CHAPTER - V

CHAPTER-V

'Al-Nabi': An analytical study.

Jibran's Masterpiece: 'Al-Nabi'

Jibran's best-known work is *'The- Prophet'* published in 1923, a book composed of twenty-six poetic essays, which was later translated in Arabic entitled *'Al-Nabi'. The- Prophet* is an impartation of wisdom that is timeless beautifully written and thought-provoking. Though a slim volume, *The Prophet* is held as one of those books made more meaningful by numerous rereading. The lyricism and beauty of its meaningful albeit simple lines is greatly impressing.

The Prophet is considered a wonderful companion to keep close to us as we experience this wonderful journey called life. One finds it beautiful, thought-provoking and moving. Indeed the book has strong religious implications, yet at the heart of it remains its power, its universal appeal: the desire to explore the human spirit. Through its ethereal language and celestial beauty, Khalil Jibran's *The Prophet* has a way of speaking and reaching people at different stages in their life. It has this magical quality that the more you read it the more you come to understand the words. It is a perceptive book wherein life is delved deep and explored in its possibilities, celebrated and glorified in all its nuances.

The popularity of *'Al-Nabi'* grew markedly during the 1960s with the American counterculture and then with the flowering of the New Age movements. It has remained popular with these and with

the wider population to this day. Since it was first published in 1923, it has never been out of print.

The perennial classic was translated into more than 50 different languages; it has sold over 100 million copies worldwide. In the United States it remains the best-selling book after the Bible. The words of *'Al-Nabi'* have been quoted in countless weddings and funerals, and inspired world leaders. The Beatles, John F Kennedy and Indira Gandhi are among those who have been influenced by its words.

Main Subjects of 'Al-Nabi'

In a distant and timeless place a mysterious titular prophet Al-Mustafa, the chosen and the beloved, walks the sands. He is about to sail back to the isle of his birth after his sojourn at the city of Orphalese for twelve years.

He ponders over the years of knowledge he gained while residing in the city and the difficulty at the approaching hour of his departure. Before boarding his ship he is stalled by the citizens who are also saddened by his parting, and so they urged him to speak to them for one last time.

At the moment of his departure, he wishes to offer the people gifts but possesses nothing. The people gather round, each asks a question of the heart, and the wise man offers his wisdom as gift.

The questions asked by the people span the basic topics of love, marriage, children, giving, work, eating and drinking, joy and sorrow, houses, clothes, buying and selling, crime and punishment, laws,

freedom, reason and passion, pain, self-knowledge, teaching, friendship, talking, time, good and evil, prayer, pleasure, beauty, religion, and death. The answers to these questions are a compendium of wisdom and insight gained after long and deep thought.

Through the character Al-Mustafa, Jibran drew the picture a perfect human being and revealed a philosophy, spirituality and a vision that gives a further outlook on life presenting another side of the questions one asks every day.

The Prophet is not a religious book, but it is spiritual, and Jibran was clearly a man who embraced the best of Christianity, Judaism and Moslem teachings. His poetic prose is exquisite. It massages your soul and leaves you wishing you too could express yourself in such a profound and beautiful way.

Impact of Nietzsche's Philosophy

Khalil Jibran was inspired by the famous German philosopher Friedrich Nietzsche (1844-1900). Jibran was impressed by his personality, his philosophy and especially his rebellion against the religious traditions and values. He was also influenced by his crystal and lively style of writing as he was fascinated by the Nietzsche's character of 'Zarathustra', his philosophy and teachings. The energetic and vital style of Nietzsche's writing impressed him to a degree that he repented his past writings.

Khalil Jibran realized that Nietzsche had already discovered the world which he should have been pioneering. Therefore, he remarked about Nietzsche: "How much I dislike this person (Nietzsche) who snatched

ideas from my mind. He plucked out the fruits just before I reached the tree. In fact, he was 300 years back; I will grow a tree from which will bear fruits for me till 600 years."

Jibran was well aware of the way to benefit from Nietzsche's literature. He was so possessed by Nietzsche that he tried to project himself as 'modern Nietzsche', but he could not transform himself completely. Whenever he made an effort to manifest himself in the guise of Nietzsche, it clearly looked as if he was wearing borrowed attire.

Khalil Jibran devised the same method in his book *'Al-Nabi'* which was implied by Nietzsche in his book 'Thus Spoke Zarathustra'. Jibran imitated him not only in letters but spirit. So, as Nietzsche chose Zarathustra to express his views and thoughts, similarly Jibran projected Al-Mustafa as character to convey his views. Moreover, as Nietzsche got the words of wisdom and intellect spoken by Zarathustra, in the same manner Jibran spoke with the mediation of Al-Mustafa. Both expressed the words of wisdom and admonition in response to the questions posed by the audience. Both the characters (Zarathustra and Al-Mustafa) were foreigners who dispensed wisdom and philosophy away from their home among other people and then they went back to their islands.

There is no doubt that the teachings of Zarathustra are fundamentally different with the percepts of Al-Mustafa. So, if Zarathustra advocates a perfect human and higher values and calls to put an end to traditional values, Al-Mustafa also invites the inhabitants of *Orphalese* to affirm faith in the power of love which binds all as well

as called them to believe in cognizance of oneself (known as the philosophy of 'Cogito ergo sum' i.e. I think, therefore I am).

Composition of 'Al-Nabi' and Its Language

As Jibran mastered over both the languages of Arabic and English and he left behind works in both the languages, he initially wrote *Al-Nabi (The- Prophet)* in Arabic language, but when his mother saw the work, she remarked: "Dear! The time had not yet arrived for such type of writing" so he tore it down. Again after five years, he was motivated to pick up the pen, so he wrote a second time. He hardly finished this work and felt the words of his mother resounding in his ears who was no more this time, so he again destroyed it. But how long could he bosom these thoughts, so he penned them down a third time, but this could not content his heart; therefore he again tore them in pieces.

After ten years of his first attempt, he started writing them in English and avoided to keep the Arabic text before him. But he did not write them in Arabic again; neither had he translated himself the same into Arabic until it was translated in Arabic as it was rendered into several other languages.

The concept of *'Al-Nabi'* continued to evolve in his mind for a long time which he later turned into poetic thoughts. Then it was transformed into sainthood that accompanies a world of facts which are hard to describe. The poet chose rare words and expressions full of meaning.

Contents of 'Al-Nabi'

The book is made up of 26 prose poems, delivered as sermons by the wise man called Al-Mustafa when he was about to set sail for his homeland after 12 years. He climbed the green hill far away without the city wall and looked seaward and he beheld his ship coming. His joy flew far over the sea but then sadness descended upon him and he thought in his heart: "How shall I go in peace and without sorrow? Nay, not without a wound shall I leave this city. Long were the days of pain I have spent within its walls, and long were the nights of aloneness; and who can depart from his pain and his aloneness without regret."

Thus he spoke unto himself and hummed many more sentences. 'As he walked he saw from afar men and women leaving their fields and their vineyards and hastening towards the city gates. He heard their voices calling his name, and shouting from field to field telling one another of the coming of ship.'

When he entered the city, all the people came to meet him, and they were crying out to him as with one voice. The priests and priestesses beseeched him: "Let not the waves of the sea separate us now, and the years you have spent in our midst become a memory." The elders of city stood forth and said: "Go not away from us. A noontide you have been in our twilight and your youth has given us dreams to dream ... Suffer not our eyes to hunger for your face."

But he answered them not. He only bent his head; and those who stood near saw his tears falling upon his breast. He wishes the day of parting to be the day of gathering so that he can offer them the

treasures which he found in silences and dispense them confidence. He thought that it was the hour that his heart becomes a tree heavy-laden with fruit that he may gather and give unto them, and shall his desires flow like a fountain that he may fill their cups.

So he chose the moment to put his love in words, and he and the people proceeded towards the great square before a temple. A woman named Almitra, who has first sought and believed in him, stepped out of the sanctuary. She requested him to speak and disclose that has been shown to him of that is between birth and death. So, he replied: "what can I speak save of that is which is even now moving within your souls?"

So they asked him 26 questions and he replied each question. The questions and the questioners are as follows.

No.	Questioner	Topic
1.	Almitra	Love
2.	Almitra	Marriage
3.	A Lady	Children
4.	A Rich	Giving
5.	Host	Eating and Drinking
6.	Farmer	Work
7.	A Lady	Joy and Sorrow
8.	Mason	Houses
9.	Weaver	Clothes
10.	Merchant	Buying and Selling

11.	**Judge**	**Crime and Punishment**
12.	**Lawyer**	**Laws**
13.	**Orator**	**Freedom**
14.	**Almitra**	**Reason and Passion**
15.	**A Lady**	**Pain**
16.	**A Man**	**Self-knowledge**
17.	**Teacher**	**Teaching**
18.	**Young man**	**Friendship**
19.	**A Scholar**	**Talking**
20.	**Astronomy Expert**	**Time**
21.	**Aged Person**	**Good and Evil**
22.	**A Nun**	**Prayer**
23.	**A Priest**	**Pleasure**
24.	**Poet**	**Beauty**
25.	**Old Priest**	**Religion**
26.	**Almitra**	**Death**

First of all, he was questioned by Almitra to speak of ***love***, so he described love in his unique style and profound wisdom. According to him, foolish is the person who seeks only love's peace and pleasure, for to wish this leads to less of a person, who has seen less pain but also less pure joy, as he asserts: "When love beckons to you, follow him, though his ways are hard and steep". We cannot wish for love to reach only a certain measure, or to presume that we can direct its course, as he says: "Love possesses not nor would it be possessed; for love is sufficient unto love. And think not you can direct the

course of love, if it finds you worthy, directs your course. Love has no other desire but to fulfill itself."

When questioned about ***marriage***, he departs from the conventional wisdom that it involves two people becoming one. A true marriage gives both people space to develop their individuality, in the same way that "they 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".

When asked about ***Children*** he says: "Your children are not your children. They are the sons and daughters of Life's longing for itself. They come through you, but not from you. And though they are with you yet they belong not to you. You may give them your love, but not your thoughts. For they have their own thoughts You may house their bodies but not their souls, for their souls dwell in the house of tomorrow which you cannot visit, not even in your dreams."

Al-Mustafa replied a rich man who asked about ***giving***. He said that through the hands of such as the givers God speaks, and from behind their eyes He smiles.

He remarks about ***work*** that it is not just the loss of a wage or even status that is so disheartening, but the feeling that you have been left out of the normal procession of life. Neither is it enough just to work for money alone nor work is a curse but in doing work "you fulfill a part of earth's furthest dream, assigned to you when that dream was born." Through work you express your love for whoever will benefit from it, and satisfy your own need to create. Those who enjoy their

work know that it is a secret to fulfillment that we can be saved through what we do.

Sorrow carves out our being, but the space it makes provides room for more joy in another season of life, as he remarks: "Your pain is the breaking of the shell that encloses your understanding." Try to marvel at your pain as another experience of precious life. If you can do this, you can be more serene about your emotions, like the passing of the seasons. According to him, suffering is the means to heal ourselves and without struggles we would learn nothing about life.

He warned against the love of ***houses*** and things, for these comforts erode the strength of the soul. If you attach yourself too much to the domestic luxuries of life, "Your house shall not be an anchor but a mast." You will be tied to it when the ship sinks.

About ***freedom*** he said that longing for freedom is itself a kind of slavery. When people speak of wanting to be free, often it is aspects of them they are trying to get away from.

While about ***prayer*** he says that you cannot ask for anything in prayer, because God already knows your deepest needs. As God is our main need, so we should not pray for other things, but ask for more of God.

Self-knowledge is to be found within your soul. "In your longing for your giant self lies your goodness", he says. In pursuit of self-knowledge, therefore, we are looking for the best in ourselves.

Finally, Almitra asked him of ***Death*** and he said that you would know the secret of death, but you shall not find it unless you seek it in the

heart of life itself. According to him, the eternal joy lies in the life hereafter as he says: "Only when you drink from the river of silence shall you indeed sing. And when you have reached the mountain top, then you shall begin to climb. And when the earth shall claim your limbs, then shall you truly dance.

Then, it was evening and the farewell time arrived. Al-Mustafa descended the steps of the temple and all the people followed him. He reached the deck of his ship and talked a little more. He wished to return and speak again as he said: "If in the twilight of memory we should meet once more, we shall speak again together and you shall sing to me a deeper song." So saying he made a signal to the seamen, and straight away they weighed anchor and cast the ship loose from its moorings, and they moved eastward. A cry came from the people as from a single heart, and it rose into the dusk and was carried out over the sea like a great trumpeting. Only Almitra was silent, gazing after the ship until it vanished into the mist.

5:1(i) Jibran's thoughts in 'Al- Nabi'

Main and Major Aspect of this chapter is shown the personality of Khalil Jibran through his writings in particular through 'The-Prophet'. Khalil Jibran thought was influenced by various experiences. The long years of poverty, his education in Madrasat al-Hikma', his first disappointing love affair in Lebanon, the self imposed lonelyness after the depth of his sister, half brother and mother, and the two years he spent in Paris. All these events had a great impact on the formulation of his ideas. The development of his

ideas is divided into two phases by Safia Boushaba, a thesis writer of The University of Salford.

The first Phase starts in 1897 when he entered 'Madrasat Al-Hikma' and ends in 1918 when he settled in New York having spent two Years in Paris. In Lebanon, Khalil Jibran spent his summer days in Busharri, while there he fell in love with a Lebanese girl whose social class was up than him. The girl's brother forced his sister to stop seeing Khalil Jibran for whom he did not have much respect because of his poverty. Although being a common one, this experience had a great impact on Khalil Jibran's thinking. He came to realize that life is dominated by man-made rules and social practices which stand against the individual and his happiness.

These bitter ideas are reflected in his early writings. In *'Daam'a Wa Ibtisama' (1904) A Tear and a Smile* and *Ara'is al-Muruj' (1906) Nyumphs of the Valley*, for instance, he stands against society, its man-made rules and oppression and praises nature which he considers the ideal world of freedom and Love. In nature everything speaks of love which is the basic bond governing the relationship between all creatures. This concept of prevailing love is expressed symbolically in a Tear and a Smile, where a wave declares her love to the Shore saying: "When the flow comes, I embrace my love and full at his feet"[353] and the rain reveals her tender love to the flowers claiming:

[353]- Khalil Gibran, *'A Tear and a Smile'*, translated by H. M. Nahmad, London, 1950, P-153

"If I see a beautiful garden I descend and Kiss the Lips of its flowers and embrace its bought."[354]

In this deism and writings on nature and society, Khalil Jibran was acquainted with the Philosophy of Rousseau through his study of the English Romantics and the writings of Ishaq and Marrash who introduced Rousseauism into modern Arabic literature.[355]

There is indeed, a clear similarity between Khalil Jibran's Philosophy and Rousseau's. Both reject rationalism and favour the emotions against the reason. They glorify nature and believe in the natural goodness of man. However, it is worth pointing out that Khalil Jibran's Rousseauism has no political reflections and is purely idealistic.

Khalil Jibran's love for human nature is blended with mysticism and a metaphysical view of the universe. Besides his glorification of nature, he also believes in the spiritual world beyond and regards it as the eternal world of love and happiness. Poor and weak people and lovers, whose passions are not fulfilled in the fallen world because of man-made rules, will be given eternal happiness in the spiritual world beyond. Longing for death, thus, becomes a normal process since death is an escape from the misery of the earthly life. It is the end of a sordid existence and the beginning of a better one. Khalil Jibran Shaves this theory of escapism with the French Romantics Victor Hugo and especially Lamartine whose poems inspired him to a great

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[354]-Ibid. P-156

[355]-Safia of Boushaba, An Analytical study of some problems of literary translation: A study of Two Arabic translations of Khalil Gibran's '*The Prophet*', The University Salford, 1988, P-55

extent.[356] Khalil Jibran's longing for death expressed as: "Here I am beautiful death, receive my spirit, reality of my dreams and substance of my hopes, and embrace me, beloved of my soul, for you are merciful"[357] is similar to Lamartine's in his poem "L'Immortalite".

This belief in the transcendence from earthly life to the spiritual world beyond will remain a characteristic of Khalil Jibran's thought in the second phase of the development of his ideas which starts in 1918; although in this Phase his mind reaches the peak of optimistic pantheism. In the works he produces in his time, The Madman (1918), the forerunner (1920), and The Prophet (1923) he deals with the question of life and the destiny of man in a pantheistic spirit which seems to have had its genesis in his intensive reading of William Blake. Influenced by William Blake, Khalil Jibran in this phase of the development of his thought considers man and nature as a manifestation of one universal truth: God-God is universal, omnipresent and can be seen in all men and all things in the universe. For Khalil Jibran, God is not the creator of the earth but is part of man and the earth.[358]

The works which he produced in this phase, namely The Madman 1918, The Prophet (1923), Jesus the Son of Man (1927), the earth Gods (1931), and the Garden of the Prophet (1933) are all a revelation

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[356]-Khalil S. Hawi in: Khalil Gibran, *'His background character and Works'*, The Arab institute for research and publishing, Beirut, 1972, P-175

[357]- Khalil Gibran, *'A Tear and a Smile'* translated by H. M. Nahmad, London, 1950, P-101

[358]-Safia Boushaba, An analytical study of some problems of literary translation: A study of two Arabic translations of Khalil Gibran's *'The Prophet'*, The University of Salford, 1988, P-57

of his optimistic pantheism. In The earth God's, for example, Khalil Jibran presents the reader with a vision of three Gods.

The first God, tired of exercising power and domination, becomes weary and starts seeking for a place where he can find complete rest; the second God, who is the opposite of the first one and who always, seeks power and influence over man. And the third God who symbolizes Khalil Jibran's concept of God as being the universal bond of love and the real God of the universe believes in the sovereign power of love and considers it as the universal and eternal truth of life.[359]

This idea in the unity of life through God (the universal bond of love) is expressed with all its implications with regard to man and his destiny in 'The Prophet'. Speaking about God, Al-Mustafa claims-

"And if you would know God, Be not therefore a solver of riddes

Rather look about you and you shall see him playing with your children.

And look into space; you shall see him walking in the cloud, outstretching his arms in the lightning and descending in rain.

You shall see him smiling in flowers, then rising and waving his hands in trees.[360]

God, in *'The prophet'*, is not seen as the creator of man but part of him, but he can be seen "playing with the children". God is not the

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[359]-Ibid. P-58

[360]-Khalil Gibran, *The Prophet*. Published by William Hainnan L.T.D. 1980. P.P-91-92

creator of the earth but part of it since he is present in the cloud, the rain, the flowers and the trees. Man and everything in nature, melt in the totality of God. God, in 'The Prophet' is not a power but that universal bond of love through which all man and all things are unified.

As a living being, man in his earthly life is seen by Khalil Jibran as a Shadow of his real self. To be ones real self is to be one with the infinite and universal God (love) to which man is inseparably related. Self-realization lies in growing out of one's spatio-temporal dimensions so that the self is broadest to the extent of including everyone and everything. Man should love all men and all things in order to be part of God who is all men and all things.

Al-Mustafa, in The Prophet is a Prophet of love who urges the people of Orphalese to grow out of their individual and limited salves and identity themselves with the greater and universal self which is love. Thus, love is the opening sermon of Al-Mustafa to the people of Orphalese:

"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 the pinions may wound you.

And when he speaks to you believe in him,

Though his voice may shatter you dreams as the worth 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."[361]

Love, as seen by Khalil Jibran, is emancipation and a Suffering at once. It is emancipation because it "crowns" man by leading him to that stage of broader self consciousness whereby he loves everything to the extent of being *all* things and consequently be as great and as infinite as God (love). It is a crucifixion because it shatters man's individual self into pieces so that it grows out of its spatio-temporal dimensions and be part of the infinite, universal and eternal love.

Love which is man's only way to his infinite self is thus inseparable from pain, for before attaining his real self, i.e. his universal self, man should experience pain first. His body must be shattered so that his limited individual self grows out of its narrows dimensions. Therefore Al-Mustafa claims-

"Your pain is the breaking of understanding.

Even as the stone of the fruit must break that its heart may stand in the Sun, so must you know Pain."[362]

Thus, pain in all its manifestation is nothing but the breaking and the dissolution of man's individual self before it reaches the eternal and the infinite God (love). Pain is thus Joy in essence because it leads man towards his greater and infinite self. The breaking of one's body which leads one to the eternal and the infinite God (love) is like the

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[361]-Ibid. P-10-11
[362]-*Ibid. P-61*

breaking of the stone of the fruit which makes the heart of the stone stand in the sun.

Once man grows out of his narrow Spatio-temporal dimensions through love, and once he starts loving all men and all things to the extent of being all men and all things, man becomes as infinite as God because God is nothing but that bond which binds the whole universe with love and understanding.

Once man reaches his infinite self and becomes part of God, i.e. the universal bond of love, his soul consequently ceases to be an individual soul but part of the universal soul which 'unfold itself like a lotus of countless petals.' Thus Al-Mustafa disclose:

"Say not I have found the truth, but rather I have found a truth.

Say not I have found the path of the soul.

Say rather, I have met the soul walking upon my path.

For the soul walks upon all paths.

The soul walks not upon a line, neither does it grow like a reed-the soul

Unfold itself, like a lotus of countless petals."[363]

Man's soul once being part of infinite ceases to be an individual entity but part of a universal (love) in which all men and all creatures melt and interpenetrate.

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[363]-Ibid. P-66

If all men are an emanation of one universal soul, there can be no good in the infinite universe which is not the good of every man, nor can there any evil for which any one can stand irresponsible, therefore Al-Mustafa replied-

"Like a procession you walk together towards your God-self.

Even as the holy and the righteous cannot rise beyond the highest which is in each one of you,

So the wicked and the weak cannot fall lower than the lowest which is in you also.And as a single leaf turns not yellow but with the silent knowledge of the Whole tree,

So the wrong doer cannot do wrong without the hidden will of you all."[364]

In a world which is one and infinite in which everything is an emanation of God, there cannot be any separate entities or any border lines between things. The so-called antitheses and differences between the animate and the in animate, the concrete and the abstract are only apparent but not real. Things in the universe no matter how varied and different they may seem are all one and infinite for they all emanate from the universal and infinite God. Therefore, life and death are not two antithetical states but two aspects of the same infinite existence. Thus, Al-Mustafa claims:

"Like and death are one even as the river and the sea are one."[365]

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[364]-Ibid. P-49

If life and death are two aspects of the same infinite existence so are Joy and sorrow. Man should experience pain before attaining his universal self. This pain is the consequence of the "breaking" of man's individual self so that his soul grows out of its limited dimensions and becomes part of the universal soul. Pain which leads man to his universal self is not sorrow but Joy in essence for it is a witness of man's emancipation and self realization. Therefore, Al-Mustafa states:

"Your Joy is your sorrow unmasked the deeper that sorrow carves into your being the more Joy you can contain."[366]

5:1(ii) Spiritual Values of Jibran's 'Al-Nabi'

This part deals with the spiritual Values in Khalil Jibran's *'The-Prophet'* because it is a part of the main chapter of this thesis entitled *'Al-Nabi' (The-Prophet)*: An analytical study', Khalil Jibran mainly was a Philosopher who always built his works with love, divine and spiritualism. Therefore, in analytical study, an effort will be made to disclose the spiritual values in 'The Prophet.' But, here only his three major poems will be discussed belongs to this novel. Thus the analysis is divided into three parts, the first part 'on Eating and Drinking', the second part 'on Houses' while the third part analyses will be 'on clothes.'

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[365]-Ibid. P-93
[366]-Ibid. P-36

First part 'on Eating and Drinking'

Eating and Drinking are daily activities for any kind of living beings. Every situation insists people to fulfill that in order to survive. No one can live unless they eat or drink. Because of that a lot of people only see the material values from these needs. Moreover, they ignore the other values that they can reach from those daily needs. Khalil Jibran, by using his poetry, shows that there are some spiritual values that people can get in those daily needs. In this poem, Khalil Jibran describes the spiritual values by using symbol, simile, metaphor, hyperbole and paradox.

First of all, using simile Khalil Jibran compares humans with nature. These following lines,

"Would that you could live on the fragrance of the earth, and like an air

Plant is sustained by the light."[367]

Compare the ability to survive of people with plants. Here, Khalil Jibran shows that air plant is able to survive without any food. Air plant only needs light from the sun. In these lines Khalil Jibran wishes that people also have the ability to survive without eating or drinking in this world. However, people are different from air plants. While air plants can survive on light from the sun, people need food or water to survive.

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[367]- Khalil Gibran, *The Prophet*, Dr. Sarwat Okasha, Da'ral Ma'arif Misr-1911, P-81

Since people could not survive like air plants, Khalil Jibran describes eating and drinking as an act of worship. These following lines, "But since you must kill to eat, and rob the young of its mother's milk to quench your thirst, let it then be an act of worship"[368] mentions that eating and drinking must be an act of worship. People can't live without eating. By eating people have to take something from nature, whether it is a vegetable or an animal. They have to 'destroy' what they eat in order to live.

By using hyperbole, Khalil Jibran describes that people have to rob a baby cow from having its mother's milk to get some drink. The word 'rob' is a hyperbole, since when the cow belongs to the people getting milk from their cow is not a kind of 'robbery'. However people have to drink and to eat by killing some animals. Therefore, before eating and drinking people must realize that these usual daily activities are not just for fun or to be satisfied. In order to eat, something must be sacrificed. To receive this sacrifice, people must be humble and bow down to the giver of all things, i.e. God Himself, this proves in these lines; that is treating the food as the gift from God and to say thanks for God's gift.

Next, in these following lines Khalil Jibran says, "And let your board stand an alter on which the pure and the innocent of forest and plain are scarified for that which is purer and still more innocent in many."[369] Through this he also asks people to build an altar for the sacrifices of everything which is eaten. This act is a symbol of

[368] -Ibid. P-81
[369]-Ibid. P-81

worship to God because an altar is a table or flat-topped block used as the focus for a religious ritual, especially for making sacrifices or offerings to a deity. This sacrifice is a symbol of devotion to God for it is an act of slaughtering an animal or surrendering a possession as an offering to God or to a divine or super natural figure. After that, Khalil Jibran adds that "forest and plain", which are "pure and innocent", are sacrificed for something "which is purer and more innocent", meaning people. Thus, from these lines, Khalil Jibran wants to tell people that they have all things in this world because of God's kindness who gives them everything in the forest and plain to be eaten. Therefore, these lines also has spiritual value, which reminds people to acknowledge that God gives them food to eat and people have to be grateful by building an alter to say thanks.

In the next lines, Khalil Jibran wants people to realize that they are just a part of all creatures in this world. They all are the same, humans and animals. They are all under the same power of the God. "When you kill a beast say to him in your heart, by the same power that slays you, I too am stain; and I too shall be consumed. For the law that delivered you into my hand shall deliver me into a mightier hand."[370] Using those lines author wants to remind people about what to do in their hunt. It is because Khalil Jibran illustrates the killing of the beast, the same as the killing of people. It means that people have to member the sacrifice the animal's life every time they want to eat meat. It also means that people must think first before they kill an animal. They may kill it for food, not for fun, because it has to

[370]-Ibid. P-82

sacrifice its life. Khalil Jibran continues to write, 'By the same power that slays you, I too am slain', which explains that such as the beast that dies for people, one day people will also die. God is the one that delivers the beast to be killed by humans and later they all have to face the mightier power, God himself.

The next line shows that people and other creatures are under the same "law" which delivers the beast and humans to something mightier than them. The word 'law' means natural regulation that always happens in this life. For example is the circle of food chain which always turns around. First of all, according to that regulation, people are fed by the beast. After that, when people die, they are buried become dust and are consumed by nature. In the end, they will meet God.

Then, using a metaphor the poem says, "Your blood is naught but the sap that feeds the tree of heaven."[371] Again this line mentions that animals and people are the same, having the same substance, which is blood. The animal dies for people to eat, and when people die they become fertilizer for plants.

Here the spiritual value of admitting that all creatures are the same, they are under the power of God who directs everything and provides all creatures with good things they need.

In the next lines, Khalil Jibran shows people how to treat fruit in these following lines-

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[371]-Ibid. P-82

"And when you crush an apple with your teeth, say to it in your heart,

Your seeds shall line in my body,

And the buds of your tomorrow shall blossom in my heart,

And your fragrance shall be my breath,

And together we shall rejoice through all the seasons."[372]

These lines show similar understanding with the previous lines about eating meat, only this time about eating something from nature. The fruit to eat from nature is an apple, which is beautiful, nice and sweet. When someone eats an apple, the apple comes inside the human body. It is as if the apple becomes the seeds inside the eater's body. Here the 'seeds' are the symbol of growth. Because people have eaten that apple, it becomes one with the eater's body and grows within them. Here Khalil Jibran wants to express the spiritual value in those lines, which is realizing the sacrifice of the apple to become one in the body in order to reach eternal happiness.

Again, Khalil Jibran exposes people as a part of seasons in these lines:

And in the autumn, when you gather the grapes of your vineyard for the

Winepress, say in your heart, I too am a vineyard, and my fruit shall be gathered for the winepress,

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[372]-Ibid. P-82

And like new wine I shall be kept in eternal vassels."[373]

Here Khalil Jibran uses 'autumn' as a season in the year when grapes are ripe and must be made wine. However, "autumn", is also a symbol of old age, because autumn is a season before the winter, which is also a symbol of death. In these lines, author describes what an old age man shall do in rest of his life. Khalil Jibran illustrates that people with vineyard, have to gather the grapes to be made wine, the grapes have to be crushed and pressed so that the fruit becomes liquid which later is kept in vassels. Similar to meat and apples, the grapes have to sacrifice themselves to be beneficial to humans.

In the last part of this poem, Khalil Jibran describes about the end of life these lines are-

"And in winter, when you draw the wine, let there be in your heart a song for each cup;

And let there be in the song a remembrance for the autumn days, and for the vineyard, and for the winepress."[374]

The first symbol "winter", which is the end of the seasons, when life becomes cold due to snow, and nature looks dying. So, 'winter' is the symbol of death. So the line means that when life is ending, drink the wine, which symbolizes something refreshing. And 'a song for each cup' in people's heart symbolizes happiness around them. The song is a kind of reminiscence of the part, what has been experienced in the old age, the working in the vineyard and the suffering in the wine

[373]-Ibid. P-83
[374]-Ibid. P-83

press. Thus, the spiritual value Khalil Jibran instilles in people is that they have to remember their part life in order to be happy in the last days of their life because they have given forth fruit which is nice and refreshing.

Thus in the entire poem Khalil Jibran wants to relate the daily activities such as drinking and eating with their spiritual values. In this poem first of all is people have to be humble because they are creatures and not superior to other creatures. Then, when they eat and drink they must consider them as an act of worship. Everything they eat or drink becomes a part of them and helps them to grow not only physically but also spiritually. Lastly, people have to prepare for 'autumn' and winter or the last days of their life. They must produce "fruit" which is beneficial for their own life and others.

On Houses

People know houses as places to protect them from weather. They also realize that every one of them needs to have a house as a safe place, which can protect them from everything. Moreover, houses become places to live. It means that houses can be buildings, for example, an apartment, flat, boarding house, villa, and cottage or any kind of buildings that are able to protect people from weather. Sometimes, people use their houses to show that they are wealthy, but most of them ignore their spiritual values, such as modesty inside the houses, in which they live. In his poem, Khalil Jibran shows that there are a lot of spiritual values that people can learn from their houses.

Khalil Jibran asks people to think about life in nature before they live in their houses. These following lines, "Build of your imaginings a bower in the wilder uses era you build a house within the city walls"[375] tell people to think about living in the Wilderness before they live in the city. By imagining a bower, which is a pleasant shady place under trees or climbing plants in a garden or wood, Khalil Jibran wants to expose people to the natural life. It is because the wilderness is a representative of nature. On the other hand, the "city walls" is a confinement or human limitation to do something, because walls limit people's mobilization. To be free, people have to go pass through the walls. Therefore, in this line, Khalil Jibran asks people to imagine that they build their house without any limitation. Thus from these lines, it may be figured out that the spiritual value that Khalil Jibran wants to express is to be free and to be one with nature.

Khalil Jibran tells that when the time comes, people go home after they have finished working. In these following lines, "For even as you have home-coming in your twilight, so has the wanderer in you, the ever distant and alone, and your house is your larger body.[376] Khalil Jibran symbolizes old age with the word "twilight". It is clear that twilight is the period of the evening during which this takes place, between day light and darkness. As it is the time when the sun sets, the symbol of old age cannot be mistaken. When people become old, they need to go home. This is symbolic in the meaning that life is like a journey and home is the destination.

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[375]-Ibid. P-91
[376]-Ibid. P-91

In these following lines, "It grows in the sun and sleeps in the stillness of the night, and it is not dreamless. Does not your house dream? And dreaming, leave the city for grove or hill top?"[377] Khalil Jibran uses personification to describe the house as a human being that can grow, sleep and dream. Again Khalil Jibran shows that it is more preferable to live not in a city. In the city people lose contact with nature and therefore with the creator of nature. Going to the grove or hilltop will make people consider the greatness of the maker of heaven and earth, because they were made so beautifully. The spiritual value of these lines is that people have to consider their house is not just the building, but also the atmosphere and their house should not make them forget the creator who made the world for people to live in.

Khalil Jibran, in the next lines, explains his wishes that people would think about living near nature. "Would that I could gather your houses into my hand, and like a sower scatters them in forest and meadow"[378] , show the simile by comparing the speaker and the sower and also the houses and the seeds which the sower scatter in the field. It means Khalil Jibran asks people to build their houses in the wild life, which is close to nature. Then Khalil Jibran states the same thing in next 12 to 14 lines. The spiritual value in these lines is that although people line in the city, they may use thin imagination and think that they live in the country, near the nature so that they can also be near to God.

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[377]-Ibid. P-91
[378]-Ibid. P-91

Khalil Jibran in these following lines then reminds the people that because of fear, their ancestors moved to live in the city, "In their fear your fore fathers gathered you too near together, and that fear shall endure a little longer. A little longer shall your city walls separate your hearths from your field."[379] He explains the fear becomes the reason why people leave the fields and build their houses inside the city walls. Besides in the city they get near to each other and build a community. However, as the fear lingers, they start to forget to build relationship with the fields or nature. So, the spiritual value in those lines is that people have to be aware of continually keeping their relationship with nature.

Then Khalil Jibran asks people about what people have in the houses, in the following lines-

And tell me, people of Orphalese, what have you in their houses?

And what is it you guard with fastened doors?

Have you peace, the quiet urge that reveals your power?

Have you peace, the quite urge that reveals your power?

Have you remembrances, the glimmering arches that span the summits ofthe mind?

Have you beauty, that leads the heart from things fashioned or wood and stone to the holy mountain?[380]

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[379]-Ibid. P-92
[380]-Ibid. P-92

These lines do not only ask about the content of the houses but also what they hide in their houses, which they try to cover very hard. Here Khalil Jibran divides the content of the houses into two things. The first one is spiritual and the second is material. He asks people whether they have spiritual things in their houses or life such as "peace", "remembrance" and "beauty", using personifications and metaphors Khalil Jibran says that 'peace' is compared to the "urge" which is silent and powerful; "remembrance" is compared to "arches" and "beauty" can make people leave the wooden and stone houses to look for the "holy mountain", thus the spiritual values in these lines is that people have to look for peace, remembrances and beauty as the spiritual contents of their houses to make their houses such as the holy mountain where they can find God.

After that, Khalil Jibran about material things in people's houses, in order to make them realize that they are less meaningful in these following sentences,

Tell me; have you these in your houses?

Or have you only comfort, and the lust for comfort, that stealthy thing that enters the house a guest, and becomes a lost, and then a master?

Ay, and it becomes a tamer, and with hook and scourge makes puppets of your larger desires.

Though its hands are silken, its heart is of iron.

It lulls you to sleep only to stand by your bed and jeer at the dignity of the flesh.

It makes nock of your sound senses, and lays them in thistle-down like fragile vessels.

Verily the lust for comfort murders the passion of the soul, and then walks grinning in the funeral.[381]

By using a paradox Khalil Jibran shows the contrast of "Silken hands" and "iron heart". People with Silken hands should be soft, smooth and tender, while people with iron heart are usually hard, cold and cruel. Using personifications, Khalil Jibran further explains that comfortable feeling will make people tied to their 'bed' and 'flesh', which is symbol of their lust, later it will rob the sound senses which make people drifted, and with a smile are compared to fragile vessels, which is also a symbol for bodies. Again the danger of the desire for comfort is emphasized in the personification that it will murder the soul. Here Khalil Jibran adds that people's lust of comfort destroys their passion. So, comfort and the lust for comfort are dangerous, difficult to satisfy and could control people to follow their will: besides, they destroy the mind, emotion, and soul. Thus the spiritual value in these lines is that people should pay attention not to be controlled by their dangerous lust.

After that, Khalil Jibran adds with metaphors that, "Your house shall be not an anchor but a mast. It shall not be a glistening film[382] that covers a wound, but an eyelid that guards the eye." It means that peoples house is not an 'anchor', which stops the ship, but is should

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[381]-Ibid. P-93
[382]-Ibid. P-94

be a 'mast', which helps the ship to sail. And another metaphor is used that the house is compared to a 'film that covers a wound', and also to 'an eyelid'. Similarly it means that the house is not just a cover for a wound which does not cure it, but a cover to protect the eye. As known to everything, an eye is a very delicate thing which needs careful tending. Only in this case the eye can function and do well its task. So, the spiritual value in this part is that people should use their house not just to shelter but also to protect its inhabitants.

Again Khalil Jibran people not to follow the materialistic life style in these following verses-

"And though of magnificence and splendor, your house shall not hold your secret nor shelter your longing.

For that which is boundless in you abides in the mansion of the sky,

Whose door is the morning must, and whose windows are the songs and the silence of night."[383]

First of all, the two metaphors "magnificence" and "splendor" refer to a glamorous life style. It is because those two words means the house is impressively beautiful, elaborate, which is very amazing. However, Khalil Jibran explains that it does not give any peace to the people's life. Prosperity usually makes people fear to lose it. For example, usually rich people use guard to protect their house from thieves or robbers. Besides, "Your house shall not hold your secret nor shelter your longing" implies that people, who live in prosperity, do not feel

[383]-Ibid. P-94

peace because the prosperity makes them remember their secret which perhaps the wrong way of gaining the wealth that is not right. The way of life never gives peace to people in their life. Or perhaps they still have longing or desire to increase their wealth. Hence Khalil Jibran warns them not to make their house like that.

In the last lines, Khalil Jibran explains that the important one is to relate their thinking with something bigger, "boundless" which is in the "mansion in the sky", meaning heaven. Obviously this is the spiritual value that Khalil Jibran exactly wants to refer to through his poem. Using metaphors he compares heaven with a mansion or a huge house whose "door is the morning mist and whose windows are the songs and the silences of night". It means that since people are created by God, thin real dwellings are heaven, so people should not limit their thinking that the houses where they stay now are the only places to live. Instead they belong to God, who created heaven and earth, and gives them the ability to enjoy their relationship with nature, which makes closer to God. Thus, the spiritual value in these lines is that people should use their houses properly and not to cling to the magnificent outside appearance of the houses. They should think more about the spiritual purpose of the houses and have good relationship with God and nature.

On Clothes

Clothes are people's body cover; every human wears clothes to protect their body for daily activity and as a kind of norm. Some of those people use cloths as a symbol of their prosperity. It is because

they use branded cloths, which are very expensive; they follow the trend in order to get respect from the others or to show off their social states in their society. Those people careless about the spiritual values, which come from what they wear every day. In this poem, 'On Cloths' Khalil Jibran shows the spiritual values, which can give need understanding for people about cloths.

First of all, Khalil Jibran points that cloths never cover people's bad action. This following line, "Your clothes conceal much of your beauty, yet they hide not the unbeautiful"[384], tells what Khalil Jibran means with cloths. He wants to give understanding that clothes never cover people's bad behavior. The first part of this line explains that clothes cover people beauty, which means that clothes cover their inner beauty or their innocence. It is because nakedness in humanity is a symbol of beauty, which shows purity. For example, a baby is always born without wearing any clothes. This fact shows that a baby is born in innocence and purity. Because of that those clothes cover up people's innocent manners and their purity from people, who look at them. After that, in the second part of this line, Khalil Jibran explains that clothes never cover people's "unbeautuful." While beautiful, in the first part means purity and innocence, the unbeautiful is the human's sins. It is because the unbeautiful is the opposite of the beautiful. So the spiritual value in this line is that people should not only think of what to wear, because clothes only cover nakedness but also how to behave because clothes can't cover human's bad behaviours.

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[384]-Ibid. P-95

Using a paradox Khalil Jibran shows that clothes only tie people to some regulations, which come as one with their clothes. The following lines, "And though you seek in garments the freedom of privacy you may find in them a harness and a chain."[385] Shows that clearly, the paradox is that people actually look for freedom in wearing their clothes, they think they can be free to choose what to wear or not to wear. However they can't wear anything they want because they have to think about other people's opinions. Living in society means living in community with norms that have to be followed. Therefore, when they search for freedom in wearing their clothes, they do not find it because clothes, which they wear, depend on some perceptions from people's different points of view. Then using metaphors Khalil Jibran compares people's opinions and societies norms with 'harness', which controls people's action and 'chain', which gives limitation to people's action. Khalil Jibran shows in these lines the spiritual value that clothes are not only the things people wear but also the coverage of people's inner beauty and the clothes people wear depend on society's norms.

Khalil Jibran challenges people to face nature with their heart rather than with their clothes. These following lines, "would that you could meet the sun and the wind with more of your skin and less of your raiment. For the breath of life in the sunlight and the hand of life is in

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[385]-Ibid. P-95

the wind"[386] mention that he wishes people would rather wear nothing and face everything with their naked body.

Furthermore, in the following line, Khalil Jibran asks people to line in modesty. "Forget not that modesty is for a shield against the eye of the unclean."[387] Khalil Jibran implies that modesty is behavior, manner, or appearance intended to avoid impropriety or indecency. Therefore, modesty can protect people from criminality. Then Khalil Jibran compares modesty with a 'shield', meaning something which can give protection from "the eye of the unclean." The unclean here present the people who are not innocent or pure but who have bad intentions or whom people call us criminals. Thus, those lines mean that life in modesty saves people from indecency and criminals. On the other hand, people who wear glamorous clothes with lots of Jewelry will make criminals feel attracted to do bad things. Or wearing erotic clothes may arouse the spectators to have bad fantasy about sexuality. Because of that, the spiritual value in these lines is that living in modesty is a must in order to prevent other people from being criminals or indecent.

The following lines describe about the effects for people when they live in modesty. These lines "And when the unclean shall be no more, what were modesty but a fetter and a fouling of the mind?"[388] Explain that modesty never leads people to line in burden as there will be no more uncleanness or criminality in this world. The first part gives

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[386]-Ibid. P-95
[387]-Ibid. P-96
[388]-Ibid. P-96

illustration that there will be no more uncleanness in the world, because as what he explains before, people live in modesty. In the second part, Khalil Jibran describes that when they have lived in modesty, which results in there is no more criminality, modesty is not indeed anymore. By using metaphors, Khalil Jibran compares modesty with a 'fetter' and something which is 'fouling of the mind.' He wants to say that then modesty is like a fetter or a chain used to restrain a prisoner, typically placed around the ankles or restraint or check on someone's freedom to do something. It means when people do not live in uncleanness, modesty will become a chain that robs people from their freedom, whatever the case, from those explanations, it becomes clear that the spiritual value in these lines is that modesty is good because it can prevent uncleanness but when there is no more uncleanness, and modesty is not needed anymore.

In the last two lines of this poem, Khalil Jibran explains that the earth likes people who live in purity and innocence. These following lines, "And forget not that the earth delights to feel your bare feet and the winds long to play with your hair"[389] shows that nature loves people who live in nakedness. The personifications of "the earth" and "the wind" as a person who has feelings and desires are obvious. The earth can become happy and delightful to feel the nakedness of human's feet. It means the human's feet are touching the earth and have a close contact with each other. It also means that there is a close relationship between human's and nature. In line with this, the winds desire to play with human's hair. This also shows the need of relationship

[389]-Ibid. P-96

between human's and nature. Because of those reasons, the spiritual value in these lines is that people who live in modesty, purity and innocence are supposed to have close relationship with nature.

Which is the inner beauty but do not cover human's bad behavior. Because of that, Khalil Jibran, by showing the spiritual values in this part, asks people to live in their purity and modesty rather than in their prosperity, which can arouse criminality and uncleanness. Thus, in this poem Khalil Jibran wants to show that clothes cover human's nakedness Next Khalil Jibran also wants people to live close to nature, which will draw them closer to God.

Message Conveyed by Jibran

Jibran presented Al-Mustafa in *'Al-Nabi'* as an educator whose personality is composed of influence, perceptivity, insight and spiritual transparency and who is as mysterious as a prophet. Jibran discovered the follies of the human selves through experiences and thought that humanity needs an instructor to understand the secrets and mysteries of the universe. Then he thought about himself that he knows the secrets of the universe and he should convey these secrets as instructor to others. So, he demonstrated himself as instructor by the mediation of 'Al-Mustafa' before the world.

Jibran transmitted the message that the mankind should adopt natural life and embrace simplicity. Jibran hovers over optimistic aspects of life in *The-Prophet.* He is of the opinion that he can change the life.

He visualized a fanciful world that can relieve off the pain and gloominess of sad people.

'Al-Nabi' is a metaphor for the mystery of life: we come into the world and go back to where we came from. As *'The-prophet'* prepares himself to board his ship, it is clear that his words refer not to his journey across the seas but to the world he came from before he was born. His life now seems to him like a short dream.

The book suggests that we should be glad of the experience of coming into the world, even if it seems full of pain, because after death we will see that life had a pattern and a purpose, and that what seems to us now as 'good' and 'bad' will be appreciated without judgment as good for our souls.

'Al-Nabi' also teaches that the separation we feel from other people and all forms of life while on earth is not real. We are merely expressions of a greater unity now forgotten.