

**THE LOVE MEANING OF KAHLIL GIBRAN'S POETRIES  
AND THEIR CORRELATION TO THE ISLAMIC VIEWS**

**THESIS**

**Submitted to the Board of Examiners  
in Partial Fulfillment of the Requirement  
for the Degree of Sarjana Humaniora**



**by  
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#### APPROVAL

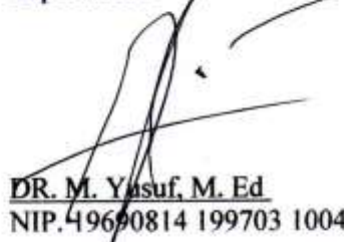
*Assalamu 'alaikum wr. wb.*

After reading and revising extend necessary, so we agree that thesis with the title **“The Love Meaning of Kahlil Gibran’s Poetries and their Correlation to the Islamic Views”**, could be submitted to *Munaqasyah* (Thesis Examination) in partial fulfillment to the requirement for the degree of undergraduate (S.1).

So, we submit in order to be received well.  
Thus we hope it can be useful for all.

*Wassalamu 'alaikum wr. wb.*

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## MOTTO

غَفُورٌ وَأَلَلَّهُ ذُنُوبَكُمْ لَكُمْ وَيَغْفِرُ اللَّهُ يُحِبِّكُمْ فَاتَّبِعُونِي اللَّهُ تَحِبُّونَ كُنْتُمْ إِنْ قُلْ

رَحِيمٌ ﴿٣١﴾

Katakanlah (Muhammad), "Jika kamu mencintai Allah, ikutilah Aku, niscaya Allah mencintaimu dan mengampuni dosa-dosamu." Allah Maha Pengampun lagi Maha Penyayang.  
(QS: Ali Imron (3), ayat: 31)

Say: "if ye do love Allah, follow me: Allah will love you and forgive you your sins: for Allah is Oft Forgiving, Most Merciful."  
(QS: Ali Imron: 31)<sup>1</sup>

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<sup>1</sup> Anonyme, *Al-Qur'an Terjemah Indonesia Inggris*, (Solo: Penerbit Al-Qur'an Qomari, 2008), ed. Paperback, p. 99

## ORIGINAL THESIS STATEMENT

I am who signed on this letter,

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By Signing this letter, I state that the Thesis on the tittle **“The Love Meaning of Khalil Gibran’s Poetries and their Correlation to the Islamic Views”** is my original work. If thesis is not original or cheating from other people thesis, I will be ready to be responsible this and get punishment based on the rule of ADAB Faculty of the State Institute for Islamic Studies Sulthan Thaha Saifuddin Jambi.

Therefore, I make this statement in good health and mind

The Writer



Surmayadi

## LETTER OF RATIFICATION

This thesis had been examined by the session of Adab Faculty The State Institute For Islamic Studies Sulthan Thaha Saifuddin Jambi on December 13<sup>th</sup>, 2010 and accepted as a part from requirements have to be fulfilled for obtaining Undergraduate Degree (S.I) in English Literary Department.

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## DEDICATION

*Bismillahirrahmanirrahim*

*With deeply thankful...*

*I present for you all;*

*All praise be Allah SWT. The writer present this create as one of from science that given by Allah and to all of the people who the writer love.*

*To my beloved father Samsarif,*

*My beloved mother Sabarti,*

*To my beloved Elder sister Nil Pianti,*

*Elder brother Dafni Arifin, and my younger brother Agung Pranata,*

*My beloved grandfather, my beloved grandmother,*

*who have been educating, teaching, loving, raising, supporting and praying for me, thank you very much for all of that have you are given to me, without you I am nothing.*

*The writer expects this thesis useful and getting the blessing from Allah SWT. Amin.*

*"Your was give me unlimited love"*

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Jambi, December 2010

Writer,



**SURMAYADI**  
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## ABSTRACT

Surmayadi, 2010 : The Love Meaning of Kahlil Gibran's  
Poetries  
and their Correlation to the Islamic Views

Supervisor I : DR. M. Yusuf, M. Ed  
Supervisor II : Irfan Nofrianto, SS

This research analyzes the love meaning of Kahlil Gibran selected poems and their correlation to the Islamic View. Poetry is a literary work which is a spontaneity overflow of feelings that are come from the emotion and arranged accurately and then encouraged the specific response through rhyme and specific words. Meaning is the advice in those poetries in denotative and connotative meaning.

This research aimed to analyze how the poet explores his ideas through a literary work. For helping this research, the writer used some methods and theories. Because the data is taken from literary works, so the writer used Sylvan Barnet et al and supported by Rene Wellek and Austin Warren's Theory.

In this research, the writer used descriptive and qualitative method. Beside that, in finding the meaning of poems, the writer took the theoretical framework, of the definition and the meaning of poem, expressive theory, and biographical approach in studying literature and the Islamic views about love.

Based on the research, the writer found the meaning of love based on the poet's poems, they are in *The Life of Love XVI*, and love means sacrifice and faithful. In poem *Song of Love XXIV*, love means a feeling of madly in love caused by deep loving to beloved and in *A lover,s Call XXVII*, love means a deep longing. Beside that the writer also found, love poems of Kahlil Gibran is an overflow of feeling of the poet himself. The last, the writer also correlates about the Islamic views about the meaning of love and verses which have correlation with love.

## ABSTRAK

Surmayadi, 2010 : The Love Meaning of Kahlil Gibran's  
Poetries  
and their Correlation to the Islamic Views

Supervisor I : DR. M. Yusuf, M. Ed  
Supervisor II : Irfan Nofrianto, SS

Penelitian ini meneliti tentang makna cinta dalam tiga puisi Khalil Gibran dan kemudian dihubungkan dengan pandangan Islam. Puisi merupakan sebuah karya sastra yang merupakan peluapan spontan dari perasaan yang penuh daya yang berpangkal pada emosi sehingga mempertajam tanggapan khusus lewat penataan bunyi, irama dan bahasa khusus. Sedangkan makna adalah kandungan ataupun pesan di dalam puisi tersebut yang berupa makna denotative dan konotatif.

Penelitian ini bertujuan menganalisis tentang bagaimana seorang penulis menyampaikan ide-idenya melalui sebuah karya sastra. Kemudian, Karena data yang di ambil adalah karya sastra, maka penulis menggunakan teori Silvan Barnet, et al dan didukung oleh teori Rene Wellek dan Austin Warren.

Dalam penelitian ini, penulis menggunakan metode analisis deskriptif dan metode kualitatif. Selain itu dalam penemuan makna-makna puisi tersebut, penulis mengambil formulasi teori yaitu defenisi dan makna puisi, pendekatan expressif, dan pendekatan biografi dalam studi sastra dan Pandangan Islam terhadap kematian.

Berdasarkan analisis ini, penulis hanya menemukan makna-makna cinta berdasarkan puisi-puisi pengarang, yaitu pada puisi *The Life of Love XVI*, cinta artinya adalah pengorbanan dan perjuangan, pada *Song of Love XXIV*, cinta artinya adalah perasaan tergila-gila yang disebabkan oleh kecintaan terhadap kekasih dan pada *A lover,s Call XXVII*, cinta artinya sebuah kerinduan yang mendalam. Di samping itu penulis juga menemukan bahwa puisi-puisi cinta Kahlil Gibran adalah luapan perasaan dari penulis itu sendiri. Terakhir, penulis juga menghubungkan tentang pandangan islam mengenai makna cinta serta ayat-ayat yang berkaitan dengan cinta.

## ABBREVIATION

Ed	: Edition
Et.al	: et alii
<i>Ibid</i>	: Ibidium
<i>Loc.Cit</i>	: Loco citato
<i>Op. Cit</i>	: Opere Citato
p.	: page
SWT	: <i>Subhanahu Wata'ala</i>
SAW	: <i>Shallallahu 'Alaihi Wasallam</i>

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# CHAPTER I

## INTRODUCTION

### 1.1 Background of Problem

Life in the world is empty without love, love is everything in life, love is very important in our life, everything require love, in the work, learn, worship, interaction. Love is natural tendency for human, love object is very large, begin low level such as wealth love, love of family, love of world, And high level such as love of god. It is accordance with Musthafa Kamal Pasha<sup>2</sup> said:

*“Dalam kehidupan manusia, cinta memegang peranan yang sangat vital dan penting sekali. Ia merupakan dasar dalam seluruh aspek kehidupan.....cinta yang dimiliki manusia hakikatnya merupakan sesuatu yang telah ditanamkan Allah sejak awal kejadiannya. Ia merupakan fitrah atau naluri yang telah terpatneri dalam dirinya. Dan dalam perwujudannya sasaran cinta dapat mengenai berbagai objek yang bersifat multidimensional, seperti cinta pada dirinya sendiri, cinta pada kedua orang tua, cinta kepada sanak keluarga, cinta kepada istri, cinta kepada anak keturunannya, cinta seorang lelaki terhadap wanita, cinta terhadap harta kekayaan, cinta kepada Allah dan RasulNya dan sebagainya.”*<sup>3</sup>

Love can be expressed with many ways and forms, like a literary work, scientific book, daily act and daily behavior, in literary work its self

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<sup>2</sup> Musthafa Kamal Pasha is a Master of lecturer in Indonesia University, his educational formal started from Muallimin Islamic School in Jogjakarta, and then he studies in education Faculty special in religious educational mayor and also in FKIP Muhammadiyah of Yogyakarta and philosophic faculty in Gajah Mada University.

<sup>3</sup> Musthafa Kamal Pasha, *Qalbun – Salim, Hiasan Hidup Muslim Terpuji*. (Jogjakarta: Citra Karsa Mandiri, 2002) p.165

there are novel, short story, drama and poetry.<sup>4</sup> Poetry is a form of literary art in which language is used for its aesthetic and evocative qualities in addition to, or in lieu of, its apparent meaning.<sup>5</sup>

Poetry is one of media which used to express love, like Gibran implied in one of his love poetries with the title *The Life of Love XVI*. Here, he expressed that love is life or same with life, like he said in *The Life of Love* it means that life and love is a part can not be separated each other, love grows and shelter in life, no life; love is nothing, without love; life is loss and empty. And than we can see in the first stanza as follows:

1. “*The Life of Love XVI*”

*Come, my beloved; let us walk amidst the knolls,  
For the snow is water, and Life is alive from its  
Slumber and is roaming the hills and valleys.  
Let us follow the footprints of Spring into the  
Distant fields, and mount the hilltops to draw  
Inspiration high above the cool green plains.*<sup>6</sup>

From the first stanza above, we can see the poetry begin with a word “*spring*” and the other stanza he also put the name of season, such as summer, autumn and winter, he expressed that the beginning of love is the same with the spring; it is mean that the spring is a beginning of a new life, and the life of love have phase like season. In the first stanza, Gibran showing a love

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<sup>4</sup> The most general genres in literature are (in loose chronological order) epic, tragedy, comedy, novel, short story, and nonfiction. They can all be in the genres prose or poetry. Retrieved from [http://en.wikipedia.org/wiki/Literary\\_genre](http://en.wikipedia.org/wiki/Literary_genre), on February 16th, 2009.

<sup>5</sup> Definition of Poetry, Retrieved from <http://en.wikipedia.org/wiki/Poetry>, accessed on February 4<sup>th</sup>, 2010

<sup>6</sup> *The Life of Love XVI*, All Poems of Kahlil Gibran, Retrieved from <http://www.poemhunter.com/poem/the-life-of-love-xvi/>, Accessed on February 3<sup>rd</sup>, 2010

illustration fellow human, that begin of love is sweet, full dream and happiness.

But recently, we found all sorts of problems in our society such as broken home, turbulence in society and rebel of nation, it cause is losing love stronger. And the other example we found someone commits suicide, broken heart, hopeless and so on, it cause is love, mistake on meaning and application of love.

Actually in Islamic views, Al-Qur'an and Al-Hadits as the guidance of the Moslem. According to Islam, love is natural tendency or instinct which was planted in human being and Islam justifies someone to loving whatever which worldliness. It is accordance with Musthafa Kamal Pasha said:

*“Ajaran Islam membenarkan seseorang untuk mencintai berbagai hal yang bersifat keduniaan, yang secara garis besarnya dalam terminology Al-Qur'an disebut dengan istilah “al-ma:lu wa al-banu:n”, harta kekayaan dan masalah wanita dan anak pianak. Namun seperti yang diisyaratkan dalam At-Taubah (9): 24, kecintaan seorang muslim terhadap hal-hal tersebut harus diletakkan jauh di bawah kecintaannya kepada Allah dan Rasulnya.”<sup>7</sup>*

And Allah SWT said in Al-Qur'an:

وَمِنَ النَّاسِ مَن يَتَّخِذُ مِن دُونِ اللَّهِ أَندَادًا يُحِبُّونَهُمْ كَحُبِّ اللَّهِ وَالَّذِينَ ءَامَنُوا أَشَدُّ حُبًّا لِلَّهِ وَلَوْ يَرَى الَّذِينَ ظَلَمُوا إِذْ يَرُونَ الْعَذَابَ أَنَّ الْقُوَّةَ لِلَّهِ جَمِيعًا وَأَنَّ اللَّهَ شَدِيدُ الْعَذَابِ ﴿١٦٥﴾

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<sup>7</sup> Musthafa Kamal Pasha, *Qalbun – Salim, Hiasan Hidup Muslim Terpuji*. op. cit., p.165



“Yet there are men who take (for worship) others besides Allah, as equal (with Allah): They love them as they should love Allah. But those of Faith are overflowing in their love for Allah. If only the unrighteous could see, behold, they would see the Punishment: that to Allah belongs all power, and Allah will strongly enforce the Punishment (Al Baqarah: 165)".<sup>8</sup>

From the explanation above, can be knowing that Kahlil Gibran in his poetries still believes that love is everything in life, without love life is nothing and can not be perfect, and than love is part of life which cannot be separated each other, so the life of love have phase. It means that, the content of Kahlil Gibran's selected poetries is contras with the meaning of love.

Kahlil Gibran is a famous poet in his era. Most of his writing got apparition from the reader. One of his literary works is poem. He is a Christian who was born in Lebanon. As a result of his family's poverty, he received no formal schooling during his youth. In the next time, those are influences him more when he wrote the poetries, drama and books. Gibran's works were especially influential in the American popular culture in the 1960s, Gibran is considered to be the third most widely read poet, behind Shakespeare and Lao-Tzu, in history.<sup>9</sup>

Here, the writer interested to analyzed Gibran' poetries especially on his love poetries. The writer analyzes Kahlil Gibran's selected poetries for some reasons. Firstly, the writer wants to know Kahlil Gibran's love story based on his biography, because from some sources which are the writer has been reading; there is no sources which explained that Kahlil Gibran has got

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<sup>8</sup> Anonyme, *Al-Qur'an Terjemah Indonesia Inggris*, (Solo: Penerbit Al-Qur'an Qomari, 2008), ed. Paperback, p. 44

<sup>9</sup> Kahlil Gibran, Retrieved from [http://www.newyorker.com/arts/critics/books/2008/01/07/080107crbo\\_books\\_acocella](http://www.newyorker.com/arts/critics/books/2008/01/07/080107crbo_books_acocella). Accessed on February 18th 2010

married. So, the writer wants to know the intrinsic meaning and his aimed in making the poetry. Secondly, the writer wants to know the Islamic views about love.

Therefore, based on the background above, the writer is going to analyze the meanings of love especially about the meanings of love in Kahlil Gibran's poetries entitled "**The Love Meaning of Kahlil Gibran's Poetries and their Correlation to the Islamic Views**"

## **1.2 Formulation of Problem**

To make this research focused, the writer of this thesis formulated the problem on the cases bellow:

1. What are the meanings of love found in Kahlil Gibran's poetries?
2. What are the relationships between Kahlil Gibran's life and his love poetries?
3. How are the meanings of the love based on Kahlil Gibran poetries and their correlation to the Islamic views

## **1.3 Limitation of Problem**

In this research, the writer only focuses in the analysis of the love meaning in three of Kahlil Gibran selected poetries that published between 1889-1931), they are *The Life of Love XVI*, *The Song of Love XXIV* and *A Lover's Call XXVII*, that have the relationship between his own life and how are the love meaning correlated to the Islamic views. So the researcher does

not describe or explain the other problem out of it. Moreover, the writer analyzed the meaning the poems with intention, that is decide what feeling the poet is trying to are use in it.

#### **1.4 Purpose of Research**

After formulated the problem, technically the writer of this thesis makes the purpose of this research, it is important in order this research focused on the purpose of research which expected by the writer. The purposes of this research are:

1. To find out the meanings of the love in Kahlil Gibran's poetries.
2. To know the relationship between the love poetries and Kahlil Gibran's life.
3. To know the resources of the meanings about love based on Kahlil Gibran poetries and its correlation to the Islamic views

#### **1.5 Significant of Research**

There are two significant of research which expected by the researcher:

1. This research can be useful for the writer himself, to readers, giving information and knowledge especially about the meaning of the love it self, the biography of Kahlil Gibran and his character.
2. This research can give contribution of the writer for society, understanding on religion and also useful to the next researcher.

## 1.6 Review of Related Literature

1. Thesis by Firrohmah A1B2022002 English Literature Department of Adab Faculty IAIN STS Jambi 2007 entitled *The Analysis of love meaning in Robert Frost's Poems*. Thesis research is aimed to discuss about the love meaning of Robert Frost's selected poems and the kinds of love based on the meaning of love. And in this thesis entitle *The Love Meaning of Kahlil Gibran's Poetries and their Correlation to the Islamic Views* talking about the meaning of love of Kahlil Gibran's selected poem based on Kahlil Gibran's biography and love story and then correlate to the Islamic views.
2. Thesis by Hendri Kusuma AI 040025 English Literature Department Of Adab Faculty IAIN STS Jambi 2009 entitle *The Analysis of the Death Meaning of Kahlil Gibran's Selected poems and their Correlation to the Islamic Views* talking about the death meaning in Kahlil Gibran's selected poems with the theme of the death. The writer also correlates the meaning of the death based on Islamic views; most of his death poem explained the death in Islamic views in Islam ways. It caused by his biographical live with Moslem society in Lebanon. And in the writer's thesis entitled *The Love Meaning of Kahlil Gibran's Poetries and their Correlation to the Islamic Views* analyzes about the meaning of love of Kahlil Gibran's love poetries and correlate to his love story and his biography. Then the writer also correlates the meaning of love based on Islamic views.

## CHAPTER II

### THEORETICAL FRAMEWORK

#### 2.1 Definition of Poetry

There are many definitions about poetry, Flanagan Said, poetry is an imaginative awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotional response,<sup>10</sup> Samoel Jhonson in Tarigan in Herman stated: “*puisi adalah peluapan yang spontan dari perasaan yang penuh daya yang berpangkal pada emosi yang berpadu kembali kedamaian*”,<sup>11</sup> Moreover, In *Kamus Umum Bahasa Indonesia*, puisi adalah: “*Karangan yang berbentuk khas, berbait-bait, berirama (yang ditentukan oleh jumlah suku kata), bersajak, penggarapan isinya pun khas.*”<sup>12</sup>

It means that poetry is the literary work that attached by the rhythm, rhyme, and the set of the manners of distich.

From the explanation above, the writer concludes conclusion that poetry is a literary work that overflow of human imaginative in idea and emotion, and sensitivity, with encourage our feeling, through the five senses in rhythmical nuance.

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<sup>10</sup> Mark Flanagan, *Definition of Poetry*. Retrieved from: <http://contemporarylit.about.com/cs/literaryterm/poetry/html>, Accessed on February 20<sup>th</sup> 2010

<sup>11</sup> Herman J. Waluyo. *Teory dan Apresiasi Puisi*, (Jakarta: Penerbit Erlangga, 1991), p. 23

<sup>12</sup> Badudu-Zain, Perpustakaan Nasional: Katalog Dalam Terbitan (KTD). *Kamus Umum Bahasa Indonesia*, (Jakarta: Pustaka Sinar Harapan, 2001), p. 1097.

There are five types of poetry: descriptive, reflective, Narrative, the Lyric, and the Sonnet,<sup>13</sup> they are:

1) Descriptive

Poetries which describe people or experiences scenes or object.

2) Reflective

Thoughtful poetries often containing a great deal of description which the poet comments of from which he draws conclusion. Sometimes these conclusions are directly stated; at other times implied.

3) Narrative

A telling of a story or a description of an even.

4) The Lyric

A short poetry is usually like a song which is the expression of a mood or feeling.

5) The Sonnet

A poem of fourteen lines which follows a very strict rhyme pattern. It is usually divided into two parts: the 'octave' (the first eight lines), and the 'sestet' (the last six lines).

## 2.2 Expressive Theory

This research describes the love meaning in Gibran's poetries and related to the poet's life. There are three poetries that the researcher researches. Knowing the love meaning in those poetries, writer must be

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<sup>13</sup> L. G. Alexander. *Poetry and phrase appreciation for overseas students* (London: Longman Group Limited, 1963), p. 23-41

interpreting first, and complicate with the biography of the poet. It means that this analysis is viewed from the extrinsic side.

Barnet, et al, sated that there are three mains viewed of literature, they are the imitative theory, the expressive theory, and affective theory. According to him, the expressive theory is defined as can be treated more briefly. It holds that the artist is not essentially an imitator but a man/woman whose express his/ her feelings.<sup>14</sup> Here, the writer uses the expressive theory and to support this theory, the writer uses the biography of Kahlil Gibran.

According to Wellek and Warren, the analysis to the literary work can be viewed from the external factors such as biography, history and philosophy of the poet due to the intrinsic approach.<sup>15</sup> In this analysis, the writer also analyzes the biography of Gibran from his life, his carrier, his daily activity, etc. the writer know that Gibran's life from website, encyclopedia and other sources.

### **2.3 Biographical Approach in Studying Literature**

There are two types of traditional critical approaches in literature the historical-biographical and the moral-philosophical. The historical-biographical approach has been evolving over many years, its basic tenets are perhaps most clearly articulated in the writing of the nineteenth-century French critic H. A. Taine, whose phrase *race, milieu, et moment*, elaborated in

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<sup>14</sup> Barnet Sylian, et,al, *An Introduction to Literature, fiction, poetry, drama*, (Canada: little Brown, 1961), p. 3-6

<sup>15</sup> Rene Wellek and Austin Warren, *Theory of Literature*, Melani Budiarta (trans), Jakarta: Gramedia pustaka Utama, 1989), p.77

his *Historical of English Literature*, bespeaks a heredity and environmental determinism. As Guerin said “Historical-Biographical approach sees a literary work chiefly, if not exclusively, as a reflection of its author’s life and time or the life and time of characters in the work.”<sup>16</sup> Moreover, literary works tend to reflect a specific historical moment that is great significance to the writer.

Biographical criticism investigates the life of an author using primary texts, such as letters, diaries, and other documents, that might reveal the experiences, thoughts, and feeling that led to the creation of a literary work.<sup>17</sup> Therefore, the historical approach is to an understanding of literary texts.

## 2.4 Meaning of Poetry

Meaning in this context designates the significance of the text for the reader: the impact of value the text has for the read. One can reads a text with understanding but find that it has no meaning, since it makes no impact anyone. It is important to gaps that a text has means for a reader without that explains the meaning. Means come first explanations of the meaning follows.

Acoording Keraf in Alex Sobur Book: “*Dalam kontaks wacana, makna kata dapat dibatasi sebagai hubungan antara bentuk dengan hal atau*

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<sup>16</sup> Wilfried L. Guerin, *a Handbook of Critical Approach to Litereture*, (New York: Oxford University Press, 2005), p.51.

<sup>17</sup> Historical-Biographical, Retrieved from [http://en.wikipedia.org/wiki/Historical\\_realism](http://en.wikipedia.org/wiki/Historical_realism)”Categories: History/Literature. Accessed on February 3<sup>rd</sup> 2010.



*barang yang diwakilinya.*”<sup>18</sup> So, discourse on the context, means of words can be limited as connection between forms with matters that represented.

And than Alex Sobur said that: *“Kata memperoleh makna hanya karena digunakan secara tepat, yaitu dalam penggunaan kata itu sendiri, kitalah yang memberi makna pada kata, dan makna yang kita berikan kepada kata yang sama bisa berbeda-beda, bergantung pada konteks ruang dan waktu.”*<sup>19</sup> So, means of association communicated social are determined results by clusters of society.

#### 1. Denotative and Connotative meaning

Word has denotative and connotative meaning, like Keraf says:

*“Pada umumnya makna kata pertama-tama debedakan atas makna yang bersifat denotatif dan makna yang bersifat konotatif. Maka yang bersifat denotatif adalah kata yang tidak mengandung makna atau perasaan tambahan, sedangkan makna konotatif mengndung arti tambahan, perasaan tertentu, atau nilai rasa tertentu disamping makna rasa yang umum,”*<sup>20</sup>

So, denotative means is a word that contains without over means, or formal language or the scientific language that match in sign and referent, but connotative means is words that contains over means, feels, and quality of feels, besides of the basic general means. And based on the explanations above, denotative is the meaning of word from dictionary definition, while connotative is the meaning that are connected to a certain word on the

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<sup>18</sup> Alex Sobur, *Analisis Teks Media*, (Bandung: PT Remaja Rosdakarya, 2004), p. 23.

<sup>19</sup> *Ibid.*, p. 29

<sup>20</sup> *Ibid.*, p. 26

emotional suggestion related to the word. Like Jones stated that the denotation of a word is the literal or dictionary meaning of the word, while connotation of a word is suggested or added meanings, which changes in meaning.<sup>21</sup> For example, the denotative meaning of “white” is the very palest color, like fresh snow or milk, while in connotative meaning, white can be refers to the purity, cleanliness, the heart, uprightness etc.

So that, to analyze the meaning of poetry, we have to know the kind of meaning first, because each word sometimes have the denotative and also connotative meaning.

## 2. Finding the meaning

The meaning can be know by reading the poetry carefully, and then we should be in a position to give its general meaning, detail meaning, and the intention of the writer. To analyze that, they are three pointers to find the meaning in poetry:

### a. General Meaning

This should be expressed simply in one, or at the most two sentences. It should be based on a reading of the whole poetry. Very often, but not always, poetry’s titles will you some indication of its general meaning.

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<sup>21</sup> Jones, Edward H. *Outlines of Literature Short Stories, Novels and Poems*. (New York: Macmillan) p. 91 Retrieved From Firohmah, “*The Analysis of Love Meaning in Robert Frost’s Poems*”. Skripsi Sarjana Sastra (Jambi: Perpustakaan IAIN STS Jambi, 2007), p. 11. t.d.

b. Detail Meaning

This should be given stanza by stanza, but you should not paraphrase the poetry or worry about the meaning of individual's words. The detailed meaning may be written as a continuous paragraph, but you must take every care to be accurate and to express your self in simple sentences. The writer should show how the poet begins, how he develops his theme and then how he concludes it.

c. Intention

Every poem conveys an experience or attempt to arouse certain feeling in the reader. When you have read poetry and given its general and detailed meaning, you should try to decide what feeling the poet is trying to arouse in you.<sup>22</sup>

## 2.5 Definition of Love and its Kinds

Love is any of a number of emotions related to a sense of strong affection and attachment. The word love can refer to a variety of different feelings, states, and attitudes, ranging from generic pleasure ("I loved that meal") to intense interpersonal attraction ("I love my wife").<sup>23</sup> This diversity of uses and meanings, combined with the complexity of the feelings involved,

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<sup>22</sup> L. G. Alexander. *op. cit.*, p. 5-6

<sup>23</sup> Definition of Love, Retrieved from <http://en.wikipedia.org/wiki/Love>, accessed on Marc 3rd 2010

makes love unusually difficult to consistently define, even compared to other emotional states.

As an abstract concept, *love* usually refers to a deep, ineffable feeling of tenderly caring for another person. Even this limited conception of love, however, encompasses a wealth of different feelings, from the passionate desire and intimacy of romantic love to the nonsexual emotional closeness of familial and platonic love to the profound oneness or devotion of religious love. Love in its various forms acts as a major facilitator of interpersonal relationships and, owing to its central psychological importance, is one of the most common themes in the creative arts.

Talking about love is inseparable from the definition of love itself, both in terms of language and terms to get to the core and the subject of love.

In the English dictionary the word love is affection: a strong feeling of deep affection for somebody or something, especially a member of your family or a friend, or romantic: a strong feeling of affection for somebody that you are sexually attracted to.<sup>24</sup> Psychologically, love is a special feeling about the fun of or attached to the object, the emotional color of love when they appear in the mind and can raise the overall primary emotions, according to the emotion which the object or objects were located.

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<sup>24</sup> A. S. Hornby. *Oxford Learner's Dictionary. op. cit.*, p. 913

In Firrohmah thesis, classified love in nine types, but in this research writer only put some of those types:<sup>25</sup>

a. Affection

Caring, hugging, kissing, fondness, closeness, concern, friendship, being there and doing things for the person, a bond, happiness, helping the person, holding hands, sharing, warmth, can be one sided, not too intense and not sexual.

b. Sexual Love

Physical attraction, arousal, lust, expressed through sexual intercourse, person is seen only as a sex object for one's own gratification, commitment, contentment, excitement, fulfills a need, heart rate increases, intimate, kissing, touching, not long lasting, close while having sex but not necessarily after, emotional, giving, happiness, special and think about other person all the time.

c. Romantic Love

Candlelight dinners, taking, walks, happiness, idealistic, want to be with other person all the time, giving gifts, dream about the person, like a fairy tale, feel relaxed with the person, good times, physical attraction, sitting in front of a fireplace, sharing, courtship, doing thing together, don't know the person very well, kissing, your world revolves around the person, honesty, glowing, giving, friendship, feel free to talk about anything,

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<sup>25</sup> *Types of Love* (on line) available:  
<http://www.visionsoflove.com/relationshipsLove/the9Typesoflove.htm> (kinds of love) accessed on September 17<sup>th</sup>, 2007 Retrieved From Firrohmah, "The Analysis of Love Meaning in Robert Frost's Poems". *loc.,cit.*, p.13 – 16

problems seem to vanish, sexual, sweaty palms, soft music and think about the person all the time.

d. Committed Love

Commitment, continues regardless of the circumstances, long lasting, think about the person all the time, being there for the person, felt for only one person, honesty, sharing, caring, closeness, giving, respect, a promise, sexual, trust, understanding a bond, devotion, faithfulness, feel free to talk about anything, give and take relationship, live together, openness, passionate and sacrifice.

e. Infatuation

Think about the person all the time, not long lasting, physical attraction, see only the person's good qualities, intrigued by some fascinating quality of the person your world revolves around the person, you don't know the person very well, excited when you see the person, being love-struck, heart rate increases, sweaty palms, think you're in love, talk about and want to be with the person all the time, a crush, based on first impressions and irrational.

f. Friendship

Feel free to talk about anything, caring, helping, honesty, doing thing together, trust, sharing, understanding, sharing emotions, being there for the other person, good times, happiness, supporting, long lasting, loyalty, openness, sharing thoughts, a bond, closeness, common interests, concern,

feeling relaxed with the person, listening to each other, respect, sadness, sense of belonging and sharing experience.

According to writer, Love is a process in the heart, inclination which following turbulent emotions, which cause heart movement toward something that is in accordance with the appetite of love.

## 2.6 Islamic View of Love

Love is the most important concepts and noble in Islam. *Hubb* and *Mahabah* or similar phrases such as *mawaddah*, region, plays a very significant role in Islam.<sup>26</sup> So it can be emphasized that love is the principle of one's faith. Love in islam is all encompassing, comprehensive, and sublime, rather tha being restricted to one from only, which is love between a man and a woman. Rather, there are more comprehensive, wider and sublime meanings, there is love for Allah Al,ighty, the mesenger of Allah, Muhammad SAW, the companions, an other moslem.

The Muhammad SAW in a very famous *Al-Hadits* said:”*Barang siapa mencintai karena Allah, membenci karena Allah, memberi karena Allah dan tidak memberi karena Allah, maka imannya telah sempurna.*”<sup>27</sup>

Ibn Qayyim al-Jauziyyah<sup>28</sup> said on Emil Ahmad book's that there are some terms that closely associated with love, that is:<sup>29</sup>

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<sup>26</sup> Konsep Cinta Dalam Islam. Retrieved from [http://yayasan-aalulbayt.com/index.php?option=com\\_content&view=article&id=1%3Akonsep-cinta-dalam-islam&catid=62%3Aartikel&Itemid=1](http://yayasan-aalulbayt.com/index.php?option=com_content&view=article&id=1%3Akonsep-cinta-dalam-islam&catid=62%3Aartikel&Itemid=1). Accessed on February 8<sup>th</sup> 2010

<sup>27</sup> H.R. Bukhari: 3688, 7153 dan Muslim: 2639

<sup>28</sup> Ibnu Qayyim Al-Jauziyyah was born in Damaskus, Suriah on February 4<sup>th</sup> 1292, and died on September 23<sup>rd</sup> 1350 he is a head of Sunni, scientist, and expert of fiqh in

a. *Mahabbah* (Love)

This love is meant by most people. This is a term that can be used in general for all kinds of love. *Mahabbah* is the parent of all the terms love and gave birth to various kinds of love, from love to the lover of sexual nuances fellow humans, love to the people who loved, to love of Allah SWT. It all started from the term *Mahabbah* (love).

b. *Wudd* (Feel Love or Compassion)

*Wudd* is pure love of the most delicate and subtle. This is in accordance with the word of Allah SWT in the Qur'an:

وَمِنْ ءَايَاتِهِ أَنْ خَلَقَ لَكُمْ مِنْ أَنْفُسِكُمْ أَزْوَاجًا لِتَسْكُنُوا إِلَيْهَا وَجَعَلَ  
بَيْنَكُمْ مَوَدَّةً وَرَحْمَةً إِنَّ فِي ذَلِكَ لَآيَاتٍ لِقَوْمٍ يَتَفَكَّرُونَ ﴿٣٠﴾

And among His Signs is this, that He created for you mates from among yourselves, that ye may dwell in tranquility with them, and He has put love and mercy between your (heart): verily in that are Signs for those who reflect. (QS. Ar-Rum, (30): 21)<sup>30</sup>

According to Ibn Qayyim al-Jauziyyah, *wudd* is part of love which means "mercy" on relationship with grace. *Al-Wadud* is one of the attributes of Allah SWT. Derived from the word *mawaddah*, meaning loving or compassionate. This is in accordance with the word of God in the Qur'an:

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13century. Beside that he is expert of translator and meaning Quran, a memorizer of Al-Quran, expert of grammar of Arabic, expert of theology, and also a hero of Islam. Retrieved from [http://id.wikipedia.org/wiki/Ibnu\\_Qayyim\\_Al-Jauziyyah](http://id.wikipedia.org/wiki/Ibnu_Qayyim_Al-Jauziyyah), Accessed on Mei 18th, 2009.

<sup>29</sup> Emil Ahmad, *Fiqih Cinta*. (Bandung: Pustaka Hidayah, 2009) p. 20-26

<sup>30</sup> Anonyme, *Al-Qur'an Terjemah Indonesia Inggris*, op. cit., p. 830



وَهُوَ الْغَفُورُ الْوَدُودُ ﴿١٤﴾

And He is the Oft Forgiving, Full of Loving Kindness. (QS. Al-Buruj (85): 14)<sup>31</sup>

*Wadud* form is also included to form the *rahim* (the compassionate) in the word of Allah SWT:

وَأَسْتَغْفِرُوا رَبَّكُمْ ثُمَّ تُوبُوا إِلَيْهِ إِنَّ رَبِّي رَحِيمٌ وَدُودٌ ﴿٩٠﴾

“But ask forgiveness of your Lord, and turn unto Him (in repentance): For my Lord is indeed full of mercy and loving kindness.” (QS. Hud (11): 90)<sup>32</sup>

So, according to the two paragraphs above, it can be said that love (*wudd*) more pure and tenderer than the love (*hubb*). Because, *wudd* use to those who repent, while *hubb* or love use to the more general action.

c. *Kullah* (friendship or endorsement of love)

According to ibn Qayyim al-Jauziyyah, *khullah* is unification love of *Khullah* word means the person who unites or Oneness his love only for her lover. This is a position that can not be allied. Because there were only two people *khullah* in the world, namely Ibrahim and Muhammad SAW.

This is in accordance with the word of Allah SWT:

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<sup>31</sup> Ibid, Anonyme, *Al-Qur'an Terjemah Indonesia Inggris*, p. 1278

<sup>32</sup> Ibid, Anonyme, *Al-Qur'an Terjemah Indonesia Inggris*, p. 451

وَمَنْ أَحْسَنُ دِينًا مِّمَّنْ أَسْلَمَ وَجْهَهُ لِلَّهِ وَهُوَ مُحْسِنٌ وَاتَّبَعَ مِلَّةَ إِبْرَاهِيمَ  
 حَنِيفًا ۚ وَاتَّخَذَ اللَّهُ إِبْرَاهِيمَ خَلِيلًا ﴿١٢٥﴾

Who can be better in religion than one who submits his whole self to Allah, does good, and follows the way of Ibrahim the true in Faith? For Allah did take Ibrahim for a friend. (QS. An-Nisa' (4): 125)<sup>33</sup>

Emil Ahmad improves ibn Qayyim opinions's about the definition *khullah*, that *khullah* can be said to be "love to friends who are very loyal and willing to sacrifice anything." That is, *khullah* can also be called a true friend. A friendship which start from purity and

Base of high and low of love in the human heart, love can be divided into two kinds of love, namely:<sup>34</sup>

a. High Love

High love is love of the Allah SWT. and love anything associated with Him. Love to Allah is the love of the highest and most preferred to the word of Allah SWT:

قُلْ إِنْ كَانَ آبَاؤُكُمْ وَأَبْنَاؤُكُمْ وَإِخْوَانُكُمْ وَأَزْوَاجُكُمْ وَعَشِيرَتُكُمْ  
 وَأَمْوَالٌ اقْتَرَفْتُمُوهَا وَتِجَارَةٌ تَخْشَوْنَ كَسَادَهَا وَمَسْكِنٌ تَرْضَوْنَهَا  
 أَحَبُّ إِلَيْكُمْ مِنَ اللَّهِ وَرُسُولِهِ وَجِهَادٍ فِي سَبِيلِهِ فَتَرَبَّصُوا حَتَّىٰ

<sup>33</sup> Ibid, Anonyme, *Al-Qur'an Terjemah Indonesia Inggris*, p. 186

<sup>34</sup> Emil Ahmad, *Fiqh Cinta*. (Bandung: Pustaka Hidayah, 2009) op. cit., p. 33

يَأْتِي اللَّهَ بِأَمْرِهِ ۖ وَاللَّهُ لَا يَهْدِي الْقَوْمَ الْفَاسِقِينَ ﴿٩﴾

“say: if it be that your fathers, your sons, your brothers, your mates, or your kindred; the wealth that ye have gained; the commerce in which ye fear a decline: or the dwelling in which ye delight are dearer to you than Allah, or his messenger, or the striving in His cause; then wait until Allah brings about His decision: and Allah guides not the rebellious. (QS. At-Taubah (9): 24)”<sup>35</sup>

Ibn Qayyim al-Jauziyyah said in Emil Ahmad’s Book that “*Tidak akan pernah bersatu cinta yang tinggi dengan yang rendah. Semakin besar cinta kepada dunia, akan semakin kecil cinta kepada Allah SWT. Semakin besar cinta kepada Allah SWT, akan semakin kecil cinta kepada dunia.*”<sup>36</sup>

From statement above, we know that there are two kinds of love in Islam, high love and low love. High love only love of Allah SWT (God), there is no thing can change and can rival love except to Allah. Even low love is love besides Allah SWT, such as love of family, fellow man, property, wealth. But love with something except allah surely harmfull, because all of them are not pure and not an eternal happines

#### b. Low Love

Low love is love to things or objects in the world, which can reach by human senses, that's because this love can arise. Without the normal information from the senses, not possible emerges loves like this arise. And love this kind of desires based. Low Love is like love for fellow

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<sup>35</sup> Anonyme, *Al-Qur'an Terjemah Indonesia Inggris*, op. cit., p. 369

<sup>36</sup> Emil Ahmad, *Fiqh Cinta*. (Bandung: Pustaka Hidayah, 2009), op. cit., p. 448

human beings, love of family, love, wealth, love of power the office, love  
of nature.

## CHAPTER III

### METHOD OF RESEARCH

#### 3.1 Design of Research

The research is analyzed about literature and it is not used quantity resources or some people as respondents to get the data. The descriptive method is only one choice method for this research. The descriptive method does not be short way to find out the issues of the research, as Nyoman said as: “...metode deskriptif analitik dilakukan dengan cara mendeskripsikan fakta-fakta yang kemudian disusul dengan analisis,”<sup>37</sup> in descriptive method, its analysis was not only to describe but also to explain and to give the understanding to the object researched.

In this research, the writer choice qualitative research. Qualitative research is descriptive in that the researcher is interested in process, meaning and understanding gained through words or pictures.<sup>38</sup> Moleong explains that a qualitative research is research procedures which produce descriptive data as written or spoken words of the person or behavior being researched.

The data were analyzed through interpreting, not statistic analysis. One of the characteristics of qualitative is analytic descriptive, which means the result of the research will give the description of researched phenomena.

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<sup>37</sup> Nyoman Kutha Ratna, *Teori, Metode, dan Teknik Penelitian Sastra*, (Yogyakarta: Pustaka Pelajar, 2007), cet. Ke-III, ed. Revisi, p. 53

<sup>38</sup> Jhon. W. Cresswev, *Research Design: Qualitative and Quantitative Approaches* (New Delhi: SAGE Publications, 1994), p. 145

### 3.2 Sources of Data

#### 1. Primary Data

Primary data are the main source that related to research. In this research, the source of data are three of Kahlil Gibran's poetries, with the theme about the love, they are *The Life of Love XVI*, *The Song of Love XXIV* and *A Lover's Call XXVII* which are published on 1883-1931 that is taken from cyber data <http://www.Poemhunter.com.poem-of-kahlil-gibran>. Accessed on February 3<sup>rd</sup>, 2010

#### 2. Secondary data

Secondary data are the data which support this research such as some dictionary, internet, and books that related in this research.

### 3.3 Technique of Data Collecting

According to Sugiono said that:

*“Dalam penelitian kualitatif tidak menggunakan populasi, karena penelitian kualitatif berangkat dari kasus tertentu yang ada pada situasi sosial tertentu dan hasil kajiannya tidak akan diberlakukan ke populasi, tetapi ditransfer ke tempat lain pada situasi sosial pada kasus yang dipelajari. Sampel dalam penelitian kualitatif bukan dinamakan responden, tetapi sebagai narasumber, atau partisipan, informan, teman dan guru dalam penelitian. Sampel dalam penelitian kualitatif, juga bukan disebut sampel statistik, tetapi sampel teoritis, karena tujuan penelitian kualitatif adalah untuk menghasilkan teori”*<sup>39</sup>

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<sup>39</sup> Dedi Asvita, *“The Analysis of Dave,s Mother Cruelty Reflected in Dave Pelzer's novel The Lost Boy”*. Skripsi Sarjana Sastra, (Jambi: Perpustakaan IAIN STS Jambi, 2009), p. 12. t.d. retrieved from Sugiono, *Memahami Penelitian Kualitatif*, (Bandung: Alfabeta, 2007), cet, ke - 3

So, based on statement above, in order to get the information of this research, the thesis writer uses library research. Library research is collect materials for use intensive research project. The techniques of data that used by the thesis writer are:

1. Collecting the data that are getting from the Kahlil Gibran's poetries and other sources which have correlation to the case.
2. Reading the Kahlil Gibran's poetries intensively.
3. The writer marks some important words or sentence indicated as the love meaning in the Kahlil Gibran's poetries.
4. Reading the sources of data that related to the topic
5. Processing the data

After the data has been found and completed, then the writer processes and analyzes the data.

### **3.4 Technique of Data Analysis**

In data analysis, according Sugiono, "data analysis is critical to the qualitative research process. It is to recognition study and understanding of interrelationship and the concept in your data hypothesis and assertions can be develop and evaluated.

There are some steps of data analysis in this research, these are:

1. Identification

The writer identifies the book and makes the assumptions or the problem found.

## 2. Classification

The writer classifies some important words that described from the poetries.

## 3. Analysis

The writer then analyzes the data based on the theory that is used.

## 4. Conclusion

The writer then concludes all the analyzed based on the theories.



## CHAPTER IV

### FINDINGS AND ANALYSIS

#### 4.1 The Meanings of Love Found in Kahlil Gibran's Poetries

To know the meaning of love in each poetry the writer analyzes stanza by stanza, then find out the meanings of love.

##### *The Life of Love XVI*

In this poetry, the poet makes in four parts, they are spring, summer, autumn and winter. He formulated the story of his love poems with the season and each season has different story about his love.

##### 2. *Part One – Spring*

*Come, my beloved; let us walk amidst the knolls,  
For the snow is water, and Life is alive from its  
Slumber and is roaming the hills and valleys.  
Let us follow the footprints of Spring into the  
Distant fields, and mount the hilltops to draw  
Inspiration high above the cool green plains.*<sup>40</sup>

From the first stanza above, the poetry begin with a word “*spring*”, as denotative meaning, in oxford advance learners, spring means the first season of the year,<sup>41</sup> the poet expressed the beginning of love is like spring; it mean that the spring is a beginning of a new life, and the life of love have phase like season. This stanza also begins with the raise invitations of the poet to his beloved in order to strength their life, to walk on the live with enthusiasm in facing the spring season. The poet implied their strength can content their life problems.

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<sup>40</sup> *The Life of Love XVI*, All Poems of Kahlil Gibran, Retrieved from <http://www.poemhunter.com/poem/the-life-of-love-xvi/>, *op. cit.*

<sup>41</sup> AS. Hornby *op. cit.* p. 1152

His statements *let us walk amidst the knolls, For the snow is water and Let us follow the footprints of Spring into the Distant fields, and mount the hilltops to draw Inspiration high above the cool green plains* are the spirits and his struggle to facing his problems.

3. *Dawn of Spring has unfolded her winter-kept garment  
And placed it on the peach and citrus trees; and  
They appear as brides in the ceremonial custom of  
the Night of Kedre.*

*The sprigs of grapevine embrace each other like  
Sweethearts, and the brooks burst out in dance  
Between the rocks, repeating the song of joy;  
And the flowers bud suddenly from the heart of  
Nature, like foam from the rich heart of the sea.*<sup>42</sup>

In this stanza, the poet explained about the situation of the spring with the blowing of leaves on the trees. The lines *They appear as brides in the ceremonial custom of the Night of Kedre* is a symbolized the exalted of the beautifulness of a woman bride in a exclusive reception. Continuously, in sentence *The sprigs of grapevine, the flowers bud suddenly from the heart of Nature* are symbolized the riches and the beautifulness of the nature. The parable of the beautifulness of nature is the form of their happiness.

4. *Come, my beloved; let us drink the last of Winter's  
Tears from the cupped lilies, and soothe our spirits  
With the shower of notes from the birds, and wander  
In exhilaration through the intoxicating breeze.*

*Let us sit by that rock, where violets hide; let us  
Pursue their exchange of the sweetness of kisses.*<sup>43</sup>

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<sup>42</sup> *Ibid.*

<sup>43</sup> *Ibid.*

Then, the poet continued with an invitation to his beloved back to do best thing in this world. The sentence *In exhilaration through the intoxicating breeze* is the implications of his happiness with millions love expressions like a couple with falling in love, fully with carrying and absorption. Moreover, the sentence *Let us sit by that rock, where violets hide; let us Pursue their exchange of the sweetness of kisses* implied his deep feeling and enjoy the times with his beloved with full in love and affection.

##### 5. Part Two – Summer

*Let us go into the fields, my beloved, for the  
Time of harvest approaches, and the sun's eyes  
Are ripening the grain.  
Let us tend the fruit of the earth, as the  
Spirit nourishes the grains of Joy from the  
Seeds of Love, sowed deep in our hearts.*<sup>44</sup>

In this second part, the poet it begins with summer, summer means the warmest season of the year, coming between spring and autumn,<sup>45</sup> described the situation on summer. But he covered this summer with doing anything interesting and having advantages for themselves. Like his statement *Let us go into the fields, my beloved, for the Time of harvest approaches, and the sun's eyes Are ripening the grain* which are sign the activities to fulfillment the summer. It same with activities of farmers in facing the summer time, they plant the summering plantation which can give the benefit for themselves like his statement *Let us tend the fruit of the earth* with meanings do something for nature and then as the implication, the nature can give back useful for life. In contrary, the real meaning

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<sup>44</sup> *Ibid.*

<sup>45</sup> AS. Hornby op. cit. p. 1196

of that statement are fill the time with positive act so it will get the good value and good result.

6. *Let us fill our bins with the products of  
Nature, as life fills so abundantly the  
Domain of our hearts with her endless bounty.  
Let us make the flowers our bed, and the  
Sky our blanket, and rest our heads together  
Upon pillows of soft hay.  
Let us relax after the day's toil, and listen  
To the provoking murmur of the brook.*<sup>46</sup>

Furthermore, the poet said *Let us fill our bins with the products of Nature*, in this figurative statement, it has deep meaning to nature. The poet gives the advices to every people to use nature product, do not destroys the nature, because it can get the bed effect themselves. The poet actually invited to grateful the riches of nature from God with save the nature and use it with full in responsibility.

Next, the continuous with statement *Let us make the flowers our bed...*, here the writer assumed the poet invited to decorate and use the thing in environment as comfort as possible with hopes it can be inspirations and freshener in life. Besides, the poet continued with sentence *Let us relax after the day's toil*, it means the poet also invites to loves ourselves, like taking a rest after day's toil. The beautiful situation and comfortable in environment can makes the peaceful and happiness. So the hardly working and tiring jobs will be faced and will be fresher after relax and enjoys the beautifulness of nature and then do anything best than before.

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<sup>46</sup> *Ibid.*

### 7. Part three- Autumn

*Let us go and gather grapes in the vineyard  
For the winepress, and keep the wine in old  
Vases, as the spirit keeps Knowledge of the  
Ages in eternal vessels.*

*Let us return to our dwelling, for the wind has  
Caused the yellow leaves to fall and shroud the  
Withering flowers that whisper elegy to Summer.*<sup>47</sup>

In this third part, the poet explained the situation of autumn where in usual activities in autumn, where people get pleasure in facing autumn like the wind and the others like he said *Let us go and gather grapes in the vineyard For the winepress, and keep the wine in old*, it means the poet urged his beloved to always ready in every situation and prepare everything, also protect by self and enjoying the supplies that prepared before the autumn so that when the autumn comes, there is no hard problem in facing this season like hunger and lost of daily needing stock. In intention, the stanza above invited reader to build the kindness as much as possible, because it will be useful for live in the future.

8. *Come home, my eternal sweetheart, for the birds  
Have made pilgrimage to warmth and lest the chilled  
Prairies suffering pangs of solitude. The jasmine  
And myrtle have no more tears.*<sup>48</sup>

Then, the poet asked his beloved to enjoy the autumn like the bird which made pilgrimage to facing the winter, *Come home, my eternal sweetheart, for the birds Have made pilgrimage to warmth and lest the chilled*. It caused by nature situation can refresh the soul and lost all problem and sadness. So, when the winter comes, the situations will be comfortable. The figurative meaning of this

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<sup>47</sup> *Ibid.*

<sup>48</sup> *Ibid.*

stanza are supposed people to do like the bird have done. That is prepare anything as the provisions in live.

9. *Part four – Winter*

*Come close to me, oh companion of my full life;  
Come close to me and let not Winter's touch  
Enter between us. Sit by me before the hearth,  
For fire is the only fruit of Winter.*

*Speak to me of the glory of your heart, for  
That is greater than the shrieking elements  
Beyond our door.<sup>49</sup>*

In fourth part, the poet begun explained about the winter. As knowing the winter is the last and the coldest season of the year. When this season comes, the poet also expressed his longing to his beloved and fill the winter with gathering, like he stated *Come close to me and let not Winter's touch Enter between us*, then he continued with lines *Sit by me before the hearth, For fire is the only fruit of Winter*, and also feels the romantic situation like sits beside the fire .In winter, the people should prepare the thing can make they nice and not feels coldly like makes the hearth which can makes the body feels warm. The intention meaning of stanza above is the poets want to give understanding that everyone should be patient and brave in facing any problem like the poet supposed in word *winter*. It means, if someone can facing the problem as well as possible , so she or he will get good result and happy ending.

10. *Bind the door and seal the transoms, for the  
Angry countenance of the heaven depresses my  
Spirit, and the face of our snow-laden fields  
Makes my soul cry.*

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<sup>49</sup> *Ibid.*

*Feed the lamp with oil and let it not dim, and  
Place it by you, so I can read with tears what  
Your life with me has written upon your face.*<sup>50</sup>

Then, the poet implied his deep missing expression while he lost his beloved. The winter makes he remember his beloved, about romantic memories that they had done. His lonely makes he wants to meet his lovely. This stanza expressed the surrender to his beloved and hopes he only would live with his beloved. Moreover, the lines *feed the lamp with oil and let it not dim, and placed it by you* is the sentences which explained that the poet has deep longing with his beloved, he feels lonely. Then he continued with lines *so I can read with tears what Your life with me has written upon your face*. Here, the poet implied that he hangs his live to his beloved, and hopes the could get their hopes together. The word *has written upon your face* is not the real meaning. It refers to the wishes that will they achieve together.

*11. Come close to me, oh beloved of my soul; the  
Fire is cooling and fleeing under the ashes.  
Embrace me, for I fear loneliness; the lamp is  
Dim, and the wine which we pressed is closing  
Our eyes. Let us look upon each other before  
They are shut.  
Find me with your arms and embrace me; let  
Slumber then embrace our souls as one.  
Kiss me, my beloved, for Winter has stolen  
All but our moving lips.*

*You are close by me, My Forever.  
How deep and wide will be the ocean of Slumber,  
And how recent was the dawn!*<sup>51</sup>

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<sup>50</sup> *Ibid.*

<sup>51</sup> *Ibid.*

The last, the verse above is the closing lyrics of this love poem which also explained about the longing of the poet to his beloved. Here, the poet still remembers about the romantic situation and absorption when they meet and intimate together in winter time. Like he said *Let us look upon each other before They are shut. Find me with your arms and embrace me*, and also statement *Kiss me, my beloved, for Winter has stolen All but our moving lips* this lines is enough represent the feeling of the people whose in falling in love and fill they time together in winter time until the end.

#### *Song of Love XXIV*

This poetry is a story about a man who madly in love. Where his belief to the power of love makes he feels brave and strong. Like he expressed below:

*12. I am the lover's eyes, and the spirit's  
Wine, and the heart's nourishment.  
I am a rose. I am a rose. My heart opens at dawn and  
The virgin kisses me and places me  
Upon her breast.*<sup>52</sup>

In this verse, can be seen that the poet makes proud himself and compares with the beautifulness like he said in first line *I am the lover's eyes and the spirit, wine, and the heart's nourishment*. The writer assumed those words means precious valuable, embellish and beauty. In denotative meaning the poet want to explained that he was a strong and perfect man.

Moreover, he continued with lines *I am a rose, I am a rose, my heart open at dawn*. In real meaning rose mean a flower with good colors, shapes and has

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<sup>52</sup> *Song of Love XXIV*, All poems of Kahlil Gibran, Retrieved from <http://www.poemhunter.com/poem/song-of-love-xxiv/>. *op. cit.*



nice smells. But in connotative meaning, rose is a happiness feeling of the people caused by something good that can makes they heart peach and happy. Then, he continued *and the virgin kisses me and place me upon her breast*. This line has denotative meaning that the poet get the happiness because all his dream was reached.

*13. I am the house of true fortune, and the  
Origin of pleasure, and the beginning  
Of peace and tranquility. I am the gentle  
Smile upon his lips of beauty. When youth  
Overtakes me he forgets his toil, and his  
Whole life becomes reality of sweet dreams.*<sup>53</sup>

Then in next verse, the poet also still express his deep feeling like a man who madly in love and explores his happiness. Then he wrote *I am the house of true fortune, and the Origin of pleasure, and the beginning Of peace and tranquility*, has meaning that he is the lover who feels beautifulnes, pleasure, peace and tranquility. All feelings are the implication of his feeling that explained that he like with this condition.

*14. I am the poet's elation,  
And the artist's revelation,  
And the musician's inspiration.*

*I am a sacred shrine in the heart of a  
Child, adored by a merciful mother.*

*I appear to a heart's cry; I shun a demand;  
My fullness pursues the heart's desire;  
It shuns the empty claim of the voice.*<sup>54</sup>

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<sup>53</sup> *Ibid.*

<sup>54</sup> *Ibid.*

Furthermore, the next verses the poet compares himself with sacred shrine, musician's inspirations and the others. The three stanza above have similarities with the stanza before. It means that he has good inspiration and good feeling so he can explore his inspiration in writing, poems and the others. That are the good effect of people which falling in love, where they can do anything better than before and even the thing they can not do before. With power and wonderful of love, the impossible thing could be possible thing.

*15 I appeared to Adam through Eve  
And exile was his lot;  
Yet I revealed myself to Solomon, and  
He drew wisdom from my presence.*

*I smiled at Helena and she destroyed Tarwada;  
Yet I crowned Cleopatra and peace dominated  
The Valley of the Nile.*

*I am like the ages -- building today  
And destroying tomorrow;  
I am like a god, who creates and ruins  
I am sweeter than a violet's sigh;  
I am more violent than a raging tempest.<sup>55</sup>*

The next verses, the poet retell back about the romantic and tragedy of loves story which are famous in the world like Adam and Eve story, Helena and Cleopatra the story, *I appeared to Adam through Eve, I smiled at Helena and she destroyed Tarwada, Yet I crowned Cleopatra* . These comparisons are the expression of the authority of the lover, seems like the power of lord which can do anything. Then he continued with the statement *I am sweeter than a violet's sigh; I am more violent than a raging tempest*. It has meaning that the lover can do the

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<sup>55</sup> *Ibid.*

better thing when they are in happiness and falling in love, but on the contrary, the lover can be more violent than before and even more frighten than a ringing tempest.

*16 Gifts alone do not entice me;  
Parting does not discourage me;  
Poverty does not chase me;  
Jealousy does not prove my awareness;  
Madness does not evidence my presence.  
Oh seekers, I am Truth, beseeching Truth;  
And your Truth in seeking and receiving  
And protecting me shall determine my Behavior<sup>56</sup>*

Moreover, in last verse, the poet gives understanding that love is his power in live. The conviction creates the braveness and truth. He said, *Gifts alone do not entice me- Parting does not discourage me* means whatever the problem, and all thing could not changes his aim. He continued his poem with statement *Oh seeker, I am truth, beseeching truth*, it means he imitated that he is a powerful man and his lovely can take him to the truth and determine his behavior. Then the last verses he wrote *and your truth in seeking and receiving – and protecting me shall determine my behavior*, it has meaning that the truth, receiving and protecting are keys in a loyalty.

#### *A Lover's Call XXVII*

This poetry explained the restless a man who thinking his beloved one. His lonely makes he likes a mad man who thirty with love and benefit. In this poem, the poet shows up his loneliness without his beloved in his side.

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<sup>56</sup> *Ibid.*

17 *Where are you, my beloved? in that little  
Paradise, watering the flowers who look upon you  
As infants look upon the breast of their mothers?*

*Or are you in your chamber where the shrine of  
Virtue has been placed in your honor, and upon  
Which you offer my heart and soul as sacrifice?  
Or amongst the books, seeking human knowledge  
While you are replete with heavenly wisdom?*<sup>57</sup>

Here, the poet begins with the statement that explained that the poet lost someone interesting in his life. *Where are you, my beloved?* He asked and guess the position of his beloved. Is she in a little paradise? With acts anything interesting like watering the flower and look an infant with the breast of their mother. Then he also guess is his beloved in a chambers with done prays or in a library with reading some books or doing anything interesting which make she forgot with her lovely.

18 *Oh companion of my soul, where are you?  
Praying in the temple? Or calling Nature in the  
Field, haven of your dreams?*

*Are you in the huts of the poor, consoling the  
Broken-hearted with the sweetness of your soul, and  
Filling their hands with your bounty?*<sup>58</sup>

Then the next verse, the poet still gave explanation about his loneliness. Try to find his beloved in a special places that ever she gone, *Oh companion of my soul, where are you?* like a hunt of the poor, or consoling the people's broken heart and other places. It means that his beloved is a kind, merciful and attentions

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<sup>57</sup> *A Lover's Call XXVII* All poems of Kahlil Gibran, Retrieved from <http://www.Poemhunter.com/a-lover's-call-xxvii>. accessed on Marc 3<sup>rd</sup>, 2010

<sup>58</sup> *Ibid.*

girl. Her good character makes the poet feels comfort beside her. That why, when he lost his beloved, he seems like a confused man.

19 *You are God's spirit everywhere;  
You are stronger than the ages.*<sup>59</sup>

In this verse, flows the sentence *You are God's spirit everywhere, You are stronger than the ages*, which are explained his amazed to his beloved with praise words as expression of his love to the girl. He compares that girl is a special spirit of God, and also as a strong girl, stronger than the ages. It means that his girls is a brave, raise and strong girl in his life.

20 *Do you have memory of the day we met, when the halo of  
You spirit surrounded us, and the Angels of Love  
Floated about, singing the praise of the soul's deed?*

*Do you recollect our sitting in the shade of the  
Branches, sheltering ourselves from Humanity, as the ribs  
Protect the divine secret of the heart from injury?*<sup>60</sup>

Moreover, the next verse he tries to remind his memorizing about his moment with his beloved, like the closed of the closed lover, with billions feeling in each heart, like a couple who's mad of love. Remembering the firs time when they met each other, here he compares with the statement *Angels of Love Floated about, singing the praise of the soul's deed*.

21 *Remember you the trails and forest we walked, with hands  
Joined, and our heads leaning against each other, as if  
We were hiding ourselves within ourselves?*<sup>61</sup>

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<sup>59</sup> *Ibid.*

<sup>60</sup> *Ibid.*

<sup>61</sup> *Ibid.*

This next verse is the continuously of the verse before. The poet still remembers his moment with the girl when they walked together in a forest with hands joined that their head leaning against each other as a couple with madly in love.

22 *Recall you the hour I bade you farewell,  
And the Maritime kiss you placed on my lips?  
That kiss taught me that joining of lips in Love  
Reveals heavenly secrets which the tongue cannot utter!*

*That kiss was introduction to a great sigh,  
Like the Almighty's breath that turned earth into man.*

*That sigh led my way into the spiritual world,  
Announcing the glory of my soul; and there  
It shall perpetuate until again we meet.<sup>62</sup>*

Then, the poet explores his deep feelings when they ever kissing and it become an unforgettable event so it always flows in his mind. Moreover, that kiss was an explorations of their revolt love which are sign that both of them was very enjoys their gathering. And also, he reminds the event when he takes his girl and make them separated in several times. The poet expressed his feelings which are symbolized his pure and deep loves and believes that they will meet again in other time.

23 *I remember when you kissed me and kissed me,  
With tears coursing your cheeks, and you said,  
"Earthly bodies must often separate for earthly purpose,  
And must live apart impelled by worldly intent.*

*"But the spirit remains joined safely in the hands of  
Love, until death arrives and takes joined souls to God."<sup>63</sup>*

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<sup>62</sup> *Ibid.*

<sup>63</sup> *Ibid.*

The poet implied his memories about their romantic moment when they separated and his beloved said *"Earthly bodies must often separate for earthly purpose, And must live apart impelled by worldly intent.* Here, the writer gets the understanding that this statement is a hard statement from the deep feeling of the girl as an expression to strengthen her beloved and tries to arise to face their situation and problems. His girl tries to convince her beloved in order to not give up with this situation and strength that they are is the couple which are could not be separated by the time, although their bodies are separated, but their souls is one.

24 *"Go, my beloved; Love has chosen you her delegate;  
Over her, for she is Beauty who offers to her follower  
The cup of the sweetness of life.  
As for my own empty arms, your love shall remain my  
Comforting groom; you memory, my Eternal wedding."*<sup>64</sup>

The statement above shows the poet is willing with his beloved passing. Brings out his loves and lived him alone. The writer assumed the meaning of sentence *Go, my beloved; Love has chosen you her delegate; Over her, for she is Beauty who offers to her follower,* is a description that his beloved has gone in other world. Means that his love leaved the world or she has died. But they love always exist in his heart and wherever he goes, their love always accompanied his live.

25 *Where are you now, my other self?  
Are you awake in  
The silence of the night? Let the clean breeze convey  
To you my heart's every beat and affection.*

*Are you fondling my face in your memory? That image*

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<sup>64</sup> *Ibid.*

*Is no longer my own, for Sorrow has dropped his  
Shadow on my happy countenance of the past.*

*Sobs have withered my eyes which reflected your beauty  
And dried my lips which you sweetened with kisses.*<sup>65</sup>

Furthermore, the poet said *Where are you now, my other self?*, means that the poet compare his beloved is a part of his life. So he said as *my other self*. It indicates his life will not be completed without his beloved besides him; same like a body lost some of its part. So, the poet feels lonely, uncomfortable and uncompleted. Then he continued with statement “*Is no longer my own, for Sorrow has dropped his*” means that he feels the sadness every time and the sorrow always cover his existence.

26 *Where are you, my beloved? Do you hear my weeping  
From beyond the ocean? Do you understand my need?  
Do you know the greatness of my patience?*

*Is there any spirit in the air capable of conveying  
To you the breath of this dying youth? Is there any  
Secret communication between angels that will carry to  
You my complaint?*<sup>66</sup>

At second time, the poet asked where his beloved existence.. He hopes the answering his questions and his beloved can feel to what he feels now. His statement *Do you know the greatness of my patience* shown up his patience in waiting for his beloved with wishes his beloved will come back and understands his feelings. Then he continuous with the statement *Is there any spirit in the air capable of conveying* shows his weakness without his couple besides him. He seems a dying youth with thirsty with a water of love and carrying.

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<sup>65</sup> *Ibid.*

<sup>66</sup> *Ibid.*



27 *Where are you, my beautiful star? The obscurity of life  
Has cast me upon its bosom; sorrow has conquered me.  
Sail your smile into the air; it will reach and enliven me!  
Breathe your fragrance into the air; it will sustain me!*<sup>67</sup>

At the third times, the poet refer to ask where his beloved existing. He still wishes his beloved can hears his calling and missing. He also figurate his love is a beautiful star As knowing, star is a beautiful and interesting thing in the light sky at the night added by the flickering as a symbol of the brightness. But here, the poet wrote *my beautiful star* as a symbol his pride and loving to his beloved girl. Then he continued, *sail your smile in to the air, it will reach and enliven me !* it means his beloved smile could make he happy. Then, he wrote *Breath your fragrance into the air, it will sustain me !*, it have connotative meaning, his love will get freedom and make happy feeling when his beloved should up expresses her feeling to him.

28 *Where are you, me beloved?  
Oh, how great is Love! Oh,  
And how little am I!*<sup>68</sup>

The last, he also still asked where his beloved existence. He prides his greatest love and feels nothing without it. This poetry as an explanation of the poet feeling that love is very interesting and important in his live. Without love he seems lost a part of his body, soul and feelings. This poetry is an expression the calling lovers with his beloved girl.

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<sup>67</sup> *Ibid.*

<sup>68</sup> *Ibid.*

## 4.2 The Relationships between Kahlil Gibran's Life and his Love Poetries

Kahlil Gibran, one of famous poet in his period, and even until now, his writing still to be analyzed by the literature's lover. His writing was very popular and very touches the emotional sensitivity; make the writer interested to be reading. Not only that, the reader also more anxious to digging the meaning in it.

One of his themes of his poem is the poem about love. He able to collaborates the beautiful word arrangement like a man who mad in love, falling in love, and broken heart and event the deep missing.

From many his love poem, the writer only analyzes three of his love poems which the writer identified as the result of his thinking that have correlation with his life.

### *The Live of Love XVI*

In this poem, the poet expressed his love details in four seasons, where, the core of his poem is the deep missing to his beloved one. Here, the poet expressed his highest and unlimited missing and hopes to meet his love soon.

Refers back to the correlation with Gibran's life, the writer had been found from some sources about Gibran's biography. One of them is Joseph Peter Ghougassian which is explained about Gibran's though. And from many sources, the writer does not found the statement that explained that Gibran had marry with a woman and even there is a statement which

explained that Gibran an anti-marry because the disadvantage consequence that he dislike the effect after married like the pregnant of his couple.<sup>69</sup>

The writer assumed that the missing poem to his beloved is consider to women whose ever close with him, like Micheline, a girl from France, who follows him to Paris from Boston in year 1908, then a writer from America, Barbara Young, who stay with him from 1923 to 1931, and also an old woman in Paris who takes care him in Paris, and the last Mary Haskell, and a model who become his figure in his painting. It means that Gibran is a normal man like the usual man. In some explanation explained that Gibran even stay with a woman without marriage. Haskell said that Gibran sublimate his sexual warm become creativity.<sup>70</sup>

So, the writer can assumption this poem is an expression of his deep feeling to one of women above. The details of his live in love side make him braver to express his feeling in writing.

#### *Song of Love XXIV*

In this second romantic poem, the poet more express his love feeling in a comparison like a rose, house, a poet elations and the others. It was different with his first poem. This second poem is more focus to a man who intoxicated with love, so all side and in each word have meaning of beautifulness.

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<sup>69</sup> Joseph Peter Ghougassian, *Sayap-sayap Pemikiran Kahlil Gibran*. (Yogyakarta: Fajar Pustaka Baru, 2002), (translated by: Ahmad Baidhawi). ed. 3, p. 197-201

<sup>70</sup> Ibid, p. 197-201

The writer assumption love poem of this poem is an expression to his closed people, because in this poem he also compares the commotion story of Adam and Eve, also the story of Cleopatra. So, this poem is a tribute to his closed ones in his live at the time.

#### *A lover's Call XXVII*

It was different with both poems above, this third poem is a story about a man who separated with his beloved one and feels a deep missing. According to the writer, this poem also identified as an expression of Khalil Gibran's soul, where he lost his interesting one in his live. It seem like he lost a part of his life.

It possible, his lost feeling is not only to his beloved, but it also can be connected to his family.

### **4.3 The Meanings of love based on Kahlil Gibran Poetries and their Correlation to the Islamic Views**

#### *The Life of Love XVI*

In Islam, the highest love only aimed to Allah and love requires two things are interrelated to each other. The first is the high love or love of God, secondly, the low love or love in the world. But, love of god is top level of love. And Tengku Muhammad Hasbi ash-Shiddieqy in *An-Nur* said that:

*“Cinta dalam islam adalah suatu hal yang sakral. Islam adalah agama fitrah, sedang cinta itu sendiri adalah fitrah kemanusiaan. Allah telah menanamkan perasaan cinta yang tumbuh di hati manusia. Islam tidak pula melarang seseorang untuk dicintai dan*

*mencintai, bahkan Rasulullah menganjurkan agar cinta tersebut di utarakan.*"<sup>71</sup>

This definition explained that a *Muslim* and *Muslimah* are not forbidden to love, in fact it is recommended in order to get superiorities. Islam is not shackle love because of than Islam prepares a distribution for example wedding organization where is a human couple given a freedom to making love. Like Allah SWT said:

وَمِنْ ءَايَاتِهِ أَنْ خَلَقَ لَكُمْ مِنْ أَنْفُسِكُمْ أَزْوَاجًا لِتَسْكُنُوا إِلَيْهَا  
وَجَعَلَ بَيْنَكُمْ مَوَدَّةً وَرَحْمَةً إِنَّ فِي ذَلِكَ لَآيَاتٍ لِقَوْمٍ يَتَفَكَّرُونَ ﴿٢١﴾

“And among His Signs is this, that He created for you mates from among yourselves, that ye may dwell in tranquility with them, and He has put love and mercy between your (hearts): verily in that are Signs for those who reflect.”(Ar Rum: 21)<sup>72</sup>

From the explanation above can take the understanding that in Islam love both of people is love to Allah’s creature, a Moslem with other Moslem, because Allah will love and gives the reward to a Moslem who also love other Moslem.

#### *Song of Love XXIV*

The intention meaning of this poem is the situation of people which falling in love and mad about it. In Islam, this situation namely *‘Isyq*, where it

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<sup>71</sup>Definition Love of Islam (on line), available from: <http://makasarmuslim.blogspot.com/2007/01/pandangan-Islam-terhadap-cinta.htm>. accessed on March 17th, 2010

<sup>72</sup> Anonyme, *Al-Qur'an Terjemah Indonesia Inggris, op. cit.*, p. 830

has meaning an illness of psychology like ibn Qayyim said on Emil Aziz Ahmad book's: *'Isyk (mabuk cinta) adalah suatu jenis penyakit kecemasan, rasa tamak yang lahir di hati. Bergerak dan tumbuh, lalu di pelihara, dan bergabung dengan berbagai materi ketamakan, hingga melahirkan perasaan terguncang dan kecemasan...'*<sup>73</sup>

Allah SWT disapproves the lover who damage himself like follow his desire, do not have the spirit to do anything or listless. It caused many bad effect of this act, like Allah said in Al Qur'an:

لَعَمْرُكَ إِنَّهُمْ لَفِي سَكْرَتِهِمْ يَعْمَهُونَ ﴿٧٢﴾

..."Verily, by thy life (O, prophet), in their wild intoxication, they wander in distraction, to an dfro....(QS. Al Hijr (15):72)<sup>74</sup>

If people has mad in love, then he or she will forgot with anything in his environment except his or her beloved, and it mean he or she also will forgot with his creature, Allah. They will always dream and do anything which remembers about their beloved. This situation certainly makes Allah angry and makes far from him.

From the explanation above, can get the understanding that madly in love can be good thing if someone could think positive, close and pray to Allah in order to get the pure love from Allah.

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<sup>73</sup> Emil Ahmad. *Fiqih Cinta*. (Bandung: Pustaka Hidayah, 2009), ed. I, p. 136-137

<sup>74</sup> Anonyme, *Al-Qur'an Terjemah Indonesia Inggris, op. cit.*, p. 523

### *A lover's Call XXVII*

In this third poem which are explained about missing of someone caused lost of his beloved like lost of a part of his body, there is no spirit and happiness to follow the live. In this situation, Islam forbid someone too sad caused lost something or someone, because if they always think to their beloved, it will make them to forget Allah, while Allah dislike with someone who more love his creature than himself. The over love to his creature make someone do not glorify Allah. Allah gives the high reward to people who remember him in anytime (zikrullah) and it make he more and more loves Allah, like Allah said in Al Qur'an:

إِنَّمَا الْمُؤْمِنُونَ الَّذِينَ إِذَا ذُكِرَ اللَّهُ وَجِلَتْ قُلُوبُهُمْ وَإِذَا تُلِيَتْ عَلَيْهِمْ آيَاتُهُ زَادَتْهُمْ إِيمَانًا وَعَلَىٰ رَبِّهِمْ يَتَوَكَّلُونَ ﴿٢٧٥﴾

“For, believers are those who when is mentioned, feel a tremor in their hearts, and when they hear His revelations rehearsed, find their faith strengthened, and put (all) their trust in their Lord. (QS. Al Anfal (8): 2)<sup>75</sup>

The people whose have characterization like mention above, certainly will be fortune people and get the peaceful and even get the happiness in world and hereafter.

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<sup>75</sup> Anonyme, *Al-Qur'an Terjemah Indonesia Inggris*, op. cit., p. 343

## CHAPTER V

### CONCLUSSION AND SUGGESTION

#### 5.1 Conclusion

From the analysis of the entire data, the writer could make some conclusion of love meaning in Kahlil Gibran's poetries, they are:

After analyzing about the poetries, the writer takes the conclusions, they are:

1. The writer found the meaning of love in Kahlil Gibran selected poetries. They are, in *Live of Love XVI*, love means sacrifice and faithful and concludes as romantic love. In *Song of Love XXIV*, love is a feeling of madly in love caused by deep longing of someone and always wants to be the person all the time. This poetry concludes as committed love. Moreover, in *A lovers' Call XXVII*, love means a deep longing and concludes as committed love. Commonly, these poems are concluding as romantic poem because all stories explained about the feeling of someone to his beloved one.
2. The relationships between love poetries and Kahlil Gibran's life are all of Khalil Gibran's poetries are implications of his feeling. It combines with his experiences and his wishes, Moreover, his background and love story makes he overflow his feeling to a writing. The style of his writing has the similarities with the Islamic views, it was the



implication of his environment when he lived in Lebanon, and most of his households are Moslem.

3. The writer also correlates the love meaning toward the Islamic Views.

In *Live of Love XVI*, love of god is top level of love madly in love can be good thing if someone could think positive, close and pray to Allah in order to get the pure love from Allah based on Al Qur'an At-Taubah (9): 24, love of god is top level of love madly in love can be good thing if someone could think positive, close and pray to Allah in order to get the pure love from Allah. *Song of Love XXIV*, love both of people is love to Allah's creature, a Moslem with other Moslem, because Allah will love and gives the reward to a Moslem who also loves other Moslem (QS. Al Hijr: 72). And in *A lovers' Call XXVII* Islam forbid someone too sad caused lost something or someone, because if they always think to their beloved, it will make they forgot to Allah, while Allah dislike with someone who more love his creature than himself (QS. Al Anfal (8): 2).

## 5.2 Suggestion

At the end of this research, the writer would like gives some suggestions:

1. Analyzing about love can have many understanding, but commonly love is a positive feeling comes from the soul of someone and will be useful if it guttered in a positive action, like loving someone caused of

Allah and love Allah's creature as a way to grateful of luxury of Allah.

And the most important is love is not love anything or anyone is no more than degree of loving to Allah.

2. The writer also suggests and hopes to the other researchers can continue the writer research especially about love meanings in Kahlil Gibran's other poetries, because there are many cases and interesting things which can be discussed.
3. All Moslems in order to loving each other as the creation of Allah and do anything useful in the world so that it will make the peaceful and happiness because Allah like and gives high degree to people who love each other to his creature.

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## APPENDIX I

### Biography of Khalil Gibran<sup>76</sup>



Gibran Khalil Gibran was born on January 6, 1883, to the Maronite family of Gibran in Bsharri, a mountainous area in Northern Lebanon.

Lebanon was a Turkish province part of Greater Syria (Syria, Lebanon, and Palestine) and subjugated to Ottoman dominion, which granted the Mount Lebanon area autonomous rule. The people of Mount Lebanon had struggled for several years to gain independence from the Ottoman rule, a cause Gibran was later to adopt and become an active member in. The Mount Lebanon area was a troubled region, due to the various outside and foreign interferences that fostered religious hatred between the Christian, especially the Maronite sect, and Moslem populations. Later in his life, Gibran was to seek and unite the various religious sects, in a bid to abolish the religious snobbery, persecution and atrocities witnessed at his time. The Maronite sect, formed during the schism in the Byzantine church in the 5th century A.D., was made up of a group of Syrian Christians, who joined the monk St. Marun to lead their own sectarian thought.

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<sup>76</sup> *Biography of Khalil Gibran*, Retrieved from: <http://www.poemhunter.com/khalil-gibran/biography/>, Accessed on June 3<sup>rd</sup>, 2010

His mother Kamila Rahmeh was thirty when she begot Gibran from her third husband Khalil Gibran, who proved to be an irresponsible husband leading the family to poverty. Gibran had a half-brother six years older than him called Peter and two younger sisters, Mariana and Sultana, whom he was deeply attached to throughout his life, along with his mother. Kamila's family came from a prestigious religious background, which imbued the uneducated mother with a strong will and later on helped her raise up the family on her own in the U.S.

Growing up in the lush region of Bsharri, Gibran proved to be a solitary and pensive child who relished the natural surroundings of the cascading falls, the rugged cliffs and the neighboring green cedars, the beauty of which emerged as a dramatic and symbolic influence to his drawings and writings. Being laden with poverty, he did not receive any formal education or learning, which was limited to regular visits to a village priest who doctored him with the essentials of religion and the Bible, alongside Syriac and Arabic languages. Recognizing Gibran's inquisitive and alert nature, the priest began teaching him the rudiments of alphabet and language, opening up to Gibran the world of history, science, and language. At the age of ten, Gibran fell off a cliff, wounding his left shoulder, which remained weak for the rest of his life ever since this incident. To relocate the shoulder, his family strapped it to a cross and wrapped it up for forty days, a symbolic incident reminiscent of Christ's wanderings in the wilderness and which remained etched in Gibran's memory.

At the age of eight, Khalil Gibran, Gibran's father, was accused of tax evasion and was sent to prison as the Ottoman authorities confiscated the Gibrans' property and left them homeless. The family went to live with relatives for a while; however, the strong-willed mother decided that the family should immigrate to the U.S., seeking a better life and following in suit to Gibran's uncle who immigrated earlier. The father was released in 1894, but being an

irresponsible head of the family he was undecided about immigration and remained behind in Lebanon.

On June 25, 1895, the Gibrans embarked on a voyage to the American shores of New York. The Gibrans settled in Boston's South End, which at the time hosted the second largest Syrian community in the U.S. following New York. The culturally diverse area felt familiar to Kamila, who was comforted by the familiar spoken Arabic, and the widespread Arab customs. Kamila, now the bread-earner of the family, began to work as a peddler on the impoverished streets of South End Boston. At the time, peddling was the major source of income for most Syrian immigrants, who were negatively portrayed due to their unconventional Arab ways and their supposed idleness.

Growing up into another impoverished period, Gibran was to recall the pain of the first few years, which left an indelible mark on his life and prompted him to reinvent his childhood memories, dispelling the filth, the poverty and the slurs. However, the work of charity institutions in the poor immigrant areas allowed the children of immigrants to attend public schools and keep them off the street, and Gibran was the only member of his family to pursue scholastic education. His sisters were not allowed to enter school, thwarted by Middle Eastern traditions as well as financial difficulties. Later on in his life, Gibran was to champion the cause of women's emancipation and education and surround himself with strong-willed, intellectual and independent women.

In the school, a registration mistake altered his name forever by shortening it to Kahlil Gibran, which remained unchanged till the rest of his life despite repeated attempts at restoring his full name. Gibran entered school on September 30, 1895, merely two months after his arrival in the U.S. Having no formal education, he was placed in an ungraded class reserved for immigrant children, who had to learn English from scratch. Gibran caught the eye of his teachers with



his sketches and drawings, a hobby he had started during his childhood in Lebanon.

With Kamila's hard work, the family's financial standing improved as her savings allowed Peter to set up a goods store, in which both of Gibran's sisters worked. The financial strains of the family and the distance from home brought the family together, with Kamila providing both financial and emotional support to her children, especially to her introverted son Gibran. During this difficult period, Gibran's remoteness from social life and his pensive nature were deepened, and Kamila was there to help him overcome his reservedness. The mother's independence allowed him to mingle with Boston's social life and explore its thriving world of art and literature.

Gibran's curiosity led him to the cultural side of Boston, which exposed him to the rich world of the theatre, Opera and artistic Galleries. Prodded by the cultural scenes around him and through his artistic drawings, Gibran caught the attention of his teachers at the public school, who saw an artistic future for the Syrian boy. They contacted Fred Holland Day, an artist and a supporter of artists who opened up Gibran's cultural world and set him on the road to artistic fame.

Gibran met Fred Holland Day in 1896, and from then his road to recognition was reached through Day's artistic unconventionality and his contacts in Boston's artistic circles. Day introduced Gibran to Greek mythology, world literature, contemporary writings and photography, ever prodding the inquisitive Syrian to seek self-expression. Day's liberal education and unconventional artistic exploration influenced Gibran, who was to follow Day's unfettered adoption of the unusual for the sake of originality and self-actualization. Other than working on Gibran's education, Day was instrumental in lifting his self-esteem, which had suffered under the immigrant treatment and poverty of the times. Not surprisingly, Gibran emerged as a fast learner, devouring everything handed over by Day, despite weak Arabic and English. Under Day's tutelage, Gibran uttered his first

religious beliefs, when he declared "I am no longer a Catholic: I am a pagan," after reading one book given by Day.

During one of Fred Holland Day's art exhibitions, Gibran drew a sketch of a certain Miss Josephine Peabody, an unknown poet and writer who was to later become one of his failed love experiences; later on, Gibran was to propose marriage and be met with refusal, the first blow in a series of heartaches dealt to Gibran by the women he loved.

Continually encouraging Gibran to improve his drawings and sketches, Day was instrumental in getting Gibran's images printed as cover designs for books in 1898. At the time, Gibran began to develop his own technique and style, encouraged by Day's enthusiasm and support. Gradually, Gibran entered the Bostonian circles and his artistic talents brought him fame at an early age. However, his family decided that early success could cause him future problems, and with Gibran's approval, the young artist went back to Lebanon to finish his education and learn Arabic.

In 1898, Gibran arrived in Beirut speaking poor English and even little Arabic; he could speak Arabic fluently, but not read nor write it. To improve his Arabic, Gibran chose to enroll in the school Madrasat-al-Hikmah, a Maronite-founded school which offered a nationalistic curriculum partial to church writings, history and liturgy. Gibran's strong-willed nature refused to abide by the parochial curriculum, demanding an individual curriculum catering to his educational needs and aimed at a college level, a gesture indicative of Gibran's rebellious and individualistic nature; his arrogance bordered on heresy. Nonetheless, the school acquiesced to his request, editing course material to Gibran's liking. He chose to immerse himself in the Arabic-language bible, intrigued by its style and writing, features of which echo in his various works. As a student, Gibran left a great impression on his teachers and fellow students, who were impressed with his outlandish and individualistic behavior, self-confidence, and his unconventional

long hair. His Arabic teacher saw in him "a loving but controlled heart, an impetuous soul, a rebellious mind, an eye mocking everything it sees". However, the school's strict and disciplined atmosphere was not to Gibran's liking, who flagrantly flouted religious duties, skipped classes and drew sketches on books. At the school, Gibran met Joseph Hawiik, with whom he started a magazine called al-Manarah (the Beacon), both editing while Gibran illustrated.

Meanwhile, Josephine Peabody, the twenty-four year old Bostonian beauty who caught Gibran's attention during one of Day's exhibitions, was intrigued by the young Syrian artist who dedicated a sketch to her, and began corresponding with Gibran throughout his stay in Lebanon. Soon, he became romantically involved with Josephine, and they kept exchanging letters until the relationship fell apart, following the rebuffal of Gibran's marriage proposal and Josephine's eventual marriage in 1906.

Gibran finished college in 1902, learning Arabic and French and excelling in his studies, especially poetry. Meanwhile, his relationship with his father became strained over Gibran's advanced erudition, driving him to move in with his cousin and to live an impoverished life he detested and was ashamed of until the rest of his life. The poverty in Lebanon was compounded with news of illness striking his family, with his half-brother's consumption, his sister Sultana's intestinal trouble and his mother's developing cancer. Upon receiving news of Sultana's dire illness, Gibran left Lebanon in March of 1902.

To his misfortune, Gibran arrived too late; Sultana died at the age of fourteen on April 4th 1902, the first in a series of three family deaths which will fall upon him in the coming months. Gibran was very fond of his sisters and of his family as a whole. At the time of mourning, both Day and Josephine provided distractions for him, in form of artistic shows and meetings at Boston's artistic circles. Gibran's artistic talents and unique behavior had captured earlier the

interest of the Bostonian society, which welcomed this foreign talent into their artistic circles.

Josephine, who slowly captured Gibran's heart, became an inflectional person in his life, the Bostonian poet constantly referring to Gibran as 'her young prophet'. Greatly intrigued by his oriental background, Josephine was charmed by Gibran's vividly illustrated correspondences and conversations. Josephine's care and attention were the inspiration behind his book *The Prophet*, the title of which is based on an eleven-stanza poem Josephine wrote in December of 1902 describing Gibran's life in Bsharri as she envisaged it. Later on, when Gibran was to publish *The Prophet*, he dedicated it to Josephine, whose care and tenderness helped him advance his career.

Illness struck again when his mother underwent an operation in February to remove a cancerous tumor. To compound his misery, Gibran was forced to take on the family business and run the goods store, which was abandoned by his half-brother Peter to pursue his fortune in Cuba. This new burden weighed on Gibran's spirit, depriving him from dedicating his time to artistic pursuits. During this time, Gibran tried to shy away from the house, to escape the atmosphere of death, poverty and illness. In the following month, Peter returned to Boston from Cuba fatally sick only to die days later on March 12 of consumption. His mother's cancer continued to spread and she died later that year on June 28, a scene which left Gibran fainting and foaming blood from the mouth.

Following the three family deaths, Gibran sold out the family business and began immersing himself in improving both his Arabic and English writings, a twin task which he was to pursue for the rest of his life. Meanwhile, Day and Josephine were helping him launch his debut art exhibition, which was to feature his allegorical and symbolic charcoal drawings that so fascinated Boston's society. The exhibition opened on May 3, 1904, and proved a success with the critics. However, the exhibition's significance lay elsewhere. Josephine, through

her future husband, invited a schoolmistress called Mary Haskell to examine Gibran's drawings. This introduction to the schoolmistress was to mark the beginning of a lifetime relationship, which would greatly influence Gibran's writing career. Gibran had sought Josephine's opinion about his Arabic writings, translating them into English. With the language barrier, Josephine could only provide criticism over ideas and thoughts, leaving Gibran alone to tackle his linguistic problems. Josephine's role was to be taken over by Mary Haskell.

Mary Haskell, who was thirty at the time and ten years older than Gibran, will go on to finance Gibran's artistic development and encourage him to become the artist that he aspired to be. As a school head mistress, Haskell was an educated, strong-willed and independent woman and an active champion of women's liberation, who was set apart to Josephine Peabody's romantic nature. Mary was the reason behind Gibran's decision to explore writing in English, as she persuaded Gibran to refrain from translating his Arabic works to English and concentrate instead on writing in English directly. Mary's collaboration and editing of his various English works polished Gibran's work, most of which first underwent Mary's editing before going to the publishers. She would spend hours with Gibran, going over his wording, correcting his mistakes and suggesting new ideas to his writings. She even attempted learning Arabic to gain a better grasp of Gibran's language and his thoughts.

The significance of Mary's relationship with Gibran is revealed through her diaries, in which she recorded Gibran's artistic development, their personal and intellectual conversations and his innermost thoughts for nearly seventeen years and a half. These recordings have provided critics with valuable insight into Gibran's personal thoughts and ideas, which he kept away from the public eye.

In 1904, Gibran started to contribute articles to the Arabic-speaking émigré newspaper called *Al-Mouhajer* (The Emigrant), marking his first published written work. His first publication was called 'Vision', a romantic essay

that portrayed a caged bird amid an abundance of symbolism. Despite spending four years in Lebanon learning Arabic, Gibran's written Arabic left something to be desired. To master Arabic, Gibran relied on his ear for capturing traditional vocabulary, depending heavily on the Arabic stories narrated in his hometown of Bsharri. Hence his Arabic writing had a colloquial feel to it, which was comfortable to his audiences. According to Gibran, rules of language were meant to be broken and he went on to advocate Arab émigré writers to break out of tradition and seek an individual style. Throughout his life, Gibran's Arabic writings did not receive the critical acclaim his English books had, leading him later on to concentrate on his English writings and abandon the cause of improving his Arabic style.

Gibran's first Arabic written work came out in 1905 with the publication of *Nubthah fi Fan Al-Musiqa* (Music), a book inspired by his brother's 'oud playing and Day's several invitations to the Opera. During that year, Gibran started a column in *Al-Mohajer* called 'Tears and Laughter'', which was to form the basis of his book *A Tear and a Smile*. While writing in *Al-Mohajer*, a certain Arabic émigré writer called Ameen Rihani, wrote to the magazine lauding Gibran's article which attacked contemporary Arab writers for imitating traditional writers and using poetry for financial gain. Rihani was to become an important Arabic writer and a friend of Gibran's, whom he later left for the life-long friendship of Mikhail Naimy. At the time, Gibran published several Arabic poems and wrote in newspapers, about various subjects relating to love, truth, beauty, death, good and evil. Most of his writings had a romantic edge to them, with bitter and ironic tones.

In 1906, Gibran published his second Arabic book called *Arayis Al-Muruj* (The Nymphs of the Valley), a collection of three allegories which take place in Northern Lebanon. The allegories- 'Martha', 'Yuhanna the Mad', and 'Dust of Ages and the Eternal Fire'- dealt with issues relating to prostitution, religious persecution, reincarnation and pre-ordained love. The allegories were heavily

influenced by the stories he heard back in Bsharri and his own fascination with the Bible, the mystical, and the nature of love. Gibran was to return to the subject of madness in his English book 'The Madman,' whose beginnings can be traced to Gibran's early Arabic writings. What characterized Gibran's early Arabic publications was the use of the ironic, the realism of the stories, the portrayal of second-class citizens and the anti-religious tone, all of which contrasted with the formalistic and traditional Arabic writings.

Gibran published his third Arabic book *Al-Arwah Al-Mutamarridah* (Spirits Rebellious) in March of 1908, a collection of four narrative writings based on his writing in *Al-Mouhajer*. The book dealt with social issues in Lebanon, portraying a married woman's emancipation from her husband, a heretic's call for freedom, a bride's escape from an unwanted marriage through death and the brutal injustices of 19th century Lebanese feudal lords. These writings received strong criticism from the clergy for their bold ideas, their negative portrayal of clergymen and their encouragement of women's liberation. Gibran was to later recall to Mary the dark period in which *Spirits Rebellious* was written, during a time when he was haunted by death, illness and loss of love. The anti-clerical content of the book threatened Gibran with excommunication from the church, with the book being censored by the Syrian government.

During one of Gibran's art exhibitions in 1914, an American architect, Albert Pinkam Ryder, paid an unexpected visit to the exhibition, leaving an impression on Gibran who decided to write an English poem in his honor. The poem, which was first edited by Mary, became Gibran's first English publication, when it went out into print in January 1915.

Meanwhile, Gibran became more actively involved in the politics of the day, especially with the onset of World War I. To Gibran, the war suggested hope of liberating Ottoman-ruled Syria, through a united Arab military front, aided by a general Allied attack. He called on both Muslim and Christian sides to unite their forces against the oppressive Ottoman hegemony. In fact, Gibran fantasized about

becoming a fighter and a romantic political hero, who is able to lead his country to liberation. When he actually suggested to Mary going over to Lebanon to fill a post of fighter, she adamantly refused.

In 1915, the pain he had suffered in his shoulder when he was young began to come back, and he underwent electrical treatment on his left shoulder, which had remained weak and in quasi-paralyzed state following the childhood accident. During the war years, Gibran went into a depression that distracted his thoughts and debilitated his health. Despite his active and widespread writings about the Arab uprising against the Ottomans, Gibran felt helpless, contributing whatever money he spared to his starving Syria. To distract himself from war thoughts, Gibran tried to seek further recognition in New York, boosting his social life and joining in 1916 the literary magazine *The Seven Arts*. Gibran prided himself in being the first immigrant to join the board of this magazine, which reflected Gibran's literary style. At the time, Gibran's presence began to be demanded in literary circles, who craved to hear recitations from his books and writings.

By 1918, Gibran began to tell Mary of an Arabic work he had been working on which he called 'my island man,' the seeds of his most famous book *The Prophet*. Based on a Promethean man's exile to an island, *The Prophet* evoked the journey of the banished man called Al Mustafa, or the Chosen One. In her diary, Mary recounted Gibran's musings about the book, which he later called 'the first book in my career –my first real book, my ripened fruit.' Soon Gibran added to the work the title of the Commonwealth, a separate work he had attached to the story of Al Mustafa. Gibran was to later link the seeds of *The Prophet* to an Arabic work he did when he was sixteen years old, where a man at an inn discusses with the rest of the attendants various subjects. However, Gibran still worried about his English writing and he sought Mary's advice constantly. Gibran had always been fascinated by the language of the Syriac Bible, which reflected Gibran's views on the creation of 'an absolute language', a task he tried to achieve



through his various English writings, through the creation of a unified universal style.

Mary was crucial to the development of *The Prophet*, for she advised Gibran to adopt the English language for this book. Gibran was further encouraged to pursue writing in English following the attention given to his soon-to-be-published book *The Madman*. The conversation Gibran had with Mary over the issues of marriage, life, death, love...infiltrated his chapters in *The Prophet* and various other works. However, Mary was against the title of *The Prophet*, which Gibran came up with in 1919, preferring the title 'The Counsels,' the name which she continued to use after the publication of the book. By the fall of 1918, Gibran was preparing to publish his first English book, and another Arabic poem called 'Al-Mawakib' (*The Processions*), his first serious attempt at writing a traditional Arabic poem with rhyme and meter.

Gibran's first English book *The Madman* came out in 1918 and received good reviews from the local press, who compared him to the Indian writer Tagore, famous for bridging the gap between East and West, and the English poet William Blake. *The Madman*, a collection of parables which was illustrated by Gibran, revealed the influence of Nietzsche, Jung and Tagore. Following the success of *The Madman*, Gibran's popularity began to soar and gradually Gibran started losing touch with his old acquaintances, Day, Josephine, and now he dissolved his relationship with Rihani. Gibran relished the aura of mystery which he evoked among people, given his undisclosed accounts of his oriental background and his personal reserve.

In 1919, Gibran published his Arabic poem 'Al-Mawakib', which received little success from the Arab press. During the same year, Gibran joined the board of yet another local magazine *Fatat Boston*, to which he contributed several Arabic articles. Throughout his life, Gibran joined societies and magazines such as *Al-Mouhajer*, *Al-Funnon*, *The Golden Links Society* and *Fatat-Boston*, in order

to create a mouthpiece for avant-garde Arabic writing and unite Arabic literature abroad. However, Gibran's success as an Arabic writer remained limited. Ironically, his Arabic language was still not up to standards and received little success in the Arabic press.

In Fatat-Boston, Gibran developed a close relationship with an Arab immigrant writer Mikhail Naimy, whom he had met earlier in 1914. Naimy, a critical thinker at the time, was among the first Arab writers to acknowledge Gibran's efforts at advancing the Arab language, and correctly making use of Arab customs and background. He treated Gibran's *The Broken Wings* as an example of the universal language of literature, pointing out that Selma Karamah could have easily come from a Russian, English or Italian background. However, following Gibran's death, Naimy immortalized Gibran, replacing the man with a godly image.

With Naimy, Gibran formed in April of 1911 a ten-member Arab émigré organization called Arrabitah Al-Qalamyah, which promoted the publication of Arab writings and the transmission of world literature. Throughout its life, Arrabitah was led by Gibran's call for greater artistic freedom, ever encouraging writers to break the rules and seek individual styles. During the time, Gibran's involvement in his Arabic writings distracted him from completing *The Prophet* for a while. Moreover, Gibran vacillated between resuming work on *The Prophet* or embarking on a lecture tour, as his spreading popularity demanded more artistic presence from him. However, he continued to view himself as a spokesman of both the Arab and English worlds, a role whose difficulty he admitted.

Meanwhile, Gibran's political ideas were incensing local politicians in Syria, who reacted against his article which stated 'You have your Lebanon and I have my Lebanon.' Gibran disapproved of the way the Syrian territories were being managed, and he wrote extensively on the identity of the emerging Arab countries, as the Greater Syria region began to be divided into Lebanon, Palestine and Syria. On the makeup of emerging countries, Gibran called on politicians to

adopt the positive aspects of the Western culture and refrain from importing the surface values of guns and clothes. His political thought sooner gave way to a general view on the cultural makeup of countries and the way citizens ought to lead their lives.

By 1920, nearly three-quarters of *The Prophet* was done while Gibran's Arab writings continued to occupy his time. In a poignant letter written to Mary, Gibran confessed that he has resolved the identity problem and has balanced the East and West influences, admitting that "I know now that I am a part of the whole -- a fragment of a jar.... Now I've found out where I fit, and in a way I am the jar -- and the jar is I."

In 1922, Gibran started to complain about heart trouble, which was later attributed to his nervous psychological state, and he personally admitted: "But my greatest pain is not physical. There's something big in me.... I've always known it and I can't get it out. It's a silent greater self, sitting watching a smaller somebody in me do all sorts of things.'" With the near compellation of work on *The Prophet*, Mary and Gibran acknowledged Nietzsche's great influence on the book, which is reminiscent of Nietzsche's *Thus Spoke Zarathustra*. Mary had advised Gibran about the style of *The Prophet*, covering issues such as the use of capitalization, the use of punctuation marks and the form of paragraphs. Gibran had insisted that he wanted his paragraphs to remain short, almost becoming one lines. Mary had always pointed out that Gibran was a man of few words, who limited his letters to a minimum of words.

A few months before the publication of *The Prophet*, Gibran summarized the book to Mary: "The whole *Prophet* is saying one thing: 'you are far far greater than you know -- and all is well.'"

By 1923, Gibran had a well-established reputation in the Arab world through his Arabic articles, which he contributed to the various local and émigré

Arabic newspapers. During this time, Gibran was gradually depending less on Mary as a financier and editor. He had agreed earlier with Mary to pay off his loans by sending her several of his paintings, an agreement which settled down their quarrels over money. And as Gibran's confidence in his English writings grew, his reliance on Mary's opinion dwindled. However, Mary's face remained an inspiration in his illustrations, for soon Gibran will decide to restrict his paintings to book illustrations. The Prophet finally came into print in October of 1923, with a modest success in the U.S.

By 1923, Gibran had developed a close correspondence with an Arab writer, May Ziadeh. Their acceptance began in 1912, when she wrote to Gibran recalling to him how moved she was with the story of Selma Karamah in *The Broken Wings*.

May, an intellectual writer and an active proponent of women's emancipation, was born in Palestine where she received classical education in a convent school. In 1908 she had moved to Cairo where her father started a newspaper. Similar to Gibran, May was fluent in English, Arabic and French, and in 1911 she published her poems under the pseudonym Isis Copta. May found *The Broken Wings* too liberal for her own tastes, but the subject of women's rights occupied her until the rest of her life and was a common passion between her and Gibran. Later on, May became a champion of Gibran's writings and came to replace Mary's role as an editor and conversant over the coming years. By 1921, Gibran had received her picture and they were to continue corresponding until the end of his life.

During the twenties, Gibran continued to be active in the political arena, writing extensively on the issue of culture and society and the need of the emerging Arab countries to transport the positive sides of Western culture. Gibran's writings had remained controversial in his home country, especially with his liberal views on the Church and clergy. As a writer, Gibran relished

controversy, and his writings reflected this spirit. His limited success in the Arab world drove Gibran to abandon the cause of gaining acceptance as an Arabic writer and he concentrated his efforts instead on writing in English. Slowly, Gibran was getting to grips with his writing, creating a style of language, as he revealed to Mary that he wished to write small unified books, which could be read in one sitting and carried in one's pocket.

Mary's role in Gibran's writing career was gradually dwindling, but she came to his rescue when he made some bad investments. Mary had always handled Gibran's financial affairs, ever present to extricate him from his bad financial keeping. However, Mary was about to make her life decision in 1923 by deciding to move into the house of a Southern landowner, to become his future wife in May of 1926. Gibran helped her reach this decision, which slightly clouded their relationship. However, Gibran continued to confide in Mary, and he told her about the second and third parts of *The Prophet* which he intended to write. The second part was to be called *The Garden of the Prophet* and it would recount the time the prophet spent in the garden on the island talking to his followers. The third part would be called *The Death of the Prophet* and it would describe the prophet's return from the island and how he is imprisoned and freed only to be stoned to death in the market place. Gibran's project was never to be completed, due to the deterioration of his health and his preoccupation with writing his longest English book, *Jesus, The Son of Man*.

As Mary slipped slowly out of his life, Gibran hired a new assistant Henrietta Breckenridge, who later played an important role following his death. She organized his works, helped him edit his writings and managed his studio for him. By 1926, Gibran had become a well-known international figure, a stance which was to his liking. Seeking a greater cosmopolitan exposure, Gibran began in 1926 to contribute articles to the quarterly journal *The New Orient*, which had an international approach encouraging the East and West to meet. At the time, he had started working on a new English work, *Lazarus and His Beloved*, which was based on an earlier Arabic work. This book was a dramatic collection of four

poems recounting the Bible story of Lazarus, his quest for his soul and his eventual meeting of his soul mate.

In May of 1926, Mary married the Southern Landowner Florance Minis. At the time, Mary's journals reveal Gibran's perception with the writing of Jesus, The Son of Man. Writing the story of Jesus had been a lifetime ambition, especially the attempt at portraying Jesus as no one else has done before. Gibran had traced Jesus' life from Syria to Palestine, never sparing a book that recounted his life journey. To Gibran, Jesus appeared as human acting in natural surroundings and he often had dreams about meeting his ideal character in the natural scenery of Bsharri. Gibran's imagination was further fueled by the native stories he had heard in Lebanon about Jesus' life and acts. Soon, by January of 1927 Mary was editing the book, for Gibran still relied on Mary's editing before sending his works to print.

By 1928, Gibran's health began to deteriorate, and the pain in his body due to his nervous state was on the increase, driving Gibran to seek relief in alcohol. Soon Gibran's excess drinking turned him into an alcoholic at the height of the prohibition period in the U.S. That same year, Gibran was already thinking of the post-life and he began inquiring about purchasing a monastery in Bsharri, which was owned by Christian Carmelites. In November of 1928, Jesus, Son of Man was published and received good reviews from the local press, who delighted in Gibran's treatment of Jesus, the Son of Man. By that time, the artistic circles thought it was high time Gibran was honored; by 1929 every possible society sought to give him a tribute. In honor of his literary success, a special anthology of Gibran's early works was issued by Arrabitah under the title As-Sanabil.

Gibran's mental health, however, and his alcohol addiction drove him in one evening to burst out crying, lamenting the weakness of his mature works. 'I have lost my original creative power,' he lamented to an audience during a reading of one of his mature works. By 1929, doctors were able to trace Gibran's

physical ailment to the enlargement of his livers. To avoid the issue of illness, Gibran ignored all medical care, relying instead on heavy drinking. To distract himself, Gibran turned to an old work about three Earth gods written in 1911. This new book recounts the story of three earth gods who watch the drama of a couple falling in love. Mary edited the book which went into print in mid-March of 1930.

By 1930, Gibran's excessive drinking to escape the pain in his liver aggravated his disease, and hopes of finishing the second part of *The Prophet*, *The Garden of the Prophet*, dwindled. Gibran revealed to Mary his plans of building a library in Bsharri and soon he drew the last copy of his will. To his pen-pal May Ziadeh, Gibran revealed the fear of death as he admitted, 'I am, May, a small volcano whose opening has been closed.'

On April 10th 1931, Gibran died at the age of forty-eight in a New York hospital, as the spreading cancer in his liver left him unconscious. The New York streets staged a two-day vigil for Gibran's honor, whose death was mourned in the U.S. and Lebanon. His will left large amounts of money to his country, since he wanted his Syrian citizens to remain in their country and develop it rather than immigrate. Mary, Mariana and Henrietta all attended to Gibran's studio, organizing his works, sorting out books, illustrations and drawings. To fulfill Gibran's dream, Marianna and Mary travelled in July of 1931 to Lebanon to bury Gibran in his hometown of Bsharri. The citizens of Lebanon received his coffin with celebration rather than mourning, rejoicing his homecoming, for in death Gibran's popularity increased. Upon Gibran's return, The Lebanese Minister of Arts opened the coffins and honored his body with a decoration of Fine Arts. Meanwhile, Marianna and Mary started negotiating the purchase of the Carmelite monastery Gibran wished to obtain. By January of 1932, the Mar Sarkis monastery was bought and Gibran moved to his final resting-place. Upon Mary's suggestion, his belongings, the books he read, and some of his works and illustrations were later shipped to provide a local collection in the monastery, which turned into a Gibran museum.

## APPENDIX II

### The Life of Love XVI<sup>77</sup>

#### *Spring*

*Come, my beloved; let us walk amidst the knolls,  
For the snow is water, and Life is alive from its  
Slumber and is roaming the hills and valleys.  
Let us follow the footprints of Spring into the  
Distant fields, and mount the hilltops to draw  
Inspiration high above the cool green plains.*

*Dawn of Spring has unfolded her winter-kept garment  
And placed it on the peach and citrus trees; and  
They appear as brides in the ceremonial custom of  
the Night of Kedre.*

*The sprigs of grapevine embrace each other like  
Sweethearts, and the brooks burst out in dance  
Between the rocks, repeating the song of joy;  
And the flowers bud suddenly from the heart of  
Nature, like foam from the rich heart of the sea.*

*Come, my beloved; let us drink the last of Winter's  
Tears from the cupped lilies, and soothe our spirits  
With the shower of notes from the birds, and wander  
In exhilaration through the intoxicating breeze.*

*Let us sit by that rock, where violets hide; let us  
Pursue their exchange of the sweetness of kisses.*

#### *Summer*

*Let us go into the fields, my beloved, for the  
Time of harvest approaches, and the sun's eyes  
Are ripening the grain.  
Let us tend the fruit of the earth, as the  
Spirit nourishes the grains of Joy from the  
Seeds of Love, sowed deep in our hearts.  
Let us fill our bins with the products of  
Nature, as life fills so abundantly the  
Domain of our hearts with her endless bounty.*

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<sup>77</sup> *The Life of Love XVI*, All poems of Kahlil Gibran, Retrieved from <http://www.poemhunter.com/poem/song-of-love-xxiv/>. Accessed on February 3<sup>rd</sup>, 2010



*Let us make the flowers our bed, and the  
Sky our blanket, and rest our heads together  
Upon pillows of soft hay.  
Let us relax after the day's toil, and listen  
To the provoking murmur of the brook.*

#### *Autumn*

*Let us go and gather grapes in the vineyard  
For the winepress, and keep the wine in old  
Vases, as the spirit keeps Knowledge of the  
Ages in eternal vessels.*

*Let us return to our dwelling, for the wind has  
Caused the yellow leaves to fall and shroud the  
Withering flowers that whisper elegy to Summer.  
Come home, my eternal sweetheart, for the birds  
Have made pilgrimage to warmth and lest the chilled  
Prairies suffering pangs of solitude. The jasmine  
And myrtle have no more tears.*

*Let us retreat, for the tired brook has  
Ceased its song; and the bubbly springs  
Are drained of their copious weeping; and  
Their cautious old hills have stored away  
Their colorful garments.*

*Come, my beloved; Nature is justly weary  
And is bidding her enthusiasm farewell  
With quiet and contented melody.*

#### *Winter*

*Come close to me, oh companion of my full life;  
Come close to me and let not Winter's touch  
Enter between us. Sit by me before the hearth,  
For fire is the only fruit of Winter.*

*Speak to me of the glory of your heart, for  
That is greater than the shrieking elements  
Beyond our door.  
Bind the door and seal the transoms, for the  
Angry countenance of the heaven depresses my  
Spirit, and the face of our snow-laden fields  
Makes my soul cry.*

*Feed the lamp with oil and let it not dim, and  
Place it by you, so I can read with tears what  
Your life with me has written upon your face.*

*Bring Autumn's wine. Let us drink and sing the  
Song of remembrance to Spring's carefree sowing,  
And Summer's watchful tending, and Autumn's  
Reward in harvest.*

*Come close to me, oh beloved of my soul; the  
Fire is cooling and fleeing under the ashes.  
Embrace me, for I fear loneliness; the lamp is  
Dim, and the wine which we pressed is closing  
Our eyes. Let us look upon each other before  
They are shut.  
Find me with your arms and embrace me; let  
Slumber then embrace our souls as one.  
Kiss me, my beloved, for Winter has stolen  
All but our moving lips.*

*You are close by me, My Forever.  
How deep and wide will be the ocean of Slumber,  
And how recent was the dawn!*

*Kahlil Gibran*

## **Song of Love XXIV<sup>78</sup>**

*I am the lover's eyes, and the spirit's  
Wine, and the heart's nourishment.  
I am a rose. I am a rose. My heart opens at dawn and  
The virgin kisses me and places me  
Upon her breast.*

*I am the house of true fortune, and the  
Origin of pleasure, and the beginning  
Of peace and tranquility. I am the gentle  
Smile upon his lips of beauty. When youth  
Overtakes me he forgets his toil, and his  
Whole life becomes reality of sweet dreams.*

*I am the poet's elation,  
And the artist's revelation,  
And the musician's inspiration.*

*I am a sacred shrine in the heart of a  
Child, adored by a merciful mother.*

*I appear to a heart's cry; I shun a demand;  
My fullness pursues the heart's desire;  
It shuns the empty claim of the voice.*

*I appeared to Adam through Eve  
And exile was his lot;  
Yet I revealed myself to Solomon, and  
He drew wisdom from my presence.*

*I smiled at Helena and she destroyed Tarwada;  
Yet I crowned Cleopatra and peace dominated  
The Valley of the Nile.*

*I am like the ages -- building today  
And destroying tomorrow;  
I am like a god, who creates and ruins  
I am sweeter than a violet's sigh;  
I am more violent than a raging tempest.*

*Gifts alone do not entice me;  
Parting does not discourage me;*

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<sup>78</sup> Song of Love XXIV, All poems of Kahlil Gibran, Retrieved from <http://www.poemhunter.com/poem/song-of-love-xxiv/>. Accessed on February 3<sup>rd</sup>, 2010

*Poverty does not chase me;  
Jealousy does not prove my awareness;  
Madness does not evidence my presence.  
Oh seekers, I am Truth, beseeching Truth;  
And your Truth in seeking and receiving  
And protecting me shall determine my  
Behavior.*

*Kahlil Gibran*

## **A Lover's Call XXVII<sup>79</sup>**

*Where are you, my beloved? in that little  
Paradise, watering the flowers who look upon you  
As infants look upon the breast of their mothers?*

*Or are you in your chamber where the shrine of  
Virtue has been placed in your honor, and upon  
Which you offer my heart and soul as sacrifice?*

*Or amongst the books, seeking human knowledge  
While you are replete with heavenly wisdom?*

*Oh companion of my soul, where are you?  
Praying in the temple? Or calling Nature in the  
Field, haven of your dreams?*

*Are you in the huts of the poor, consoling the  
Broken-hearted with the sweetness of your soul, and  
Filling their hands with your bounty?*

*You are God's spirit everywhere;  
You are stronger than the ages.*

*Do you have memory of the day we met, when the halo of  
You spirit surrounded us, and the Angels of Love  
Floated about, singing the praise of the soul's deed?*

*Do you recollect our sitting in the shade of the  
Branches, sheltering ourselves from Humanity, as the ribs  
Protect the divine secret of the heart from injury?*

*Remember you the trails and forest we walked, with hands  
Joined, and our heads leaning against each other, as if  
We were hiding ourselves within ourselves?*

*Recall you the hour I bade you farewell,  
And the Maritime kiss you placed on my lips?  
That kiss taught me that joining of lips in Love  
Reveals heavenly secrets which the tongue cannot utter!*

*That kiss was introduction to a great sigh,  
Like the Almighty's breath that turned earth into man.*

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<sup>79</sup> A Lover's Call XXVII , All poems of Kahlil Gibran, Retrieved from <http://www.poemhunter.com/poem/song-of-love-xxiv/>. Accessed on February 3<sup>rd</sup>, 2010

*That sigh led my way into the spiritual world,  
Announcing the glory of my soul; and there  
It shall perpetuate until again we meet.*

*I remember when you kissed me and kissed me,  
With tears coursing your cheeks, and you said,  
"Earthly bodies must often separate for earthly purpose,  
And must live apart impelled by worldly intent.*

*"But the spirit remains joined safely in the hands of "  
Love, until death arrives and takes joined souls to God.*

*"Go, my beloved; Love has chosen you her delegate; "  
Over her, for she is Beauty who offers to her follower  
The cup of the sweetness of life.  
As for my own empty arms, your love shall remain my  
Comforting groom; you memory, my Eternal wedding."*

*Where are you now, my other self?  
Are you awake in  
The silence of the night? Let the clean breeze convey  
To you my heart's every beat and affection.*

*Are you fondling my face in your memory?  
Is no longer my own, for Sorrow has dropped his  
Shadow on my happy countenance of the past.*

*Sobs have withered my eyes which reflected your beauty  
And dried my lips which you sweetened with kisses.*

*Where are you, my beloved? Do you hear my weeping  
From beyond the ocean?? Do you understand my need?  
Do you know the greatness of my patience?*

*Is there any spirit in the air capable of conveying  
To you the breath of this dying youth? Is there any  
Secret communication between angels that will carry to  
You my complaint?*

*Where are you, my beautiful star? The obscurity of life  
Has cast me upon its bosom; sorrow has conquered me.  
Sail your smile into the air; it will reach and enliven me  
Breathe your fragrance into the air; it will sustain me!*

*Where are you, me beloved?  
Oh, how great is Love!*

*And how little am I!*

*Kahlil Gibran*

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