

## Gibran's Sagacity and Vision

Dr. Nidaa Hussain Fahmi Al-Khazraji

Department of English Language/ College of Education for Human Sciences/  
University of Kerbala/ Iraq.

Emails: [nida.fehmy@uokerbala.edu.iq](mailto:nida.fehmy@uokerbala.edu.iq)

### Abstract

This paper offers a summary of Gibran's life, the story of a visionary youth who turned out to be the most famous Arab American ever and one of the world's great writers by virtue of the phenomenal success of his works. To identify his identity and ideology, it would be useful to highlight some of the most important events in Gibran's life to understand his cultural identity. The paper also highlights a list of his Arabic and English works, his anthropological thought, elements of his homeland, his Utopia anthology, his political and social thought and his literary creativity. It also highlights some previous studies on Gibran's works.

Gibran's name was mistakenly written and shortened to "Kahlil Gibran" on September 30, 1895, merely two months after his arrival in the U.S.A. The misspelling of Gibran's name remained, against his desire, for the rest of his life in spite of repeated attempts to correct and restore his full name of "Gibran Khalil Gibran". The writer of the present research adopts the graphic "Khalil" instead of "Kahlil", partly to respect Gibran's desire and also as a reflection of correct Arabic pronunciation.

**Key words:** Gibran, ideology, universality, cultural identity, utopia anthology.

### المخلص:

تقدم هذه الورقة ملخصاً لحياة جبران خليل جبران، قصة شاب صاحب رؤية متفردة تبين أنه أشهر مؤلف عربي أمريكي على الإطلاق وأحد أعظم الكتاب في العالم بفضل النجاح الهائل لأعماله. قد يكون من المفيد تسليط الضوء على بعض أهم الأحداث في حياة جبران لفهم هويته الثقافية. كما تسلط الورقة الضوء على قائمة بأعماله باللغتين العربية والإنجليزية، فكره الأنثروبولوجي، عناصر موطنه، فكره السياسي والاجتماعي، وإبداعه الأدبي. كما يسليط الضوء على بعض الدراسات السابقة حول أعماله.

تمت كتابة اسم جبران عن طريق الخطأ واختصاره إلى "خليل جبران" في 30 سبتمبر 1895 بعد شهرين فقط من وصوله إلى الولايات المتحدة الأمريكية. ظل الخطأ الإملائي لاسم جبران، خلافاً لرغبته، بقية حياته على الرغم من المحاولات المتكررة لتصحيح الاسم الإملائي. يتبنى كاتب البحث الحالي التلفظ الصحيح لاسمه واستعادة اسمه الكامل "جبران خليل جبران". احتراماً لرغبته وأيضاً كانعكاس للنطق العربي الصحيح.

### 1. Introduction

This research article portrays the comprehensive picture of Khalil Gibran's identity, life and works. Gibran's works which are depicting Universality that inspires people towards the creation of an ideal society. The themes of his works, which are

universal, are not only concerned with one nation but with all nations and religions across the globe. The study explores, discusses, and critically analyzes multiple sociopsychological issues facing Gibran in his brief life (1883-1931).

Van Dijk (2006: 115) states that ideology is the ideas and doctrines system of a particular group of people defined from the multidisciplinary ways including cognitive, social, and discursive aspects. This paper deals with Gibran who was a founder of the most popular group which is (Arab American writers and poets) the early literary body established in the 20<sup>th</sup>. Century which is known as Al Rabita Al Qalamiyah (الرابطه القلمية) (Pen Bond), or the New York Pen League writers (Bushrui, 1996: 33).

Van Dijk (2006: 122) further argues that ideology is acquired, changed, reproduced and expressed in the society in various forms such as texts and talks. According to Fairclough and Wodak (1997):

“CDA as discourse analysis which aims to systematically explore the often opaque relationship of causality and determination between discursive practices, events, texts and wider social and cultural structures, relations and processes; to investigate how such practices, events, and texts arise out of and are ideologically shaped by the relation of power and struggles overpower, and to explore how the opacity of this relationship between discourse and society is itself a factor securing power and hegemony.” (P: 361).

Critical discourse analysis introduces the relationship between theory and society, social inquiry, and the correlation of the social life with the ethics, values, psychology, traditions and concentrates on social and historical contexts (Kim AI.2020, 1-12). Gyawali (2020) states that "ideology is not only associated with representing social reality. It reflects the social identity and construction of thought. Therefore, ideology imparts the presence of thoughts coordinated by social and cultural influences". The present paper investigates the values, ethics, political and social thought as well as the sociocultural elements which effect on Gibran's identity and thoughts.

The study exploits qualitative design using textual analysis based on the close reading to Gibran's life, works and identity to arrive at results.

## 2. Research Questions

To arrive to Gibran's cultural identity and ideology, the researcher will ask the following questions:

- 1- What are the elements that effect on Gibran's cultural identity?

2- To what extent does element of his homeland reflect certain presuppositions and ideology?

### 3. Gibran's Cultural Identity (1883-1931)

In order to understand Gibran's ideology and identity, it is necessary to begin with his early lifetime, keeping in mind the chronological events which have affected his doctrine and ideology. Many scholars agree that Gibran's life should be divided into three stages: his childhood, Gibran of America, and Gibran of Lebanon (Acocella, 2008).

#### 3.1 Gibran's Childhood

At the time of the Ottoman Empire in northern Lebanon, Gibran Khalil Gibran bin Mikhael bin Saa`d was born in Besharre on 6<sup>th</sup>. January, 1883 (M. Naimy, 1965: 25). Besharre is a small Christian Maronite (part of Catholic Church) town. John Maron was the first Patriarch elected in the late 7<sup>th</sup>. Century, Maronites are still one of the ethno-religious groups in Lebanon today (Nassar & Gibran, 1980: 21).

Aukashah (1980: 7), in his introduction of *The Prophet*, mentions that Gibran's family suffered from poverty. His father, Khalil Gibran, was a tax collector under the rule of the Ottoman Empire (Turkish rule which extended from 1864 until 1914). He was accused of alleged embezzlement and he was sent to prison. The family lost their home in 1894, an event which brought severe psychological shock to the family. In contrast, to his father who was careless and drunk, his mother Kamilah Rahmi was ambitious, polite and intelligent even though she did not undergo formal education. She was the daughter of a priest, thus she was to some extent religious and she used to sing Lebanese folk-songs well. Gibran adored his mother's voice. She used to mumble hymns before sleeping, and her melodious voice influenced Gibran's mind and character. Living without her husband, Kamilah found herself responsible for her children, Butrus (Peter), Gibran, Sultana and Miryana (ibid: 8-11).

Despite the fact that Gibran's mother was very keen to educate him, poverty was a big barrier. Kamilah even told Gibran that she envisioned him becoming a great man one day (Waterfield, 1998: 27). Therefore, poverty prevented him from gaining knowledge in official schools. However, at five years old, Gibran was sent to the village priest where he learned to read and write Arabic and Syriac (Aramaic dialect) (Naimy, 1965: 33). There, signs of talent for drawing had emerged since childhood, if he didn't find paper in the house he would go to the garden and spent hours sketching figures on snow (Bushrui and Jenkins 1998: 30). His mother noticed that talent and she persistently encouraged him since he was drawing religious pictures on the wall with a piece of coal, unlike his father who used to blame and brutalize Gibran when he found some drawings on the walls of their house. Despite his very young age, Gibran always asked his mother about God, Jesus and creation and he

looked for Jesus' tomb in order to put flowers on his grave (Aukashah, 1980: 11). Moreover, Gibran realized that the church tried to rule the lives of people who did not comply with the wishes of the priests and it held an iron hand over them, especially the Maronites.

Within a few days in school, the teacher found that Gibran had drawn a sleeping donkey with a black cowl on its head, and there was a book which hung on its right ear and a food sack on the other (M. Naimy, 1965: 34). Some painters call this picture "The Holy Donkey". It was the first spark of inherent art in Gibran. Some biographers have written about this drawing as a sign of anti-church and anti-priest rules. Moreover, the conflicting ethics and altercations between his father and mother made Gibran behave violently and rebelliously. Aukashah (1980:13) described him as "Gibran the rebel and the violent".

At the age of ten, Gibran had a fall from a cliff. His left shoulder was wounded and remained painful and weak for the rest of his life. To treat the shoulder, his family wrapped it up and strapped it to a cross for 40 days. The incident remained etched in Gibran's memory (Naimy, 1965: 35). All the above information is mentioned in a Syrian television series entitled Gibran Autobiography: The Rebellious Angel (Muhammad, 2009). Although his parents were staunch Christian Maronites, Gibran suffered from the bitter denunciation of both religious and political injustice, brought also his anticipated exile from the country and secluded from the church. This matter is reflected on his ideology and philosophy.

### 3.2 Gibran's Anthropological Thought

It is noticed from the above incidents that the association of pain and suffering with the church was planted in Gibran's mind from his childhood. Religion began to enter into Gibran's soul as an ideology, not as a dogma. It is clear how the religious and spiritual ideas that Gibran believed in and wanted to convey entirely controlled the way he wrote since he used prose poems as a form and parables as a style, imitating the style of the holy books.

It is important at this point to refer to his book (رمل وزبد) *Sand and Foam* (Gibran, 1926) which was first written in Arabic first and then in English as a collection of aphorisms (Hawi, 1972: 234). The style of writing and the ideology of this book are similar to those in *The Prophet*. In *Sand and Foam*, Gibran wants to say that every person hides sand and foam in his soul and body. To Gibran, sand and foam refer to the reality of good and bad deeds. Human beings try to hide their bad deeds and they do not declare what is sand and what is foam inside them. Despite the moral tone, there is an obvious criticism of the Bible and of Jesus:

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

*Foam*) (Gibran, 1926)

Literally speaking, Gibran followed the style of medieval short stories (parables) which are used as a way to teach religious instructions (Jardine, 1974: 179). Gibran used to personify the characters of his works as non-human beings such as animals or goddesses but they act as humans to teach religious and moral behaviour by means of fables. Similarly, most of Gibran's works embrace the concept of allegory, the moral lessons which are taught by subjects representing abstract notions like courage, love, and friendship. Along the same vein, an aphorism refers to any statement which is taken as principle.

"My house says to me: Do not leave me, for here dwells your past." And the road says to me, "Come and follow me, for I am your future." And I say to both my house and the road, "I have no past, nor have I a future. If I stay here, there is a going in my staying; and if I go there is a staying in my going. Only love and death will change all things."

(*Sand and Foam*) (Gibran, 1926)

It could be regarded as the highly idealism of Gibran as he does not want to follow but the laws of his belief. In addition, out of his influence by the Eastern philosophy, Gibran adopts the belief in the prevailing of God as a spirit in all parts of the universe. Like Blake, he thinks that there is an entire human soul distributed to partial souls and that man is an entity in his soul as well as in his body and that God rests in the mind and moves in the air.

### 3.3 Political and Social Thought

To escape the Ottoman Absolutism Empire and poverty, Gibran's mother (Kamilah) decided to emigrate and follow her brother to South Boston, Massachusetts in America on 25<sup>th</sup>.June 1894, where a large community of emigrants from Lebanon and Syria settled (Naimy, 1965: 16; Buck, 2010: 114; Nassar & Gibran, 1980: 22). For her, emigration was the best solution to the problems of her family, especially for her beloved son Gibran. She longed for western scientific and cultural progress for him. She was definitely aware of Gibran's superiority among her children. Except for Gibran, her two daughters (Sultana and Miryana) and son (Butrus) found work in America (Hawi, 1972: 83; Waterfield, 1998: 27).

Gibran's mother began working as a street vendor selling lace and linens that she carried from door to door like many of the Arab community do in Boston. In September 1895, Gibran started school in a special class for immigrants to learn English. There, an error occurred in the registration of his name in school. He was given the name of his father and was also misspelled. Thus he was known in the United States as "Kahlil Gibran". Gibran tried several times to correct this error later but he failed.

At that time, Gibran began to acquire Standard English language. After a few days in the school, the teachers discovered Gibran's inherent talent in painting. They admired him to the extent that the headmaster of the school summoned the avant-

garde Boston artist Fred Holland Day (1864-1933), who was a famous painter, publisher and photographer, to give private lessons to Gibran. Thus, for Gibran, Day opened the door to wide knowledge and gave him the opportunity to visit exhibits and introduced him to the American social environment which was quite different from Gibran's society (Buck, 2010: 114). Day taught him Greek mythology and the art of contemporary writing in addition to the art of photography. In 1898, Day motivated Gibran to draw pictures for the covers of books published by Copeland and Day (Nassar & Gibran, 1980: 22; Hassan, Wail, 2011: 85). Gibran was also acquainted with famous writers, artists and painters. Day later helped Gibran to sell tableaus in exquisite exhibitions held in the US and France (Aukashah, 1980: 18; Nassar & Gibran, 1980: 22). Eugene Nassar (1980) wrote:

“It was Day who introduced Gibran to Blake, Keats, Shelley, Emerson, Whitman, and various turn-of-the-century British, American, and Continental poets. Day was fascinated by Gibran's Near-Eastern heritage, which was Christian, not Islamic, and thus partly kin to the Western tradition. Apparently, Day encouraged the impressionable young man to be proud of that heritage.” (p. 22)

The family began to improve their financial situation when the mother collected a sufficient sum of money for Peter, who was six years older than Gibran, to open the family's shops. Gibran had never forgotten the important role played by his elder brother Peter in his life and the lives of all the family members. Peter sincerely looked after the family and supported them emotionally and financially.

Gibran wanted to generously share more of his own Arab heritage rather than just the Western culture he was attracted to. At the age of 15, Gibran went back to his homeland Lebanon to study at a Maronite-run preparatory school and higher-education institute in Beirut (Encyclopaedia of World Biography, 2014).

### 3.3.1 Gibran of Lebanon

Gibran returned to Lebanon in 1896 to improve his proficiency in the Arabic language at Madrasat Al-Hikmah (مدرسة الحكمة) (School of Wisdom) in Beirut and he obtained a certification in 1901 (Young, 1945: 185; Buck, 2010: 114). At Al-Hikmah School, he was supposed to study medicine, international law, history of religion and music in addition to the regular curriculum but Gibran insisted on studying only the subjects in which he was interested. He read classical Arabic literature as well as modern Arabic Christian literature and also became fluent in French. He chose a seminary-like course of studies suited to his own needs. Therefore, he concentrated his attention on Arabic and French languages and on developing his talent as a writer and poet. His teacher, Father Yousif Haddad, taught Gibran more than any student and assigned him to read a list of books, among which were the *Bible* and *Nahj Al Balaghah* (نهج البلاغة) by Imam Ali Ibn Abi Talib (Hawi, 1972: 86).

Gibran easily became very familiar with Arabic writings although he struggled with the Arabic syntax and morphology. He started to write lyrical poems. His earlier desire to be a painter changed to the goal of being a poet. During this era, Gibran tried to write his book *The Prophet* in Arabic but he found that the idea was not completed and he had to wait a while. He began to think deeply on the meaning of life, and the first glimmer of light of an underlying philosophy began to appear in his mind (Aukashah, 1980: 22; Najjar & Azkoul, 2008: 174).

In holidays, Gibran used to visit his village and his old house in Besharri. There, he met Hala Al-Dahir, the daughter of an old rich family. She was his first love in the early period of his life. He enjoyed a very pure and emotional love for her but her family objected to the relationship. This objection was repeated by the priest when Gibran told him of his wish to marry Hala. As a result, the lovers started to meet secretly in the forest near Besharri (Jamil, 1958: 27-28). This situation enabled Gibran to experience the contrast between the state of nature and the state of society. The forest in Gibran's works became a symbol of nature and the unity of all existence, and life in it is that of happiness beyond all good or evil. In fact, the forest or nature for Gibran means basically the simplicity of life even in the city. He considered 'the forest' as an image of the Absolute which stimulates the romantics as well as the mystics. Evidently, these memories and attitudes of Gibran's early phase can be noted in his early work, *Dam'ah wa Ibtisama* (دمعة وابتسامة) *A Tear and a Smile* (Gibran, 1950), the collection of prose-poems which started to appear in different magazines in 1904. He immortalized his first love, Hala, and their meetings in the forest in different situations in his works, without declaring her name or status:

"I ask for my beloved in the forest,  
Under the trees, by the lakes. I cannot find him,  
For Substance has spirited him to the clamorous city  
And placed him on the throne  
Of quaking, metal riches".

(Song of Fortune, in *A Tear and a Smile* collection, 1914)

"Cavil me not by mention of the lions of the forest, Or the snakes of the valley, For me soul knows no fear of earth And accepts no warning of evil before evil comes."  
(Leave me, my Blamer, in *A Tear and a Smile* collection, 1914)

While he cultivated his knowledge of the Arabic language and literature in Al Hikmah School, he and Yousif Hwaik (his roommate) together produced a student magazine called Al-Manarah (المنارة) (The Beacon) of which he was the editor, designer, artist and main contributor. Gibran published his articles and poems, as well as designed and drew pictures for the front page and between the articles inside the magazine. He was also honoured when he won the college poet prize (Mcharek, 2006: 5).

Gibran finished his studies at Al-Hikmah School in 1902 with clear excellence in Arabic, French and poetry. He told Naimy, his best friend and biographer: “Be thankful ... that you are rid of nightmare of Arabic grammar, syntax and prosody” (M. Naimy, 1965: 43). Nevertheless, he was a target of criticism from some classical Arabic authors for the use of some colloquial words in some of his works (Waterfield, 1998: 96). Later in 1924, Gibran responded to criticism of his style and language by publishing a prose-poem entitled “*You have your language and I have mine*”. Rejecting the use of traditional Arabic language, he wrote:

“You have the Arabic language whatever you wish  
And I’ll have what pleases my thought and emotions.  
You have its words  
And I’ll have its hidden powers  
You have its preserved stiff corpse  
And I’ll have its soul  
You have its dried up rules of grammar  
And I’ll make of it melodies that echo in the mind and  
Overwhelming dashes of affection that calm the senses”  
(Cited in Najjar, 1999: 27).

This can be assumed to be one of Gibran’s ideologies which shows the polarising structure of his writings. Many in the literary works agreed with Hawi (1972: 282) that Gibran was the best among his contemporaries in writing the prose-poems of parables.

### 3.3.2 Era of Agony

Gibran left Lebanon for Boston after the death of his sister Sultana. She died at the age of 14 on 4<sup>th</sup>. April, 1902. During this period, calamities dogged Gibran’s life and the spectre of death haunted his family members one after the other. A few months later, his mother was admitted to hospital for surgery to remove some cancer cells. Suffering and pain evoked his creativity in painting and in writing. Gibran’s closest friend, Mikhail Naimy, asserted that Gibran's sorrow at Sultana’s death was deep. He resumed printing as a release from his sorrow. The idea of unity of life and death is obvious in his paintings. Gibran wrote:

“A ray projected from the sun returns to the sun; a tree issued from the earth goes back to the earth; a spirit flowing from the All-Spirit. Everything is eternally coming and returning. Sultana went back to God” (Cited in Naimy (1965: 50)).

His brother Peter decided to leave the business in Boston and travelled to Cuba but he soon returned soon with TB (tuberculosis) and died a few days later on 12<sup>th</sup>. March, 1903. Gibran found himself alone looking after his mother and sister Miryana. He was forced to run the family’s trading business. The greatest

catastrophe in Gibran's life was his mother's death on 28<sup>th</sup> June of the same year. It was the biggest shock to him and a thorn in his heart. Blasphemy filled his mind and his heart and a new period of grief, sadness and pain began in Gibran's life. The emotional and physical strain of losing his mother loose brought to a head Gibran's conflicts with religion. The successive deaths of his sister, brother and mother were hard blows that made him aware of the harsh realities of life and called him to seek shelter in a world beyond the present one. It was a major shift in his life to be a metaphysical and Sufi poet (ibid).

As the story of his childhood shows, Gibran had difficulties with Christianity. He attacked the church so virulently that he said "now, my God is dead". After reading one book given by Fred Holland Day, Gibran uttered his first religious beliefs when he declared "I am no longer a Catholic: I am a pagan" (Mcharek, 2006: 35). Mcharek argues that Gibran in his book *The Broken Wings* attacked the priests and rejected orthodoxy for he believed they reflected falsehood, immortality and evil. Gibran said: "I beheld priests, sly like foxes; and false messiahs dealing its trickery with the people" (Gibran, 1957: 40).

Gibran, highly aware of those tragic conditions, came to realise in himself the burden of one appointed to proclaim a spiritual message. His life and early writings that showed respectively a devotion to religious matters and a revolt against the root of evil embodied in the clergymen, made evident the possibility of being a saviour like figure.

Before his travel to Lebanon and when he was barely 15 years old, Gibran had met Josephine Peabody (1874-1922), the beautiful 24-year old Bostonian poet and dramatist, at a painting exhibition in Boston around 1898. He had dedicated a portrait with the words "To the dear unknown Josephine Peabody". He became romantically and sexually involved with Josephine, and they exchanged letters until their relationship stopped after her marriage in 1906. When Gibran's mother died, Gibran indulged in adultery again. Josephine was the woman who caused Gibran to experience love, pain, sorrow, chagrin and ecstasy. Josephine published her poetic play *The Wings* in 1907 while Gibran published a poetic novel *The Broken Wings*, a tale of tragic love first published in Arabic in 1912. He highlighted many of the social issues including religious corruption and the rights of women, describing them as "the bird with broken wings in a cage"(Gibran, 1957).

### 3.3.3 Arab American Literature

The emigrant school of Arabic literature was founded by writers from Syria and Lebanon who "sought to expand the cultural production of the early generation of Arab-Americans and served as a bridge between East and West" (Layton, 2010: 9). Although Gibran is known as an American of Lebanese descent, he is the best known among American readers. Arab American literature, which goes back to the early

years of the 20<sup>th</sup>. Century found its place among American's multicultural voices. Mcharek claims that "the inner core of early Arab-American literati was comprised of Christian elites [who are] Kahlil Gibran, Ameen Rihani (1876-1940), and Mikhail Naimy (1889-1988)" (Mcharek, 2006: 1). All three gave both America and the Arab world much to remember of themselves. Gibran, however, had the advantage of receiving the most attention and achieving the greatest fame of the three. He became well-known for his paintings but far better for his writings, and many critics attribute his outstanding profile to the fact that his effect has been significant in both East and West.

Gibran and Ameen Rihani are considered by all as the fathers of Arab American literature (Bushrui, 1975: 86). Their contributions moved in two directions: they are followers of Walt Whitman's work on free verse and they break the boundaries of the poetic form. Rihani focused on America themes in many of his works. His famous novel, *The Book of Khalid* (Rihani, 1911), is written in verse and deals with the immigrant experience. Besides being a writer, Rihani was an ambassador and as such, he moved between the Lebanese nation and the United States and worked for independence from Ottoman rule while he tried to get Arab writers recognised within American literature. In 1905, he introduced free verse in Arabic poetry characterised by its adherence to traditional rigidity of structure and was popular in his homeland (Najjar, 1999).

One of these early literary bodies established in the early part of the 20<sup>th</sup>. Century was known as Al Rabital Al Qalamiyah (الرابطة القلمية) Pen Bond, or the New York Pen League writers (Bushrui: 1996). Mcharek states that "this organization contributed widely to the Arabic literary renaissance; its members even went further than their fellow writers in the Arab world in reforming and revitalizing Arabic letters" (Mcharek, 2006: 1). This organisation also was familiarly known by the name Al-Mahjar (أدباء المهجر) or immigrant poets. It was also composed of writers from Lebanon and Syria, who often wrote in Arabic and shared their works with the translators. Ameen Rihani, Gibran Khalil Gibran, Mikhail Naimy and Elia Abu Madi were the great figures of the time and they are often credited with awakening interest in the literature of the immigrants in general (Najjar, 1999: 50). They became citizens of the US and wrote both in English and Arabic, and "as ambassadors of their homeland to the West, they celebrated the glorious past of the Arab world but attacked what they considered its backward present. In America, they were impressed with values of freedom and democracy in addition to scientific progress, but rejected what they saw as an excessive materialism at the expense of spirituality" (Mcharek, 2006: 1).

Nicoletta Karam (2005) argues that Arab American literature is contained in the curriculum of ethnic literature classes or the literature of immigrant and multicultural voices. Scholars from the US and other countries compile the bibliographies of Arab

American literature and, moreover, some dissertations have been written on the literary identity of Arab American writers (Karam, 2005: 51). The strong presence of Arab American literature in America is due to the rise of ethnic literature. Among the ethnic writers, such as the Hispanic Americans, Native Americans, Asian Americans and African Americans, Arab American writers were the first immigrant writers who were recognised as a literary force in the literary community of the U.S in general.

During Rihani's lifetime, he strengthened Arab American literary events. In 1892, he founded the first Arabic-language newspaper, *Kawkab Amerika* (Plants of America) (كواكب اميركا). In 1919, there were more than 70,000 Arab immigrants and that made possible the publication of 19 newspapers in Arabic, including the popular and influential *El-Huda* (The Guidance) (الهدى), an Arab American literary journal. It published poems, stories and articles of many poets and writers. The most famous of these was Gibran Khalil Gibran, who was one of the most popular authors in the United States (ibid.: 66).

Although many scholars saw the work of *The Prophet* as a deep philosophical book, once it was considered among the greats of American literature, nevertheless, it was criticized by others who thought it as similar to other books (Al-Khazraji, Abdullah & Bee Wong, 2013:17). Gibran's *The Prophet*, according to many estimates, is the book most sold in the United States after the Bible. Gibran and other members of the Pen League (الرابطة القلمية) freed the Arab American writers to talk about their insecurity issues other than their immigration experience (Acocella, 2008).

As a playwright, novelist, artist and poet, Gibran inspired many writers, musicians, artists and even the U.S. Congress, which dedicated federal land and private funds for a memorial garden statue of Gibran on 19<sup>th</sup> October 1984, in Washington, DC. On May 24, 1991, President George W. Bush inaugurated *The Garden of the Prophet*, in memory of the influential and universal themes of Gibran's works (Buck, 2010: 116).

#### 4. Gibran's Art

Since childhood, Gibran was fond of drawing but his first art exhibition was in Boston in 1904. From 1908 to 1910, he studied art in Paris with the famous French sculptor August Rodin (1840-1917) (Young, 1945: 68).

Young reveals that Gibran captured the secret of art interpretation by "[o]pening now to the world of art the truth of the power and authority and sensitive beauty of this man's graphic skill, and also opening to simple folk to whom art is simply a world for something they do not comprehend a vista of colour and form and magic that gives them pleasure without having to understand" (1945: 73).

Young states that very often, "[m]any persons asked which did Gibran consider his greater art, which he loved best, his poetry or his painting?[W]hen people asked him,

he only smiled. And once he answered the father of twin boys: [W]hich of your children can you say is nearer to your heart? ... The two gifts were with him from the beginning” (ibid. p.7).

Alice Raphael in her introduction on Gibran’s book *Twenty Drawings* (1919), republished in 2006 by Kessinger Publishing, states that Rodin said: “I know of no one else in whom drawing and poetry are so linked together as to make him a new Blake” (Raphael, 1974: 2), Young (1967: 22) and Bushrui and Jenkins (1998: 175) also state that Gibran is “the William Blake of the Twentieth Century”.

Gibran’s point of view of art, according to Young (1967), is that “a work of art is a mist carved into an image and Art is a step from nature toward the infinite” (p.75) while the poetry is “the inevitable words in inevitable place” (ibid:124). Most of Gibran’s drawings were unsigned and when Young asked why, he answered that “it will be known for Gibran when I have lain long in the good dark earth beneath the cedars” (1967: 24).

Finally, all Gibran’s drawings reflect his personal characteristics, morals, and aesthetics that explore the ugly by discovering the beauty and they represent imaginative insights into things.

### 5. Gibran's Utopian Anthology

Most of Gibran’s works stand for utopian moral values and wisdom by presenting an image of a world not yet in existence. His global principles are taken from all religions by discarding dogmatism, solidarity, hailing love and mutual understanding. Gibran's desire is to encourage the addresses and the readers all over the world to form moral and social conceptions through persuasion, simply because he totally rejects hegemonic ideology (Al-Khazraji, Abdullah & Bee Wong, 2013: 20).

#### 5.1 Gibran’s Works

Gibran showed his talent in writing very early; his first works were essays in Arabic. Gibran’s writings are recognized for their strange qualities which make the “Gibranian style as a synonym for originality and idiosyncrasy” like all great authors (Hawi, 1972: 82). In order to have a closer look at Gibran’s works, the following sections discuss some of his Arabic and English books.

##### 5.1.1 Arabic Works

Most of Gibran’s Arabic works are admired by many readers. He expresses his ideas using short narratives, and they have been considered as *scared mysteries* that *remain forever wordless* (Bushrui, 2008: viii). Bitterness and disillusionment are the main characteristics of his early Arabic works. All his Arabic works have been translated into the English language and to various other languages. The first publisher of all Gibran’s works was Knoph in New York. These works are arranged chronologically as follows:

- Nubthah fi Fan Al-Musiqā: نبذة في فن الموسيقى (Resume of Musical Art, 1905)
- Ara'is al-Muruj: عرائس المروج (Nymphs of the Valley, also translated as Spirit Brides, 1906)
- Al-Arwah al-Mutamarrida: الأرواح المتمردة (Spirits Rebellious, 1908)
- Al-Ajniha al-Mutakassira: الأجنحة المتكسرة (Broken Wings, 1912)
- Dam'awaIbtisama: دموعه وابتسامه (A Tear and A Smile, 1914)
- Al-Mawakib: المواكب (The Processions, 1919)
- Al-`Awāṣif: العواصف (The Tempests, 1920)
- Al-Bada'i' wa Al-Tara'if: البدائع والطرائف (The New and the Marvellous, 1923) or (Thoughts and Meditations)

### 5.1.2 Works in English, Prior to Gibran's Death

This section gives a list of Gibran's works that were originally written in English and later translated to various languages including Arabic. He criticizes many aspects of human beings' practices by expressing his rebellion against prejudiced culture and society. However, his main purpose is to build or reform societies. The first English manuscript written by Gibran was *The Madman* in 1911. It took seven years to be finished and published. The following books and poems are among the wide range of his artistic works:

- The Madman (1918)
- Twenty Drawings (1919)
- The Forerunner (1920)
- The Prophet (1923)
- Sand and Foam (1926)
- Kingdom of the Imagination (1927)
- Jesus, the Son of Man (1928) (The longest book Gibran ever wrote)
- The Earth Gods (1931)

### 5.1.3 Posthumous in English

Gibran's posthumous works, however, contain themes similar to his later writings. Some of these works were collected and completed by Barbara Young who pieced them together from Gibran's scattered manuscripts. By 1930, Gibran was about to finish his last book *The Garden of the Prophet*, the second part of *The Prophet*, but he died in April 1931 in New York. To the best of this researcher's knowledge, the following list is Gibran's posthumous works which were published by Barbara Young, Mary Haskell and Gibran's best friend Mikhail Naimy:

- The Wanderer (1932)
- The Garden of the Prophet (1933)

- Lazarus and his Beloved (1933)
- Prose and Poems (1934)
- A Self-Portrait (1959)
- Thought and Meditations (1960)
- Spiritual Sayings (1962)
- Voice of the Master (1963)
- Mirrors of the Soul (1965)
- Death of the Prophet (1979)
- The Vision (1994)
- Eye of the Prophet (1995)
- Beloved Prophet, The love letters of Kahlil Gibran and Mary Haskell, and her Private Journal edited by Virginia Hilu (Hilu, Haskell, Gibran, K., 1972).

## 5.2 The Death of the Prophet

In the later years of his life, Gibran spent most of his time in bed suffering from cirrhosis of the liver. He was in solitude in his studio battling the pain. Death came to him at the hospital, at 10.55 pm on April 10, 1931. "A Prophet is Dead" was one of the headlines in the *New York Sun*, the day following Gibran's death (Naimy, 1950; United States. Congress House. Committee on House Administration, 1984). Before his death, Gibran expressed his wish to be buried in Lebanon. Mary Haskell and Gibran's sister Mariana fulfilled his wishes in 1932, a year after his death. They purchased the Mar Sarkis Monastery in Lebanon not far from his village Besharre. His coffin was moved from New York to Lebanon, his final resting place (Naimy, 1950: 106). Gibran told his friend Mikhail Naimy that "a word I want to see written on my grave: I am alive like you, and I am standing beside you. Close your eyes and look around, you will see me in front of you" (ibid.). This sentence is still next to his tomb, now known as "Gibran's Museum" where some of his belongings, books, works and drawings are.

Miller (1954) acknowledges that "Madmen come and go, but prophets are enduring. There was about Gibran that element of the madman which enabled him to live and love and suffer frustration and humiliation, as if he had been like all other men, unable to express himself. The other side of Gibran was that which could strike a chord whose harmony awakens a response in all mankind" (Miller, 1954: 130).

## 6. Studies on Gibran's Works of Gibran

Miller's "Prophet or Madman: the Enigma of Kahlil Gibran" (Miller, 1954) is an MA thesis submitted to Texas Western College. It argues that the study of the evolvement of Gibran's works shows that they had elements of both "madman" and "prophet". Miller claims that Gibran's early writings, typified by the book *Spirits Rebellious* reveal cynicism, sarcasm, and devoid of optimism. Later, he took on a

more liberal outlook, with bitterness as the aftermath of his philosophy. It was at this time that he completed *The Prophet*. Yet later, when he had found peace with the world through withdrawal, Gibran expressed his inner feelings compassionately in *Jesus the Son of Man*.

Naimy N. (1974) sets the concept of the "Gibranian system of thought" (1974: 55). He investigates 16 of Gibran's literary works, 8 in Arabic and an equal number in English that dealt with Gibran's theory of love. However, he is concerned not with Gibran's ideas but with his disposition and not with his theory of love but with Gibran the lover. He labels Gibran as a social reformer and a rebel while the characters in his works are his weapons. According to Naimy, "a social reformer in revolt is instantly transformed from a hero into a social misfit. Thus Gibran's heroes have invariably been heretics, madmen, wanderers, and even prophets and Gods" (ibid. 58).

"William Blake and Kahlil Gibran: Poets of Prophetic Vision" (El-Hage, 1980) is a doctoral thesis submitted to the State University of New York in Binghamton and it was published in book form in 2002. The study deals with Mysticism, Romanticism and Transcendentalism in Blake's and Gibran's poetry. Nicolas investigates the similarities and differences between the two poets as they are generally interrelated. The study goes through poetry, especially the Prophetic Writings of William Blake and Gibran. Nicolas confirms that Gibran was called "the twentieth century Blake," as they are similar in "their reading of the Bible, their rebellion against church corruption, and their socio-political visions" (p. 20).

In general, the ways in which Blake and Gibran seem quite similar are very obvious. Among these similarities is their technique of dividing the poems into pieces or parts to cover all their expansive plots. These parts move around the same mystical theme whereas the characters may witness a kind of development since they are kept to have roles in other evolving works.

Yet, Blake's and Gibran's use of proverbs and parables give weight to their prophetic style in which they differ slightly. For Gibran, the prophet is identified with the wise man who is Gibran himself. In general, what improves this is Gibran's hesitation to complete the work of *The Prophet* when his personality still needed to be polished to perfection as the Ideal Man. With Blake it is a little different; Blake wants to form or create a general worldly prophet whose origin mixes all old cultures and his role is to unite the identity of the everlasting Ideal Man.

"An Analytical Study of Some Problems of Literary Translation: A study of Two Arabic Translations of K. Gibran's 'The Prophet'" is a doctoral dissertation presented to the University of Salford (United Kingdom) by Boushaba. S (1988). It is a comparative study between the original English version of *The Prophet* and its two Arabic translations. The study deals with one of the thorniest areas in the field of translation via the translation of poetry from English into Arabic and vice versa.

It has been clearly shown that since Arabic and English are neither cognate nor related languages, therefore, the equivalence cannot be reproduced. Cultural differences are regarded among the most serious pitfalls in the way of translation. The study begins with a review of “Translation Theory” while equivalence is approached in terms of the dichotomy of stylistic verses communicative equivalence. It seems then that the “subjectivity in the interpretation of the meaning of a source language literary text” is the main obstacle in the way of translating (Boushaba: 1988). The study discusses in depth the notion of the “impossibility” of an adequate translation.

Rihani’s (1999) is a comparative study traces the similarities and differences between *The Book of Khalid* (Rihani, 1911) and Gibran’s *The Prophet*. It distinguishes 11 similar topics (i.e. suffering, friendship, the soul, truth, knowledge, democracy, falsehood, solitude, work, love and the desert) against four different perspectives (self-identity, sarcasm, real suffering and the language). The paper concludes that while Khalid identifies himself with rational, pragmatic, and universal visionary philosophy, Al-Mustapha associates himself with mysticism, utopia, and world-wide human good (Rihani, 1999: 31).

The doctoral study, entitled “The Space in-between: The Ambivalence of Early Arab-American Writers”, was submitted to the University of Toledo by Najjar (1999). It attempts to investigate the duality that is reflected in the works of Arab-American writers such as Asaad Rustum, Ameen Al Rihani, Gibran Khalil Gibran, Mikhael Naimy, Naseeb Arida and others. Using different interpretive approaches, the study explores the major early Arab-American writers mentioned above, who located themselves in what Nada Najjar calls “the space in-between” from where they hovered between the Old and New World with the East and West cultural division and the different ideological beliefs in American lives. It suggests that the influence of Westernization on them and religious affiliation are the root of their ambivalent attitudes.

Najjar states that the study “doesn’t claim to be a comprehensive evaluation; rather, it presents an evaluation that has been overlooked” (Najjar, 1999:2). She claims that the secret of the wide popularity and success of writers and poets like Gibran was “their genuine poetic and linguistic talent, their realism, and their commitment to the social issues facing their society” (ibid.p.70).

A doctoral dissertation presented to Brandeis University by Karam (2005), the study explores how the writings of Gibran and his Arab Immigrant colleagues of the Pen Bond have contributed to a more inclusive understanding of “American Modernism”. Members of this Bond explored different social, political, and religious themes in their writings, and engaged in “a discourse of conscience” to reformulate their values and institutions. Their works, it is claimed, can best be understood through a framework of “Arab American Modernism”, defined as the new forms of

poetry and literature that emerged from “the liberating clash of Oriental and Occidental world views” (Karam, 2005).

Responses to five crises underlie the works of these writers. The first is how to rewrite conventional forms of literary expressions, and the second is the use of literature to contest restrictive gender roles. Next comes their attack on imperialism and their attempts at undermining insider-outsider frameworks of identity so that community membership could be open to all. Finally, they used their creative writings to assail the provincialism of organised religion and to explore how to embrace a more cosmopolitan form of faith (ibid. 183).

Mcharek (2006) study is a master thesis submitted to the Florida State University. It is a descriptive study which particularly focuses on three Lebanese writers: Khalil Gibran, Ameen Rihani (1876-1940) and, Mikhail Naimy (1889-1988). The study highlights their lives, times, contributions and on the remarkable success of Gibran’s books, in particular *The Prophet*.

Sana Mcharek (2006) investigates Gibran’s thought in three of his works, namely: *A Tear and a Smile*, *The Broken Wings*, and *The Prophet* among others. She believes that these three works “show the development of his thought and reflection through the years and present other sides of him, including the poet-rebel and the sensitive Romantic fired by ideals” (p. viii). She illustrates that Gibran, through Al-Mustafa “his mouthpiece”; communicates a universal humanist message and truths relevant to all cultures and times and he shares his “spiritual sensitivities with his readers” due to the underlying theme of the unity of all religions and the essential oneness of humanity “[b]ehind Almustafa’s global vision of a harmonious universe healed by the power of love and unity” (ibid. pp.25-28).The study concludes that among these three writers, Khalil Gibran holds the position of the leading representative of Arab American literature (ibid:52).

“Walt Whitman and Arabic Immigrant Poet Gibran Khalil Gibran” (Fengmin, 2006), discusses Whitman’s influence on modern Arabic poetry in general, and its prose-poetry in particular, through Gibran. It shows how the works of the two poets share strong similarity in their poetics and thoughts. Both of them create original images using ingenious combination of words; possess an aesthetic sense of music; and make use of graceful rhythm to manifest musical aesthetic feeling. In addition, both are good at using colours and both have a valuable message to deliver. Gibran and Whitman also express some similar thoughts in their works such as their revolt against traditionalism, and the embracement of a rebellious spirit. Finally, both advocate mystic pantheism and natural occultism (ibid. 1).

Carol Ludescher’s dissertation entitled "The Orient is ill: Kahlil Gibran and the Politics of Nationalism in the New York Syrian Colony, 1908-1920" (Ludescher, 2010) deals with Gibran’s political thoughts after the period of the Turk Revolution in 1908. She examines Gibran’s political articles that he wrote for the New York

Syrian newspapers, Mir'at al-Gharb (Mirror of West), al-Saih, and al-Funun, the Egyptian newspaper al-Hilal, and other journals. The study provides the readers with the historical and political climate in which Gibran wrote. Moreover, the researcher supplies a useful catalogue of all Gibran's political works that were written during the period 1908 to 1920. She states that Gibran "cannot be viewed as a true political activist. Gibran's early works depict a world in which the transcendent power of Nature is contrasted with the innate corruption of human society" (ibid.p.113).

### **6.1 Books of Biography**

Many authors highlighted different aspects of Gibran's life and experiences. Some of biographers portrayed his life as a fiction while others used basic facts as an introduction for the reprinted Gibran's works. The following biographers exploited Gibran's confessions and the romantic points in the three stages of his life:

#### **Young (1945)**

Three years after Gibran's death, the first introduction to Gibran in English was written by Barbara Young, a writer and Gibran's assistant and confidante for seven years. Young entitled her book *This Man from Lebanon*. The book is a comprehensive autobiography and is considered as a reliable and authentic record. It is a great beneficial reference for all researchers on Gibran's life and works. She assesses and evaluates his art (his drawings) and works. Young records Gibran as: "He is a world in himself. His soul is that of an excited god, who, being sad, weary and homesick passed the time singing of other worlds. He is in a way the least English of the English poets and the most Oriental"(Young, 1945: 170).

Young, points out that Gibran had a feeling that the expression alone cannot communicate all that what he wanted to say. Thus, he provided his literary works with pictures to help them convey what verbal means may not express. The suffering that accompanies Gibran as he offers his honest feelings and thoughts appears because Gibran feels that he has a valuable message to deliver (ibid. viii).

#### **Suheil Bushrui**

Professor Bushrui is recognised as the major authority on Gibran, and has widely published on his works in Arabic and English. He is a well-known and a distinguished author, poet and critic. Bushrui is founder and current director of the Khalil Gibran Research and Studies Project at the University of Maryland, meanwhile, he has also published books and articles in the English language and many essays in journals and magazines, wholly devoted to Gibran. Each book is provided with an introduction and biographical notes on Gibran's life while some of them include Gibran's pictures and drawings.

#### **Kahlil Gibran Man and Poet (Bushrui and Jenkins, 1998)**

Entitled *Kahlil Gibran: Man and Poet*(Bushrui& Jenkins, 1998), Bushrui and Jenkins examine Gibran's legacy by exploring his life, belief, loves, times, works

and “genuine artistic visionary”. The book enriches the scholarly studies and analysts by setting new criteria in evaluating Gibran. The most critical point in this book is the claim of the influence of Baha`i faith on Gibran. Baha`i was initially seen as a sect of Islam. The authors conclude that Gibran's views on religion are much in harmony with Baha`i teachings. They based their conclusion on Gibran’s 1926 book *Jesus, the Son of Man*, which is widely acknowledged as his second most important work, after *The Prophet*.

#### **Little Book of Love (2007)**

The book represents selections of Gibran’s poetry of love. It is an attempt to include the many different aspects of love that Gibran refers to in his works i.e. the love of God, the love of country, the love of family and friends, the love between men and women; the love of nature and the love of all humanity. Bushrui demonstrates the sense of compassion Gibran expresses in his view of men and women, who are seen to be equally in need of self-realisation (Bushrui, 2007).

#### **7. Conclusion**

The paper provided Gibran's biography. It presented a brief overview of Gibran’s works and art in his short life, and of the development of his creativity and anthropological thoughts as well. Gibran, who emigrated with his family from Lebanon to the USA to escape political persecution and poverty, enriched English and Arabic literature with masterpieces that offer an enduring appeal by virtue of their rich and harmonious blend of East and West. He represented the best of both worlds. In addition, because he was influenced by the Eastern philosophy, Gibran adopts the belief of the prevalence of God as a spirit in all parts of the universe. Gibran attacked the priests and rejected orthodoxy for he believed they reflected falsehood, immortality and evil. All the previous studies which are devoted to Gibran emphasise his creativity and mysticism.

The literature on Gibran’s work shows that none of the studies has looked deeply at his life and the popularity of his works. Most of the studies were comparative analyses in the field of literature or critical literature. To the best of researcher's knowledge, no detailed ideological analysis of Gibranian language has been carried out at the available literature at this juncture. Many researchers wrote about Gibran and his works but none of them has touched upon the popularity aspect. The researcher of this paper will set forth a series of papers dealing with this aspect.

#### **REFERENCES**

- Acocella, J. (2008). *The Khalil Gibran Phenomenon*. Retrieved 12/11, 2020, from [http://www.newyorker.com/arts/critics/books/2008/01/07/080107crbo\\_books\\_acocella#ixzz1KSNltcOD](http://www.newyorker.com/arts/critics/books/2008/01/07/080107crbo_books_acocella#ixzz1KSNltcOD)

- Al-Khazraji, Abdullah & Bee Wong. (2013). Critical Reading of Gibran's World in The Prophet. *English Language and Literature Studies*; Vol. 3, No. 4.
- Aukashah, T. (1980). *Gibran The Prophet*. Cairo: Egypt: Dar Al Shoruk.
- Boushaba. S. (1988). An Analytical Study of Some Problems of Literary Translation: A Study of Two Arabic Translations of K. Gibran's 'The Prophet'. (Ph. D., The University of Salford).
- Buck, C. (2010). Kahlil Gibran. In Charles Scribners & Sons (Ed.), *American Writers Supplement Published in Jay Parini* (xx ed., pp. 113-129). New York: Charles Scribners and Sons.
- Bushrui, S. B. (2007). Kahlil Gibran: Introduction and A Biographical Note. *The Little Book of Love* ( pp. vi-xiii). England: Oneworld Publication.
- Bushrui, S., Jenkins, Joe. (1998). *Kahlil Gibran, Man and Poet: A New Biography*. Oxford, England ; Boston: Oneworld Publications.
- Bushrui, S. B. (1987). *Kahlil Gibran of Lebanon: A Re-evaluation of the Life and Works of the Author of The Prophet*. Gerrards Cross: Smythe.
- Bushrui, S. (1996). Kahlil Gibran of America. *The Arab American Dialogue*, 7(3)
- Dryzek, J. (1997). *The politics of the earth: Environmental discourses*. Melbourne: Oxford University Press.
- Fairclough, N. (1992). *Critical language awareness*. London: Longman
- Fairclough N, Mulderrig J, Wodak R. (1997). Critical discourse analysis. In: Dijk TAV. *Discourse Studies: A Multidisciplinary Introduction*. Los Angeles: Sage;. pp. 357-378
- El-Hage, G. N. (1980). William Blake and Kahlil Gibran: Poet of Prophetic vVision. (Ph.D. Thesis, State University of New York at Binghamton). (Published in Dahesh Voice, 2,1, June 1996)
- Encyclopaedia of World Biography. (2014). *Kahlil Gibran Biography*. Retrieved 1/1, 2021, from <http://www.notablebiographies.com/Fi-Gi/Gibran-Kahlil.html>
- Fengmin, L. (2006). Walt Whitman and Arabic Immigrant Poet Gibran Khalil Gibran. *Canadian Social Science*, Vol.2(3), 63-68.
- Gibran, K. (1926). *Sand and Foam*. Retrieved 12/3, 2021, from <http://leb.net/gibran/works/sand/sand.html>
- Gibran, K. (1923). *The Prophet*. New York: Knopf.
- Gibran, K. (1926). *Sand and Foam: A Book of Aphorisms*. New York: Alfred A. Knopf.
- Gibran, K. (1933). *The Garden of The Prophet*. London: Heinemann.
- Gibran, K. (1950). *A Tear and a Smile*. London: W. Heinemann.
- Gibran, K. (1957). *The Broken Wings*. London: Heinemann.
- Hassan, Wail, S. (2011). The Gibran Phenomenon. In S. Wail Hassan (Ed.), *Immigrant Narratives: Orientalism and Cultural Translation in Arab American and Arab British Literature*.
- Hawi, K. S. (1963). *Kahlil Gibran*. Beirut: Dar Alhilar.
- Hawi, K. S. (1972). *Kahlil Gibran: His Background, Character, and Works*. Beirut: Arab Institute for Research and Publishing.
- Hilu, V., Haskell, Gibran, K. (1972). In Virginia Hilu (Ed.), *Beloved Prophet: The Love Letters of Kahlil Gibran and Mary Haskell and her Private Journal*. Barrie & Jenkins.
- Irwin, R. (1998). *I am a False Alarm*. London Review of Books 20.17.
- Jamil, J. (1958). *Gibran: His Biography, Literature, Philosophy and Pity* (Lebanon Trans.). Beirut, Rihany Publishing Huose of Printing and Publishing:

- Karam, N. (2005). Kahlil Gibran's "Pen Bond": Modernism and the Manhattan Renaissance of Arab-American Literature. (Ph.D., Brandeis University). 255.
- Kim AI. (2020) De-legitimation of monolingual ideologies in a US teachers' online forum. *International Journal of Bilingual Education and Bilingualism*; 1-12.
- Layton, R. (2010). *Multicultural Voices: Arab-American and Muslim Writers*. New York: Infobase Publishing.
- Ludescher, T. (2010). "The oriental is ill": Kahlil Gibran and the Politics of Nationalism in the New York Syrian Colony, 1908-1920. University of Connecticut.
- Mcharek, S. (2006). Kahlil Gibran and other Arab American Prophets. (Master, Florida State University).
- Syrian T.V (Producer), & Mhammad, Al-Atrassi. (Director). (2009). *Gibran Autobiography: Rebellious Angel*. [Motion Picture] Syria: Nader Al-Atrassi. <http://www.youtube.com/watch?v=kS-i3riYGIA>
- Miller, N. C. (1954). *Prophet or Madman: The Enigma of Kahlil Gibran*. University of Texas at El Paso.
- Naimy, M. (1950). *Kahlil Gibran: A Biography*. London: The Philosophical Library.
- Naimy, M. (1965). *Kahlil Gibran: His Life and his Work*. Beirut, Lebanon: Khayats.
- Naimy, N. (1974). The Mind and Thought of Khalil Gibran. *Journal of Arabic Literature*, 5, 55-71.
- Najjar, A., & Azkoul, R. (2008). *Kahlil Gibran: Author of The Prophet* [Khalil Gibran.]. London; San Francisco: Saqi.
- Najjar, N. (1999). The Space in-between: The Ambivalence of Early Arab-American Writers. (Ph.D., The University of Toledo). , 213.
- Nassar, E. P., & Gibran, K. (1980). Cultural Discontinuity in the Works of Kahlil Gibran. *MELUS*, 7(2, Between Margin and Mainstream), 21-36.
- Nietzsche, F. (1891). *Thus Spake Zarathustra*. Translated by Thomas Common. Retrieved 1/ 3, 2021, from <http://www.fordham.edu/halsall/mod/1891nietzsche-zara.asp>
- Raphael, A. (1974). Introduction to Gibran Kahlil Gibran. In K. Gibran (Ed.), *Twenty Drawings* (pp. 91). New York: Vintage Books.
- Rihani, A. (1911). *The Book of Khalid*. New York: Dood, Mead and Company.
- Rihani, A. A. (1999). The Book of Khalid and The Prophet Similar Universal Concerns with Different Perspectives: A comparative Study. (Ph.D., University of Maryland, USA). (Published)
- Van Dijk. Ideology and discourse analysis. *Journal of Political Ideologies*. 2006;11(2):115-140
- United States. Congress. House. Committee on House Administration. (1984). *Kahlil Gibran Memorial: Report (to Accompany H.J. res. 580)*. Washington, D.C.: U.S. G.P.O.
- Waterfield, R. (1998). *Prophet: The Life and Times of Kahlil Gibran* (1 US ed.). New York: St. Martin's Press.
- Yadu P. Gyawali (2020). *Ideological Interaction Theory in Critical Discourse Analysis*, Available from: <https://www.intechopen.com/books/heritage/ideological-interaction-theory-in-critical-discourse-analysis>
- Young, B. (1967). *This Man from Lebanon: A study of Kahlil Gibran*. New York: A. Knopf.