

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF MOHAMED BOUDIAF - M'SILA

FACULTY OF LETTERS AND LANGUAGES

DEPARTMENT OF LETTERS AND ENGLISH
LANGUAGE

N°:.....



DOMAIN: FOREIGN LANGUAGES

STREAM: ENGLISH LANGUAGE

OPTION: LITERATURE & CIVILIZATION

Utopian Dream and Dystopian Reality: An Analysis of Gibran Khalil's *The Prophet*

Dissertation Submitted to the Department of English in Partial
fulfillment of the Requirements for the Master's Degree in
Literature and Civilization

Supervisor:

Dr. Mohammed GOUFFI

Candidate:

Mrs. Zeyneb MIMOUNE

2020/2021

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2020/2021

Declaration

I hereby declare that the dissertation entitled, “Utopian Dream and Dystopian Reality: An Analysis of Gibran Khalil’s *The Prophet*”, is the product of my own research work.

I confirm that all the source I quoted from have been accordingly acknowledged by means of references.

Signature

Dedication

To my late father **El-Houssine** who taught me to be a strong and determined person.

To the sun that shines my life, my loving son **Borhan-Eddine**

Acknowledgment

In the name of Allah, the Compassionate, the Merciful

“My Lord, enable me to be grateful for Your favour which You have bestowed upon me and upon my parents and to do righteousness of which You approve. And admit me by Your mercy into [the ranks of] Your righteous servants.” (Surah *Naml* Ayat 19)

First and foremost, I would like to praise and thank Allah, the almighty, who has granted limitless blessing, patience, and knowledge to accomplish this thesis.

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Abstract

The present dissertation investigates the aspects of utopia and dystopia of Gibran Khalil's *The Prophet*. Gibran has produced fictional world to condemn his society, and to define what could be the characteristics of an idealistic society. He carefully has chosen his main character Almustafa, a mixture of all religions and beliefs, to address humanity as a whole. He has created imaginary place for his utopian dream, which is the city of Orphalese. Although he came from different culture, he has tackled common social issues that are still debatable in our modern society, such as materialism and the restriction of individual freedom. He was concerned with what constitutes a utopian society and the necessary characteristics of an ideal nation. Fairclough's Critical Discourse Analysis theory of literary criticism has been implemented in this study in order to extract all the textual and the meta-textual meanings and themes in the studied work. *The Prophet* is a utopian work that is written in dystopian time. Gibran's dream of utopia, while related to his specific and different background, poses many questions. The analysis had demonstrated that *The Prophet* is the intersection of utopian dreams and dystopian realities.

Keywords: Gibran Khalil, utopia, dystopia, Critical Discourse Analyses.

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General Introduction

Literature is the manifestation of culture and civilisation as well. It is the means by which human experience is illustrated and transmitted from one generation to another. Literature is regarded as any form of writing that intensely depicts the clash of people with the surroundings and which identifies that the fight may not be fully portrayed in purely objective, physical terms(Grace 634). Man is always in the centre of this struggle. During Romanticism, he is against nature. Then, with Realist writers, man is to confront society and its evils. At a certain point in history, with modernist authors, this fight became internal and man is against his spirit. Literature, at this stage, is an expression of the complexity of modern life. And how this would affect the human soul.

When talking about the genres of literature, poetry is the nearest to spirituality and emotions. Poetry is an art of language that uses the maximum language resources as well as emotions and affections. According to Goethe: “I am more and more convinced that poetry is the universal possession of mankind, revealing itself everywhere and at all times in hundreds and hundreds of men...I therefore like to look about me in foreign nations, and advise everyone to do the same” (Damrosch 1). Thus, literature in general and poetry in specific, is wholly universal art form that evokes reality in a creative way, to interpret reality or to produce a universe of its own, through language.

The Prophet is classified among the diasporic literature, which is a worldwide literature characterized by realism, and the level reached by our writers at that time. Where they have founded literary clubs and societies that included diasporic poets of different nationalities, so they were one hand and one soul. Glissant’s in his essay *Creolization Theory and Poetics of Relation*, explains the Arab diaspora as “an extraordinary site for the cross-fertilization of cultures and for the negotiation of intercultural and interracial relations”.

However, regarding the pressures and struggles provoked by cultural hatred and the social, financial, legitimate and ethnic discriminations that cross the diaspora universe (Marchi 173). Gibran Khalil is the leader of Arab diasporic literature. He is the Lebanese poet whose literature revealed a deep and sincere feeling stemming from his own emotional experiences. He produced for us immortal books that enabled him to embody a global position.

From childhood, Gibran was inclined to solitude, meditation and daydreaming. In his adolescence, he remained withdrawn to himself, away from relatives and neighbours. He was quick-witted, humble, ambitious, but selfish. He has a great desire for fame and celebrity. Gibran has created a various production that has left a great impact on modern Arabic literature. As well as opening the way for oriental pens to produce a liberal production, because his readers are constantly increasing year after year and they are of different races and languages (Herizi 32). He was distinguished and unique by his meditative tendency embodied in all his literary works. Therefore, nature was his only refuge from the materiality of life. This is not strange for a poet who was born and lived his youth in the wonderful Lebanese nature, and it was the source of his inspiration. Gibran is the leader of the diasporic literature. He is the Lebanese poet whose literature revealed a deep and sincere feeling stemming from his own emotional experiences. He produced for us immortal books that enabled him to embody a global position.

The Prophet is a summary of what Gibran grasped from his life experiences, the knowledge he extracted from life, and the end of the pain he was affected by. It was the real turning point in Gibran's mental life and in directing his productive drive. Amirani and Hegarty commented that since its publication in 1923, *The Prophet* has never been out of print. This eternal masterpiece has been translated into more than fifty languages and it is the chief world-wide best-selling lists. It is supposed to have wholesaled tens of millions of prints (BBC News). Gibran had spent his life preparing to produce this precious book, as his

previous books are only introductions to what is in this book of wisdom, philosophy, poetry and art.

These matters reveal global human concerns. Almustafa's speeches are considered as spiritual reflections, "yet they do not rise, much less aspire, to the threshold of prophetic or revelatory utterances". They are words of sense; they are inspiring, but not godly. *The Prophet* has been defined as a mixture of philosophy and literature, and consequently it takes an unclear place in American literature. Although it is English in form, and Arabic in thought form (Buck 7). This book, is a recapitulation of Gibran's views on love, marriage, children, giving, eating and drinking, work, joy and sorrow, houses, clothes, buying and selling, crimes and punishments, laws, freedom, reason and passion, pain, self-knowledge, teaching, friendship, talking, time, good and evil, prayer, pleasure, beauty, religion, and death.

In *The Prophet*, Gibran reached the top and he did not want to fall down. After long thinking, he put in his mind the basic lines for the rest of his production, a series dealing with the rest of human relationships. After he dealt in the book *The Prophet* with humans' relations, he wanted to treat man's relations with nature in "*The Garden of the Prophet*". He also wanted to end this series with "*The Death of the Prophet*" he was not patient enough to complete his project, so he produced his book "Sand and Foam" to fill the void of his intellectual life. This book is an extension of his book *The Prophet*. The reader will feel in many paragraphs that it is a repetition of what was said by "Almustafa" in the book "*The Prophet*" (Ayachi 60-61).

Language is not the only concern of a text, but a text may have hidden sets of principles, views and thoughts in social condition. Fairclough states that "the question of discourse is the question of how text figure (in relation to other moments) in how people represent the world, including themselves and their productive activities. Different discourses

are different ways of representing associated with different positions” (Al-Khazraji et al. 14). That is to say that one text can have different discourses or diverse readings.

Despite the fact that Gibran’s masterpiece *The Prophet* is the most valuable book after the bible, a small number of researchers have deeply analysed this work. Few critics have tackled the utopian aspects and the dystopian issues that Gibran demonstrates. Nidaa Al-Khazraji has published a research study, on 2013, in which she scrutinizes the global themes and messages that Gibran attempts to transfer to his readers. She maintains that Gibran considers himself as the sage man who wishes to construct a better community and guide society to the right way. The knowledge conveyed by the prophet Almustafa before his leaving from Orphalese city are said to answer the crucial questions about life (Al-Khazraji 212). Al-Khazraji, Mardziah Hayati Abdullah, and Bee Eng Wong, on 2013, have published an article under the title “Critical Reading of Gibran’s World in *The Prophet*”, in which they show another facet of the same book. They discuss the way Gibran characterises the world and unwanted social performs when writing his book *The Prophet*. Gibran makes his readers think that Almustafa does not fit this world. He comes to teach humanity and to fix the social wickedness under the views of all religions (Al-Khazraji et al. 13). In similar context but different language, Dahdouh Khadidja, an Algerian student, has tackled the influences that affect Gibran’s writing style and way of thinking, in her master thesis written in Arabic published on 2015. She states that Gibran wanted to spread his literary ideas in a philosophical, religious and mystical form, bearing multi-intellectual influences. This is due to his vast culture instilled with the human spirit, which made him free from ideological and sectarian restrictions (121). Similarly, Herizi Mayada has undertaken the importance of description in *The Prophet* and how Gibran attempts to give to his readers a clear image. She confirms that description is the means of representing the place in *The Prophet*, and it is an attempt to embody a scene from the outside world in a palette made of words. If the narration

narrates the events in time, then the description depicts the things in the place. Therefore, the description is for the sake of creating the narrative space (70).

Gibran's *The Prophet* may have two opposite interpretations. It can be considered a utopian work through its style, diction, and the ideas discussed. However, by uncovering the hidden messages, one can easily detect that the writer is criticising some wrong practices and revolt against the current situation. He appears a social reformer who wants to make a change. Thus, it is a dystopian one. He has created imaginary world in order to condemn his community, and to outline what could be the elements of an ideal society. Gibran has created imaginary place for his utopian dream, which is the city of Orphalese.

By using the Critical Discourse analyses theory of literary analyses, the work can be interpreted in several ways. Sir Thomas More is regarded as the pioneer of the so-called Utopia. However, the concept has existed long before with Al-Farabi in his *The Opinions of the Citizens of the Virtuous City* and Plato in his *The Republic*, but under other connotations. More's utopia means the virtuous city or the ideal society ruled by a wise king. In similar context, Gibran has created *The Prophet* that is full of utopianism at both levels, form and content. However, it can be seen through dystopian lenses. Gibran has denounced his society but in an ironic way because the work was written in parallel with the emergence of dystopian literature.

Based on what is mentioned above, there will be two main concerns in this dissertation. The first is to study the utopian elements in this book through analysing the universal themes and appeals that Gibran created. The second is to figure out how the author's dystopian background is represented indirectly. Besides discovering what inspires Gibran's style of writing and his way of thinking as well.

This paper will be divided into two chapters. The first chapter is for the theoretical framework of this study. Starting with giving a summation about the Roaring Twenties in the United States of America. Then, discussing diasporic literature and taking Gibran as a typical figure. Finally, defining utopia, dystopia and critical discourse analyses theory. While the second chapter will be devoted to the practical part of the research. At first, there will be an analysis of Gibran's utopian views found in the book and then the dystopian hidden meaning. Moreover, there will be an investigation of the influences on Gibran's style and thought and significance of the place and the main character.

CHAPTER ONE: The Roaring Twenties, Diasporic Literature, and Utopia,

What is in common? Socio-Historical Context

“I have found both freedom and safety in my madness; the freedom of loneliness and the safety from being understood, for those who understand us, enslave something in us.”

Gibran Kahlil, *The Madman*

Introduction:

“To be an emigrant is to be an alien. But to be an emigrant mystical poet is to be thrice alienated” (Naimy 55). It is common fact that Literature is the mirror that reflects human thoughts and experiences. According to New Historicists, a literary work should be analysed through its historical context to understand cultural and intellectual history through literature. Thus, the first chapter will discuss the theoretical part of the study. It will be divided into two sections. The first section is about the socio-historical context of *The Prophet*. Therefore, there will be a brief explanation of the Roaring Twenties. Then, a detailed explanation of Diasporic Literature and Diasporic Poetry, in particular, and taking Gibran Khalil as an example. The second section of this chapter will be devoted to discuss Utopianism as a conceptual framework for this dissertation and an overview about the Critical Discourse Analyses theory of literary criticism.

1. A Synopsis of the Historical Development of the Roaring Twenties

Modernism was a remarkable time in the US history; it is used interchangeably with the Americanism. Peter Gay says, " Modernism utterly changed painting, sculpture, and music;

the dance, the novel, and the drama; architecture, poetry, and thought. And its ventures into unknown territory percolated from the rarefied regions of high culture to general ways of thinking, feeling, and seeing” (qtd in Singal7). It is a revolutionary period against all the old traditions and norms. It is, then, a double-edged sword.

The American lifestyle was hastily changing, especially science with the scientific philosophies of Charles Darwin, Sigmund Freud, and James Frazer. Darwinism gives new responses to the questions that were answered by religion, claiming that people are not created by God but “part of natural evolution”. Freud’s main concern was the human soul or “the unconscious”, and he thought that it was part of nature and not divine. Frazer tried to explain the views and thoughts of ancestors in folklore, wizardry, or customs. Scientific discoveries were always retelling society that they were existing in a time of great shifts (Pokrivčák6).

The 1920s, in America, was the decade of change. All frames have been broken and society has been transformed from conservative to free, it was a revolution against Victorian morals. Religion and values have disappeared. This decade is marked by the enormous growth of urbanism, mass consumerism and mass entertainment. By the end of World War I, the American soldiers after returning from Europe decided to join the Jazz Age, they wanted some of the finer things in life for themselves, in an attempt to heal their souls from the effects of that war (Boundless US History).

The 1920s was the time of prosperity and flourishment that America has never lived before. Streissguth claims that “technology and inventions where hallmark in the American history, and entertainment becomes essential in the American’s life. Moreover, new conceptualisation of woman has emerged. Flappers are young women, with short skirts and bobbed hair, who work outside, drink and speak unladylike language.” (ix).

In literature, two literary movements emerged; The Lost Generation and the Harlem Renaissance. Writers often talk about their emotional state and the feelings disillusionment and alienation. F. S. Fitzgerald, G. Stein and E. Hemingway were the most famous writers to describe the Lost Generation. Fitzgerald's masterpiece the Great Gatsby is considered as the best novel to illustrate the 1920s. It tackles most of the decade's changes, such as the American Dream, classism, sexuality, identity, industrialisation...etc. (Grosu 237-240).

Although America had been, through history, a land of immigration and opportunities, there were some limits during this decade. Simon Rita J. believes that the most famous and valued immigrants came long ago. Those immigrants had contributed to building America and the American character. They are mainly European (Italian, Russian, Greek, Polish, Hungarian and so on), without forgetting the Chinese and Japanese (73). However, The United States became more anti-immigration in policy with the rise of some xenophobia voices. The Immigration Act of 1924, the first time in history, limited immigration. According to Cartisle:

Though immigration had already changed the face of America, the push to limit it reached its height in the 1920s, when the law was explicitly phrased to preserve the current ethnic makeup of the country. Quotas were imposed on the number of immigrants allowed from each country, based on how many people of that nationality already lived in the United States. The effect was to drastically slow the immigration of southern Europeans in favour of northern Europeans [...] and to nearly halt the immigration of Asians. The rights of resident aliens were restricted, especially where property was concerned (23).

The second decade of the Twentieth Century began with optimism for coming world peacetime and finished with worries of economic collapse. Between these incidents was an age of fast economic development, growing prosperity, and significant changes in society which made it the first modern decade. Yet, it was a decade of greediness and materialism (O'Neil 7).

2. Diasporic Literature from an Arab Perspective

Immigration and diaspora as well were commonly known during the first two decades of the twentieth century mainly due to the colonisation movement and the political persecution. According to Britannica Encyclopaedia, the term Diaspora is defined as: “populations, such as members of an ethnic or religious group, that originated from the same place but dispersed to different locations. The word diaspora comes from the ancient Greek diaspeiro, meaning, “To sow over.”

Sabbar, A. and Sabbar,S. the two scholars who are interested in the diasporic studies, have suggested that Diaspora is the deracination of someone from his origins. As such, there is an urgent need to reconcile the concept of home that becomes deeper in meaning. It also opens the door for endless comparison between the past and the present and the challenge to resist change (23). For Loren, diaspora has changed the international relations and created new national identifications. In diaspora, people assimilate and join the mainstream culture or reject the new culture (260).

The word diaspora has been commonly used in literature especially that the notion of the traditional biblical use of diaspora referring to the exile and dispersal of Jews has been extended to refer to any individuals that have been dispersed throughout the sphere (El Said 164).

There is a slight difference between immigration and diaspora, which lies behind the reasons and the motifs of the displacement. Clifford maintains that:

The distinction between immigrant and diasporic experiences, heightened for definitional clarity in this paragraph, should not be overdrawn. There are diasporic moments in classic assimilationist histories, early and late, as new arrivals maintain and later generations recover links to a homeland. Diasporic populations regularly "lose" members to the dominant culture (311).

Immigration and diaspora are not just historical events caused by wars, colonisation and capitalism. It is the historical destiny of the human travelling that changes the human experience. The two concept share almost the same meaning but with a slight difference in how they perceive the new culture.

2.1 Arabic Diaspora in Uncle Sam's Promised Lands

The migration of Arabs to America traces back to the seventeenth century, with the coming of Spanish colonialists with Afro-Arab slaves from North Africa. The first phase, a great number of Arab immigrants arrived to America during the Great Migration, between 1880 and 1924, with more than twenty million new immigrant. At that time, more than ninety-five thousand Arabs were from Greater Syria (Syria, Palestine, and Lebanon). The rest were from other parts of the Arab world. The majority travelled to the United States for economic reasons (Deebi 37).

The relationship between the west, Europe, Christianity, “whiteness” and being an American; and between the other continents, the other religious groups, non-whiteness and being a non-American continued. It results the so-called Arab-American experience and literature (Majaj 1). Mohanlal gives the most precise definition of the Arab- American taking into account both psychological and geographical dimensions:

Who is an Arab-American? In simple terms the name Arab-American is part of the group of immigrants living in America, people of diverse background with stories of war, exile, lost language, cherished tradition and the need for reinventing home and self. An Arab-American is an immigrant or American born, a Muslim, Christian or Jew (124).

Moreover, the researcher Taha Aseel Abdulateef claims that it is hard to understand the position of the Arab-Americans within the melting pot. The first waves of Arab immigrants were mainly Christians from Mount Lebanon who attempted to escape factional anxieties or the destruction of World War I. They soon joined the mainstream culture during the late

nineteenth and early twentieth century. Yet, the next waves of immigrants were people from different destinations of the Arab world and with different cultural background. Nowadays, Arab-American minority is facing forms of aggression, fierceness, and discrimination. Children of mixed marriages and with hyphenated identities find themselves at the margins of “Arab” and “American” identity. (30)

Abdel Moniem highlights an issue that concerns all minorities in the world, which is prejudice. Arab-Americans suffer from being stereotyped by the Americans. Arabs mainly Muslims, have long been determinedly seen in Western culture as cruel extremists, wealthy oil sheiks, immoral, camel riders, tricksters, religious radicals, bad learners, and abusers of females. Harmful stereotyping is considered as the old and most disturbing difficulties facing Arab-Americans. To eradicate such negative stereotypes is difficult, because anti-Arab and Islamic feelings are profound in the American culture. That is to say, the anti-Arab and anti-Islamic prejudices traced back to old times. They have a united set of discourses rooted in Western culture to distort the pictures of Arabs and Moslems (01-02).

2.2 Arab Diasporic Literature

Writers in diaspora express their feelings of loneliness and longing to their mother countries through literature. It helps them to relief their pains and reveal their experience abroad. By 1920, the Pen League, a literary organization, (Al Rabita al Qalamaiyya) was founded by Kahlil Gibran and others. These writers, who wrote in both languages, Arabic and English, produced the so-called the *Mahjar* school of Arab-American Literature. Despite the fact that they had their influence on Arabic literature, they were aware of serving as links between East and West, and attempt to establish philosophical common points between Arab and American ideologies and contexts (Majaj 1).

The authors of Diasporic literature are divided into two categories,” the Northern Diaspora group, the United States of America, and the Southern Diaspora group, especially

Brazil. They may share, sometimes, some characteristics and features, and they differ in others. Both of them appeared at the same time, or in a very close period, and contributed to the formation of the school and add an imprint. However, the Northern Diaspora group, despite their small number, had a far greater impact than the Southern group. They had the most prominent impact, broader horizons, and a deeper sense of humanity in literature. In terms of literature, they were free from every ancient influence in understanding and creation. The Southerners follow conservatives in the east. They insist on the necessity of keeping the Arab eloquent preamble, and the richness of verbal, grammar, presentations and rhetoric.

They give much importance to poetry rather than prose (Dahduh 08-09).

We define the Arab Anglophone fiction as a postcolonial development: the fiction written by the Arab writers of the diaspora as a component and further development of postcolonial literature. It starts from demonstrating that the “postcolonial imaginary” – understood as the set of postcolonial values, institutions, laws, symbols, and discourse– eventually interfere with the readers’ experiences (Sabbar 28).

Arab-American writers ‘main concern was to manifest the Arab identity. They seek to redefine and resituate their image in the American society. Recent Arab-American literature insists on the need to remove all barriers of ethnicity. This explains how the Arab-Americans want to be a part of the cultural diversity. Arab-American literature has played an important role in the literary scene in America. The number of the Arab-American writers has rapidly increased resulting profound influence on American literature, in general, and particularly on American poetry’ (Taha 30).

3. Arab Diasporic Poetry

Since the beginning of the twentieth century, Arab-American poetry belonged to the literature of ethnic groups in the United States. American poets of Arab origin recognised that poetry is the best way to overcome the difficulties of race and language. The flourishing of Arab-American poetry demonstrates the change in the social and political status of the Arabs

in America who are struggling to make their voices heard through poetry. They came mainly from Syria and Lebanon; writing in both languages Arabic and English. Arabs give always a great importance to poems as a way to revive their cultural values (Taha 30-31).

Al Maleh sees that the literatures of Gibran and his generation of Arab origin was a mixture of Christian discourse and Sufi beliefs. The poets consider themselves as prophets and hold cosmic duties for their lives, a role that is similar to the traditional role allotted to poets in Arab nation. Nevertheless, this mission of poet-prophet that of late has 'arouse' so much disagreement over their writings and 'arouse' their literary standing. In the quest for celebrity and a place in mainstream American literary culture. The question is whether they 'orientalised' themselves to rise sales and recognition by moulding themselves in the image of charismatic genius, or whether their idea of a successful conciliation between East and West merely results a reductionist and imposing idea of a 'spiritual' East versus a more aware and active 'rational' West (03).

Poetry is an essential Arab literary genre that always gives birth to some of the most powerful Arab-American voices. In early times, poems were devoted to memory and delivered by nomadic tribes. The main subject was the crying for the desert encampment that had been left behind, a frequent theme even nowadays as these authors long for a birthplace, they may have been obliged to leave. Poetry produced by Arab-Americans is always centralised on the self. Their main concern was culture, race and ethnicity, besides the presence of the American spirit. Hence, they glorify the fact that they were from a minority in diaspora (Mohanlal 125).

Al Said Maha argues that Arabs in America have been producing poetry ever since they reached the country due to the passion of poetry that is integral to their culture. Arab American poetry traces back to the early twentieth century, with poets like Gibran Khalil and

others. Then the coming generations of writers who have been creating Arab American poetry until now. Arab American authors can be classified into four generations:

I. *Émigrés* (Al Mahjar poets): who are poets had kept their homeland relationships affecting and being affected by Arabic poetry. They were highly influenced by the Arabic language, culture, and literature. They resist change and refuse to join the American culture.

II. American Voice/transitional: who were not considered Arab American until after the Civil Rights Movement in the sixties. Yet, they do not belong to the standard; they were anthologized with other American poets. The majority had integrated themselves out of existence. They have created a distinguished identity and their voice became heard in America and the entire world.

III. Ethnic: Arab Americans began to notice themselves as a dissimilar ethnic group in adding their ethnic flavour to the American pot. They were treated and seen as a minority group but an integral part of the American society. They share their traditions, rituals, beliefs, assumptions and culture and enrich the American literature.

IV. Diasporic: after the 9/11 event that attracted a new interest in Arab American literature, a group of writers stronger in politics started to emerge as writers in the Diaspora. Literature produced by Arabs gained much importance than before, it attracted worldwide audience and critics.

Generations of writers have paved the way for this newer generation of Arab American poets, however, each generation has a different nature and a different sense of connexion and isolation that is reflected in each generations' poetry (169-170).

The power of Arab-American poetry lies chiefly in the usage of allegory to contemporary experience through dense language to deliver sentiment that is powerfully felt. Thus, components of form, language and prosody in particular are typically in the mode of

mainstream American poetry and show the influence of earlier twentieth century American poets. The Arab writings, during the first half of the century, show clearly that they were inspired by the romantic poets, such as Keats, Shelley, and Whitman. This impact makes their work less attractive, possibly, than it would otherwise be (Zoghby 97).

The *Mahjar* poets were romantic, humanistic and mystical as well. They thought that they lived in an age of their own sensibility and its own expectations of literature. At the same time they adopted a new concept of language which was neither sacred nor profane, rather than living medium of expression subject to changes and developments. Consequently, they stressed to revive Arabic language and tried to restore simplicity and vitality that was destroyed because of stagnant conservatism (Islam 13).

Arab American writers suffered with diaspora, they created their culture in order to heal their souls and achieve a genuine literary and social construction of the Arab American identity.

It was necessary to transform the harsh aspects of diaspora into a means of integrating and creating an alternative definition of the Arab character through literary work in America.

4. Gibran Khalil as a Representative Voice

Gibran was born in the Lebanon in 1883 of Christian parents. In 1895, his mother brought him with his brother and two sisters to Boston's immigrant South End. They escaped from a drunken husband and father as well as the poverty and restrictions of Ottoman Empire. Gibran at the age of thirteen was a poor and uneducated boy, wanderer into the Denison Settlement House on Tyler Street. Jessie Fremont Beale, a social worker, wrote to her friend, Fred Holland Day, to inform him of Kahlil's talent for drawing, asking him for assistance for the boy. It was Day, who helped developing the boy's talents for drafter ship and his attitudes towards the arts. Then Day introduced Gibran to Blake, Keats, Shelley, Emerson, Whitman, and various tum-of-the-century British, American, and Continental poets. He was fascinated by Gibran's Near Eastern heritage, which was Christian and encouraged him to be proud of

that heritage. As a result, Gibran enthusiastically went back to Lebanon for three years of advanced secondary schooling in a Maronite Christian school in Beirut. In 1902, he returned; and he had to face the deaths of a sister, a brother, and his mother. By 1908, Gibran had published two books of short fiction in Arabic and many short poetic essays in Arab American newspapers. His long-lasting melancholia permeates the prose-poems in Arabic of that time. However, he succeeded in America. Both his symbolic drawings and his life drawings of well-known artists and other personalities were prevalent (Nassar 21-22)

One of the mysteries about him concerns his name: Arabs call him Jubran Khalil Jubran, but for the rest of the world he is Kahlil Gibran or Khalil Gibran. He always signed his Arabic language works with his full name, but abandoned his own first name in his English-language writings, even changing the transliterated Arabic spelling from Khalil to Kahlil (Maryssael47).

It goes without saying Gibran's experience of writing in English, with the guidance of Mary Haskell¹. His early stories, which stemmed from Old and New Testament sources, gained much critical attention, especially through the significant Seven Arts Magazine. Despite gaining a fame in the Arabic world in the Twenties, Gibran twisted all of his literary capacities and ambitions to the slim books of poems, parables, and aphorisms in English. The continuity of tone of isolated alienation, of a desire for connections. Desiring real agreement, Gibran is struggling to lift himself up by himself to deliver facts or prolegomena to the crowds in old societies or new on social and cosmic questions. Gibran does not feel at home either in the old culture or in the new. When reading the translations from the Arabic and of

¹Mary Haskell played a major role in the life of Gibran Khalil, and even in shaping his intellectual and artistic personality, something that appeared in all his writings. She was the woman who carried the characteristics of a mother and a lover in Gibran's eyes, a heroin in his constant support, and a unique lover. She was discussing his ideas related to his writings and drawings with him, taking care of his way of living, and watching over his sister, Mariana, in Boston while he was away in New York. She is Gibran's companion in his life and even his death.

the English works, one may discover in each an unclear sequence of self-projections and installations (Nassar 22-23).

In Gibran's literature, one can notice the influence of Western culture as well as his original one on his writing. He includes the ideas of the most prominent philosophers who shaped his intellectual thought, such as Ibn Khaldun, Avicenna, Imam Ghazali, Abu Nuwas, Al-Mutanabbi, Rousseau, Nietzsche, Ralf Waldo Emerson, and William Blake. Gibran often insists on representing the Eastern side of his persona, as he says: "I heard the doctrines of Confucius; I lent an ear to Brahma, and sat nearby Buddha". Moreover, he was impacted by Ralph Waldo Emerson's existential vision, upon which he sees that a global substance that controls the nature and is apparent in everything (Günday 153). Existential is a philosophy with an inclusive perspective towards life, its subject is understanding the world and the role of man within it, and it comes to the conclusion that nature is everything that exists, and that there is no real existence for everything that is supernatural.

The researcher Paul Nassar has found something in common between Gibran and William Blake in the mood: both angry social reformer of old cultures and responsible of an increasing consciousness beyond any cultural background. However, he often appears as a lonely poet finding relief only in the poetic awareness or imagination. He needed urgently to announce a Humanism with absolutist basics, but at the centre of his vision, he is a tragic dualist whose joy is only in the idea of an ever-upwards-striving human soul (23-24).

In the case of Gibran, the isolation was not only physical; it was a detachment from the classical community, as well as the whole sphere of spatiotemporal existence. Thus, he suffers from a yearning for his motherland, for an ideal imaginary society, and for a greater world of philosophical certainty. This is what inspired Gibran and was the source for his artistic originality (Naimy 55). Like a free bird, Gibran started a journey in the search of love,

spirituality, and utopianism. Gibran's personality was emotional and tense which is clearly reflected in his writings.

5. Utopia and Dystopia: Theoretical Basis

a. About Utopian Literature

Howatson states that Utopian Literature emerges similarly with the emergence of literature. It is the thinking of how people can create a society free of social and political problems. Hence, one can say that literature stems from people's inborn virtue immediately to his mind; rather to fly high beyond intellectual contemplation to passion and imagination. Plato is regarded as the first western to produce Utopian Works. His 'Politeia' or 'Republic' presents the ideologies on which an ideal society should be built. The monarchs have to be philosopher-kings, knowledgeable of the concepts of Justice and the Good. (qtd in Bukier 6).

On the other hand, Abu Nasr Al-Farabi, one of the prominent Islamic Arab thinkers, has written his Utopian discourse *Ara Ahel Almadina Al-Fadilah* (The Opinions of the Citizens of the Virtuous City) in 943. Moreover, in the European Renaissance, the English theorist and philosopher and Christian humanist Sir Thomas More, wrote his *Utopia* in Latin language in 1516 imitating Plato's *Republic*. More's work presents the 'ideal society' whose judges and Kings are intellectual and virtuous. More wrote his *Utopia* as a complaint against socio-political problems in European realms, particularly England. Inequality, indignity and pride lead to oppression and despotism. *Utopia* was an essential alternative to such social and political outbreaks that harms the social structure. There are many other Utopian works that have been written since the time of Thomas More up to the present time (Bukier 6-8).

The conditions in which the word 'Utopia' was created should be taken into account to better grasp of what More meant besides the new connotations it has acquired since then. (Vieira 3) Braga establishes a metaphysical dimension for *Utopia*:

Utopia has a fictional ontological consistency that makes it a pragmatic utopia or, in other words, a eutopia, its truthfulness is undermined at the metadiscursive level by a witticism that is typical of the age of Early Modernity, to the extent that it changes from a suggestion of social reform into a chimera, namely an outopia (176).

For most of us, the word “utopia” means a space mainly a city that has been structured and mapped out geographically. Thomas More’s one was an island intentionally created by eliminating the isthmus that linked King Utopus’s kingdom to the mainland and this geographical characteristic persists in other literary utopias. By examining the concept deeply, it seems that it suggests not only special layout and distance but also time (Gordin et al 3-4).

For Hill, it is essential to put the term Utopia within a certain framework, in relation with the Arab during the nineteenth century. Firstly, it is agreed upon that cultures have been attempting to create images of a better or a perfect life; this tendency is in no sense restricted to the ‘West’, or to the educated spheres. Moreover, the old-fashioned, Anglo centric, cut-out which is generally found in versions of ‘utopia’, with More’s announcement both of the word and of a different literary style. Simultaneously with More, real social transformation seemed to be reaching a level that was equal with what would be essential to realise any preceding ‘utopian’ dream. If preceding utopias had been examples of the present society brought to a degree of perfection which it could never attain, of a religiously inexperienced presence, of an unrealisable dream, More’s was able to suggest. Utopia as an optimistic and totally new ideal, which might be realised by human act. The bright side of utopia, which view a happy future coming up, was going along with its opposite, anti-utopia or dystopia, which highlighted the negative potential integral in society’s new capability for change (101-102).

More places his utopia in a special geographical setting, in the West of Christopher Columbus and the great discoveries of the Renaissance. The physical position of Utopia is near to Asian society of philosophers. Columbus planned to arrive to the Indies by his

circumnavigation of the world and did not think of meeting a new continent in his way. While Utopia was being invented, the borders of the New World had not been traced and the geographers considered that the Atlantic Coastline of North America was the eastern tip of Asia. More believed that his isle of Utopia is situated in the China Sea, in one of the five or seven thousand isles counted by Marco Polo and John Mandeville (Braga 169).

b. About Dystopian Literature

In 1868, J. S. Mills invented the word Dystopia and it was used for the first time in his political discourse “On the State of Ireland”. He brought up the term to contradict the concept of Utopia. Mills harshly attacks the government’s policy towards Ireland in his speech saying, “What is commonly called Utopian is something too good to be practicable; but what they [the government] appear to favour is too bad to be practicable.” (Pospíšil 9).

The foundation of dystopian fiction started in the beginning of the 20th century, when humanity and innate goodness disappeared and was replaced by materialism. Earlier societies of the 16th and 17th centuries believed in social improvement and in people’s ability to build a world of righteousness and peace. This was called in old Western thought as the ‘Old Testament’. Consequently, people who struggle under the sufferings of 16th and 17th centuries were truly more hopeful about a better future for humanity than the next generations (Baldwin 2).

Sargent suggests that “Dystopian literature, as a new genre or “Anti-utopian” literature, highlighted the mistakes in utopian notions when trying to be applicable to an existent social context. Opponents of Utopian thinking have declared that Utopia means ideal, and an ideal society is “finished, complete, or unchangeable” (qtd in Baldwin 3). Evidently, a social group is not capable of these stuffs forever, and then a Utopian society will constantly become Dystopian. Possibly Communism or the Nazi system were established on Utopian

philosophies, when trying to practice them in reality they become cruel and very dystopian. (Baldwin 3). Dystopian fiction has been invented as a reaction to emergent political and cultural shifts in the world. It is classified as a type of science fiction besides giving some realities. It could be seen as advertising or sarcasm because it gives a version of reality that represents the limits of that world (Wynne 4).

Dystopian literature has become the vanguard of youth reading. With the rise of movie and series versions of books, *The Maze Runner* and *The Hunger Games*, as an example, have attracted masses of fans. Since Utopia is defined as a place or a community where everything is ideal. Dystopia, then, has the opposite meaning of utopia and known as the place or community where there exists collective anguish and persecution (Wynne 1).

During the twentieth century, dystopian literature became the most widespread science fiction writings. The Russian Revolution and the result of the World War II provoked a shift to a gloomy vision concerning a technology and its future. There are three works that must be mentioned, Yevgeny Zamyatin's *We* (1921), which inspired George Orwell to write his chef-d'oeuvre *1984* (1949), and Aldous Huxley's *Brave New World* (1932). Because they are usually regarded as the pioneers of dystopian literature and were impacted by the Russian Marxism against the rising capitalism. Dystopian literature became the ideal type of the century, and it can be said that dystopia and science fiction fused, as the latter implemented dystopia's gloomy inclination (Peláez 10).

Recent authors write mainly to condemn their communities in the form of dystopian type, particularly with the growth of new despotism, like Nazism or Stalinism. Dystopian towns are disagreeable societies, the antagonism between urbanism and nature makes nature appear as a refuge for people that try to escape from authoritarianism. Therefore, it is important to demonstrate to what extent this dichotomy is emphasised in dystopian literature. Though tyranny has been presented in history in numerous diverse forms, the twentieth

century experiences have been parodied the most in the dystopian genre (RODRÍGUEZ 88-89).

To conclude, dystopian literature has emerged as a reaction against utopianism. It is considered as an escapism from the destructions of technology and wars. It is characterised by pessimism and dark vision towards the future.

6. Critical Discourse Analyses Theory: At Glance

Before explaining what Critical Discourse Analysis is, it is important to know what discourse means. Discourses comprise expressions of “how things are and have been, as well as imaginaries representations of how things might or could or should be”. Discourses as fictional created new means of act and interact. These semiotic representations are rooted as new ways of acting and interacting in creation procedures (Fairclough 458-459). Locke affirms that discourse indicates the manners of ‘being and doing’ as well as manners of indicating. Discourses, therefore, explains how people act, interact, evaluate, reflect, consider, express and read that are believed to be productions of certain functions by definite sets of people. Furthermore, social class and culture is what moulds discourses and discourse expresses who we are, how do we interact, and how do we think. Our language and other’s language is the one that forms whole systems (qtd in Mogashoa 107-108).

The word Critical Discourse Analysis (CDA) refers to the theory that was previously called Critical Linguistics (CL). The origins of CDA trace back to old Rhetoric, Text-linguistics and Sociolinguistics, Applied Linguistics and Pragmatics. The views of philosophy, authority, hierarchy and gender besides the sociological factors related to understanding or clarifying the text. The topics studied vary according to the several branches and researchers who work with CDA. Gender matters, racial discrimination, mass media discourses, political discourses, administrative discourses or identity issues have been

debatable. The approaches vary with the goals of the study and regarding to the specific approaches used. CDA takes a specific attention to the link between language and authority. The word CDA is used currently in reference to the critical linguistic approach of academics which sees that the bigger discursive part of text as the fundamental part of communication. This study definitely appreciates more or less explicit relations of dispute in all the fields stated above (Wodak 6).

CDA is a specific method in discourse analyses, which emphasises the discursive settings, parts and outcomes of authority abuse by dominant classes and organisations. It studies forms of access and control over contexts, types, texts and speeches, their properties, as well as the discursive approaches of mind control (Dijk Van 24). The analysis in CDA can take the top-to-bottom form, starting with grasping the content; or bottom-to-top, starting from the linguistic aspect. In applying this, one has to combine both. The scholar seeks “what is encoded in sentences” (i.e. meaning) and its relationship with context. As such, the scholar is simply doing what a normal reader would do, however with giving much attention to modes of understanding, their results, and their relations with the background information (Tenorio and Hidalgo 198-199).

McGregor maintains that CDA attempts at establishing the link between three stages of analysis. Those stages are: the tangible text, the discursive performs, and the higher social context that extends the text and the discursive performs. As for Van Dijk, the concept of CDA and its application emphasis on the organisations of text and discourse. I.e. Power presentation and discourse creation by the explanation of power and related discourse arrangements that includes acknowledgement of the social and intellectual processes of their invention. Then, the socio-cognitive boundary between control and creation. At last, discourse constructions and approaches in understanding (qtd in Mogashoa 106-107).

Principles of CDA

Fairclough et al. sets some Tenets of CDA. They are as follows:

1. Language is a social phenomenon that expresses the world.
2. Language usage creates many social functions, like exercising influence, authority, prejudice, confrontation and so on.
3. Writings get their senses by the dialectical association between texts and the social themes: senders and receivers each time function with several grades of selection and entrance to texts and ways of interpretation.
4. Linguistic characteristics are determined whether the ranges are done consciously or unconsciously.
5. Power relationships are created, applied, and reinvented through discourse.
6. Utterers and writers function from particular discursive performs initiating in special benefits and goals that include presences and eliminations.
7. Texts attain their senses by being placed in precise social, cultural and philosophical backgrounds, phase and place.
8. CDA analyses the texts and clarifies them (Van Dijk113-118).

Conclusion

The first chapter of this dissertation has tackled the socio-historical context and the theoretical framework of the study. It has presented the most important events that happened during the Roaring Twenties and the social conditions that were reflected in literature, since it represents the setting of this study. Then, it has discussed the evolution of diasporic literature and poetry, and how authors shared their painful experience through literature. Gibran Khalil's writings are typical to be analysed. The second section of this chapter was devoted for the discussion of utopian and dystopian literature as a theoretical framework for this

dissertation and a brief summary the Critical Discourse Analyses theory of literary criticism in order to be used in the analyses coming in the next chapter.

CHAPTER TWO: The Quest for a Safe Land

“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 unfolds itself, like a lotus of countless petals.”

(Gibran 28)

Introduction

In *The Prophet*, it is difficult to understand Gibran’s message. Whether the work is a utopian or dystopian one. When reading this work, one can see it as a masterpiece in which the writer describes his utopian world. However, by reading it with taking into consideration its setting (the period in which it was written), which is the Roaring Twenties in America. The former is well-known of the decline in moral and social values and norms. One can clearly see that is a dystopian work, and Gibran sees himself as the social reformer. He revolts against what he thinks wrong concepts and practices as well. In this chapter, there will be two readings: the aspects of utopia and dystopia of the work using the critical discourse analysis approach of literary criticism. Moreover, there will be a section to discuss the utopian influences on Gibran’s style in *The Prophet* and an analysis of both the main character and the place (since utopia has a relationship with place).

1. Utopia in *The Prophet*

Gibran’s *The Prophet* can be seen from different angles. The work contains many utopian ideas and discourses. Ayachi states that Gibran sought to present himself to us, and to present a right image of the perfect human being whose experiences revealed the necessity of his existence to reform human souls. By this same standard, Gibran evaluates things. He sees

that everything he did is nothing but a presentation of his thought, when he implants in the conscience of the "Prophet" ideals that must be practiced in life (60). Gibran creates an imaginary world that he wishes and imaginary characters in order to express his utopian dream.

Gibran belongs to two different cultures, his original Eastern Lebanese and the Western American one. Thus, he has grasped two different ways of thinking, the thing that enables him to address larger audience from diverse cultural backgrounds. This is what makes his writings universal and of all times. Al-Khazraji says that in each poem, Al-Mustafa's expresses some ultimate facts and morals that are perceived as universal themes. This express the sage goals that Gibran aims that the readers of *The Prophet* understand the subjects he tackles (215). i.e. Gibran, through his parables, is targeting all people regardless of their origins, ethnicity, religion, place and time.

For a long time this book was the bestselling after the Bible, the critics call it "the strange little book". *The Prophet* soon known around the world and available in many languages. It was published in English on September 1923, after Gibran published his books in his native Arabic until 1918. He was forty years old. The book was seen as an expression of Gibran's inner purity and in the same genre as W. Blake's *Godman*. It was immediately considered among the high literature combined with the knowledge that Gibran was from now on considered a highly sensitive person. Although Gibran has already published many works, he describes *The Prophet* by saying: "It is the first book of my career, my first real book, my ripe fruit"(Kraemer 75).

The reader may find that Gibran is insisting on the continual belief in love and its relation to life. The word "love" reappears for 64 times in the full text, then the word "life" 35 times. Love is linked to valuing life in general, and to the great sentiment of acknowledgment, and pleasure (Al-Khazraji 215-216). He has integrated love in all aspect of life as an essential

part. He has mentioned love in the first sentence by saying: “ALMUSTAFA, the chosen and the beloved” and it was the first thing Almitra asks about due to its importance and its firm relationship with life. Life loses its meaning in the absence of love and it is what makes life valuable and precious. In this regard, Osho states that:

The people who have realized the meaning of life have only spoken to those who can understand love, because love is the meaning of life. Very few people have realized that love is your very flame. It is not food that keeps you alive, it is love – which keeps you not only alive, but gives you a life of beauty, truth, silence, and millions of other priceless things (04).

Moreover, the belief in self-protection, eternity and the God-self feature of all people, is another utopian theme in this work. God is stated in 25 places regarding humans, in the entire text. The notion that man is “the image of God” is universal in the text to celebrate humankind and underlines confidence in all humans (Al-Khazraji 217-218). Since *The Prophet* is a utopian work, Gibran invites his readers to discover his ideal world. In this world, all people are in their perfect state i.e. virtuous, honest, loyal, and peaceful. He links humanity to what he calls “god-self” and urges people to discover it through looking around to nature, saying:

Like the ocean is your god-self.

It remains forever undefiled.

And like the ether it lifts but the winged.

Even like the sun is your god-self;

It knows not the ways of the mole nor seeks it the holes of the serpent.

But your god-self does not dwell alone in your being (Gibran 21).

The reader can also meet another aspect that relates to utopia that is the appreciation of happiness. The sense of happiness is related to love, marriage, children, work, giving, pain, friendship, prayer, and death. It is mentioned 24 times in the whole book. The writer devotes a distinct text to Joy and Sorrow. Gibran recognises that joy is attached to sorrow; each reinforcing or reducing the equilibrium of the other. In this place, he is impacted by

Nietzsche's book, *Thus Speak Zarathustra* (1891), Friedrich Nietzsche says: "I laugh because I am afraid if I don't laugh, I may start weeping. My laughter is nothing but a strategy to hide my tears" (Al-Khazraji 219-220). Gibran puts two opposite sentiments in the same degree. He insists that they are attached to each other. Gibran says:

Your joy is your sorrow unmasked. And the self-same well from which your laughter rises was Oftentimes filled with your tears. And how else can it be?

The deeper that sorrow carves into your being, the more joy you can contain.

When you are joyous, look deep into your heart and you shall find it is only that which has given you sorrow that is giving

you joy (Gibran 17-18).

Freedom is always linked to utopianism that is known as the breakdown from the constraints of social standards. Freedom is the central regard of people and countries. Humans are insisted for their alertness to sacrifice all to have freedom. Gibran underlines that the freedom is the most powerful of constraints. Al-Mustafa informs his addressees that the only way towards greatness is freedom, and consequently freedom only that can invent and shape an aware and great community. Yet humans are born free, they continue to be slaved by the brutality of laws passed by their ancestor (Al-Khazraji 220).

Gibran allows a full text for Freedom in which he confirms that the liberation and freedom can be attained by suffering only to reach what should be in future. Gibran wants to stay rational and realistic with his readers (Al-Khazraji 221). He says:

And what is it but fragments of your own self you would discard that you may become free?

If it is an unjust law you would abolish, that law was written with your own hand upon your own forehead.

You cannot erase it by burning your law books nor by washing the foreheads of your judges, though you pour the sea upon them.

And if it is a despot you would dethrone, see first that his throne erected within you is destroyed.

For how can a tyrant rule the free and the proud, but for a tyranny in their own freedom and a shame in their own pride? (Gibran 25)

OSHO clarifies what kind of freedom Gibran wants his readers to know. When talking about the exact freedom, one does not mean the outside world. It is not about politics or economics; it is mystical. It has to do with the deepest existence, which cannot be bound, which cannot be cuffed, which cannot be placed into a prison. The physique can suffer all these things, but the spirit is fundamentally free. One does not need to look for it or fight to regain it. It is already there, at this very moment. Whether one goes inside, all handcuffs, all jails, all types of oppressions vanish (10).

Justice, unity and goodness of all people are the characteristics of the utopian society. They are apparent through the entire book. Belief in the goodness of all humans is spread in the whole book, it is mentioned 20 times (Al-Khazraji 221-223). Gibran insists on the innate goodness and that the circumstances can turn people wicked. Even bad deeds do not express badness but they reveal the starving endured. He says:

You are good in countless ways, and you are not evil when you are not good,

You are only loitering and sluggard.

Pity that the stags cannot teach swiftness to the turtles (Gibran 32).

The Prophet discusses many universal themes that represent Gibran's utopian view towards society. He invites his addressees to join his ideal world and to observe the beauty of this universe. Through chooses his character "Al-Mustafa" as an example of universality, through which he presents his beliefs, experiences, thoughts, convictions, and assumptions.

Fairclough states that discourse is the expression of how things are and have been, as well as imaginaries illustrations of how things might or could or should be (458-459). The reader finds in *The Prophet* in the part speaking about children, when a woman holding her

child asked Almustafa about children. She wanted to know something about the child she was carrying. He answered her saying:

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 (Gibran 12-13).

He means that children are raised in their parents' arms, raised among them, they feed and drink them, but their thoughts are free thoughts. The parents must not oblige them to do something that they do not want. He connects the child with this life, so he does not want to make the children similar to his parents, as he calls for change and freedom for these children in order to know the true meaning of life. He calls for liberation from the restrictions of fathers. He calls for liberation from tyranny, not from morals and values. He invites children to get the real meaning of life and freedom.

2. Dystopia in *The Prophet*

When reading Gibran's *The Prophet*, one can easily know its settings. It was written during the Roaring Twenties of America. By analysing Gibran's philosophy in showing the world, it is important to identify the unpleasant social habits in the period of writing his masterpiece *The Prophet* (Al-Khazraji et al 13). The word philosophy here means "representations of the world which contribute to establishing, maintaining or changing social relations of power or domination" (Fairclough 87). That is to say, using the power of the word in an attempt to change the world.

Gibran knew sin and lived in it, and through his experiences, he realized the weaknesses of the human soul, and felt its need for a teacher to lead it to the mysteries of this existence. Like all artists and geniuses, between his sins and experiences, he might feel that he is the only one who was guided to this, stood on it and understood its truth. There was no way for him but to write his book *The Prophet*, which investigates the world with the personality of the enlightened teacher, and this pride was not fake after a life full of ordeals, trials and pains.

Gibran's conceptual and universal reform required to accuse the destructive sides of the societies. He signifies the philosophical and religious attitude towards life in this world. Fairclough claims that philosophy "may be enacted in ways of interaction (and therefore in genres) and inculcated in ways of being identities (and therefore styles). Analysis of texts ... is an important aspect of ideological analysis and critique ..." (Al-Khazraji et al. 14). Therefore, to examine how Gibran characterises the world in *The Prophet*, the coming issues have been explored and interpreted.

Gibran views the world as morally distorted. Therefore, he attempts to recommend and give lessons to people how to throw away wickedness and immoralities that they acquire after the war's damaging influence. After World War I, societies turned to be really influenced by the fierceness psychologically and spiritually. This era is seen as the most moral and ethical corrupt time (Al-Khazraji et al. 14). In this regard, said about work:

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

And I say that life is indeed darkness save when there is urge,

And all urge is blind save when there is know ledge.

And all knowledge is vain save when there is work,

And all work is empty save when there is love;

And when you work with love you bind your self to yourself, and to
one another, and to God (Gibran 16).

Furthermore, the decline of social principles was the main feature in constructing individuals' character. He explains to people the necessity of morals in all parts of life, essentially, ethics that are inspired from religious. His readiness to stop the fights and disputes and construct an ideal society was not a way to accomplish power or political status in society, but to shape social stability, to spread peace, and proclaim spiritual life-style (Al-Khazrajiet al15). Moreover, Citizens of Orphalese are senseless and are not cognizant of love; they recognise their unseen love only when they meet Al-Mustafa. They declare their love: "Much have we loved you. However, speechless was our love, and with veils has it been veiled" (Gibran 9).

Gibran, through his representative Al-Mustafa, clarifies the value of idealistic uncorrupted love and truth that are attractive to all people. His views reveal not person's love but the soul of communal relations. He presents to his community how to live and behave as lovers in this world, which means that Gibran notices the failure and inadequacy love in Orphalese (Al-Khazraji et al 15). He says about love:

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

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

Another important issue that is Gibran's dissatisfaction with the complication of life in its accomplishments and promises. He denounces his world that requires spirituality. During the first decades of twentieth Century, people move from rural areas and try to join big towns where manufactories and big houses, looking for jobs and money. Gibran criticises the destructive consequences of industrialization and the concentration on materialism. The growing capitalism has negatively affected the human spirit, and it has changed the face of humanity (Al-Khazraji et al. 15).

On the other hand, he romanticises and glorifies nature. He considers nature as the intermediary between God and man; it is nearly divine. He also denies materialism, he believes in a peaceful world of reciprocated benefit and in the high duty of humanity (Al-Khazraji et al.15-16). He describes nature in almost all his text. In the text “Beauty”, he says:

In winter say the snow-bound, “She shall come with the spring leaping upon the hills.”

And in the summer heat the reapers say, “We have seen her dancing with the autumn leaves, and we saw a drift of snow in her hair.”

All these things have you said of beauty,

Yet in truth you spoke not of her but of needs unsatisfied,

And beauty is not a need but an ecstasy (Gibran 36).

Marriage, children, and friendship are important negative personal experiences might be found in relevant texts as emotional rejection, selfishness and dominant relationships, in which Gibran appears to be worry with the dishonest marriage relation based on materialism and distance between partners in marriage. The break between parentages and children in family connection, and fake relations between friends (Al-Khazraji et al 16-17). Marriage, for instance, requires reciprocate attachment not possession or dominance. He said about Marriage:

But let there be spaces in your togetherness.

And let the winds of the heavens dance between you.

Love one another, but make not a bond of love:

Let it rather be a moving sea between the shores of your souls.

Fill each other’s cup but drink not from one cup.

Give one another of your bread but eat not from the same loaf (Gibran 12).

Moreover, he condemns the misapprehension of parents in the text *The Children*. “The children are our future” is now claimed by all societies in the world, but Gibran has anticipated this idea at the beginning of twentieth century. He is one of the pioneer activists

who gives importance to children in developing the quality of human experience. In the same way, Gibran affirms that friendship can offer warmth, knowledge, help, and peace when it comes to the conflict and the competition between friends (Al-Khazraji et al 16-17).

Likewise, Gibran's political views are clearly apparent because his imagination is the outcome of social and political incidences and circumstances surrounding him. These elements are the product of his brilliance and psychological sentiments. He expresses his political opinions in the form parables; he always wants drastic changes in church and state (Al-Khazraji et al 17-18). He says about Law:

What shall I say of these save that they too stand in the sunlight, but
with their backs to the sun?

They see only their shadows, and their shadows are their laws.

And what is the sun to them but a caster of shadows? (Gibran 24)

He rejects firm regulations and rebels against zealous totalitarian regimes. Ottoman imposing control in Gibran's mother country, poverty, disease and deprivation that he fought in America, had a remarkable influence on his thought and his attitude towards life, which had been noticed through his interpretation of the actions happening around the world (Al-Khazraji et al 18-19). He says about Freedom:

You shall be free indeed when your days are not without a care nor
your nights without a want and a grief,

But rather when these things girdle your life and yet you rise above
them naked and unbound.

And how shall you rise beyond your days and nights unless you break
the chains which you at the dawn of your understanding have fastened
around your noon hour?

In truth that which you call freedom is the strongest of these chains,
though its links glitter in the sun and dazzle your eyes (Gibran 25).

The trio powers controlled people and their relations are despotism of divergent religious, unfairness social judiciary and self-alienation of man. Gibran knowledge and fit in to two unlike societies and cultures he lives in lead to his feeling of self-alienation, social righteousness and social responsibility. Diversity of religions, dogmas and factions are harshly criticised in Gibran's writings (Al-Khazraji et al. 19-20).

Gibran tries to be a reformer within his community. Although *The Prophet* seems to be a utopian romantic work, some critics say that it does not have a realistic dimension. Gibran hides his pain and disappointment. It is an escape from reality, but reality that imposes this cruelty. He fakes reality in a different way from what realists did.

3. Utopian Influences on Gibran's Writing Style

In Gibran's *The Prophet*, there are three major influences on his ideas and style as well. Religion is strongly present through employing elements and vocabulary from The Bible, The Holy Quran, and also Nietzsche's Zarathustrianism. Sufism is prevalent through the whole text as a way of thinking and perceiving the world. Gibran's literary style is similar to English rather than Arabic in terms of subjects and style.

1. The Religious Influence

Religions represent the solid bond that binds humans together. This unity is what helped Gibran in his conceptions, for he used to keep Jesus in the half of his heart, and Muhammad, peace be upon him, in the other half. He also believes that faith is an individual and innate matter related to the person's intention, and that religions have one source, which is the divine holy self, and believes that religion includes everything in life. For him, religion is not dependent on rituals and sects, but rather it includes all areas of life, as it is an ethical and civilizational agreement. As such, the call of *The Prophet* must be understood as a call to

establish a civilization on a spiritual basis, a civilization in which a person becomes as great as a fantastic oak covered with beautiful apple buds (Dahdouh 86).

1.1 Christianity (the Bible)

As Gibran is Christian, the most powerful religious influence on him is Christianity, especially The Bible. When reading *The Prophet*, there is a great influence of The Bible intellectually and stylistically. His style is characterized by preaching like the Christ (peace be upon him, and the style of The Bible. There is a kind of similarity in the language between *The Prophet* and The Bible. E.g.:

ALMUSTAFA, the chosen and the beloved, who was a dawn unto his own day, had waited twelve years in the city of Orphalese for his ship that was to return and bear him back to the isle of his birth.

And in the twelfth year, on the seventh day of Ielool, the month of reaping, he climbed the hill without the city walls and looked seaward; and he beheld his ship coming with the mist (Gibran 7).

For the ships of Chittim shall come against him: therefore he shall be grieved, and return, and have indignation against the holy covenant: so shall he do; he shall even return, and have intelligence with them that forsake the holy covenant (Daniel 11:40).

Through the above, one can easily notice the evangelical influence on the Gibran's thought. The Bible is a source of his intellectual and philosophical consciousness. Since Gibran is a Christian, it is necessary for him to preserve his faith in Christ, his Christianity, in The Bible and its doctrine.

1.2 Islam (The Holy Quran)

Islam and the Holy Quran had an influence on Gibran's literature, and this shows his humanity and his concept of religious coexistence. We also find in *The Prophet* some of the words that Gibran brought from The Holy Quran, such as prayer, heaven, night, sun, life, angels, worship, goodness, evil...etc. Some of them are the names of Chapters in the Quran, and some of them are words within the verses (Dahdouh 93-94).

Even choosing the name of his collection and his character is not random, it has Islamic dimension. The Prophet's name is Almustafa that is, "al- Mustafa" (in Arabic: the Chosen) and one of the names of Muhammad) in its more familiar transliteration (Buck 120). This shows to what extent Gibran loves and respects the Islamic religion, The Holy Quran and the Prophet Muhammad (peace be upon his), and his respect for religious sanctities and dignity.

1.3 Zarathustrianism

The original Holy book of Zarathustrianism is called the "Avesta". It is said that it is more than thirty thousand years old, It is a civilizational encyclopaedia of the Aryan people in Iran and India. It reflects religious rituals, philosophical and moral ideas, jurisprudence and legislations, medicine, astronomy, and culture. The prophet of this religion is called Zarathustra (Seung 28).

Gibran was influenced by Zarathustrianism in a philosophical literary way, more than a religious one. He was impacted by the book of the German philosopher Friedrich Nietzsche entitled *Thus Spoke Zarathustra*. There are many similarities between this book and Gibran's *The Prophet*, e.g. the opening of Nietzsche's book is similar to Gibran's one.

When Zarathustra was thirty years old, he left his home and the lake of his home, and went into the mountains. There he enjoyed his spirit and solitude, and for ten years did not weary of it. But at last his heart changed,—and rising one morning with the rosy dawn, he went before the sun, and spoke thus unto it (Nietzsche 1).

As a result of Gibran's influence on the German philosopher Nietzsche, especially in his book *Thus Spoke Zarathustra*. Gibran creates his book *The Prophet*, which is the extract of his thoughts and imagination. Gibran explained to people how they eat, drink, how they are born, live, and die in a form of parables, metaphors, and sermons in poetic form, musical rhythm, and highly symbolic meanings.

2. Sufi Influence

Sufism is a unique phenomenon that affects the heart and soul. Because it is a new spirit mixed with religious passion based on the actions of hearts and is limited to belief, faith and certainty, honesty, sincerity and knowledge, trust, love, longing, and earnestness. As for Sufi literature, it is literature that relies on knowledge based on imagination and divine love, which deepens the spiritual vision of the Sufi writer (Dahdouh 103-105).

Through the intellectual and philosophical backgrounds of Gibran's literature, Sufism is among the influences that had the greatest influence on his literature and his thought. Kraemer states that from Gibran's biography one understands that Sufism, the Islamic form of mysticism, was in his mother country among his ancestors. This mysticism seems to have the opposing elements that are so important to Gibran's concept of man: glory in misery, wealth in poverty, domination in servitude, satiation in hunger, life in death, sweetness in bitterness. The goal of all of this is to find God's closeness, even to become one with God (50).

Gibran relates religion to devoutness and piety, which reflects his Sufi thinking. In the chapter of "Religion", he talks about the strong relationship between man and God. This relationship can be measured through faith and actions as well. He said:

Who can separate his faith from his actions, or his belief from his occupations

Who can spread his hours before him, saying,

"This for God and this for myself;

"This for my soul and this other for my body"?

All your hours are wings that beat through space from self to self.

He who wears his morality but as his best garment were better naked.

The wind and the sun will tear no holes in his skin.

And he who defines his conduct by ethics imprisons his song-bird in a cage (Gibran 37).

The case of Gibran can be compared to Walt Whitman in his Sufi spirit. Walt Whitman being a Sufi writer opens a large debate upon calling an originally American writer Sufi for the first time in history. This attribution is extracted from Whitman's appreciation to diverse spiritual, mystical, and moral conventions of the world. It is exactly the purpose of his feeling of the Self confuses. Furthermore, Whitman has been called Sufi after his poem "A Persian Lesson" 1891. The poem was typically Sufi in manner, tone, content and thematic spirit. Poems written by Whitman, such as "Song of Myself," "Song of the Open Road," and "One's Self I Sing," debatably reveal deep Sufi appeal of his awareness and being transcendentalist in essence (Sharma 39-40).

The case is almost the same as the one of Gibran in being devout and spiritual despite being Christian because Sufism is linked with Islam. Whitman and Gibran created imaginary characters who are nearer to the Islamic symbols. This shows clearly their interest in Islam.

3.Literary Influence

Through Gibran's influence by the symbolic school and the romantic school, he has created the so-called "Gibranic style". His expressionist style, fertile imagination, and simple language caused a revolution in both eastern and western worlds. His literature was welcomed by the new generation of writers who imitate his style and language because of the use of new expressions, metaphors, analogies that Arabs were not familiar with before (Dahdouh 115).

There are many examples in the book of *The Prophet*. *The Prophet* is one of the manifestations of this school as well as the appearance of the personal self-creativity. Where he expresses his feelings and thoughts through nature. When reading *The Prophet*, we find the vocabulary of nature is always present and strongly in all subjects (ibid 116).

For example, Shakespeare said in love: “Much can be done with truth, but more with love, but love is blind and lovers cannot see the blatant follies they commit themselves.” (Kokunova 39). And Gibran says in *The Prophet*:

Love gives naught but itself and takes naught but from itself.

Love possesses not nor would it be possessed;

For love is sufficient unto love.

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

And think not you can direct the course of love, for love, if it finds you worthy, directs your course (10).

Gibran places love in the highest position in humans’ life. It is the strongest power that controls people’s destiny. Like what Shakespeare did before, he insisted on the power of love.

4. Almustafa, the Main character

Almustafa is the main characters in *The Prophet*, where the writer opened his story with the character of the Prophet and began describing him. It is necessary to analyse this word, and is this definition for the sake of the definition itself? Or it is the familiar definition in mind and remembrance as the personality of Muhammad, peace be upon him.

The writer describes the character of the Prophet as the chosen and beloved, and the beloved is the one who loves people and people love him. The word “chosen” means the best and the good selection. The character of Almustafa is characterized by being a mixture of most of the characters. It is a major axis in the book, where most of the characters turn around him.

Almustafa was the picture of that doctrinal unity, so he answered people’s questions before leaving Orphalese. While he is waiting for the ship that will carry him to his homeland, he stays between them for a while and answers their questions as a reward from him. The other intertextuality here is spatial between his expected homeland and the diaspora that he

will leave, as if his life is represented between, America, where he lives, and Lebanon, where his homeland (ibid 82-83).

The characteristics of the chosen and beloved Prophet, “the dawn unto his own day”, are originated from Islam. Almustafa is that personality that imitates the personality of the Messenger Muhamad, peace be upon him, in his behaviour, he was the light of the nation. This Prophet in *The Prophet* was a light for his nation, and his tongue was the speaking and responding to all, and this is what we notice in all the issues that were presented to him.

Almustafa climbed a hill in that city and looked at the sea to watch his ship that was carrying him. When his ship approached, he cheers and prays a silent prayer. As soon as he completed this joy, many questions came to his mind about is the difficulty of leaving this city, due to his attachment to it. When he first suffered from sorrow, he did not find comfort except by enjoying these tragedies and could not leave them, and this is what happened in the form of an internal dialogue.

How shall I go in peace and without sorrow? Nay, not without a wound in the spirit 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?

Too many fragments of the spirit have I scattered in these streets, and too many are the children of my longing that walk naked among these hills, and I cannot withdraw from them without a burden and an ache.

It is not a garment I cast off this day, but a skin that I tear with my own hands.

Nor is it a thought I leave behind me, but a heart made sweet with hunger and with thirst (Gibran 7).

Then the writer expressed an emotional psychological state that Almustafa lives, which is his wish to take all the people of his city with him, and that none of them will ever remain. He made this wish in the form of a questioning denial, that is, how this may happen, which is the leaving of all the people of his city with him, because they are not able. Gibran says: “Fain would I take with me all that is here. But how shall I?” (7)

From the above, it is possible to reach a conclusion, which is that Gibran wanted to compare himself to the Prophet, peace be upon him, in the form of an objective equivalent chosen by the writer who spoke about himself (Herizi 87).

5. The Choice of a Utopian Place

The Prophet is one of the Gibran's works in which he gives much importance to describing places, as he devoted distinct textual spaces to it, especially the description of the city of Orphalese. Because of the importance of the city of Orphalese in the life of Gibran, it has descriptive passages. Orphalese is the spiritual alternative to New York City in which he lived his loneliness and solitude for twelve years (Herizi 65).

He is waiting for the ship that will carry him to his homeland and his birthplace “the isle of his birth”, by which Gibran means Lebanon. These events and places were mostly related to nature, and the first place was the sea in which he was waiting for his ship to return to his land. (ibid 65) and this is clear from while saying: “...he climbed the hill without the city walls and looked seaward; and he beheld his ship coming with the mist” (Gibran 7).

The place is one of the basic components of the narrative, and it is not an extra element in the novel; sometimes it is the goal of the novel or artwork. This description is divided into two parts. The first is the general inclusive description of the special framework in which the events of the book take place (the city of Orphalese, the island), or to some other places, such as the sea.

The second represents a detailed description of the place, in which the vision shrinks, and seeks to get closer to the reality of the place and its most accurate details. So that it loses photographic description, which is the active effectiveness of the narrative eye and seeks to establish this type of description that tries to track the vocabulary of the place, and works to clarify it like houses, fields, roads...etc. (Herizi 64-65).

Conclusion

The present chapter has dealt with the practical side of the study. It has analysed the work using critical discourse analyses method. Through the analyses, it has been proved that *The Prophet* can be considered as a utopian and a dystopian work at the same time. In addition, there were three major influences on Gibran's style, the religious influence (Christianity, Islam, and Zarathustrianism), Sufi influence, and literary influence. Finally, there was a discussion of choice of the main character and the place.

General Conclusion

The present study, entitled “Utopian Dream and Dystopian Reality: An Analyses of Gibran Khalil’s *The Prophet*”, attempts at discovering the utopian and dystopian versions of Gibran’ *The Prophet* using the Critical Discourse Analysis theory of literary criticism suggested by Fairclough. Gibran spent his life between his mother country Lebanon and America. This enabled him to create his exclusive style and helped him to write in an internationally accepted way. It suggested that Gibran’s background has a great impact on his views towards life. The Roaring Twenties in America and the French colonisation in Lebanon urge him to revolt against his reality. In an ironic way, he has created an imaginary ideal world in which he expose his wisdom and knowledge about life to denounce his society.

The first chapter displays the theoretical framework of this research. Starting with giving a brief summary of the main actions happened during the Roaring Twenties in America and how the World War One affected the American soul through the odd culture brought by soldiers who were fighting in Europe, which caused a huge decline in morals and principles.

Since *The Prophet* is written by an Arab living in America, it belongs to Arab diasporic literature. Diaspora means people dispersed to another place. Arab diasporic writers often share similar features such as homesickness, contemplation, humanism, glorifying nature, and religious freedom. It is considered a major shift in the history of literature, as it is the invention of writers whose works were characterized by beauty, tenderness, and melodiousness, in addition to being characterized by many distinctive characteristics.

The work discussed is a collection of poems, and therefore, it is part of diasporic poetry. Diasporic poetry has rejected the ancient tendencies of poetry, stressing the importance of psychological honesty in poetry, the cultural value that the poet should acquire, and deepening his vision towards life, so that poetry is a subjective universe, or a reflection of

the poet's inner world. They have found associations of the Diasporic School, in particular, the Pen League, its most prominent poets are; Elya Abu-Madi, Gibran Khalil, Nassib Arida, and Michail Naimy, revolutionizing traditional poetry, calling for renewal in poetry in form and content. Gibran was taken as a representative voice of this school.

It is out of the question to discuss Utopianism in a certain work without defining and outlining Utopia itself. It is every thought that predicts better social reality that achieve the best ways of existence. However, the conflict between utopian thought and social reality led to a violent criticism of this thought because of its unrealism. This lead to the emergence of dystopia as an opposite view. Dystopia is an imaginary society characterized by undesirable or frightening features, such as dehumanization, authoritarian governments, environmental disasters, or other characteristics associated with the catastrophic collapse of social values.

In order to figure out what the writer means, and whether the work is utopian or dystopian, Critical Discourse Analysis theory is the best method to be used. Fairclough has suggested this theory to better understanding the textual elements and the meta-textual ones as well to grasp the real meaning of a certain discourse. I.e. To critically read the lines and what is between those lines.

While the second chapter is devoted for the practical part of this dissertation. Through the analysis of *The Prophet*, Gibran has communicated his utopian visualisation to the readers. He strongly believe in love and to what extent it is related to life. Also, spirituality and God are prevalent throughout the book. He insisted on the importance of joy, freedom and justice in building an idealistic world. Almustafa appears like the image of the virtuous and wise person. He is, therefore, the reflexion of how Gibran sees himself. Gibran criticises his reality and revolts against some social weaknesses, and this represents his dystopian outlook. He sees the world is immoral, unethical, complex, materialistic, unjust, cruel, and selfish. He attempts at reforming those flows to enjoy a better world.

Through the analysis, there are three major forces that have impacted Gibran's attitude and style of writing. The first is the religious impact, which is represented in the presence of specific diction, verses, and ideas from the Holy Quran, the Bible, and from Zarathustrianism doctrine. The second is the Sufi impact that explains his firm link between religion and devoutness and his believe in spirituality. The third is the literary impact, Gibran has followed the romantic and the symbolic schools and he imitated writers such as Blake and Shakespeare.

The choice of his main character Almustafa is not random. Gibran chooses one of the names of the prophet Muhamad, peace be upon him, even giving him his attributes (the chosen and beloved) are originated from the Islamic religion. Moreover, this character is the speaking and the responding on all the questions of his people, the same as the prophet Muhamad, peace be upon him. The Prophet, as a character also can be seen as the wise and virtuous king that should rule the utopian community. Therefore, his living from the city of Orphalese means the absence of justice and goodness.

The Prophet has many utopian features, specifically the place. More's utopianism is related to a geographical place. The place, in the work, has a great importance not only because it is one of its artistic elements or because it is the place in which actions happen and the characters move. It changes in some works into its space, and a space in which it acts and expresses its point of view. Gibran's Orphalese city represents a utopian place (New York City). This place means a lot for Gibran, he lives for twelve years in solitude and loneliness. Thus, he created an imaginary world that he wishes.

This book does not contain a single theme about life, but it is a multiple themes, cultural, political and social, even in the law, marriage life, family, and even in religious teachings. It talks about love and lovers as well as about the birth of a child, about death, and about eating and drinking. It approximates daily life, yet it tackles key things that are considered as the centre of life. This book has addressed people at different stages of their

lives, and the more one reads it, the better one understands its words. Although it is very doctrinal, it is suitable for anyone, whether Christian, Jew, or Muslim.

Appendix

Lebanon in the Beginning of the Twentieth Century

The internal situation in Lebanon degraded after the outbreak of World War I in 1914 AD, and the financial situation deteriorated due to the war and the interruption of the flow of funds by its citizens in the diaspora. The relationship between the Ottoman Empire with people the Lebanese worsened, especially after the development of the idea of Arabism, and the establishment of Arab associations and organizations opposed to the Ottoman rule. The Turks withdrew from the East: Syria, Lebanon, and Palestine after the victory of the Entente countries in World War I over the Central Powers. Prince Faisal bin Al-Hussein entered Damascus and established an Arab government in the East, ending the Ottoman presence there. He sent the leader Shukri Basha Al-Ayyubi as general governor of Lebanon, based in Beirut, which became the centre of Lebanon. Thus, the flag of the Arab government was raised in Beirut, on October 6, 1918 AD.

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Résumé

La thèse en cours étudie les lectures utopiques et dystopiques du Prophète de Gibran Khalil. Gibran a produit un monde fictif pour condamner sa société et pour définir quelles pourraient être les caractéristiques d'une société idéaliste. Il choisit soigneusement son personnage principal Almustafa, un mélange de toutes les religions et croyances, pour s'adresser à l'humanité dans son ensemble. Il a créé un lieu imaginaire pour son rêve utopique, qui est la ville d'Orphalese. Bien qu'il vienne d'une culture différente, il s'est attaqué à des problèmes sociaux communs qui sont encore discutables dans notre société moderne, tels que le matérialisme et la restriction de la liberté individuelle. Il se préoccupait de ce qui constitue une société utopique et des caractéristiques nécessaires d'un monde idéal. La théorie de l'analyse critique du discours de Fairclough sur la critique littéraire a été mise en œuvre dans cette étude afin d'extraire toutes les significations et thèmes textuels et méta-textuels de l'œuvre étudiée. Le Prophète est une œuvre utopique écrite à une époque dystopique. Le rêve d'utopie de Gibran, bien que lié à son parcours spécifique et différent, pose de nombreuses questions : était-ce une œuvre ironique ?

Mots-clés : Gibran Khalil, utopie, dystopie, Analyses critiques du discours.

الملخص

تتناول الرسالة الحالية القراءات الطوباوية والبائسة لكتاب جبران خليل جبران "النبي". لقد أنتج جبران عالماً خيالياً لإدانة مجتمعه وتحديد خصائص المجتمع المثالي. لقد اختار جبران خليل جبران بعناية شخصيته الرئيسية -المصطفى- فهي مزيج وعلى من جميع الأديان والمعتقدات، لمخاطبة الإنسانية جمعاء. لقد خلق مكاناً خيالياً لحلمه الطوباوي، وهو مدينة اورفالييز. الرغم من انتماءه الى ثقافة مختلفة، إلا أنه اجاد التعامل مع القضايا الاجتماعية المشتركة التي لا تزال قابلة للنقاش في مجتمعنا الحديث، مثل المادية وتقييد الحرية الفردية. كان مهتماً بما يشكل مجتمعاً طوباوياً والخصائص الضرورية للمجتمع المثالي. وذلك من خلال تطبيق نظرية تحليل الخطاب النقدي للنقد الأدبي لفيركلاف في هذه الدراسة من أجل استخراج جميع المعاني النصية والفق نصية في العمل الحالي. يعتبر "النبي" عمل طوباوي كتب في زمن الواقع المرير. يطرح حلم جبران الطوباوي، رغم ارتباطه بخلفيته المحددة والمختلفة، طرحت العديد من الأسئلة: هل كان عملاً للسخرية؟

الكلمات المفتاحية: جبران خليل، المدينة الفاضلة، الواقع المرير، تجليات الخطاب النقدي