CHAPTER: 1

Introduction:

i. Concept of Poetic-Prose
ii. Objectives of the Study
iii. Scope
iv. Methodology
v. Hypothesis
vi. Chapterization
INTRODUCTION:

i. Concept of Poetic-Prose:

Poetic prose (الشعر المنشور) also called 'artistic prose' and 'ornate prose'-played a major role in bringing prose close to poetry. The pioneering western prose poem emerged in French and English, and developed naturally by exploiting the lack of an absolute division between prose and poetry in the first place. In the common ground between these two genres lies a third area that is called poetic prose. Bernard and Murphy believe that 'poetic prose' represents the most direct ancestor of the prose poem. It was the first rebellion against the restraints of conventional poetry, and it prepared the ground for prose poem. In eighteenth century France the 'Cultivation of lyrical or impassioned prose by Diderot, Rousseau and others was read as poetry by French readers who were impatient with two restraints of metres.

As for England, Kirby Smith states that during the eighteenth century, highly ornamental prose was common in English. James Macpherson's book Ossian (1807) followed Celtic models of ancient heroic poetry and was also influenced by the Bible. The book was written in a prose style in which the basic unit was the sentence. Nonetheless it was read as poetry. Ossian contributed to liberating English poetry from metres and it had a great influence on the European prose-poem, Simon emphasized that the book was well known on the European continent in the eighteenth century and that it had a great influence on the European literatures.

Monroe believes that it inspired Novalis, the German poet who wrote some of earliest prose poem in Europe. Bernard also mentions Novalis' prose texts as one of the ancestors of the French prose-poem poetic proses were also practiced by the masters of English prose such as Milton, Swift and Carlyle.

In nineteenth century England, Prose poetics were much inspired by the writings of Walter Pater. In his writings, Pater argues for an aesthetic
evaluation of prose according to certain poetic norms. In fact, Peter's theoretical writing itself is a fine example of artistic prose which employs prose-poetic and poetic prose. The writings of Pater provide a comprehensive account of the cofinal procedure of exploring the nature of poetry and to reevaluating poetics in the nineteenth century.10

On the other side of the Atlantic, Poetic prose was associated with several illustrious names. Fredman believes that in the nineteenth century there was a central body of prose texts that carry poetry beyond the Lyric mode. Among these he lists Poe's 'Eureka' (1848) which was subtitled 'A prose Poem', Thoreau's walden (1854), Witeman's preface to the leaves of Grass (1855), and Emily Dickinson's letters.11 He also observes that Emerson's prose texts had a great influence on the American 'Prose-Poem' and he acclaimed Emerson as the American 'master prose'. He states that Emerson's literary essays were often read as a poetic-prose or even poetry and played a significant role in the history of English Prose-Poetics. Fredman places the 'Emersonian tradition next the Symbolist traditions as the two major trends that are conflicting on competing in the modern Anglo-American Prose-Poem.12

Arabic prose poetics followed at not dissimilar course, though it is larger and more eventful. Al- Yusufi notices that, in ancient Arabic culture, prose borrowed many 'structural poetic components'. One of the earliest examples that he quotes is 'the prose of Pre Islamic soothsayers," Moreover he stresses that whoever examines the ways in which ancient Arab texts were written will find it difficult to come cross a single prose text which does not cohabit with the poetry. Poetry, he believes, 'occurs in books of anecdotes. Biographies Science Philosophy and Theology.13

Referring to the Abbasid period, Moreh observes that prose became highly rhetorical and ornate in this period. Abbasid prose adopted the rhetorical techniques of poetry by introducing al badi.14
This 'Ornate Prose' reached its highest development in the various types of rasail (pl. of resala 'epistle') and later on the simple narrative of the maqama which employed sophisticated rhyme schemes. The main emphasis in the risala and maqama was laid upon the mastery of the language and its rhetorical and visual techniques. However, the subject matter of these genres remained prosaic. The main techniques used by different writers of these genres were parallelism, homoetoleuton (saj), simple and clear similes and metaphors. These techniques could be found in other types of short prose texts that existed before and alongside of those that existed before and alongside of those that are discussed by al-Yusufi, and Moreh such as wasiyya (will) and khutba (oration).

As for modern Arabic poetic prose, it was recognized by at Jayyusi as an immediate ancestor of the prose poem. In her view she takes a broad view of this literary practice and gives rough definition of it, poetic prose al-nathr al-Shi'r is a prose style with a touch of imaginative. It is pervaded by a kind of emotion which can be described as poetic, but which does not attain the emotional tension of poetry.

II. Objectives of the Study:

There have been extensive studies in recent times on some important genres of Arabic literature. But curiously no work has been done on the poetic prose works of Gibran. Hence an attempt has been made to explore the significance of it. Main objectives are specified as follows:

1. To find out the growth and development of poetic prose in Arabic literature.
2. To assess the poetic prose works of Gibran Khalil Gibran.
3. To highlight the life and works of Gibran Khalil Gibran.
4. To evaluate the style of Gibran's writings.
5. To focus on understanding Gibran's contribution to cross-cultural communication and the universal values he championed in his writing.
III. SCOPE

The nature and scope of this topic is however very wide. For the convenience of study, three poetic prose works of Gibran have been incorporated in my study. They are (i) the prophet, (ii) Tempests, (iii) Tear and Laughter.

iv. Methodology:

To carry out this research works smoothly, Descriptive Research Methodology has been adopted.

Study materials related to the topic have been collected from secondary sources such as, Books of Arabic and English literature, Journals, News papers, souvenirs etc. In addition to these some valuable information are collected through internet.

v. Hypothesis:

The proposed study is based on the following hypothesis:

i) Poetic-Prose is a developed genre of shi'r al-hurr in Arabic literature.

ii) Mahjar writers accelerate the growth of poetic prose in Modern Arabic literature.

iii) Rabita al-Qalamiyya and usbul Andalusiya contributed immensely to the expansion of this genre.

iv) It paved the way for new literary trends and movement in Modern Arabic Literature.

vi. Chapterization:

The first chapter i.e. introduction is divided into six sections. The first section presents a brief account of the poetic-prose, followed by objective of the study, scope, methodology, hypothesis and chapterization. The second chapter deals with the growth and development of modern Arabic literature. The third chapter succinctly describes the rise of Mahjar literature and causes of migration from Levant to New York.

The fourth chapter gives an outline of the life and works of great Mahjar writer Jibran Khalil Jibran. The fifth chapter describes the role of
Jibran as a poet, the sixth chapter deals with the style of Jibran's writing. The seventh chapter gives a meticulous description of the development of poetic prose in modern literature. While the eighth chapter highlights the glimpse of the major poetic prose works of Jibran. Through chapterization an attempt has been made to systematically describe the different aspects of the whole study. At the end of the thesis after the conclusion four photographs relating to Jibran's life and works have been incorporated followed by Bibliography.

References (of introduction):

1. الشعر المنثور (Al Shier al manthu'ri)
   Is the Arabic term for both Poetry in Prose and English American free verse specially that of Walt Whitman. (Modern Arabic Literature (1800-1970) by S.Moreh,1976 Sher manthur.poetry in prose or European free verse libre. S.Moreh, Modern Arabic Poetry p. 323
2. Metzidakis, pp. 43-4
3. Metzidakis p 43
4. Rimaud's conte, and Dawson's Priccess of Dreams Murphy pp 71-4
5. Annotation of 'Arwad', shi'r, no 10, 1956 pp 78
6. In Uqrati's phonecian myths, Ashirah the mother Goddess is associated with the sea.
8. Adunis, 'Fi Qasidat-al-Nathr', p. 77
9. Monrooe, pp. 268-70
10. A Qur'anic verse, it also means a sign.
11. The Bundaries of the prose poem, M A Caws and H Riffaterre (eds) p 198
12. The introduction of al A'shas famous poem 'waddi' Huarayrata uses the same term.
13. Aduni's Muhawala fi Ta'anf al-Shi'r al-Hadith, p.89
14. The Holy Bible, Ecclesiastes 2.26
16. Lamentation I:1, The Holy Bible English version