



## A Comparative Critical Review of Spirituality as a Unifying Vision in the Works of Khalil Gibran

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### Abstract

Khalil Gibran's literary works have been subject to philosophical, diasporic, symbolic, romantic, and ethical interpretations. While existing scholarship has illuminated significant aspects of his poetry and prose, a comprehensive interpretive framework remains elusive. The article offers a comparative review of nine major scholarly studies on Khalil Gibran and the Mahjar literature, with a focus on the spiritual dimension in Gibran's thought. The analysis synthesizes the main arguments of these studies to identify shared concerns and points of divergence regarding suffering, alienation, symbolism, romanticism, humanism, and diaspora consciousness. The review applies a spiritual-humanistic perspective as the primary evaluative framework and assesses how each interpretation addresses Gibran's spiritual vision. The study maintains that spirituality forms the central unifying element in Gibran's work, connecting philosophical, aesthetic, and diasporic aspects. The conclusion calls for integrative approaches that establish spirituality as both a thematic and theoretical basis in Gibran scholarship.

**Keywords:** spirituality; Mahjar literature; alienation; symbolism; romanticism; humanism; diaspora literature; comparative literary criticism; transcendence.

### 1. Introduction

Khalil Gibran (1883-1931) has a special place in modern literature as an Arab émigré poet-prophet who has bewitchingly nurtured readers around the world with his spiritual vision. Gibran was born in Lebanon and worked in New York's Mahjar literary scene, where he helped to create the Pen League, the first Arab-American literary society. His volumes, especially *The Prophet*, have sold more copies in the United States than those of all but one other poet: Walt Whitman. But Gibran is still somewhat marginal to literary scholarship. Critics have approached him from many directions, including historical, biographical, postcolonial, and philosophical perspectives, and many of these studies highlight a single aspect without offering a unifying framework. That fragmentation is surprising, as many reviewers themselves note Gibran's mystical and spiritual orientation. For instance, Bushrui and Jenkins (2008) describe Gibran as "re-visioning Christianity in the light of Islamic (Sufi) mysticism", and Cobin (1993) defines Gibran's spirituality as "transcendence over materialism and belief in the holiness of the soul". Such comments suggest an underlying integrative logic in Gibran's ideas, even when critics do not adopt it fully (Altabaa & Hamawiya, 2019).

And yet, while the scholarship is extensive, critical approaches to Gibran's work have often retained thematic segmentation. The letters in some ways act as studies of suffering and alienation resulting from exile, personal loss (his dog's death was almost the end for



him), his immigrant experience, or form analyses — symbolism, romantic imagination, universal humanism, ethics; or extant diasporic and cultural synthesis between East and West. Each lens reveals important facets of his body of work. For example, Aldrian et al. (2025) underscore Gibran's "persistent longing to reconnect with his homeland," and the ensuing sense of alienation in his poetry. Hishmeh (2009) and Hassan (2009) examined Gibran's mysticism through an Arab-American postcolonial perspective, which presents mysticism as a means to resist Western ideas and to assert a distinct self in his imagery. Other studies by Cobin (Arabic, 1993) and Bushrui and Jenkins (2008), addressed the spiritual influences of Sufism, Christianity, and New Age thought and did not consider the sociopolitical context on Gibran's work. Although scholarship has illuminated various aspects of Gibran's life and work, their studies has not yet produced a unified interpretation.

Altabaa and Hamawiya (2019) observed that all research on Gibran in both English and Arabic is scattered and does not address the variety of themes in his writings. Their review proposes that spirituality (defined as inward, ethical, and prophetic awareness, not a religious identity) provides the most coherent framework for understanding the different dimensions of Gibran's work. For example, the title character in Gibran's *The Prophet* expresses universal truths, leading Bushrui and Jenkins to call him "the spiritual Prophet of 'East and West'." Gibran's characters often attain maturity through suffering or exile, as when he insists that "Your pain is the breaking of the shell that encloses your understanding" (*The Prophet*, "On Pain"). In all these cases, material challenges are viewed as avenues to greater awareness, essentially spiritual in nature.

Rather than taking an isolative approach by exploring the studies on their own, this review uses a comparative methodology that situates selected studies with one another and against Gibran's texts. The eight central studies are reviewed by their corpus (the specific Gibran works/periods considered), methodological approach (philological, hermeneutic, or diasporic), main interpretive contributions, and limitations related to spirituality. The main analytical corpus is made up of Faja (2019), Hasan (2022), Sarah (2021), Yakin (2022), Vaahid (2017), Vyas (2014), Ali and Kashem (2015), Munas(2021) as they follow thematically focused aspects such as suffering, alienation, symbolism, romantic imagination, humanism, diaspora and exchange. Other resources are relied upon to illuminate ideas and provide context, but these eight studies remain the primary foundation for contrast.

## 2. Collective Critical Concerns in Gibran Scholarship

Recent scholarship has identified recurrent thematic motifs in the Gibranian corpus. Several studies have emphasized the transformative role of suffering. Faja (2019), for example, argues that the protagonist's pain in *The Broken Wings* initiates existential development and that pain exemplifies the true meaning of life. Scholars have also identified themes of alienation and exile throughout Gibran's work. Abushihab et al. (2021) argue that Mahjar poets, including Gibran, do not overcome nostalgia and homesickness for the East. Instead, they convert these experiences into literary form, which permanently intertwines spiritual longing with material estrangement.



A second overlapping theme is Gibran's symbolic vocabulary of love, life, and death. According to Sarah (2021), motifs of love, life, and death pervade his poems, and the study demonstrates how these religious sentiments apply more widely across universal experiences. Similarly, Aziz and Hasanuzzaman assert that Gibran's *Spirits Rebellious* is deeply humanistic in compassion, where justice and equality become the truest spiritual values. Love for humanity is seen in their analysis as an ethical transcendence over material reality.

But in fact, whether suffering and exile or symbolic love and Romantic idealism or cross-cultural dialogue and ethics — all of these concerns run through an attitude of transcendence. Scholars also note that Gibran's work "transcends material reality" and moves towards a mystical vision. Even scholars who emphasize cultural context do not question that orientation." Similarly, Aziz and Hasanuzzaman (2014) highlight the inseparability of Gibran's vision of spirituality from social justice concerns, while Firanesu (2011) shows that his notions of the world constituted a single spiritual community. Stress varies: for some, spirituality takes centre stage (e.g., Bushrui, 1998); others place it in the same category as nearly any other dimension (Hassan, 2009). The standing suggestion is that Gibran's literary project, however grounded in the material particulars of life, still has, and must have, a metaphysical aspect; that his symbols of love and suffering, longing and desire ultimately work to orient us to some overarching cosmic unity beyond ourselves, needier than we imagine.

When these repetitive concerns are read not as discrete subjects but as separate stages of a single interpretive movement, a clearer pattern emerges. Suffering and exile in Gibran frequently constitute the first rupture of the self, while symbolism and romantic imagination transform that rupture into poetic and metaphysical expression. Then humanism shapes that inward orientation with an ethical contour, and diaspora, in conjunction with philosophical dialogue, broadens it into a wider intercultural horizon. From that vantage, the field of criticism at once exposes more than thematic repetition. Gibran scholarship circles back again and again to a deeper logic in which pain, symbol, ethics, and hybridity are all part of the same pursuit of transcendence. The following sections focus on issues in clustered pairs, not only to compare individual studies, but also to demonstrate how spirituality is the organizing principle that unites their insights.

### **3. Alienation, Suffering, and Spiritual Transcendence**

This section begins the comparative review, contrasting two studies (Faja 2019; Hasan 2022) that explore Gibran's personal suffering and diasporic alienation as a nexus of transcendence. The words "suffering" and "alienation" describe devastation within the self and culture, in that order — for Gibran, personal and cultural pain are entries into spiritual truth. Faja (2019) and Hasan (2022) both engage suffering and exile as central themes for Gibran, but each approaches them from different vantage points. Faja reads *The Broken Wings* through a Nietzschean lens, contending that the eponymous protagonist of Gibran's text is an agent who embraces misery on the way to self-realization. In that perspective, pain is a furnace that refines inner steel. Hasan, by contrast, investigates Gibran's poems and situates them in the context of diaspora life, stressing alienation as born of exile. He



demonstrates how Gibran's childhood losses and immigrant dislocation gave rise to themes of estrangement.

Both agree on suffering and exile, but differ in their approach to spirituality. Faja's lens foregrounds individual volition and Western philosophy, which emphasizes the former while all but ignoring Gibran's mystical side. Hasan evokes the emotional truth of alienation but leaves its solution vague. A spiritual reading, by contrast, demonstrates that suffering or exile is not an end in itself. Both are journeys toward enlightenment. Recent critics note that point. Gibran saw what the authors call "true spirituality" manifest in justice, compassion, and equality, and their reading supports that social suffering equates with moral awakening (Aziz and Hasanuzzaman 2025). Similarly, a semiotic-comparative approach finds transcendence to be the most salient aspect of his poetry and characterizes it as "depth, purpose, and connection beyond the ordinary." In other words, Gibran's suffering and homesickness are finally resolved.

Faja accurately identifies pain as a catalyst, and Hasan dutifully names the estranging environment of exile, yet each perspective would benefit from spiritual depth to realize its potential. For Gibran, private grief and social bereavement are not merely negative experiences; they transform the soul into a vessel of universal love and truth. In *Sand and Foam*, he says, for instance, that "love is enough to make us weep a thousand seas", mingling sacred love with sorrow in an image of togetherness. Thus, while our view aligns with the centrality of suffering and estrangement to both thinkers, we would argue that both scholars could strengthen their analyses by tracing Gibran's movement from pain toward inner illumination.

#### **4. Romanticism, Symbolism, and the Language of the Spirit**

This section shifts from pain and exile to the imaginative constructs by which Gibran conveys things whose meaning cannot be reduced to a straightforward statement. Symbolism and romanticism are central to Gibran's poetics because his language seldom works at the level of pure description. Imagery of love, death, nature, silence, distance, and renewal do more than beautify the poem. Such images have emotional, philosophical, and spiritual significance simultaneously. The romantic imagination does a similar work. Gibran feels, intuitions, and sees inwardly to encounter truths that cannot be rationally explained. Within this conceptual framework, symbolic language serves as a means by which the visible world guides individuals toward understanding invisible realities.

Building on this conceptual foundation, Sarah (2021) and Yakin (2022) analyse Gibran's work using two related but methodologically distinct approaches. Sarah identifies motifs such as love, life, and death in Gibran's poetry. She contends that these serve as central semantic nuclei that structure his poetic universe. Her analysis demonstrates that Gibran's symbols connect emotional domains that might otherwise remain distinct. In Gibran's poetry, love transcends mere affection and intimacy. Death surpasses the notion of a definitive endpoint. Both concepts evolve into meditations on transformation, permanence, sacrifice, and spiritual passage. Sarah's interpretation shows that Gibran's principal images maintain structural coherence. They also retain flexible, interdependent meanings, as each image possesses significance beyond its immediate lexical value.



In contrast to Sarah's semantic analysis, Yakin (2022) employs a hermeneutic and exploratory methodology that emphasizes romanticized meaning through imagination, emotion, and nature. Yakin concludes that the excess in Gibran's poetry requires an interpretive approach grounded in intuition and experiential understanding rather than systematic analysis alone. Within this framework, nature becomes an active mediator, fostering deeper engagement with the symbols that evoke spiritual and emotional resonance. Natural settings, the depth of feeling, and reflection on the self-become vehicles for interpretation through which a lyric poem subject seeks truth. That is how Yakin describes romantic imagination as playing out in Gibran, as a way of knowing. Her method is especially helpful because it shows why Gibran's poetry so often prefers suggestion to exposition, resonance to argument.

Together, the two studies point to one clear point of intersection. Sarah describes the symbolic system, and Yakin explains how it works. Sarah identifies the key symbolic constellations; Yakin illuminates the hermeneutic process through which those symbols acquire richness. The first is more semantic and thematic; the second is more hermeneutic and affective. But both turn on the same conclusion: Gibran's language is meant to take the reader as far past literal allusion as possible. Meaning in his poetry comes less through discursive explication than through the symbolic density and romantic inwardness, as it were.

Gibranism, in fact, which also begets Gibran at deeper levels of symbolization or romanticization, should never be taken as an aesthetic technique. The symbols in his poetry negotiate the ground between material experience and metaphysical insight. Romantic imagination, too, is more than an intensifier of feeling. It accesses truths that Gibran reveals can be intuited from within, but not in a raw, directly rational fashion. So love, death, and nature are epistemic forms as they become ways of knowing. Sarah's symbols and Yakin's romantic imagination both contribute to a broader spiritual epistemology. Gibran's poetry invites readers to pursue knowledge through intuition, contemplation, and engagement with symbols.

### **5. Ethical and Spiritual Universality and Humanism**

Humanism and ethics have a prominent place in Gibran's criticism because his writings repeatedly return to the moral significance of human existence, the dignity of the individual, and the possibility of unity across social, religious, and cultural boundaries. Gibran's literary voice does not hold ethics out as a rigid code imposed from outside the self. His works portray ethical life as the outward manifestation of an awakened inner consciousness. In this, love, mercy, justice, and compassion manifest in his writings as spiritual but also human values. This section argues to what extent ethical horizon can be discerned in Vaahid's (2017) and Vyas' (2014) studies of Gibran, where it reads as a sensibility without being coupled with the spiritual universality that Gibran's humanism rests upon.

Vaahid (2017) and Vyas (2014) read Gibran from that common ground, each focusing on different aspects of his literary project. Vaahid reads these selected works through the relation between spirituality and humanism, maintaining that Gibran's ethic is grounded in an inward vision of the human person. Vyas, in contrast, positions Gibran's



work as a storehouse of wisdom and humaneness, with greater emphasis on the breadth of his moral vision and the universal essence of his reflections. Both studies, then, acknowledge that Gibran's writing is intended to lift human life through compassion, love, dignity, and moral awakening.

Vaahid's contribution would be the close connection established between spirituality and ethical consciousness. In that interpretation, Gibran's humanism does not derive solely from a secular faith in human reason. Moral value comes about through the awakening of one's inner life so that a person can recognize the sacred worth of another. Love, mercy, forgiveness, and solidarity gain strength because they are grounded in spiritual perception—in abstract moral principles. Vaahid thus approximates the central argument of this paper, i.e., that spirituality serves as the ordering structure by means of which Gibran's ethical register comes into focus.

Vyas emphasizes the wisdom literature dimension of Gibran's prose and identifies themes of humanity, justice, love, and mutual care that resonate with readers across cultures. That focus clarifies the public and discursive range of Gibran's ethical voice. Gibran addressed a broad audience rather than a sectarian group or a narrowly defined philosophical school. The language in Gibran's books serves as a heuristic for human commonality. Vyas documents the expansive and accessible structure of Gibran's moral discourse and examines how aphorism, mediation, and lyric prose transform ethical concepts into a layered literary form.

Humanism in Gibran should not be read as a free-standing ethical program divorced from his metaphysical imagination. Gibran's relentless appeals for love, unity, and dignity are born not merely of humanitarian sentiment. His ethical vocabulary relies on an underlying belief that human beings partake in a reality that transcends the material and social world. In this view, every human person is valuable because the soul carries a transcendent meaning. Spirituality thus does not walk hand in hand with Gibran's humanism from the outside. Spirituality creates the very conditions through which his humanism is, in fact, possible.

That relationship is particularly crucial at the comparative level. Vaahid's study is on target because it maintains a close conversation between spirituality and humanism. Vyas, for her part, provides a compelling account of Gibran's humane wisdom, but one that verges on the excessively broad by focusing on humanity and universality without being more clearly situated within the context of his spiritual ontology. Gibran's universal ethics is not based on pure benevolence. Universal ethics is predicated on the belief that the soul, love, and truth transcend splits of creed, nation, and social hierarchy. The issue of moral universality in his works, therefore, hinges on spiritual universality.

## **6. The Philosophical Dialogue and Diaspora**

Diaspora constitutes one of the most significant horizons for reading Gibran, since exile in his writing is never simply geographic. The migration places the self not just between languages or memories, or civilizational traditions, but this in-between position generates a specific kind of thought. Gibran's writing frequently alchemizes displacement into reflection, and reflection into a quest for higher unity. That condition gives rise to philosophical dialogue and spiritual hybridity. In his works, East and West are not



presented as opposites. Gibran, instead, uses them as interlocutors in a larger quest for truth and beauty, and the renewal of the human condition. Thus, section 6 turns to Ali and Kashem (2015) and Munas (2021), both of whom treat Gibran through diaspora and/or intellectual encounter, but with differing emphases and explanatory scope.

Ali and Kashem (2015) situate Gibran within the larger Mahjar tradition, focusing specifically on Al-Rabita Al-Qalamiyyah. Their study is an effort to return his writing to a communal, historical context. But Gibran's work transcends such a frame. The cipher of writing to which he belongs is part of a literary stream whose design is migration, cultural negotiation and the attempt at revivifying Arabic literature under transnational conditions. Their stance reveals how Gibran's ideas emerged in dialogue with other émigré writers wrestling with problems of belonging, identity, language and modernity. Ali and Kashem also demonstrate that Mahjar literature provided the institutional and intellectual milieu from which Gibran's hybrid voice emerged.

Munas (2021) situates Gibran's poetry within broader philosophical conversations about Arabic literature of the diaspora. Her study foregrounds the mediating architecture of Gibran's intellectual landscape. Gibran's poems tap into various traditions and set them in dynamic relation. The communal forms of spiritual intuition, ethical reflection, metaphysical yearning and philosophical inquiry appear in varied cultural settings. Gibran's writing privileges mediation over polarity, Munas demonstrates. His work does not construe the cultural encounter in East-West binary terms. Each is a lens for reimagining the other.

Spiritual hybridity is a term that helps name that process more accurately. Hybridity in Gibran does not refer to an undistilled mixture of influences or a shallow cosmopolitanism. Gibran's work aims at an inward reconciliation of traditions that modern criticism tends to cut too cleanly apart: Arabic and English expression, Christian and Islamic mystic sensibilities, prophetic utterance and romantic introspection, individual liberty and communal ethics. Spiritual hybridity thus becomes an integrative consciousness structure that preserves difference while striving for the higher unity. That outlook renders Gibran's East-West correspondence something more than comparative. His East-West dialogue is transformative.

Ali and Kashem come close to that insight when they ground Gibran within the Mahjar movement as a site of literary and cultural mediation. Their focus, however, is decidedly historical and institutional. The study makes clear where Gibran fits into émigré literary history, though it does not quite explain how diaspora becomes a spiritual principle inside the poetry itself. Because philosophical dialogue already presumes an inward structure of encounter, Munas can only advance further in that direction. Yet this philosophical exchange in Gibran could not be grasped merely at the level of ideas. His ecumenical conversation would be kept alive by a spiritual imagination that strives for unity beyond doctrinal, linguistic, and geographic fracturing.

## **7. Spirituality as the Consolidative Framework in Gibran Studies**

The comparative review of these critics conducted in the previous sections shows that Gibran scholarship, despite differences of method and vocabulary, keeps returning to a common interpretive center. Suffering, alienation, and estrangement take center stage in



Faja (2019) and Hasan (2022). Sarah (2021) and Yakin (2022) explore symbolism, romantic imagination, and the nonliteral force of poetic language. The values of humanism, ethical vision, and universal wisdom are applied by Vaahid (2017), Vyas (2014). Munas (2021) and Ali and Kashem (2015) locate Gibran in Mahjar awareness, intercultural dialogue, and diasporic thought. Each approach illuminates a legitimate dimension of Gibran's writing, but when taken in isolation, each remains partial. Spirituality is the most coherent frame through which to understand how those dimensions belong to one poetic and intellectual vision.

Gibran's vaguer idea of spirituality focuses on inner knowledge, moral awakening, and transcendence from institutional faith. Suffering takes its meaning because it allows the person to learn and to transform. In Gibran's work, exile is more than social dislocation, it is a quest for metaphysical belonging which exacerbates alienation. The symbols in Gibran is a mediators of visible and invisible truth and reflect love, death, nature and silence themes. Those with a romantic imagination experience far greater emotional intensity than say the average dog, which goes by instinct, where intuition opens up the doors to spiritual knowledge. The source of wisdom behind humanism in Gibran's world is the same. Secular moral reasoning cannot ultimately lead us to love, compassion, dignity, and justice, which are grounded not only in a vision of the human being but also in an inner connection of the human being to a greater sacred order.

A clear pattern, therefore, emerges across the eight studies. Faja recognizes that pain can be a transformative force, but his Nietzschean emphasis fails to explain the mystical trajectory of Gibran's vision. Hasan hits the diasporic dislocating of estrangement, but alienation in Gibran rarely stays unresolved. Yakin and Sarah illuminate the poetic structure of symbolic romance, but their insight gains sustaining power when symbols and imagination are interpreted as mechanisms of spiritual epistemology. Vaahid and Vyas demonstrate Gibran's ethical, universal reach for their time, but that sense of universality is grounded in spirituality and practical experience rather than in moral abstraction alone. Ali and Kashem, along with Munas, clarify the Mahjar and dialogic contexts of Gibran's work, but diaspora and philosophical exchange achieve their fullest effect when read as manifestations of spiritual hybridity.

### **8. Gibran's Selected Spiritual Passages**

Gibran's own words, through primary quotations from his seminal works, furnish explicit textual evidence for the argument made in previous sections. So spirituality in his writing is no longer a transcendent exigency that registers through the critique of something outside the text. In the works themselves, Gibran infuses the language with spiritual knowledge, ethical vision, and metaphysical longing. So selected passages from *The Prophet*, *Sand and Foam*, and *The Garden of the Poet* become textual proof that, in him, suffering, love, exile, symbolism, and humanism all lead towards a spiritual horizon.

A line from *The Prophet* states, "The deeper that sorrow carves into your being, the more joy you can contain." The statement expresses a central principle in Gibran's poetics as sorrow does not appear as mere destruction or burden and grief enlarges the self and opens a deeper capacity for spiritual perception. Gibran presents suffering as a transformative force that purifies the soul and prepares it for truth.



Gibran presents love in a similar form in *The Prophet*: “When love beckons to you, follow him.” Love does not appear here as comfort, emotional satisfaction, or simple attachment but as a call that demands surrender, discipline, and self-transcendence. The imperative form grants love prophetic authority and directs the self beyond ordinary limits. Love functions as a power that purifies and elevates not as a private emotion.

Gibran’s moral vision also appears in *The Prophet*: “Your daily life is your temple and your religion.” The line shows that Gibranian spirituality goes beyond ritual practice or doctrine, as the sacred enters ordinary life and ethical conduct arises from internal spiritual awareness. Gibran’s humanism rests on that spiritual foundation. Daily experience acquires sacred value, which gives conduct, relationships, and moral responsibility a deeper meaning.

*Sand and Foam* offers a condensed mode of spiritual reflection. In the line, “I am forever walking upon these shores, betwixt the sand and the foam,” Gibran presents human life as an experience of threshold and suspension, both of which have ontological and symbolic meanings. Sand signifies solidity and material existence, whereas foam signifies transience, transition, and evanescence. The speaker occupies the space between both states. That position reflects the broader structure of Gibran’s poetics, in which the self stands between body and spirit, worldly life and transcendence, and exile and belonging. The aphorism captures the metaphysical tension shaping Gibran’s writing and shows why his language continually moves between visible and invisible realities.

A kindred movement is found in *The Garden of the Prophet*, in which distance becomes a language of inward nearness: “You are far, far away, And yet nearer to my heart than myself.” Through physical distance, this excerpt does not create pure absence. Distance is the condition of a deeper form of presence, which is recognized. Thus, diaspora and exile gain metaphysical ballast. Separation is now more than geographical or emotional. One learns that separation is a sign of yearning to become one in the higher order of consciousness. Such a passage sustains the argument that Gibran’s diasporic imagination must not be understood exclusively in terms of cultural displacement. Again and again, his language makes distance a spiritual category.

Taken together, the discussed passages affirm that spirituality in Gibran’s work is not secondary, decorative or retrospective. And spirituality structures the text’s logic. Sorrow becomes expansion; love, discipline; ethical life, sacred practice; symbolic language, metaphysical mediation; and distance, a sign of inward nearness. The section thus reinforces the article’s central argument at the textual level: Gibran’s abiding preoccupations cohere most fully when read as expressions of an emergent spirituality.

## 9. Conclusion

The review explored whether spirituality might provide a unifying lens through which to read Khalil Gibran and the scholarship on his work. Reading the selected studies comparatively, Gibran's criticism repeatedly circles back to themes of suffering, alienation, symbolism, lust for romantic imagination that is ethically humanistic, diaspora, and literary-philosophical dialogue. Completeness was achieved when those anxieties were interpreted as overlapping expressions of a single spiritual vision. Gibran’s spirituality establishes, by far, the most inclusive interpretive paradigm for our



understanding of Gibran. Spirituality is defined as an inward knowing, ethical awakening, and transcendence, not an adherence to narrow doctrinal belief. Within this, suffering leads to insight, symbolism serves as a form of spiritual knowledge, humanism expresses the ethical dimension of inner awakening, and diaspora creates opportunities for philosophical and spiritual syncretism. Selected passages from *The Prophet*, *Sand and Foam*, and *The Garden of the Prophet* provide textual support for the interpretation of Gibran's spirituality. Gibran's language, in his writings, links grief with growth, love with discipline, and distance with inner closeness. Future research may advance by treating literary form, spiritual imagination, and diasporic experience as interconnected elements.

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