but one man standing in twilight between the night of his pigmy-self and the day of his god-self (T-12);

Appreciation of joy:

The third prominent universal theme in the text is that of appreciating Joy (24 instances). The feeling of Joy is made relevant to the topics of love, marriage, children work giving pain, friendship, prayer and death. Gibran allocates a separate and distinguished part to Joy and sorrow.

When Almitra asks the Prophet about the marriage he
recommends

wife and husband to be joyous, he says;
sing and dance together and be joyous, but each one of you be alone, (T-3)

Gibran talks about the relation between generosity and jubilation or joy. The Prophet tells his followers that those who give all are the true believers in life bounty and are the truly rich people.

There are those who give with joy, and that joy is their reward (T5)

He asserts that giving without return is godly and it is better to give when unasked than when asked for seeking needy is joyful.

It is well to give when asked, but it is better to give unasked through understanding. And to the open-handed the search for one who shall receive is joy greater than giving (T-5). Gibran realizes that joy is inseparable from sorrow; each heightening and lessening the balance of the other. Here Gibran is under the influence of Nietzsche's book. Thus speak Zarathustra (1891), Fredrich Nietzsche says "I love because I am afraid if I don't laugh, I may start weeping. My laughter is nothing but a strategy to hide my tears". Gibran says;

Your joy is your sorrow unmasked
And the selfsame well from which your laughter rises was often times filled with your tears, and how else can it be? The deeper that sorrow carves into your being.
The more joy you contain.

When you are joyous, look deep into your heart and you shall find is only that which has given you sorrow that is giving you joy you can contain.

When you are joyous look deep into your heart and you shall find it is only that which has given you sorrow that is giving you joy, (T-8)

When Gibran has been asked about the pain, his answer goes to the deepest core of spiritual, mental, physical pain A birth of child is almost a
pain but Joy, all races and nations are born from the pain. Joy and pain are essential aspects of religions like Islam, Christianity, Jewish (Judaism) Buddhism and Zoroastrianism; that means the relation between Joy and the Pain is known almost the whole world, they offer universal beliefs.

Your pain is the breaking of the shell that encloses your understanding.
Even as the stone of the fruit must break, that its heart may stand in the Sun, so must you know pain?
And could you keep your heart in wonder at the daily miracles of your life, your pain would not seem less wondrous than your Joy; (T-16)

Al-Mustafa tells the youth that friendship can bring joy into someone's life; the Joy of companionship is spiritual inspiration. Friendship does not mean seeking hours to kill, but making hours alive. Friendship allows sharing Joy, laughter, pleasure and refreshment.

For without words, in friendship, all thoughts all desires, all expectations are born and shared, with Joy that is unclaimed (T-19)

All I knew your joy and your pain and in your sleep dreams were my dreams (T-28)

The Prophet teaches his followers the Joy of praying and the power behind it. Human beings, regardless of their religious need to pray when they are satisfied and Joyful as well as when they are distress and in need.

You pray in your distress and in your need,
Would that you might pray also in the fullness of your Joy and in your abundance.
For what is prayer but the expansion of you into the living ether (T-23)

Appreciation of Joy is so much spread between mankind and notions.
Gibran draws attention of his readers, who have enjoyed the Prophet, to a universal humanist joy which is relevant to all cultures and times.

**Belief in Freedom:**

The fourth salient universal theme in the Prophet concerns freedom which is defined as worship (T-14) and liberation from the chains of social norms. The concept of freedom is the main concern of individuals and nations; each seeks to achieve freedom, on both personal level and at the level of the state. Human beings are hailed for their readiness to sacrifice everything to gain more and more freedom.

In truth that which you call freedom is the strongest of these chains, though its links glitter in the sun and dazzle the eyes T-14

Gibran emphasizes that the freedom is the strongest of chains. Free people rise above their wants and grieve; Al-Mustafa teaches his audiences that one cannot be great unless become free. They remain slave to the cruelty laws enacted by their predecessor.

Gibran's ideology on freedom is teetering between Sufism and Semi-Socialism; he thinks that freedom should arise against the racism in order to restore humanity to divine justice.

For how can a tyrant rule the free and the proved, but for a tyranny in their own freedom and a shame in their own pride? (t-14)

Gibran allocates a full chapter for freedom in his book the prophet saying that the liberation and freedom can be only achieved by pain to arrive what should be in future. Gibran is willing to remain logical and realistic with his readers.

**Equality and Goodness of all Human Beings:**

Equality and Solidarity prevail throughout the whole text of the Prophet. When Gibran enumerates things that the Prophet wants the addresses to avail themselves at by transcending the barriers of the city. The Prophet does not characterize the audience as, say; "Ignorant" or "Sinful" people who deprive themselves of such great things as "peace", great,
"remembrance", "beauty", etc. Instead their heed for these spiritual attributes is presented in the form of recurring questions: "Have you beauty", "Have you peace", "But you children of space" ..... etc. Then the addresses are encouraged to explore the greatness of exploring nature beauty through a series of sentences wherein negation is used to assert their keeping to the desired course of action: "You shall not be trapped, nor tamed, etc". All sentences are reinforcing positive stance.

Another technique used to write the Prophet, came with that of the addresses is that of positive normalizations to "The other", the audience member are characterized as "children of peace, restless in the rest, the boundless". Such a strategy enhances the relationship of solidarity and mutual value-sharing rather than initiating a negative hegemony of one party over the other.

But yours children of space, you restless in rest, you shall not be trapped nor tamed (T-9) of the good in you I can speak, but not the evil, for what is evil but good toruered by its own hunger and thirst? (T-22)

You are good when you are one with yourself. Yet when you are not one with yourself you are not evil (T-22)

Belief in the goodness of all human beings is dispersed in almost subtexts, recurring (T-20) times there is even a good side in the unjust wicked, and bad:

*You can separate the just from the unjust and the good from the wicked:* (T-12)

Humans are good in countless ways; yet they are not evil when they are not good. Gibran considers people who are in harmony with themselves are good but when one is not in harmony with oneself, one is not evil.

*You are good in countless ways, and you are not evil when you are not good.*

*In your longing for giant-self lies your goodness:*

*and that longing is in all of you (T-22)*
Participants in the whole texts are only two parties: i) the prophet (Al-Mustafa), and ii) his followers interlocutors). This means that there is no third party characterized by "other" (who does not belong) in opposition to "US" in addition Gibran refers to himself as a peace maker using the pronoun "1".

\[
\text{Would that I could be the peacemaker in your soul}
\]
\[
\text{that I might turn the discord and rivalry}
\]
\[
\text{of your elements into oneness and melody (T-15)}
\]

There are references to the speaker (the Prophet) in the first person Pronouns "I" or "We" overall almost referring to the addresses or allegory as personification.

\[
\text{Say not "I have found the truth", but rather, I have found a truth".}
\]
\[
\text{Say not "I have found the path of the soul," say rather, I have met the soul walking upon and path". (T-17)
}\]
\[
\text{And now you ask in your heart, "How shall we distinguish that which is good in; pleasure from that which is not good? (T-24).}
\]

The Pronoun that refers to Al-Mustafa is "he". The addresses (the followers of the Prophet) are referred to in (457) instances, either via "you" or "your". Finally the pronoun "us" occurs also referring to the addresses themselves. This determines that each text doesn't draw any ideological division between "us" and "them". One may legitimately conclude that the whole text does not create a barrier between the stature of speaker and his audience in that the prophet does not pause himself as a dominating authority over his audience, nor is there a separation between "us" and "them", which unites together.

**Global Macro Structure in the Prophet:**

At the next higher level stand the global macrostructures give above. Some sub texts allow the derivation of a single global macrostructure; other
are too complex to be summed up into just one global macrostructure" regardless of their number, all global macrostructures represent the gists of each subtext or its fundamental message as shown hereunder.

T1. THE SHIP OF AL-MUSTAFA THE CHOSEN AND BELOVED.
Wanting for twelve years in the city of Orphalese ask the Prophet to tell them of his truth about the following topics before leaving.

T2. LOVE: Love purifies and teaches self appreciation, gratitude and happiness.

T3. MARRIAGE: requires sharing togetherness while keep space and love.

T4. CHILDREN: children belong to future life requiring the parents love and stability.

T5. GIVING: Giving everything without seeking any return is godly since all possession, subject to loss.

T6. EATING AND DRINKING: Eating and drinking sustain the eternity of life and nature.

T7. WORK: Work is noble love that fulfills life, binding to the other and to God.

T8. JOY AND SORROW: Joy and sorrow are inseparable each complements the other.

T9. THE HOUSES: Let not the physical limits of houses present people from enjoying greatness of nature.

T10. CLOTHES: Clothes cover same against the eye, of true but they conceal natural beauty and shackler freedom.

T11. BUY AND SELLING: The body of and the soul can find enough food on earth if exchanged in justice and charity.

T12. CRIME AND PUNISHMENTS Wrong doing forced by oppression, harms other people as well as the wrong doer himself. Man is essentially good, therefore remorse can be more harmful and punishment. Crime is the responsibility of all the community since al
people proceed in the lifetogether. True justice cannot be fulfilled because some people are honest in flesh, but dishonest in spirit.

T13. THE LAW: Manmade laws soon become obsolete and cannot stop free people from seeking freedom and happiness.

T14. THE FREEDOM: Freedom is faith worthy of sacrifice to attain greater freedom.

T15. REASON AND PASSION: Man, like God, needs to rest in reason and move in passion for the harmonious sustenance of life.

T16. THE PAIN: Pain is better healing medicine that requires acceptance.

T17. SELF KNOWLEDGE: Self knowledge requires during into the depths of multifaceted aspects of the self.

T18. THE TEACHING: Good teachers make their students think and discover by themselves.

T19. FRIENDSHIP: Friendship is a natural human need to frankly, love assistance, knowledge and pleasure with other human beings.

T20. THE TALKING: Talking helps one to share one's thought and feelings with friends by keeping truthfulness.

T21. THE TIME: Time is infinite, but let today embrace the past with remembrance, and the future with longing.

T22. GOOD AND EVIL: Human are good in countless ways, but when good is left unnurtured evil steps in.

T23. THE PRAYER: Man needs to unselfishly pray, whether in Joy or distress, by pronouncing God's words.

T24. THE PLEASURE: The giving and receiving is human need that requires no rebuke.

T25. THE BEAUTY: The charm of beauty is always realized in people and through people.

T26. THE RELIGION: Religion is found in all deeds and reflections not in riddle-solving.

T27. THE DEATH: Death and life are one, save that death mean resting
with God in joy.

T28. THE FAREWELL: The Prophet thanks the people of Orphalease for their generosity and faith in him, praises them, then he bids them farewell and sets out in his ship after premising to come back again.

All the messages above tackle basic cultural functions that seem to be acceptable to most competent human beings. They offer universal beliefs and messages that can be usefully adopted to organize human actions due to their beneficiality to human beings and because they cannot be justifiably disputed. They basically define what is universally good and bad for all societies at large as far as the topics under discussion are concerned.

By 1925 the ever-growing success of the Prophet meant that Gibran found himself an international figure. The prestigious New Orient Society in New York asked him to become an officer and to contribute to its quarterly journal. The man from Lebanon was honored himself on the same board as Mahatma Gandhi, "One of the greatest men living" and other leading thinkers including Annie Besant, Ananda Coomaraswami, George Russel (AE), John Dewey, Bertrand Russel, Alma Reed, Claude Bragdom and H.G. Wells. In his editorial for the New Orient the Indian editor Syed Hussain expressed the Society's respect for its newest member: there is no more sincere and authentic or more highly gifted representative of the East functioning today in the west than Khalil Gibran.

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ii. **The Tempest (العاصفة):**

"The first great moment that I remimber when I was three years old-a storm I tore my clothes and ran out in it - and I have been doing that in storms ever"¹ -

**Khalil Gibran:**

The work contains 14 (fourteen) short poetic proses.

They are:

1. **النفسية** (The Soul)
2. **العاصفة** (The Storm)
3. **الشاعر** (The Poet)
4. **رويا** (A Vision)
5. **العبودية** (Slavery)
6. **في مدينة الاموات** (In the city of dead)
7. **يا خليل الفقية** (To my oppressed friend)
8. **حفار القبور** (The cry of the graves)
9. **بين ليل و صباح** (Between the Nights & Morn)
10. **منج في الحقل** (A Lamentaion in the Field)
11. **الأوحدو الانفرد** (Solitude and Isolation)
12. **السفينة في دباب** (A Ship in the Mist)
13. **القوة الامية** (The unseeing Force)
14. **امام عرس الجمل** (Before the throne of Beauty)

These express many of Gibran's key themes, the injustice meted out to the poor and the weak the beauties of nature needlessly destroyed by man and innocent purity of pure love so often under foot by society.

Gibran published "al-'Awasif (The Storm) in 1920. These prose-poems, were earlier appeared in Mr'at al-Gharb and al-Funoon between 1912-1918. it exhibited the unmistakable influence of Nietzsche's blistering polemic²
In Boston on August 31, 1920, as Gibran told Mary the news of his latest publication, a "big storm broke, with torrents of rain and with thunder." He was elated: Mary, a storm does something for me that nothing else on earth does. In a storm like this one I rode on a white horse at a run, galleaped fifteen or sixteen miles. The horse was probably a little bit madened. I was exceedingly happy ... My latest book is named storms (The Tempest)." As Gibran recounted his story there came another great thunder roll.3

The hero in Gibran's title-piece, the thirty-year old hermit Youssof al-Fakhry, alone in his cottage among the forbidding mountains, is an enigma to the people of the valley. Only to Gibran, the narrator, seeking refuge are stormy evening, does he reveals the secret of his four-year seclusion winning his confidence the narrator learns that Youssof has renounced the 'old and corrupt tree of corruption" with its greed and evil and fruits of misery and fear." He has left it "to avoid the people and their laws, their teaching, and their traditions, their ideas and their clamour and their wailings", seeking solace in nature, turning away from civilization that symmetrical monstrosity erected4 upon the perpetual misery of human, the following lines are clear manifestation of corruption and evils rooted in the society,

Hypocrisy remains hypocrisy, even when its talons are manicured. Corruption remains corruption even when its touch is soft. A lie does not become truth by dressing in silk and living castles, Fraud does not become honesty by riding in trains and ascending to the sky airships. Greed will not become contentment by surveying and weighing the elements. Crimes will not become virtues by travelling among factories and laboritories.

Alone in the wild majestic mountains he yearns "to learn the secrets of
the universe" and approach the "throne of God" comparing society to a sick man who, after rather foolishly killing his Physician, closes his eyes says, "He was a great Physician." He views the trappings, inventions, and amusements of the world as nothing but vain fabrications. The faith with which Youssof al-Fakhry elings to life is not a faith in the future of humanity trapped in "Phantoms of tragic deception" but a conviction that there is only one thing, "dazzling and alone", that the spirit longs for; It is an awakening in the spirit, it is an awakening in the inner depths of the heart; it is an overwhelming and magnificent power that suddenly upon man's conscience and opens his eyes, whereupon he sees life amid a dizzying shown of brilliant music, surrounded by a circle of great light, with man standing as a pillar of beauty between the earth and the firmament. The narrator however unlike the hermit, still believes that there must be something in civilization that might improve the plight of humanity, and expresses a Sufi-like belief in the possibility of conscious evolution of forged by intense participation in life.

Is not civilization, in all its tragic forms, a supreme motive for spiritual awakening? Then how can we deny existing matter, while its very existence is unwavering proof of its conformability into the intended fitness? The present civilization may possess a vanishing purpose a ladder whose steps can lead to a free substance.

The Dialogue in the Tempest perfectly encapsulates Gibran's own internal conflict: the hermit - poet and outsider alone in his Greenwich Village studio but also the man who knows that engagement with life can, consciously undertaken, lead to transformation. The dichotomy intensifies during this period, reflecting Gibran's own oscillating aspirations between 1912 and the end of the war. The general impression of this collection is of the written whose work, although not entirely distinct from his more optimistic moods in A Tear and Smile, is again driven by the impulse of despair. In "Satan" ("al shayatan") he condemns corruption civilization as the entity created in the name of Satan; "In every city under the sun my name was the axis of the
educational circle of religion, arts and philosophy. Had it not been for me no temples would have been built no towers or palaces would have been erected. I am the courage that creates revolution in man.\(^7\) The concept of evil and its personification in a fallen god is, argues Gibran, a fabrication, a "tremendous myth", a malign invention by Bablonian dualists. Consequently the church has been built on the foundation of fear and on an ancient unsubstantiated conflict that enables it cunningly to remove the "gold and silver from the faithfuls pocket" and deposit it "forever into the pouch of the preacher and missionary.\(^8\)

This denunciatory attitude towards institutionalized religion is tempered in the story entitled "slavery", in which Gibran concedes that ignorance and corruption are conditioned: "In truth she is and everlasting ailment bequeathed by each generation unto its successor", physical and psychological slavery, manifesting as economic, ecclesiastical sexual geo-political and cultural slavery are universal, possessing the vicious powers of continuation and contagion". The narrator portrays Liberty as a cadaverous specter, defeated and on her knees gazing at the moon. He asks her, "where are your children? "Liberty weakly gasps, "one died crucified, another died mad, and the third the third one is not yet born"\(^9\) -echoing Gibran's earlier portraits of Liberty, once a beautiful maiden, but now a specter, "frail by aloneness and withered by solitude.\(^10\) The theme of humanity's hypnotic slavery is continued in "The Grave Digger" (Haffar al-Qubur"). The narrator walking in the "Valley of the Phantoms of Death" comes across a "giant ghost" whose ghastliness fascinates him. In the ensuing dialogue this "Mad God" advocates the destruction of all conventional morality:

You cling with terror to the small circle of gifts from your ancestors, and your affliction is caused by our parents 'bequest, and you will remain a slave of death until you become one of the death.\(^11\)

With diabolical sarcasm he mocks the poets craft and denounces
"empty words" such as "God" the "Religion" as having been "Placed in human lips by past ages not by knowledge. He would not have the "truly living man" accept any of these, but would have him acknowledge that he worships nothing but ego. Religion and morality are thus both traced to egoistic motives. The mad god laughs as he thinks of men worshipping their own selves which are nothing but earthly carcasses. He urges the poet to give up writhing and become a grave digger so that he may relieve the living of "the corpses".

The poet asks why he has never seen these corpses, to which the mad god replies: "your illusion eyes see the people quivering before the tempest of life and you will believe them to be alive." While in truth they have been dead since there we born.

The brooding nihilism was in part caused by Gibran's despair at the obscene abomination of world war, and in "The Giants" (al-Jababirah) he writes: "The world has returned to savagery. What science and education have created is being destroyed by the new primitives. We are now like the pre-historic cave dwellers. Nothing distinguishes us from them save our machines of destruction and improved techniques of slaughter." The indignation, pity and compassion that the poet felt about war could not moderate his grim analysis. Those power-possessing being, who live between the "Wolf lair and pig sty" under one convenient rubric or another became "intoxicated" with the "tears of widows and orphans". Failing a radical spiritual generation nothing could be done.

In "Narcotics and Dissecting knives" ('Al-Mukhadarat wa al-Mabadi") the poet turns his anger specifically towards those in the East who had attacked his writings as being "heretical":

Numerous are the social healers of the orient, and many are their patients who remain uncured but appear eased of their ills because they are under the effect of social narcotics, but these tranquilizers merely masks the symptoms ........
The people of the orient demand that the writer be a bee always making honey ........... [And] seek to make their past a justification and bed of ease ........ thus the orient lie upon its soft bed. The sleeper wakes up for an instant when stung by a flea, and then resumes his narcotic slumber.15

In "My countrymen ("Ya Bani Ummi") Gibran asks: What is it you would have medo,
My country men? Shall I part like?
The kitten to satisfy you, or roar
Like the lion to please myself: I
Have sung for you, but you did not
Dance, I have wept before you, but
You did not cry ................. 16

In "Decayed Teeth" ("al-Adrass-al-Mussuissah") Gibran continues his assault on the status quo, him wrath now specifically direct at corrupt politicians: In mouth of the Syrian nations are many rotten, black and dirty teeth that fester and stink. The doctors have attempted cures with gold fillings instead of extraction. And the disease remains. A nation with rotten teeth is doomed to have a sack stomach. Many are the nations afflicted with such indigestion"17 A recurring theme in the collection is his perception that "the storm" is both a symbol and destruction and regeneration. Youssof al-Fakhry has taught the narrator to love the storm, the mad god to walk with it, while the narrator of the tempest directs it against the corrupt tree of civilization.18

In "The crucified" ("Yasu al-Maslub"), Jesus is described as "a strengthening torrent", which "Carries into oblivion the dry branches of the trees, and sweeps away with determination all things not fastened to strength." For century's humanity, like a child standing in glee before a wounded beast", has been worshipping "Weakness in the person of the saviours". But Gibran implores: "Jesus was not a bird with broken wings. He
was a raging tempest who broke all crooked wings" - a tempest that did not arise to build mighty churches but came to make the human heart a temple and the soul and altar and the mind a priest."19 The depiction of Jesus as the "the tempest" continues in "Eventide of the Feast" ("Massa' al Eid"). While the people are celebrating Easter the narrator meets a dignified stranger in the public garden. To his amazement he sees the masks of nails on the palms of the strange "Madman's" hands and hears him cry in anguish:

"The people are celebrating in my honor, pursuing the tradition woven by the ages around My name, but as to myself, I am stranger wandering from East to West upon this earth, and no one knows of the foxes have their holes and the birds of the skies their noses, but the son of Man has no place.

2. The word "al-awasif" is the plural form of "al - asifah", meaning "The tempest": for some reason, translators have used the English singular instead of the more common plural form - "The Tempests", some critics points out that the influence of Nietzsche is strikingly evident in al- 'Awasif (The Tempests): El - Hage, "William Blake and Khalil Gibran", 229; Stefan wild, Nietzsche and Gibran," in Bushrui and Gotch (eds), Gibran of Lebanon: New papers, 68 for example, writes on one of the clearest and most often Quoted examples of the Nietzchean, Gibran is "The Grave Digger"; Moosa introduction to Huwayylk, Gibran in Paris (1976), 25 - 26.
4. Ibid, 26-27
5. Ibid, 29-30
6. Satan in Ibid; 54
7. Ibid; 46
8. "Slavery", in Ibid; 66-67
9. "The Day of my Birth", in secrets of the Heart; 296
10. "The Grave-Dagger", in a Treasury. 390 Seven years earlier Gibran had said that he was being called the "Grave Digger" in Syria, in response to his revolutionary Arabic works (B.P; 133)

11. A Treasury, 391

12. Ibid; 390

13. The Giants in the thought, of Meditations (1960) 84

14. "Narcotics and dissecting knives, in Ibid; 77-80

15. "My countrymen", secrets of the Heart, 133,134

16. "Decayed Teeth", in thoughts and Meditations (1960) 84

17. Hawi, Khalil Gibran 192.

18. "The crucified (written on Good Friday)", in secrets of the heart, 212, 214, 215


iii. Tear and Laughter (دمعة وابتسامة)

A Tear and a smile includes much of Khalil Gibran's earliest work, and with the interesting Prose Poem written in Paris on his twenty fifth birthday marks the beginning of a more mature and affirmative response to life. The poetic prose pieces are:

- دمعة وابتسامة - Tear and a smile
- حياة الحب - The life of love
- حكاية - A Tale
- في مدينة الأموات - In the City of Dead
- موت الشاعر وحياة - The Poets Death and His Life
- بنت البحر - Daughter to the Sea
- النفس - The Spirit
- ابتسامة ودمعة - A Smile and A Tear
- روبا - Vision
- الحروف النارية - Letters of Fire
- بين الخراب - A midst the Ruins
- روبا - A Vision
Today and Yesterday
Have Mercy My Soul
The Widow
Before the Throne of Beauty
A Visit from Wisdom
A Tale of a Friend
Fantasy and Truth
O My Poor the Friend
Lament of the Field
The Palace and The Hut
Two Infants
under the Sun
A Glimpse into the Future
The Queen of Fanasy
O My Betrayer, Blamer
Soliloquy
The Criminal
The Beloved
The Abode of Happiness
The City of the Past
Meeting
Secret of the Heart
The Blind Force
Two wishes
The playground of Life
My Friend
A Tale of Love
The Dumb Beat
Peace
The Poet
Like those of many romantic poets, of the East or the West Gibran's youthful flights were towards the white radiance of eternity, away from the world that seemed largely in the hands of injustice and violence. The recoil of a sensitive mind from reality frequently takes revolutionary forms of which political revolution is merely the most obvious. With Gibran the revolt was not directed towards institutions so much as toward the individuals who became the accomplice of abstract evil, of greed, injustice and bloodshed. Most of human figures in his early works are therefore personifications, with the result that parable and allegory are the usual methods. His later works more frankly homiletic gain from the abandonment of the indirect narrative style and present a folder acceptance of hope for felicity in the here and now.

It is not to be wondered at the in all his works, of whatever period, the teeming memories of his ancient homeland suggest his landscape and metaphors as well as the cast of his thought Syria and the Near East, though so much smaller geographically than the Far-East, present a richer profusion of contrasting light and shadows, where, in Bridges
superlative couplet.

In her Mediterranean mirror gazing old Asias dreamy face wrinkleth to a westward smile.

In the Far East two gigantic civilizations have stood guard for thousands of years in monolithic grandeur, intricate in detail but almost unbroken in contour. To Near East in contrast, has been built up leveled, built up again in strata of cultures reaching back to the dawn of man. Furthermore it has been sounding board against which Europe speaks and where the echoes return magnified. The prehistoric Greeks, crossing the Hellespont founded troy between peaks of Ida and Samothrace, and from there the clash of arms vibrated back across the Homeric lyre. From the Eastern Empire centuries later, Byzantium provided the first pattern for Italian medieval art. And nowhere except in India has mysticism sown more fertile fields, where religion blossomed with appropriate luxuriance in an earthly soil so thin.

Lebanon the native country of Khalil Gibran has its full share of associations. The rites of the ancient church of Antioch are performed within a stone's throw of a ruined temple. The young girls of Christian faith cast flowers into the spring freshets that course down from Mount Lebanon, unaware that they are celebrating the return of Adonis from the realms of death. In 'Before the throne of Beauty' Gibran pictures Nature as a young girl who is the daughter of forests. She says to him: I am the virgin whom your forefathers did adore; for whom they builded alters and shrine, and temples in Baalbek and Aphaca and Byblos. "The poet answers: "Those temples are destroyed and the bones of my forefathers lie level with the earth and not remains of their gods and their ways save a few pages between the covers of books. "Many of the gods", she tells him, live in the life of their adorers and die in their death. Others of them live eternally and forever. Thus to young Syrian poet the search for what lives on when the stone fall and the statue crumble led him often to contemplation among the ruins of a civilization that
had collapsed into the debris of others preceding it: the marts, the churches, the fortress, the Roman temples.

In the portico of such a temple young Gibran observed on his early morning walks a solitary man sitting on the drum of a fallen column and staring into the east. At last he grew bold enough to address the man and ask him what he was doing.

"I am looking at life", was the answer

"Oh is that all ?"

"Is not that enough ?"

The incident made an impression on Gibran somewhere in one of his books he has set it down. I tell it as I remember it from his lips.

The observer of life seated amid the ruins of the past, yet looking toward the coming day, who is alone, unencumbered by the glamour of the city and the collision with other minds; this watcher for the down would seem to be Gibran's conception of the poet. "The moon drew a fine veil across the City of the sun and the still enveloped all creation. And awesome ruins rose like giants mocking at nocturnal things. In that hour two forms without substance appeared out of the void like mist ascending from the surface of a lake. They sat them on a marble column which time had wrenched from that wondrous edifice, and looked down upon a science that spoke of enchanted places ........."These are the remains of those shrines that I built for you, my beloved; and there the ruins of a palace I raised for your pleasure ........ No things remains save the particles of love created by your beauty and the beauty your love brought to life". But beyond the ruins and even the memories of mortal love there is the divinity of man standing upright as a giant mocking at earth's foolishness and the anger of the elements. And like a pillar of light standing out of Babylon and Nineveh and Palmyra, and Bombay and Son Francisco, it sang a hymn of immortality saying; "let the earth then take what is to it, for I am without end."

Gibran's figure of the poet stands at the top of his hierarchy, far and
away the highest of mankind. As contemplation of the stars may lift the spirit of some, or the sea the spirit of others, so in Gibran's case the back ground of his time scarred country provided a vision of the great and small, the many and the one, the things that perish and the things that endure which is the measuring-rod of the poets. Damascus and Lebanon were his earliest memories and from that landscape, similar to the one we imagine in reading the Old Testament, he drew his references. He became an exile, he lived for a time in Paris and finally settled in New York, where he was known to many during the first three decades of the century but he never let go to the sinewy hand of his parent country. The unhurried courtesy of the East was in his gestures, her silences and the sounds were still with him, and at times he spokes with homesick awe of the customs of the church of Syria, against whose orthodoxy he had long since rebelled.

In his youthful revolt against priest craft he showed a spiritual affinity to the English poet, William Blake. As time went on other aspects of the occidental mystics' philosophy combined to influence Gibran's writing and his drawings as well. The kinship was clearly discernible and acknowledged. Many convictions were common to both: a hatred of shame and binding orthodoxy. Personified by evil priests and manumission of physical love form the bonds of convention in order to attain spiritual completeness; the perception of beauty in the moment that seems to be fleeting but it is, in truth everlasting and the discovery of miracles is seasonal nature and the common place things of daily living. Both warred against reason in the name of imagination, both defied the snares of logic and cut a straight wing path directly to God.

To both Blake and Gibran threes revolutions are the gift of the poet. The poet and the prophet are one. The familiar and majestic lines of Blake express the bardic ideal.

*Hear the voice of the Bard,*

*Who present past and future sees;*
Whose ears have head?
The holy word
That walked among the ancient tree .........

A present volume we read these lines from 'A Poet's Voice':

Say of me what you will and the morrow will judge you, and your words shall be a witness before its judging and a testimony before its justice ......... I came to say a word and I shall utter it, should death take me ere I give voice, the narrow shall utter it ........... That which I do today shall be proclaimed before the people in days to come.

In Gibran's Prophet a separate character is assigned to the poet yet they are two aspects of the same entity, the highest emanation of man. The poet can sin only in denying his own nature and in all Gibran's pages no poet commits such a sin. Even in conversation with friends Gibran maintained the same seriousness towards what was to him a sacred office. I remember one afternoon over thirty years ago in Gibran studio. Young and easily embarrassed I had let fall an evasive and perhaps frivolous remark in response to a characterization of me as a young poet. It was trifling I have forgotten it. But I have not forgotten how Gibran looked at me, long and intently as if searching out my real nature and at last made some observation on the sacredness of poetry and the high calling its votaries, which disposed of any possibility of touching the subject lightly, "Ah," he concluded, "but you must not talk that way, you must not do the usual things that other men do, for a poet is holy." A lifetime passion was behind the quiet rebuke.

The poets Death is His Life" is a dialogue between the poet and Death showing Death is the poets friend and consummate love who alone can set his spirit free and as men are gradually enlightened endow with his prophecies a fairer world. We approach here a conception of the poet as one who gives his life for the redemption of mankind. The logical assumption that Jesus was the ultimate poet was to Gibran a not unnatural conclusion.

More orthodox conceptions of Christ, as formulated by the churches
were repulsive to him. It the poet was in capable of wrong, the priest at least in these early works could do no night. Again we are reminded of Blake:

*And priest is black gowns were walking their rounds.*

*And binding with briers my joys and desires.*

In Nymph of the valley we read the story of the poor boy tormented by the wicked monks; in Spirits Rebellions it is priests who pronounce the chrse over the body and her lover who died faithfully to their love.

The west cannot weigh the factual truth of Gibran's portrayal of the priesthood in his youthful works. It may be that the Syrian church of his boyhood was indeed the purveyor of corruption the Jewelled bauble empty of significance, the oppressor of the poor as he describes it. Remnants of Byzantine splendor along with Byzantine decay may cling to the Eastern churches; the poet's indignation cannot be wholly without reference to observed condition. The Eastern churches have never undergone the purgation by heresy and reformation that has cleansed the western churches.

Yet it must be remembered that the oriental method of personifying institutions and summoning an entire situation into one symbol was characteristics of Gibran's work, especially in his novitiate as poet. Truth to a large design as his Byzantine art sometimes demanded the distortion of details. His realism consisted in the massing of general effects to emphasize concepts that he believed to be the ultimate reality. Thus he was at the opposite pole from contemporary realists who overwhelm large themes in an avalanche of careful detail. In this fact lies much of Gibran's appeal for the reader who wearies of the modern occidental technique, which so often leads to the gutter and away from the stars. The photographic reproduction of actuality with no reference to the more expensive designs of Truth and Justice, Beauty and peace, would have held no interest for Gibran.

In this symbolic usage, parallel to the good poet and the bad priest. We find the poor Man' who is always oppressed and the Rich man who is always the oppressor. In infancy the princes son is hailed with the songs of
praise as one who "will be to you a pride and delight and the heir to the inheritance of my great forefathers. Rejoice then ........ For your future now belongs to this scion of our house." At the same time a poverty stricken woman gives birth to her son and "when the noise of multitudes in the streets had died, the wretched woman placed the infant in her lap and looked into its shining eyes and she wept as though she would baptize the child with her tears. "Have compassion on his O Lord." And thus the separate destines of the rich and the poor are spun out until even death the division persists as in the city of the Dead."

The funeral of a rich and powerful one. The remains of the dead followed by the Quick, who wept and wailed and filled the ether with crying and lament.

The procession reached the burial ground, the priests prayed .......... and the musician blew upon their triumphs others spoke and praised the separated with fine words .............

The sun inclined toward the west and the shadow of the rocks and trees lengthened and Nature began to shed her garments of light.

On that very moment I looked and beheld two men bearing a wooden casket. Behind them came a woman in rags carrying a suckling child. By her side trotted a dog looking now at her, casket. It was funeral procession of a poor man, a humble man .................

And a looked toward the city of the living, saying within myself: that belongs to the wealthy and the mighty." And toward the city of Death, I said: this too belongs to the wealthy and the mighty. Where then O. Lord, is the home of poor and the weak?"

Having thus spoken, I lifted my eyes to the clouds, whose edges were colored with gold by the rays of setting sun. And a voice within me said: "yonder." Inspite of the impressiveness of the conclusion we are aware that the symbolic method in such a story is far to generalized to support the scrutiny of truth. It becomes little more than sentimentalism glided by the rays
of uncertain artistry sentimentalism of this kind is the prevailing weakness of young romantics, including, at times, the young Blake.

With the poor man and the priest, the love completes the trinity of noble personages. In the early parables physical union, but delicately hinted at, is the consummation the release of the soul. There is not sustained emphasis on the sensualist we associate with the love poetry of the orient and even the discernible echoes from the songs of the songs are chastened and become rather remote. In "The Tale of a Friend" we are told that "love comes in guises, sometimes it is wisoms, other times justice, off times hope my love for him was my hope that the strong light of its sun might triumph over the darkness of transient sorrows. But I knew not when and where filthiness became a clear thing and cruelty kindness and ignorance wisdom. A man knows that in what manner the spirit is freed from matter until after it is freed.

Death is the ultimate lover. It may come as a king whose hand is laid upon the lost shepherd; it may come as a woman of unearthly beauty clothed in a garment white a snow. It is life itself in perfected form. "Life and death are one, even as the river and the sea are one ............. How shall you find it unless you seek it in the heart of life?" Again "only when you drink from the river of silence shall you indeed sing?" Death is that goal towards which we yearn whether or not know it, in the death of our being. His identification of death as the climax of all human passion is no less akin to the concluding theories of Sigmund Freud than to the love-death of Tristan and Isolde.

The life after death however is a separate there that undergoes a change through Gibran's writings. The early stories indicate a belief in the doctrine of reincarnation that seems more than a literary device.

In Nymphs of the valley there is the story of the lovers who meet again after two thousand years in the ruins of the temple of Astarte and there complete the noble passion that was frustrated so long before by the priests of faith where altars now lie open to the wind and the rain. But later Gibran
seems to have joined the neo-Platonists in their belief in the return of the individual soul to God.

Evidently Gibran left behind him very early his childhood conception of individual redemption and survival as taught in Christianity. In the theory of reincarnation of the soul the identity half persists through a succession of new experience with no recollection of what has gone before, except in occasional flashes of revelation. At last he surrendered his last vestige of belief in the survival of the individual and spoke of the reunion of that article of deity. That small kingdom of God within each man, with the all-embracing Godhead. The rest is the dross of this world, gratefully to be relinquished as the soul takes it only flight back to its source.

A Tear and Smile exhibits this somewhat emotional philosophy at its most untamed. If the parables and observations lack the serenity of the prophet, the Madman, they have some compensating vigor, almost a rashness, of approach, natural to a young writer who, had he been born in the west, would have been late recruit of the romantic school. The book is more Eastern, however their later writings. It is probable that in these Arabic compositions he was writing for his countrymen at home and in exile. That is a larger audience than many are aware of; and international in scope.

In the beginning of this volume we are told that the tear of sorrow purifies the heart ad that the smile of joy warms it with understanding. Spiritual hunger is the goal of life; he guest is its own fulfillment. To realize a dream is to lose it, and the satisfied of this world are the most wretched of people. Divested of personification, these ideas may led be presented without sentimentalism. They are best undramatised and the face was born in upon the maturing poet. There is however certain figures already known to history or literature who lend themselves as symbols, and when they are available, the union of drama and philosophy become, inevitable. This method Gibran seldom used. We avoided personal names freighted with meaning. It is interesting to note, however that the great Danish poet
Johannes V. Jensen used Christopher Columbus as the embodiment to exactly the same idea of spiritual hunger being goal of life so frequently found in Gibran's parables: toward the end of Jansen's poem "Christopher Columbus," Columbus comes to understand that the realization of a dream destroys it:

-For when he discovers the saving Isles his vision flee;
A new world is wedged between his soul and his ultimate sea.
The contrast is expression between the Northern and the Eastern mysticism is worth mentioning.

Gibran's strengths developed not from a change of technique but from a change in emphasis. It would be unnatural for a mature poet to continue to express nothing but loathing for the world in which he lives, and always to point "Yonder". Such grimly maintained irony in English and American poetry of the past generations has resulted in a waste land of lamentations which on analysis; prove to be but the vulgar exposure of personal woes and inadequacies. The phrasing is though, but the core is effeminate. Poetry cannot precede a series to negation. Gibran's best work embellished through it is with Asian metaphor, develops manlier Qualities. Hope cheerfulness and anger displace the perhaps overwork tears and smiles and they increase as the poet grows older.

The second half of the present volume is in the main given clear to these more positive moods. 'The widow and her son is a dignified little genre piece where is the treasure of the humble is adequately realized. Patriotism is the inspiration of "A people and Destiny" wherein Syria personified as a shepherdess, consults with Destiny, in the guise of a old man with something keener than mere wistfulness for a vanished past. "Behold the sun raising from darkness" the conclusion of "peace" becomes gradually the prevailing theme. The sun, moreover is not only that eventual and spiritual Orb to be reached through the gates of suffering and death but the good daily sun, warming the earth to the genial response, a felicity in the here and now, an
assurance of terrestrial bl'sss.

Thus in his first flights the poet sped towards eternity and saw the world as a place where misfortune must purify the soul for its re-union with God. Then the increasing warmth of the life led him to be less dualistic: the metrical world became informed with the heavenly light.

Gibran's ripened philosophy is anticipated in several of the selections here prominently in "My Birthday" written in Paris when he became twenty five. In this piece he explicitly turns away from his past writings and drawings in the sudden arrival of a joy he had not imagined: a meanings in the face of people, their voices risings upward in the streets of the city, children at play young men and old and so beyond that city, not in escape but in understanding, "to the wild parts in awful beauty and voiced silence," then on to the sea, the stars and "all the contending ... forces of attraction and repulsion ... created and born by that will, timeless and without limit".

At the end Gibran discovers and acknowledges that "humanity is the spirit of divines on earth," and "what now say with one tongue, tomorrow will say many." The poet grows up. The detestable priests and Rich men disappear; the impeccable poets and lovers take on more lively attributes than mere flawlessness. Eternity becomes more than a distant start where in we shall quench the small, wandering five of our being. It begins to shine through the earth not away from it. Beauty itself must take on earthly form it is to summon humanity toward its own perfection. As Gibran says in one of his finest pieces in his book, "The child Jesus." My life was a tale of woe; now it becomes a Joyful thing. And will be turned to bliss for the arms of child have enfolded my heart and embraced my soul."
CONCLUSION:

Khalil Gibran, a poet of the culture of peace in many ways sheds new light and on the twentieth century author who occupies a unique position in the pantheon of the world's great writers. Gibran as a writer, critic, painter and thinker assimilated and absorbed a multiplicity of influences in his Arabic and English writing developing in the process of unique consciousness that transcends barriers and still retains its potency today.

It is only too apparent how his abiding respect for universal human rights promotion of the equality of men and women, and support for religious tolerance are pertinent today. His profound respect for the natural world, at a time when it was already under threat from the forces of industrialization makes him a pioneer of the ecological movement. Also emphasized in his work a message of cultural religious and political reconciliation which gains a particular poignancy and relevance in an age when East and West are increasing need of mutual understanding to promote an strengthen a way towards peace co-existence.

Gibran peaceful message found in a voice in his poetic vision which appears in his new selection of passages from his English and Arabic writings. In his Arabic works, Gibran use the short narrative to express his ideas, but this was gradually replaced by the parable, the didactic essay, the aphorism, the allegory and the prose epigram all of which became distinctive features of his English work. In both his English and Arabic works Gibran's peculiar style suggests a strong Biblical influence, reminiscent of the Song of Solomon and the Psalms with strong echoes of Isaiah and the parables of Jesus. However it was the prose-poem which was his chosen vehicle of expression. According to the Princeton Encyclopedia of Poetry and Poetics, the prose poem is described as "a composition able to have any or all features of the lyric except that is put on the page ............ as prose." It differs from free verse in that it has no nine breaks from a short prose passage in that it has usually more pronounced rhythm. Sonorous effect,
imagery and destiny of expression. Such a form relatively new in English at the time Gibran was writing, broke new ground in Arabic poetry.

Prose-poetry perfectly suited Gibran's literary version, central to which is the science of an unseen order behind visible things, an insight which C.M. Bowra identified in Blake, Coleridge, words worth, shelly and keals - Gibran's Romantic predecessor. Gibran also identified this insight in his great Sufi masters, such as Ibn-al-Farid, al Ghazzali, Ibn-al-Arabi, and Rabia al-Adawiyya'. For Gibran poetry was a universal language. In framing his own poetic diction he drew sources of inspiration which spanned the traditions of East and west writing in both English and Arabic. His Arabic writings above all bore the stamp of Romanticism which until Gibran's death had never established itself as a cohesive movement in Arabic literature, the prose-poem set him free from the shackles of restrictive verse techniques in English and Arabic and helped them to find his voice, a voice that was not only universal through the message he gave, but also through the form with which he chose to express himself.