

A Stylistic Study of the Concept of Love in Kahlil Gibran's *The Prophet*

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Abstract

In his masterpiece *The Prophet*, Gibran Kahlil Gibran presents his unwavering faith and profound belief in the healing and comprehensive power of love that brings humans to sublime ideas and elevates their souls and behavior. The current study aims to find out the stylistic devices utilized to represent the concept of love based on the hypothesis that Gibran tends to use certain stylistic effects to convey his meaning. The study adopts Leech and Short's (2007) framework of stylistic analysis to analyze the lexical items and figures of speech in selected extracts from the book. The findings reveal that Gibran prefers concrete nouns, dynamic verbs, and physical adjectives to abstract nouns, stative verbs, and psychological adjectives to show his energetic and realistic perspective on love. Finally, for figures of speech, Gibran mostly depends on personification, referring to love as a person capable of doing actions (*beckons to you, gathers you, etc.*) besides simile and metaphor.

Keywords: Gibran, The Prophet, Universal Love, Stylistics, Lexical Items, Figures of Speech.

1. Introduction

Love is the bridge between you and everything. That is why the teachings of Kahlil Gibran in his famous book *The Prophet* start with love preceded by hope (the coming of the ship). As if all walks of life are piled pricks which do not last if not glued by love. Therefore, everything love touches, becomes great. Gibran begins his book with love to emphasize its significance being the base from which human beings should start towards life. *The Prophet* was published in 1923, few years after the first world war, thus, it helped heal the world from the psychological and emotional dilemmas people suffered from by spreading universal love and applying it in all human activities like *work, marriage, religion*, etc. through Gibran's language and literary style. Hence, studying the concept of love in this book is of significance due to its global fame and widespread influence. Readers could find peace, comfort, and solace from reading *The Prophet*.

On this basis, the book has become the best-selling book in the twentieth century, apart from the Bible, and has been translated into over forty languages (Buck, 2010). There is no doubt that the multiplicity of researches about *The Prophet* is due to its literary richness and readability. However, the book has not been treated stylistically, to the best of the researchers' knowledge. Therefore, the problem of this study is to highlight how Gibran has stylistically portrayed the concept of love through the linguistic items (stylistic devices) utilized. Gibran presents his views of life and man appealingly and his views helped instill hope in souls in a world torn by conflicts, hatred, and oppression. Gibran believed in the healing power of love. The present study hypothesizes that, in order to attract the feelings of readers, Gibran uses certain stylistic effects that constitute his style on which he relies to convey his meaning. It is believed that analyzing the style of a writer can definitely lead to the interpretation of a text because style represents an important portal towards the investigation of meaning so it should not be considered as merely an ornament. The aim of the study is to investigate the concept of "Love" in Khalil Gibran's *The Prophet* by analyzing the use of stylistic devices to achieve an interpretation of this fundamental and much needed concept which relates mutual understanding to our daily lives leading towards the creation of a harmonious, peaceful, productive, meaningful and joyful life for all. With this aim in mind, the present study addresses the following research questions: what are the salient stylistic devices and how do they represent Gibran's concept of love in his famous book *The Prophet*?

1. Theoretical Background

2.1 Stylistics: An Overview

Literary language differs from ordinary language in its use of eloquent linguistic features e.g. words and figures of speech. What distinguishes a writer from another is his unique choices of such features that constitute his style. Style, therefore, is the choices and combinations of linguistic features that a literary author makes in order to convey the meaning as effectively and elegantly as possible. As a result, style matters in conveying concepts in a way that will impact the audience (Kane, 2000). The interest in studying styles gives birth to stylistics which is an approach in linguistics concerned with the study of styles. According to Simpson (2004), stylistics investigates how language is creatively used to produce meaning. For Short (1996), stylistics is a method for analyzing literary texts using linguistic description. In the same line of thinking, Widdowson (1975), states that stylistics deals with literature from a linguistic perspective. However, he adds that stylistics is not the same as linguistics or literary criticism, rather it functions as a bridge between the two. The fact that it links the two indicates that it serves an interdisciplinary purpose.

In stylistic analysis, there is no strict procedure to follow. The interpretation can start either from linguistic description or literary interpretation since stylistics is a mixture of both. However, what really matters is to create a systematic analysis with descriptive and explanatory purposes (Short, 1996). For Leech and Short (2007), stylistic analysis must select certain linguistic features that attract the attention and ignore others. Therefore, there is no fixed rule to identify linguistic features, the method is just to specify what stands out to be significant according to our stylistic knowledge and reading experience. To sum up, stylistics attempts to find out and analyze the choices of stylistic devices of a writer that help to interpret the meaning. Each writer has his own unique choices. Stylistics aims to interpret the meaning created through these choices to provide a systematic, relatively objective, and a detailed description as much as possible of the data in question.

Accordingly, stylistics has been trending in the linguistic studies in the previous years with a great deal of studies that investigated different literary genres, to mention some examples: (Niazi 2013; Mahmood & Jamil 2015; Al-Janabi 2015; Ibrahim 2018). As much as Gibran's *The Prophet* is concerned, many studies have dealt with this book such as: (Boushaba 1988; Qrei 2017; Brohi et al. 2021; Al-Saidi & Khalaf 2022), yet they were either translation or literary studies. To the best of the researcher's knowledge, *The Prophet* has not been investigated stylistically so far. Based upon this point, the current study fills a gap in the stylistic field of knowledge as it investigates the stylistic devices that represent the concept of love in Gibran's *The Prophet*.

2.2 Kahlil Gibran: Vision of a Prophet

“His power came from some great reservoir of spiritual life else it could not have been so universal and so potent, but the majesty and beauty of the language with which he clothed it were all his own.” (Claude Bragdon, as cited in Young, 1945, p.iii).

Sublime writers are regarded as an inspiration to people in all places and periods of time as they motivate readers through language and literature. Similarly, Khalil Gibran’s *The Prophet* inspires all and always because of its universality of language and themes which earned it a timeless global recognition. Gibran’s life was full of hardships and tragedies including poverty, disappointing love in Lebanon and the loss of his family. These hard experiences influenced Gibran’s perspectives of *Love, God, Pain, Religion* and other concepts (Boushaba 1988; Marabout 2010). This study examines the concept of love as represented in Kahlil Gibran’s masterpiece *The Prophet*. However, studying a text without its writer would lead to misinterpretation. In this regard, the study takes into consideration the author's personal experiences and vision of life which govern his concept of love in *The Prophet*. This section thus, is designed to give a sketch of Gibran as we will come through Gibran to his book rather than through his book to him.

Kahlil Gibran was born in January 6, 1883 in the village of Bisharri in northern Lebanon. In 1894, Gibran’s mother emigrated with her four children to Boston in the United States. After three years in America, Gibran was sent back to Lebanon to study his native language at *Al-Hikmah* school where he studied many selections from the Arabic Literature of different eras (Hawi, 1972). In this time, Gibran met Hala AL-Dahir with whom he enjoyed a sincere and pure love which could not last because of the refusal of her brother and the priest of the town. Because of this refusal, the lovers started meeting in the forest in secret (Jabr, 1958). The simplicity and serenity of the forest as a symbol of nature enabled Gibran to experience the contrast between the state of nature and the state of society. From this moment, Gibran nourished in himself, as he went back to America, a rebellious spirit towards dehumanization, man-made rules in society, and condemnation of the marriage governed by material benefits or traditions rather than pure love (Jabr, 1958). Thus, Gibran had two trends in his writings of which one revolts against oppression and the other enjoys life and nature.

In 1908, Gibran moved to Paris to study art there (Hawi, 1972). In a bookshop in Paris, Gibran got Alexander Gilchrest's book about William Blake by which Gibran was first introduced to the English mystic poet and painter whose spirit and thoughts were so different from his contemporaries at his time. Being influenced by him, both Gibran and Blake transfer their pains and sorrows in words and colours that fly with the winged imagination to the spiritual world to return back again as a preacher (or a prophet) (Jabr, 1958). Generally, Gibran's influence by Blake and other mystics is the result of his feeling that he, at last, is free and safe to deal flexibly with the fixed conventional religious beliefs. Like Blake and all great mystics, Gibran is intensely religious in the sense that he rebelled against all bounds and restrictions which would prevent the soul from its legitimate share of participation of the divine (Young, 1945). As great mystics again, Gibran is known of his spiritual love (Jabr, 1958). Through most of his literary works, love prevails and paints his understandings of all walks of life as it is shown in *The Prophet*. Gibran's optimistic pantheism derived from his personal experiences and thinking was reflected in *The Prophet*. He believed that God is the universal bond of love which unifies all creatures of the universe (Boushaba, 1988)

Gibran thus, believed as all mystics, that everything in life has no way but that of Love and that if people follow this way, they will be elevated above greediness, cruelty, and pride as they will also avoid blind obedience of conventions since love breaks the rules. This firm belief in the power of love as a cure to the human illness is the essence of *The Prophet* which is Gibran's greatest work (Al-Fakhuri, 1986). Gibran's true belief viewed man to be an "All-including Self," from which, like a mother, all human souls proceed. This is the base on which the morality of man should be built, that is, man should be compassionate to other men as the Mother. If this belief increases, the human soul feels itself to be elevated and unified with the All-Self to embrace the whole existence (Naimy, 2013).

2.3 The Prophet of Love

On February 22, 1926, Gibran wrote to his translator, Antonius Bashir, to inform him that he is pleased that many figures in the world admired his book *The Prophet*, such as Thomas Woodrow Wilson, who told Gibran: "The first eastern storm has come to sweep this country." (Najjar, 2008, p. 209). The book was published in September 1923. In total, the book has sold ten million copies since its publication and has been translated into forty languages (Najjar, 2008).

The book starts with the section entitled *The Coming of the Ship* which symbolizes hope. It is understood thus that Gibran wants to infuse hope in the hearts of people as optimistic people always think better in the future in contrast to pessimistic people who remain idle and surrender to fate. The secret of great nations lies in their belief in hope. The main character in *The Prophet* then, does not represent Almustafa alone, but also everyone who lights himself a candle for his brothers for the sake of universal love. It seems that Gibran wants to tell people that they should know the worth of sincere people (Brohi et al. 2021). *The Prophet* hence, since its very beginning, represents Gibran's optimistic pantheism which is derived from his long years of bitter experiences.

The plot of *The Prophet* is the following. The Prophet's name is Almustafa which means in Arabic *the Chosen* and it is one of the names of Prophet Muhammad. Almustafa, who has lived in the city of Orphalese for 12 years, was awaiting the ship that will take him to the island of his birth. He climbed the hill looking seaward then he saw the ship and hastened to the city for it, where he was met by people of Orphalese who came crying, begging him to stay then asked him for his teachings to pass them from generation to generation. Amongst the people is a seeress named Almitra who asked the prophet to impart to them his wisdom before he goes back home. "Speak", Almitra beseeched Almustafa, "of love." "Speak," asked another witness, "of marriage." And so the Prophet commented on topics that are most essential in human life (Buck, 2010).

Gibran emphasizes on what he calls, in the concluding section of the book, 'The Vast Man' "It is in the vast man that you are vast, and in beholding him that I beheld you and loved you" (Gibran, 1923, p. 103). By *man* Gibran means consciousness which is related to the spiritual awareness. Therefore, deeper the spiritual awareness, the vaster the man. Gibran views man as asleep until awakened by the dawn of spiritual awareness, that is, his realization that a human is far more greater than just a body because the physical entity cannot contain the infinite

spirit. Almustafa explains, "You are not enclosed within your bodies, nor confined to houses or fields. That which is you dwells above the mountain and roves with the wind" (Gibran, 1923, p. 109). It seems that love is the way for man to reach the spiritual growth as Buck (2010) relates that throughout *The Prophet*, love is the moving sea in our life that results in unity and redemption. Al-Mustafa, thus, is not a prophet of any of the known religions like Islam, Christianity, Judaism, Buddhism, etc. but a prophet of love who urges people to rise from their narrow selves towards

their greater and universal self through love. Therefore, love is the opening sermon of Almustafa in *The Prophet* (Bushabia, 1988).

The book's greatness, hence, likely stems from the fact that it addresses the people's need for a deeper meaning in life. Those who advocate for Gibran's significance today do so not for who he was but for what he stands for: the only doctrine worth defending, in his view, is the doctrine of life and love. Gibran inhabited two thought worlds at once and had a double psyche therefore he represents the union of East and West through his timeless inspirational literary works. Therefore, *The Prophet* and other Gibran's works and rebellious spirit have stood the test of time as the scholar Irfan Shahid points out: "*The Prophet* has passed the test of time as an enduring work. Indeed, ten million readers cannot be entirely wrong" (Buck, 2010, p. 113).

3. Methodology

3.1 Research Design

This study is qualitative since it is based on text analysis of the data in question. The purpose of the qualitative approach of analysis is to investigate and comprehend the meaning that the author assigns to a text. A researcher in qualitative research does almost all the job of planning, data collecting, analyzing, interpreting and reporting the research results. The data of this study consist of 3 examples selected for analysis from Gibran's *The Prophet* on the basis that they most represent the concept of love in Gibran's book through the use of stylistic devices. The examples will be mentioned in the appendix.

3.2 Data Collection

In Gibran's *The Prophet* lies many stylistic devices which are exemplified in the unique selections of words, and the use of figures of speech such as metaphor, simile and etc. that demarcate Gibran's eccentric literary language and style. Accordingly, three illustrative examples taken from three sections in *The Prophet* which are:

Love, Marriage, and Work, in which Gibran's concept of love is most represented, have been selected for analysis in this study. Moreover, these sections are represented by specific extracts for analysis that are believed to be good representatives of the whole section.

3.3 Data Analysis

The data analysis for this study was done using Leech and Short's (2007) stylistic model in light of the previously stated research questions. Therefore, the

procedures of data analysis related to the research questions are described in the next subsections.

3.4 Stylistic Model Adopted in the Analysis

The present study relied on Leech and Short's (2007) model of stylistic analysis to analyze the stylistic devices that represent the concept of love in Kahlil Gibran's *The Prophet*. In their model, Leech and Short state that stylistics investigates "the relation between the writer's artistic achievement, and how it is achieved through language.... It studies the relation between the significances of a text, and the linguistic characteristics in which they are manifest" (Leech & Short, 2007, pp. 55-56). They call these characteristics 'markers' or 'features' and classify them to four categories: lexical, grammatical, figures of speech, and cohesion and context.

The selection of these features for analysis is a difficult task if it is intuitive. Therefore, Leech and Short suggest to have a checklist of potential style markers that can be of importance in a given text. Leech and Short add that following this checklist makes the stylistic analysis of a text very selective in that, some studies focus on one feature, others on a set of features (Leech & Short, 2007). Accordingly, the present study did not investigate all the categories given by Leech and Short's (2007) checklist but focused on the lexical categories and figures of speech because they were thought of to be the salient style markers in the selected data.

3.5 Analysis Procedure

In their examples of analysis, Leech and Short suggest a procedure of analysis that starts with a general first impression of the selected example followed by making selective use of the checklist of style markers in order to show readers the most significant of those markers (Leech and Short, 2007). The analysis procedure of the selected data in this study was based on the steps presented by Leech and Short as each illustrative example was followed by a general first impression then an analysis of selective lexical categories and figures of speech that were believed to most reflect the concept of love in Gibran's *The Prophet*. The following subsections present the abovementioned categories.

3.6 Lexical Categories

Carnie (2013) divides lexical categories into two types: content words which are nouns, verbs, adjectives, and adverbs, and function words such as prepositions, pronouns, determiners, conjunctions, auxiliary verbs, etc. The types of lexical

categories analyzed in the data of this study are the nouns, verbs, and adjectives as shown in the following table.

Lexical Categories					
Nouns		Verbs		Adjectives	
Abstract	Concrete	Stative	Dynamic	Physical	Psychological
Belong to the imaginative world e.g. love, dream, knowledge.	Belong to the actual world e.g. wings, pillars, lute.	Denote states or conditions e.g. believe, love, know.	Denote actions or events e.g. enfolds, crowns, beckons.	Describe physical shape, color, etc. e.g. white, empty, bitter.	Describe mental or emotional state e.g. blessed, joyous, worthy.

Table 1. The Lexical Categories Under Analysis

3.7 Figures of Speech

In discussing figurative language, Shaw (1972) states that figurative is opposite to literal, it is metaphorical and based on figures of speech, while literal is true or fact that complies with the ordinary or actual meaning. Therefore, the figures of speech are expressions that deviate from the 'ordinary' uses of language. Figures of speech are of two types; schemes (from the Greek word for "form"), in which there is a departure from standard order of words, e.g. repetition and parallelism, and tropes (meaning "turns", "conversions"), in which there is a change in what seems to be the standard or literal meaning of words or phrases e.g. simile and metaphor. The following table presents the figures of speech analyzed in the current study.

Figures of Speech	
Simile	Explicit comparison by a word such as "like" or "as" e.g. love gathers you as sheaves of corn.
Metaphor	Implied comparison e.g. I am in the heart of God.
Personification	Denoting human qualities to non-human objects e.g. Love speaks to you.

Table 2. The Figures of Speech Under Analysis

4. RESULTS AND DISCUSSION

This section is concerned with the analysis of the three sample examples as representative of the concept of love in Kahlil Gibran's *The Prophet*. The selected examples were analyzed according to Leech and Short's (2007) model of stylistic analysis, as previously stated, to decipher the intended meaning focusing mainly on lexical items and figures of speech. All the three examples are mentioned in the appendix. We begin with example number (1) from the section (*On Love*) in *The Prophet*, followed by two examples from the sections (*On Marriage*, and *On Work*) as follows:

Example 1

A: Lexical Categories

In this extract, Gibran, through his mouthpiece Almustafa, presents his perspective of love and how people should view it. We shall examine the lexical selections here to know how they contribute in presenting the intended meaning. The fact that Gibran made the opening sermon of Almustafa to the people of Orphalese about love can explain Gibran's solid belief in the healing power of universal love. Almustafa is, therefore, a prophet of love who urges people to grow out of their egoism through love. Hence, after being asked by the seeress *Almitra* to speak of *Love*, Almustafa answers with a *great voice*. One can understand that answering with a *great voice* can definitely refer to the greatness of the topic that will be talked about, which is love.

Nouns

As an abstract concept, we expect the passage to have more abstract nouns about love, however, the case is different. We notice a plenty of concrete nouns (*wings, sword, pinions, voice, wind, garden, height, branches, sun, roots, earth, heart, and fragment*) compared with abstract nouns (*love, ways, dreams, growth, secrets and knowledge*). From such selection of nouns, it is clear that Gibran attempts to visualize and bring the concept of *Love* closer to readers by referring to it using concrete objects. That is, *Love* is not to be viewed as just an abstract notion which has nothing in reality; rather, it is represented by many concrete nouns thus it is sensed, lived and present in everything. It is described as having *wings*, it takes the people to the *height*, yet it also shakes their *roots* since it destructs their limited self to build their higher and elevated self. And when *Love* has done all these things to people, they can know the *secrets* of their *heart*, thus becoming, through that knowledge, a *fragment of life's heart*. Gibran attempts to state that love begets knowledge through which man becomes God-like. This is evident when Gibran urges

people who love not to say “*God is in my heart,*” but rather, “*I am in the heart of God.*” (Gibran: 1923, p. 16). Therefore, when we love, God does not approach us; rather, we approach him and become part of him because *God is Love*. Through this great view of *Love*, Gibran presents to us a linguistic masterpiece that, throughout the book, gradually expresses the concept of love not as a romantic relationship between a man and a woman only, but rather as a universal bond of love that unifies all men and all creatures.

Verbs

As for verbs, Gibran tends to use a certain type of verbs over another when he speaks of *Love*. In this case, he tends to use dynamic verbs (*beckons, follow, enfold, wound, speaks, shatter, lays, crowns, crucify, etc.*) more than stative verbs (*love, believe, know, and think*) to show his energetic and realistic view towards *Love*. As stated in the model for analysis, the choice of stylistic devices can reveal so much about the style of a writer and his intended meaning, and by a thorough examination of the choice of verbs in this extract, one can say that Gibran, rather than stative verbs, mentions dynamic verbs to do when people love. That is to say, that love requires actions since it is worthwhile because its wings can *enfold* us, it *crowns* us, *gathers* us, and *directs* our course. As long as love can do all of these to us, Gibran supposes faith in love in most human activities and people should *follow* him, *yield* to him and *believe* in him putting in mind that *Love* should also *wound* us, *shatter* our dreams, *crucify* us, and *shake* our roots. Thus, *Love*, as seen by Gibran, is, a salvation and a crucifixion at the same time. It is a salvation because it "crowns" man and leads him to his broader self-consciousness whereby he loves everyone and everything and consequently be as great and infinite as God. It is also a crucifixion because it shatters man's individual self so that it grows out of its narrow dimensions to embrace the whole universe through the universal love. *Love*, thus, is inseparable from pain which leads to the greater self.

Adjectives

The Adjectives in this extract are fewer than the other lexical items with 5 occurrences only. Through thorough examination of these adjectives, we can find out that they are somehow related. The adjectives (*hard, steep, tenderest, and worthy*) are both physical (*steep* and *tenderest*) and psychological (*hard* and *worthy*). At first Gibran says that the ways of love are *hard* and *steep*, that is why one should be *worthy* so love can slip to his heart. And if one becomes good and suffers for love, he becomes *worthy* and love will direct his course and leads his life to sublimity and

salvation of soul.

B. Figures of Speech

Gibran uses the implicit simile (*his wings enfold you*) in which *Love* is compared to a bird whose wings enfold people taking them to a higher state. Basically, flying is the utmost wish of human beings, therefore, to depict *Love* as a bird suggests the great importance of this concept whose impact is vital on all. Another simile is used in (*his voice may shatter your dreams as the north wind lays waste the garden.*) where the act of *Love*'s voice is similar to the north wind.

Another figure of speech used is metaphor in ("*God is in my heart,*") and, ("*I am in the heart of God.*"). In the actual world, one cannot be in another one's heart, so this is a metaphor emphasizing the greatness of *Love*. To say ("*I am in the heart of God.*") is definitely not literal; rather, it is a metaphor which means people become closer to God through *Love* and become God-like in the process.

The last figure of speech is personification which is used many times in this extract. Gibran personifies the abstract noun *Love* and assigns him human acts: (*love beckons to you, crowns you, speaks to you, enfolds you, directs your course, etc.*). Gibran thus, speaks of love as a person who should be listened to, followed, believed in, and yielded to because *Love* purifies the souls and has the ability of doing the acts of teaching people great values such as the appreciation of life, brotherhood, and gratitude. Hence, *Love* should be applied in all human activities. Everything done in this world has no value if it is not done with love. In same line of thinking, if *Love* is followed, man will be free from hatred, greediness, selfishness, and blind obedience of man-made rules. Instead, man will achieve freedom through *Love*, freedom from his narrow limited self and freedom from society, since *Love*'s wings enfold us and take us to our higher self.

Example 2

A. Lexical Categories

The first impression of this passage about marriage is of an emphasis on the importance of spontaneous and unconditional *Love* within marriage. Gibran seems to be away from egoism in marriage in which the relationship between people is of dominance. He urges people to let *Love* be a *moving sea* between the shores of their souls instead. Therefore, for Gibran, marriage requires sharing togetherness not possessing or dominating, hence he says: "*Love one another, but make not a bond of love*" (Gibran, 1923, p. 17).

Nouns

In this extract, Gibran's choice of nouns again shows a preference of concrete over abstract nouns. He depends on concrete nouns to bring the meaning closer to readers. In talking about marriage, Gibran emphasizes the importance of letting each other having space and time to be alone rather than being bound. Because true *Love* requires no bondage; rather, it requires mutual understanding and spontaneity. Concrete nouns (*wings, sea, cup, bread, strings, lute, etc.*) occur more than abstract ones (*death, memory, togetherness and souls*) which suggests Gibran's tendency of using concreteness to better convey his meaning. The significance of sharing over dominating is brought about here as people should fill each other's *cup* rather than drinking from one *cup*; sharing a *bread* rather than eating from same *loaf*; and giving one's *heart* for Love's sake rather than for each other's *keeping*. Besides, nouns like *strings* of *lute* that are alone yet harmonized with the same music; and *pillars* of a *temple* that stand apart, yet within one place and for one purpose, are mentioned by Gibran as similitude to the togetherness of married people who need to be together but spontaneously and with no dominance.

Verbs

After being asked by Almitra to speak on marriage, Almustafa mentions some pieces of advice for people to do. The choices of verbs surely indicate something when we notice a dominance of dynamic verbs (*dance, fill, sing, stand, eat, drink, etc.*) over stative verbs (*love, be*). Such choices of verbs indicate Gibran's realistic belief in *Love*. Even though loving is a stative and mental activity, Gibran urges people to do actions when loving (*dance together, sing together, stand together, give, eat, drink, etc.*) to show that *Love* is the dynamo and moving power in our life. Besides, what is more interesting is Gibran's repetition of the verb *give* in (*give ... your bread, and give your hearts*) to emphasize the importance of giving and sacrificing for one another. Gibran thus attempts, through such teachings, to produce ego-free and sincere marriage relationships so that married people can produce good children who can learn from their parents and serve humanity. *Love* therefore, must be followed in all walks of life.

Adjectives

The adjectives that occurred in this extract are (*white, silent, moving, joyous, and alone*). Only one of these adjectives is psychological i.e. *joyous*, the rest are physical ones. This tendency of using more physical adjectives when speaking about *Love* suggests Gibran's solid and realistic belief in *Love* and that it is sensed and

present not just in our mind (by the use of physical adjectives). The choice of adjectives here surely indicates something we try to reveal. The first adjective which occurs in “*You shall be together when the white wings of death scatter your days.*” (Gibran, 1923, p. 17), can reveal to us how Gibran views death. He describes the angel of death as having *white* wings, he thus does not use an unpleasant or scary adjective like *black* or *horrifying* in depicting death; rather, he views it in a positive way since it just takes us from this life to the higher one through its *white* wings. The second adjective *silent* in “*Aye, you shall be together even in the silent memory of God.*” (Gibran, 1923, p. 17) describes the presence of lovers in God’s silent moment and memory, they are cared about by his blessings (silent memory). Another adjective is *moving* when Gibran advises married people not to force *Love* on each other, but to let it be a *moving* sea between their souls. Such description which depicts *Love* as a moving sea between the souls of lovers, rather than a still sea, says a lot of the greatness of *Love* as a dynamic factor in our life. The last two adjectives are *joyous* and *alone* that are used to urge people to sing, dance together and be *joyous*, yet they should also be left *alone* to emphasize the importance of non-dominant relationships in marriage.

B. Figures of Speech

Simile is used by Gibran when urging people on the importance of giving spaces to each other when married as *the strings of a lute* that although are alone, they quiver with the same music. Another figure of speech is metaphor which occurs in the sentence (*give your heart*). This sentence is a metaphor which does not mean giving a heart literally, but giving care, love, and gratitude. The last figure is personification which happens in (*death scatter... winds ... dance..., and hand of life*) in which *death*, *winds*, and *life* are personified.

Example 3

A. Lexical Categories

As stated in the theoretical part and all through the analysis, Gibran tries to create good humans and thus good societies through the universal *Love* that should be followed in all walks of life. This time, after being asked to speak on *Work*, Gibran presents to us another linguistic masterpiece which describes his belief in *Love* within *Work*. He relies on certain stylistic devices as usual and most importantly he depends on the style of contrast in this specific extract to depict the beauty and greatness of *Work* with *Love* on one hand, and the uselessness and harm of *Work* without *Love* as the following sections will show.

Nouns

The use of nouns here is almost equal between abstract and concrete. In his speech about Work, Gibran mentions three points: the effectiveness of Love within Work; analogies of Work with Love; finally analogies of Work without Love. Starting with the first phase in this extract, there is a conditional use of nouns as follows: *life* is *darkness* without *urge*; *urge* is blind without *knowledge*; *knowledge* is vain without *work*; and *work* is empty without *love*. Thus, via a linguistic description, we can find out that each of these nouns (*life*, *urge*, *knowledge*, *work*) depends on the other, then ultimately they all depend on *Love*. Therefore, *life*, *urge*, *knowledge* and *work* are all useless if not done with *Love*, according to Gibran. Gibran then urges people to work with love: one should weave the *cloth* with *love*, build a *house* with *affection*, sow the *seeds* with *tenderness* and reap the *harvest* with *joy* as if his beloved will wear the *cloth*; inhabit the *house*; and eat the *fruit*. Gibran hence expresses that sincere work that is blended with love and joy is the element of great nations and if people work with joy they will produce great works that inspire and influence people and through which they will be immortalized as Gibran is, through his book, *The Prophet*. After delivering this speech, Gibran utters beautifully: *Work is love made visible* as another indicator of the significance of linking love with work and after all, *work* was just *love* in the heart of its producers who wanted to make it visible and share it to the world. We can imagine how the world would be if all work with love, people then would, as Gibran says, bind themselves to themselves, and to one another, and to *God*. Thus, love is a universal bond that unifies people and ultimately unifies them to *God*.

The last point in this extract is the use of nouns to show the ineffectiveness of *work* without *love*. Some analogies are mentioned. Baking *bread* with *indifference* feeds but half of the *hunger*; crushing the *grapes* with grudge adds *poison* to the *wine*; and *singing* as *angels* yet not loving the *singing* harms the *ears*.

Therefore, through the use of nouns, Gibran present an inspiring and iconic linguistic description that hails love and goodness and condemns idleness and lack of interest in work. To end the analysis of nouns, it is striking to mention that the noun *Work* was mentioned five times, exactly as the noun *Love* is mentioned. Such equal occurrence of the nouns *love* and *work* indicates that the latter should always be correlated with the former.

Verbs

There is a certain indication in the use of verbs in this extract that we shall reveal. Firstly, there is overuse of dynamic verbs compared with stative verbs, this is justifiable since the speech is about work. However, there is an interesting point which is the mathematical match between verbs i.e. if people work with love, we have positive results, if they do not, we have negative ones. For instance, *weave* the cloth is matched with *wear* the cloth; *build* a house with *dwell* in the house; and *reap* the harvest with *eat* the fruit. All these actions are matched with positive results since they are done with love. On the other hand, *bake* bread with indifference is matched with *bake* a bitter bread that *feeds* half the hunger; *grudge* the crushing of grapes with *distils* a poison in the wine; and *sing* without loving the singing with *muffle* man's ears. Thus, to visualize to readers the importance to work with love, Gibran, artistically and through the manipulation of verbs, presents his deep belief in love that should be present in everything Man does.

Adjectives

In this extract, Gibran uses more physical adjectives (*blind*, *empty*, and *bitter*) than psychological (*vain* and *blessed*). All of the adjectives are negative, save *blessed*, and are used to evaluate the uselessness of work without love: urge is *blind*, knowledge is *vain*, work is *empty*, and the bread baked with indifference is *bitter*. The only positive adjective is *blessed* used to describe the dead, that even the dead can be *blessed* if one works with love, and they are standing about us and watching.

B. Figures of Speech

There are some figures of speech used here among which is metaphor that occurs first in; *you echo...*, actually, human beings should speak rather than just echo, yet, Gibran depicts those blind-followers of traditions (the weary) as just hollow men who echo what is said only. They do not think freely to view life from a large perspective, as Gibran does, to realize that life is not darkness when there is love and work. Some other metaphors are matched with similes to visualize work with love: the metaphor *weave ... with threads drawn from your heart* with the simile *as if your beloved...*, *build a house with affection* with *as if your beloved...*; *reap the harvest with joy* with *as if your beloved...* The last figure is *the blessed dead are standing ... watching*, which is a metaphor also that shows the dead as alive; *standing*, *watching*, since they must be proud of the person who pleases them (*the blessed dead*) with his loving work.

Conclusions

Love, as a universal bond that unifies people, a healing power to their illnesses, and a moving sea between their souls, is the core and central theme of Gibran's *The Prophet*. Being a mystic and a spiritual figure in the realm of literature, and one of the most prominent writers in the 20th century, Kahlil Gibran has stood the test of time through his timeless, rebellious, and inspirational literary works because of his universal message of love for all and in all times. In his masterpiece, *The Prophet*, Gibran presents a dogma-free perception of life by preaching his belief and wisdom in various aspects of life to bring hope and hail universal love that brings humans to sublimity and cultivation of soul and behavior to live in peace and solidarity.

Gibran, as all great writers, has his own unique and eccentric literary style which is the choice of stylistic devices through which he conveys his ideas. This study has attempted to examine the stylistic devices that represent the concept of love in Gibran's masterpiece *The Prophet*. For that end, three illustrative examples from three sections in the book which are (On Love, On Marriage, and On Work), in which the concept of love is believed to be most represented, have been selected for analysis. The study has followed Leech and Short's (2007) stylistic model to analyze the lexical categories and figures of speech in the selected examples.

The findings arrived at in this study reveal that Gibran prefers certain lexical items over others in presenting the concept of love. For instance, he tends to use concrete nouns, dynamic verbs and physical adjectives over abstract nouns, stative verbs and psychological adjectives. Such choice of lexical items indicates Gibran's belief in love as realistic, energetic and vital sublime activity, not just an abstract, stative and psychological notion. Besides, with regard to figures of speech, Gibran uses personification several times when mentioning love. He refers to it as a person capable of doing actions (*beckons to you, speaks to you, enfolds you, etc.*). Love is also the prominent factor in the creation of great works if people work with love. Thus, being personified, people should (follow him, believe in him, yield to him, etc.). Finally, Gibran uses simile and metaphor as well to simplify the intended meaning about Love.

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APPENDIX

THE THREE EXAMPLES

Example 1

Then said Almitra, Speak to us of *Love*.

And he raised his head and looked upon the people,

and there fell a stillness upon them.

And with a great voice he said:

When love beckons to you, follow him,

Though his ways are hard and steep.

And when his wings enfold you yield to him,

Though the sword hidden among his pinions may wound you.

And when he speaks to you believe in him,

Though his voice may shatter your dreams as the north wind lays waste the garden.

For even as love crowns you so shall he crucify you.

Even as he is for your growth so is he for your pruning.

Even as he ascends to your height and caresses your tenderest branches that quiver in the sun,

So shall he descend to your roots and shake them in their clinging to the earth.

Like sheaves of corn he gathers you unto himself.

.....

All these things shall love do unto you that you may know the secrets of your heart, and in that knowledge become a fragment of Life's heart.

.....

When you love you should not say, "God is in my heart," but rather, "I am in the heart of God."

And think not you can direct the course of love, for love, if it finds you worthy, directs your course. (Gibran: 1923: pp. 11-16)

Example 2

Then Almitra spoke again and said,

And what of *Marriage* master?

And he answered saying:

You were born together, and together you shall be forevermore.

You shall be together when the white wings of death scatter your days.

Aye, you shall be together even in the silent memory of God.

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.

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,
 Even as the strings of a lute are alone though they quiver with the same music.

Give your hearts, but not into each other's keeping.
 For only the hand of Life can contain your hearts.
 And stand together yet not too near together:
 For the pillars of the temple stand apart,
 And the oak tree and the cypress grow not in each other's shadow.
 (Gibran, 1923: pp. 17-18).

Example 3

Then a ploughman said, Speak to us of *Work*.
 And he answered, saying:

.....

You have been told also that life is darkness, and in your weariness you echo what was said by the weary.

And I say that life is indeed darkness 'save when there is urge,
 And all urge is blind save when there is knowledge,
 And all knowledge is vain save when there is work,
 And all work is empty save when there is love;
 And when you work with love you bind yourself to yourself, and to one another,
 and to God.

And what is it to work with love?

It is to weave the cloth with threads drawn from your heart, even as if your beloved were to wear that cloth.

It is to build a house with affection, even as if your beloved were to dwell in that house.

It is to sow seeds with tenderness and reap the harvest with joy, even as if your beloved were to eat the fruit.

It is to charge all things you fashion with a breath of your own spirit,
 And to know that all the blessed dead are standing about you and watching.

.....

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.

For if you bake bread with indifference, you bake a bitter bread that feeds but half man's hunger.

And if you grudge the crushing of the grapes, your grudge distils a poison in the wine. And if you sing though as angels, and love not the singing, you muffle man's ears to the voices

of the day and the voices of the night. (Gibran, 1923: pp. 33-36).

دراسة أسلوبية لمفهوم الحب في كتاب النبي لجبران خليل جبران

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المستخلص

في رائعته "النبي"، يستعرض جبران خليل جبران إيمانه الراسخ واعتقاده العميق في قوة الحب الشامل الشافي الذي يرتقي بالبشر إلى أفكار سامية ويسمو بأرواحهم وسلوكهم. تهدف الدراسة الحالية إلى اكتشاف الوسائل الأسلوبية التي استعملها لتمثيل مفهوم الحب بناءً على فرضية أن جبران يميل إلى استعمال تأثيرات أسلوبية معينة لنقل معانيه. تتبنى الدراسة إطار التحليل الأسلوبي الخاص بـ "ليتش وشورت" (2007) لتحليل الفئات المعجمية والاساليب المجازية في مقتطفات مختارة من الكتاب، وتكشف النتائج أن جبران يفضل الأسماء الملموسة، والأفعال الديناميكية، والصفات الحسية على الأسماء المجردة، والأفعال الساكنة، والصفات النفسية، ليعبر عن نظرتة الحيوية والواقعية للحب. وأخيراً يعتمد جبران بشكل أساس على التشخيص في الاساليب المجازية، مشيراً إلى الحب بوصفه شخصاً قادراً على القيام بأفعال (بناديكم، يجمعكم، إلخ) فضلاً عن التشبيه والاستعارة.

الكلمات المفتاحية: جبران، النبي، الحب الشامل، الأسلوبية، الفئات المعجمية، الاساليب المجازية.