

ARTICLE

The Semiotics of the Title in Gibran's *The Prophet*: A Comparison Between English and Arabic Linguistic Study

Nisrin Ghbes 

Arabic Language Department, Arts and Human Sciences Faculty, Damascus University, Damascus 30621, Syria

ABSTRACT

This study explores the semiotics of the title in *The Prophet* by Gibran, comparing its English and Arabic versions, and elucidates the semantic connotations tied to Gibran's psyche, cultural background, and the idealistic message he conveyed to humanity. The study is divided into two sections: the first is theoretical, presenting the concept of semiotics in Western and Arab scholarship, followed by an examination of the title's significance in both traditions, including its key functions. It also provides a brief overview of Gibran's life, his major works, and an introduction to *The Prophet*. The second section applies semiotic analysis, beginning with an examination of the cover artwork as a critical threshold for entering the literary text. This analysis reveals the relationship between the cover's iconography, the book's content, and Gibran's philosophy. The study then focuses on dissecting the linguistic and phonetic structures of the title in both English and Arabic, comparing their semantic implications. The findings demonstrate how the meaning of the word "Prophet" and the connotations of its phonetic elements in both languages align with the text's themes. Additionally, the study investigates the internal subtitles and their semantic connections to the main title, illustrating how these interrelationships fulfill the title's core functions. It further highlights the role of visual iconography in hinting at the book's thematic concerns. Ultimately, the study concludes by clarifying the profound interplay between linguistic and non-linguistic signs in shaping the literary text's meaning and revealing how subtle differences in linguistic and phonetic structures accentuate cross-linguistic semantic dimensions in the title *The Prophet*.

Keywords: Semiotics; Prophet; Title; Meaning; Gibran; The Te

*CORRESPONDING AUTHOR:

Nisrin Ghbes, Arabic Language Department, Arts and Human Sciences Faculty, Damascus University, Damascus 30621, Syria;
Email: nisrin.ghbes@damascusuniversity.edu.sy

ARTICLE INFO

Received: 30 November 2024 | Revised: 5 February 2025 | Accepted: 18 February 2025 | Published Online: 28 February 2025
DOI: <https://doi.org/10.30564/fls.v7i3.7939>

CITATION

Ghbes, N., 2025. The Semiotics of the Title in Gibran's *The Prophet*: A Comparison between English and Arabic Linguistic Study. *Forum for Linguistic Studies*. 7(3): 163–176. DOI: <https://doi.org/10.30564/fls.v7i3.7939>

COPYRIGHT

Copyright © 2025 by the author(s). Published by Bilingual Publishing Co. This is an open access article under the Creative Commons Attribution-NonCommercial 4.0 International (CC BY-NC 4.0) License (<https://creativecommons.org/licenses/by-nc/4.0/>).

1. Introduction

The study of semiotic signs is a subject of great interest in modern linguistic studies, as it allows the reader to delve into the secrets of a text and explore the relationship between signifier and signified in symbol and meaning. Modern Arabic literature has been the subject of various studies in this field, as it abounds with symbols and dense signs, especially in the work of a global philosophical poet like Gibran. Therefore, we have chosen to conduct a semiotic study of *The Prophet*, one of the masterpieces of pioneering art in diaspora literature, to examine its title's horizon in terms of moral and iconic signs. The title represents a vast space, the goals of which may not be readily apparent to the reader. The importance of this research lies in:

(1) Focusing on the semantics of the title of a book written in English by an Arab hand imbued with the spirituality of both East and West, in addition to the global importance of *The Prophet* and the excellence of its content in literary, philosophical, and humanitarian terms.

(2) Investigating the vast field of linguistic science, and semiotics in particular, due to its relevance to modern linguistic studies and the need to keep pace with developments in linguistic research.

(3) Reading *The Prophet* from a purely linguistic perspective, an approach not found in the previous studies we have consulted. This allows the reader to understand the hidden semantics between the lines using a scientific linguistic methodology and to explore the relationship of these semantics to the psychology of an international Arab writer such as Gibran.

The research problem addressed in this study is: What are the semiotic semantics underlying the title *The Prophet* in both English and Arabic, and what is their relationship to the content of the text?

In this study, we relied on several Arabic and translated foreign sources and references. We encountered difficulties in obtaining some translated sources and previous foreign studies, but we eventually gained access to a body of previous Arabic and foreign literature that discussed *The Prophet* from literary and critical perspectives. However, we did not find a purely linguistic study that dealt with the book linguistically and phonetically. Among these studies are:

(1) Abdul Khaliq, Dina^[1]. "The Original and the Trans-

lator in the Literary Work *The Prophet* by Gibran Khalil Gibran." Supervised by Dr. Mohamed Said Najm. PhD thesis in English Literature, Tanta University, Egypt, Faculty of Arts. This thesis discusses translation theories and the characteristics of literary translation, the problems faced by literary translators, and potential solutions.

(2) Khashan, Victor^[2]. "The 'Ands' and 'Buts' in Kahlil Gibran's English Works". Article in the Communication Department, Arts and Languages, Faculty of Arts and Sciences, Lebanese American University. This stylistic study of discourse examines the use of coordinating conjunctions at the beginning of sentences in *The Prophet* and seven other English works.

(3) Alfiya, Intan Fahima^[3]. "Symbolic Interaction in the Character of Al-Mustafa in Gibran Khalil Gibran's *The Prophet* from the Perspective of George Herbert Mead". Thesis submitted in partial fulfillment of the requirements for the degree of Sarjana (S-1) in Arabic Language and Literature, State Islamic University of Maulana Malik Ibrahim Malang. This thesis analyzes the character of Al-Mustafa in *The Prophet* through Herbert Mead's theory of mind, self, and society, aiming to interpret the symbolic interaction within this character and its relationship to his ideas.

(4) Bitat, Asya, Muqimeh, Amina^[4]. "Cultural Styles Dialogue in *The Prophet* by Gibran Khalil Gibran." Supervised by Dr. Abdelmalek Ben Shafa. Master's thesis in Arabic Language and Literature, Mohammed Siddiq Ben Yahia University, Algeria, Faculty of Arts and Languages. This thesis examines *The Prophet* in light of modern literary criticism and explores the role of cultural studies in understanding the customs and traditions of people through literary texts.

(5) Dr. P. Abdu Rasheed^[5]. "An Analytical Study on *The Prophet* by Gibran Khalil Gibran". Article in the Journal of Emerging Technologies and Innovative Research, State College in Barnan, India. This article discusses the content of *The Prophet* and what the main characters (Mustafa and Almitra) represent, explaining the philosophical and religious ideas that Gibran sought to communicate.

This study distinguishes itself from previous studies by being a comparative linguistic study of the original *The Prophet*, specifically addressing it from the perspective of linguistic semiotic analysis.

2. Theoretical Section

2.1. The Concept of the Semiotics

2.1.1. In the English

In the West Semiotics originated as a science concerned with signs and their meanings (semantics) within linguistics among Western scientists in the 20th century. The term *semantics* in English refers to the study of signs and symbols^[6]. It is a compound word derived from the French *Sémiologie*, which itself comes from the Greek words *Séméion* (meaning sign) and *logos* (meaning speech or study), a common structure in the Greek language. Thus, semiology is the science of signs^[7].

Regarding terminology: The French scientist Ferdinand de Saussure was the first to herald the birth of this new science, which he called Semiology. He stated: "Language is a semantic system that expresses meanings and can be compared to writing, the alphabet for the deaf-mute, and symbolic rituals... We can imagine a science that studies the life of symbols and their traded meanings within society, which would then be included in general psychology. We call this science *Semiology*"^[8].

Charles Sanders Peirce, an American logician, represents the second key figure in the early development of Western semiotics. He asserted: "Logic, in its general meaning, is just another name for semiotics; it is the quasi-necessary or formal theory of signs"^[9]. He also stated: "Logic, in the broad sense of the word, is another name for semiotics, the quasi-necessary and formal constitution of signs"^[10], thus linking semiotics with the science of logic.

2.1.2. In the Arabic

In the Arab World The origins of semiotics among the Arabs differ. The ancients were indeed interested in semiotics, but they connected it with the secrets of Letterology. This is evident in the works of those who studied (the science of letters) among the mystics, who tended to unveil the sensory veil and the appearance of paranormal phenomena through their practices, such as Muhyiddin Ibn Arabi^[11] and others.

Semantics in Language: The origin of this word traces back to the root (wasm), which signifies the act of branding or marking. A man is distinguished if he gives him-

self a characteristic by which he is known. (Al-wisam) refers to the marks branded on a camel, encompassing all kinds of images. (Al-mutawassim) describes one who possesses the characteristics of elders. (Al-wasmi) denotes the early spring rain, because it marks the land with plants and leaves its trace at the beginning of the year. "And I described someone as being good" means: I saw a trace of goodness in him^[12]. It is said: "He is marked," meaning: He has been distinguished by a mark by which he is recognized, and that is a sign of him. The mark here is an infinitive noun and also a noun that signifies a sign^[13]. (Al-simah) means the sign^[14].

In the *Quran*: "Their mark is on their faces from the traces of prostration"^[15]. "Beautified for mankind is the love of desires, such as women and children, and heaped-up sums of gold and silver, and branded horses"^[16]. It is clear from the above that semiotics in the Arabic language signifies the sign that distinguishes one thing from another.

Terminology: Ancient Arabs alluded to semiotics in their writings, as we find with Al-Jahiz, who stated: "All types of meaning's semantics, whether verbal or non-verbal, are five things: firstly, the word; then the sign... The accusative case is the indicative adverb that takes the place of those categories and does not fall short of those semantics; each of these five has a clearly distinct form from the others"^[17]. The semantics mentioned by Al-Jahiz refers to signs in modern studies. Abd al-Qahir al-Jurjani also spoke about the sign, saying: "Language flows like signs and attributes, and the sign and characteristics have no meaning until the thing possibly (is) what the sign is evidence of and unlike that"^[18]. Language means the words that indicate meanings; the word is the signifier and the meanings are the signified; this means that he views linguistic signs as if they are semiotic signs, wherefore he is considered the originator of the term "meaning of meaning", by which he meant understanding the meaning from the word and then arriving at another meaning through it^[19].

Both English and Arabic share the meaning of the signal for the concept of semiotics, but its emergence as a systematic science dealing with symbols and signs originated in the West, while its roots in Arab culture were associated with magic, extraordinary abilities, and the qualities of the Arabic alphabet. Arab scholars only later referred to semiotics as the semantics of meaning.

2.2. The Concept of the Title

2.2.1. In the Arabic

The title is a major semiotic sign that imprints the book, distinguishing it with a special character. It is a fundamental element in reading literature, suggesting its content, and refers to: ('An'an) in Arabic, meaning it appeared before you. It is also said: the sky-high, referring to what is visible to it. ('An'an al-dar): its side that is shown to you. It is said of a man who hints but does not declare: he devised such a title to serve his purpose. The title: the effect, and whenever you infer something to distinguish it from something else, it is a title for it^[12]. In Al-Mu'jam Al-Waseet: "the title is what it implies beyond others"^[14]. The origin of the title is also found in the root ('ana), meaning will and intention. The book's title is derived from this meaning, and the title is the book's characteristic. Its cover bears a mark, a trace of many prostrations^[12]. We conclude that the title in Arabic is the apparent characteristic of the book, often used to infer the intended meaning of any text.

Terminology: Professor Muhammad Owais's study, *The Title in Arabic Literature*, is considered the cornerstone for building an intellectual and artistic conception of the title in modern Arab heritage^[20]. Fikri Al-Jazzar says in his definition: "The title of the book is like the name of a thing by which it is known, circulated, and referred to. It carries the mark of the book, a sign that is not part of the book itself, but was created for it, to indicate it"^[21]. Dr. Bassam Qatous says:

"The title is a sign or communication signal that has a physical existence, and it is the first tangible, material encounter between the sender and the^[22]."

2.2.2. In the English

It means the name of a book, poem, painting, piece of music, etc., or the address of home and work^[6]. It is derived from the word "title" in English, which means naming.

One of the founding pioneers of the science of the title in the West was Leo Hock, in his book *Lamarce du titre*, translated into *The Feature of the Title*^[22]. He defined the title as: "A group of linguistic signs, including words, sentences, and even texts, that may appear at the head of the text to indicate and designate it, refer to its internal content, and to attract its target audience"^[23]. Roland Barthes believes that the title is "semantic-semiotic systems that carry moral

and collective values, and it is an embedded message with significant signs imbued with the scientist's vision, which is predominantly suggestive in character"^[24].

The title has several types, the main one of which we are interested in. Genet specifies the functions of the title as follows:

(1) The designation function: It is the one that specifies the name of the writer and identifies him precisely to the readers.

(2) The descriptive function: It is the one through which the writer says something about the text, and it is responsible for the criticisms directed at the title.

(3) The suggestive function: It is linked to descriptiveness; therefore, the writer cannot abandon it, but it is not intentional, as it has its own style.

(4) The seductive function: It is what attracts the reader and gives him suspense and anticipation^[23].

3. A Glimpse About Gibran and The Prophet

Every famous writer has a great history, and Gibran is the most prominent romantic poet among the diaspora writers in America. He was born in Bsharri, Lebanon. In 1908, he went to Paris to learn the art of painting from his greatest masters, and he was a student of Auguste Rodin. In 1917, Rodin introduced him to the works of the English poet William Blake, and Gibran was deeply influenced by his art. In New York, he met the philosopher Nietzsche in the early 1900s and was also influenced by his ideas. He published his first book, *The Broken Wings*, in 1912. Later, along with Mikhail Naimy and others, he founded The Pen League in New York in 1920, which contributed to the emergence of many literary publications. Gibran was the boldest in breaking away from the outdated traditional Arab methods in prose and poetry. He was the first writer in the East to realize that words, like colors and melodies, are a means of expressing the hidden depths of the soul. In this regard, he resembles the English poet William Wordsworth (1770–1850), the author of the famous epic poem *The Prelude*, in which he also freed himself from the constraints of conformity and embraced simple lyricism with sincere emotion and imagination, turning his focus to exploring the depths of nature and the human soul^[25]. In their romantic, philosophical, and

idealistic styles, William Wordsworth and Gibran are two sides of the same coin. Over time, the Arabic language felt restrictive to Gibran, so he turned to English. However, even English eventually became limiting for him. As a result, he resorted to combining words, calligraphy, and color to fully express his inner feelings. Thus, Gibran the poet began to complement Gibran the painter. In this way, he became a world-class writer whose pen and brush were celebrated across the globe. He passed away in 1931 in New York and was buried in the Monastery of Saint Sarkis in Bsharri. In 1975, the monastery was transformed into a museum that houses Gibran's legacy, in accordance with his will^[26].

Gibran left behind numerous drawings and photographs that contributed to his international fame. He held several exhibitions in the United States during his lifetime, and many more were organized posthumously^[27]. Among his most famous works in Arabic are:

- (1) Spirits Rebellious.
- (2) Processions.
- (3) Bridal Meadows.

And among his most famous works in English are:

- (1) The Prophet.
- (2) The Garden of the Prophet.
- (3) The Madman.

The Prophet: The basis of Gibran's fame in the West, first and foremost, is The Prophet. With its spread, this book was considered a spiritual milestone^[28]. It was published in America in 1923 and translated into more than a hundred languages. The fame of this book is due to its ideal social and philosophical contemplative content, free from the constraints of logic and written in a pure poetic style that has the characteristics of Sufi sublimity. Gibran begins with an introduction that depicts the pain of the Chosen Prophet—as he called it—at leaving the people of the city of *Orphalese*, along with his intense longing for his birthplace, to which the ship will take him. As he was leaving, people gathered around him to bid farewell and asked him to offer them some of his wisdom before his inevitable departure. He presented twenty-six sermons regarding what was revealed to him about the matters of life that he was asked about, such as love, marriage, children, giving, and more, concluding by talking about death, as it is the inevitable fate of every human being. The general framework of this book seems symbolic; *Orphalese* symbolizes the life of this world, the

island to which he will return symbolizes the afterlife, the ship symbolizes death, and the Great Sea is a symbol of the unity of existence from which a new birth will separate, as explained at the end of the book^[29].

Some have suggested that the Prophet symbolizes Gibran himself, the nun Almitra symbolizes Mary Haskell, who supported him in his journey, *Orphalese* symbolizes America, and the island to which he will travel symbolizes Lebanon. This symbolism seems closer to the psychology of Gibran, the anxious young man who abandoned his homeland and traveled in search of a wider space that could accommodate his art and creativity. As can be seen from the character of Mustafa, Gibran's revolt against injustice, his inclination toward the weak, and his love for mankind are characteristics that distinguished most romantic writers in the West.

The Chosen Prophet suffers because society punishes the perpetrator of the crime, not the one who pushed him to it. Gibran associates evil with money, like the Romantics, and sees that greed and luxury distort the good nature of mankind. Therefore, we find the Chosen Prophet directing the residents of *Orphalese* to nature as their ideal, from which they can learn life lessons. The Prophet is Gibran, the romantic poet. This is what romantic writers believed, such as William Blake 1827, whom Gibran was greatly influenced by^[29]. The message of The Prophet is the message of a poet who believes in the unity of existence and humanity across all religions. It is a message that calls for realizing perfection in order to be liberated from the restrictions of alienation and sadness, in a manner that parallels the method of Jesus Christ in preaching and highlights Gibran's influence on Nietzsche's philosophy. However, Gibran had an optimistic view of life and humanity. Robin Waterfield says: "The Prophet, without any doubt, is the work in which Gibran explicitly combines this role. The Chosen Prophet is his mouthpiece... It presents a powerful argument for Gibran's thoughts about life"^[28].

In memory of this rare book, the American University of Beirut held a conference celebrating the centenary of the publication of the masterpiece The Prophet (1923–2023). During the conference, speeches were delivered that recounted the story of Gibran in the diaspora and described the spirituality of his book, which influenced him and the entire world, carrying an eternal will for the people of the earth^[27].

4. Applied Department

4.1. The Semiotic Analysis of the Title

In the theoretical section, we stated that the title is a basic chemical sign that suggests the content and distinction of the book from others. Placing a title is like establishing a structure for an author that must attract the attention of readers and compel them to continue. It is a semantic sign with stored energy. Titles were absent from the poems of ancient Arabic poetry for a long time, except for what was mentioned as phonetic titles according to rhyme or narration, as in their saying, for example: *Al-Mimiyya* by *Al-Mutanabbi*, which he recited in *Saif al-Dawla*. It identifies the occasion or incident that would determine a title that was not named, and the strong beginning served as a substitute for the title. In modern prose, the title is often the key to the text^[22].

Therefore, Gibran paid attention to the title in all his writings, as we find it a wide field for intense symbols, as in *The Prophet*, where he changed the title several times until he arrived at a title that carries many connotations and meanings. Roland Barthes saw that titles are semantic and semiological systems, and he supported his vision by providing examples, saying:

“The dress, the car, the dish, the gesture, the movie, the music, the advertising picture, the furniture, the newspaper headline—all seem so dissonant. What can they have in common? At the very least, they are all evidence. This car tells me about the social status of its owner, and this dress tells me precisely how conformist or abnormal the wearer is. All of these are readings of great importance in our lives. They contain many social, moral, and ideological values that need to be taken into account by organized thinking”^[30].

From this semantic perspective, we will proceed to analyze the title according to Gibran in *The Prophet*, starting from the image of the cover with the semiotic signs it carries, all the way to the linguistic and phonetic structure of the title, and what it contains in terms of connotations that link it to the text’s content and internal headings.

The Semiotics of the Cover

The image of the cover, shown in (Figure 1), is an iconic sign that carries important visual signs in *The Prophet* that cannot be separated from the linguistic sign, especially according to Gibran, the writer and painter, whose brush was a tool for expressing his thoughts and philosophy. There

is an essential link between them because the cover is an important threshold among the literary text thresholds that cannot be entered without decoding it, as it indicates the work’s content^[31].

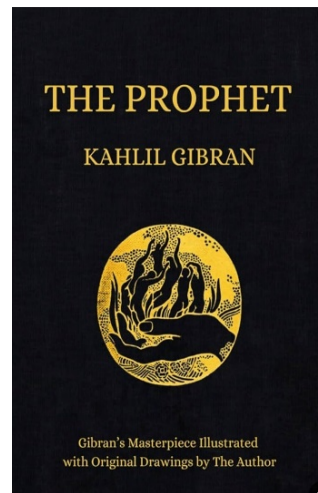


Figure 1. The cover of Gibran’s book “*The Prophet*”.

If you look carefully at the cover, you will find a painting showing a hand outstretched in nature, carrying naked people in a scene that embodies dense meaning and deep spirituality. In Gibran’s view, this hand may symbolize the hand of God that surrounds humanity with care. Because Gibran’s *Prophet* calls the people of *Orphalese* to unite with God and achieve perfection embodied in nature, which is an essential component of his paintings, he expressed this meaning with the image of naked people yearning for transcendence with the ether. The image of naked bodies, resembling the naked bodies of angels in ancient church paintings, may symbolize life, which must live up to nature in its sublime perspective, which is inimitable. Gibran says: “Because life is naked, and the naked body is the closest and most beautiful symbol of life”^[32]. Perhaps these figurative expressions that Gibran deliberately used in the image of the cover open the reader’s horizons to understand the book’s content before they begin reading it. Gibran says: “Art must be a speech from the artist’s imagination to the beholder’s imagination. Therefore, in my photography, I avoid engaging the beholder’s senses without stimulating their imagination”^[32].

All the drawings in the book emphasize the theme of nudity that dominated Gibran’s paintings, as he was a student of classical art in Paris. These naked human bodies touching the clouds symbolized the unity of ideal existence from his perspective. They also carried a profound philosophi-

cal dimension rooted in Greek art, which “is distinguished by its focus on the nudity of the human body as a central axis, treating it as the ideal measure of all things. Through this nudity, it addresses human needs and desires”^[33]. As for the central placement of the cover image within a circle, this appears to reference the circle of life where creation converges. “Icons, as Peirce noted, are signs that resemble the qualities of what they represent and evoke corresponding emotions in the mind”^[10]. The black color of the cover evokes a sense of holiness, prestige, and mystery aligned with the book’s content. Additionally, positioning the title in bold at the top of the page, with the author’s name beneath it in yellow, creates an enticing visual cue that attracts readers to purchase the book. This highlights the linguistic function of the title in terms of intent and impact, while also fulfilling a suggestive role for the reader. Furthermore, placing Gibran’s name directly below the title implies that he identifies himself as the chosen “prophet”. The face he drew to represent the Prophet (**Figure 2**) bears a striking resemblance to his own, with its calm, sorrowful gaze embodying Gibran’s persona as he contemplates the infinite. “Drawing serves as a communicative medium between the artist and the viewer, functioning as a visual message designed to convey meaningful content through the analysis and interpretation of the artwork’s symbols and semiotic cues”^[34]. Mikhail Naima says: “But Gibran linked the life circumstances of the Chosen Prophet to his own and depicted him as the one who had actually reached the spiritual state he was talking about. It is as if he depicted himself reaching that state, not just with his imagination, but in all his living conditions and their roles”^[32].

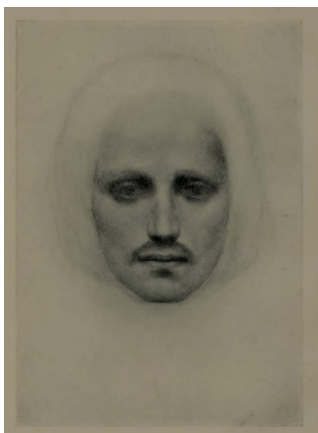


Figure 2. The character of “*The Prophet*”.

4.2. The Linguistic Structure of the Title

4.2.1. In the English

The word “Prophet” means: In Christian, Jewish, and Islamic religions, a person sent by God to teach people and deliver messages from Him. It refers to Muhammad, the Prophet. It also denotes a person who claims to know what will happen in the future, or someone who supports a new idea, theory, etc^[6]. Additionally, it means: an inspiring and creative spiritual leader. Gibran referred to his prophet as “the Prophet”, which signifies the chosen prophet.

4.2.2. In the Arabic

The origin of this word goes back to the subject (nabawa), which means: to rise. Alnabi: what is raised from the earth, and it is a sign among the earth’s signs by which one is guided. Some have said: the derivation of the Prophet is from it, because he is the most exalted of God’s creation. This is because guidance is sought through him, and it is a fa’il in the sense of Mafo’ul. And the Prophet: is the path, and the prophets are the paths of guidance^[12].

As we find the word prophet in the subject (nabaa) from telling, and Alnabiea is the one who informs about God Almighty; God informed him of His oneness, and informed him of His unseen things, and made him aware of it. Alnabiea comes from Alnabaa, and prophecy: is an embassy between God Almighty and those with pure minds to remove their faults. It is said: Nabaa from one land to another, which means, he moved from it to another, and Alnabiea as fa’il: the clear path, and the Messenger was taken from it because it is the cleared path that leads to God Almighty^[13]. We conclude from these meanings that the title “The Prophet” denotes the messenger of lofty and honorable status. He is the person whom God sent to the people carrying a message to inform them about the clear path of guidance. This means that, in Gibran’s opinion, The Chosen Prophet is an honorable messenger who came to Orpheus to tell its people about the knowledge and guidance God had bestowed on him before he leaves, returning to his homeland. It may be expressed as Jesus Christ because Gibran shows his influence on the Christian religion and its teachings in his book, but what is clear is that he expresses his Sufi personality that believes in the unity of existence and rebels against injustice. He is the one who immigrated from his homeland in pursuit of a life that accommodates the freedom of his thought and his winged

imagination. This means that he sees himself as a prophet in his personality with a lofty goal, and he is convinced that he has a message that must reach all of humanity. “He emerged as a reverential figure at an early age and became so closely integrated into it that it was practically impossible to distinguish between the person and the legend. Therefore, he chose to play the role of the poet and the prophet”^[28]. Even though, Mikhail Naima, his close friend, denounced that and said: “I denounced him for depicting himself as a prophet, even under the veil of artistic camouflage. If he had taken The Chosen Prophet as a mouthpiece for his thoughts and longings, the matter would have been easier”^[32]. The truth is that there is some validity in this opinion, as Gibran was floundering between his instinctive desires at times and his ideal thought at other times. This was confirmed by Robin Waterfield when he said: “The picture he painted was nothing but a mask. The young man whose feelings and emotions have blossomed is different from the picture he painted for himself... He is drawn to both, the blessings of this world and the sexual desires that attract him, while the projection of the image is represented by an enlightened, ascetic, and hermit prophet”^[28].

It is clear from the above that the Arabic language meets the English language in that the Prophet is the person who comes to inform people of the message of God to them. English is unique in terms of its linguistic meaning, in that the Prophet supports a new idea or theory, and this is the meaning that we find in Gibran’s Prophet; Because this book was written in America, addressing people in the West, calling on them through the words of The Chosen Prophet to support the idea of transcendence in life to idealism, perfection, and union with God; To bring hope, comfort, and solace to souls troubled by the world’s conflicts, contradictions, and afflictions^[29]. Also, the nickname The Chosen “Prophet” in the Arabic language was given to the last Prophet, “Muhammad,” peace and blessings be upon him. While Gibran gave this nickname to his Prophet out of a desire to achieve the perfection he called for, He is the spiritual leader who paints a picture of an ideal life that rises above everything materialistic. As for the meaning of creative inspiration, the romantics in the West believed that the poet is a prophet^[28]. This meaning expresses Gibran, who portrayed himself as this prophet, as previously mentioned.

4.3. The Phonetic Structure of the Title

In the West Vocal study is related to phonetics. Ferdinand de Saussure 1913 considered that phonemes are: “auditory traces and spoken movements divided into an auditory unit and a spoken unit, one entails the other and requires its existence”^[35]. The Prague Linguistic School made a significant contribution to the study of phonology. Since phonemes differ from one language to another, the approach of this school emphasized distinctive features in sound physiology. The phoneme, as a minimal, abstract contrastive unit, allows for the distinction between two intellectual connotations through its contrast with another phoneme. One of the pioneers of this school is the philologist and linguist Andre Martinet^[36], who defined phonology as: “the study of speech sounds in general; that is, the functioning of the organs involved in producing and receiving the sounds of human language... Phonology is the study of the innovative ways in which each language utilizes phonological resources to ensure communication among its speakers”^[37].

4.3.1. Applied Study in the English

In the analysis of “Prophet” according to Western phonological studies, it is identified as a name composed of two syllables: (Phet-pro) and six phonemes, as illustrated in (Table 1):

The term “*consonant*” is used to describe sounds characterized by a narrowing or temporary and complete closure of the airway. In the latter case, different types of noise are formed in the supraglottic cavities, which is the distinctive feature of consonants^[38]. Accordingly, the word “Prophet” contains three whispered consonant sounds and one voiced consonant sound (r), which resembles a diacritic due to the passage of air from the mouth during its pronunciation^[39]. Additionally, it includes two open vowels (o) and (e) that do not cause closure of the mouth when pronounced. In the first syllable (pro), stress occurs as a result of significant tension in the pronunciation organs when producing this sound. This vocal tension reflects the psychological tension that the Prophet Mustapha is experiencing deep within. The silent sounds in this word also indicate the state of distress, pain, and firmness that Gibran’s Prophet is experiencing due to his longing for his hometown. This is evident in his words:

“Too many fragments of the spirit have I scattered in these streets, and too many are the children of my longing

Table 1. A table showing the division of phonemes in the word ‘The Prophet’ in English^[35].

Phoneme 1	Phoneme 2	Phoneme 3	Phoneme 4	Phoneme 5	Phoneme 6
Whispered consonant oral phoneme (p)	Voiced consonant lateral phoneme (r)	Open vocal phoneme (o)	Whispered consonant oral phoneme (ph)	Open vocal phoneme (e)	Whispered consonant Dental phoneme (t)

that walk naked among these hills, and I cannot withdraw from them without a burden and an ache. Yet I cannot tarry longer. The sea that calls all things unto her calls me, and I must embark. For to stay, though the hours burn in the night, is to freeze and crystallize and be bound in a mould”^[40].

4.3.2. Applied Study in the Arabic

When we examine the phonetic structure of the title, we find that it carries numerous semiotic connotations related to the content of the book. Language, as described by Othman ibn Jinni, is: “sounds by which every people express their purposes”^[41].

He states: “As for comparing words with those that match their sounds, there is a vast and extensive chapter, and an approach followed by those who understand it. This is because they often make the letters sounds coincide with the events they express, modifying and imitating them”^[41]. Ibn Jinni and other Arab linguists linked the sounds of letters to their moral meanings. He was the first to dedicate an independent book to the study of Arabic sounds, titled “*Sirr Sina’at Al-I’rab*”. He discovered that each letter has its own sound and unique characteristics that express it.

The word “Prophet” is composed of three letters: (N), (B), and (Y).

- (N) is a voiced, open, and nasal sound^[42]. It emerges from the tip of the tongue, between it and the upper palate, and the air flows to the nostrils^[43]. The voiced sound is defined as:

“Every letter that relies on its place of articulation, preventing the breath from flowing until the reliance ends and the sound emerges”^[44]. The nasal twang is a sound that comes out through the nostrils, and the open letter is one where the tongue does not touch the palate during pronunciation^[44].

- (B) is a voiced sound that emerges from the lips after air is expelled from the oral cavity, and the lips close before the sound is released, or it is released with the lips slightly turned and mostly closed^[43]. It is highly (explosive),

meaning it prevents the sound from flowing through it^[44].

- (Y) is a voiced, open, and soft sound that emerges from the center of the tongue as the air spreads and compresses toward the center of the upper palate^[43]. The soft letter is defined as: “the one whose articulation point expands more than others, allowing the sound air to flow more freely”^[44].

We conclude that the word “Prophet” is composed of three sounds that share the characteristics of being voiced and open. Perhaps the vocal nature of these sounds is linked to the ideal human message that Gibran conveys, rebelling against the dark reality, which draws attention to the need to observe everything and seek perfection. This is what the Prophet declared publicly in *Orphalese*, as he says:

“You are not enclosed within your bodies, nor confined to houses or fields. That which is you dwells above the mountain and roves with the wind”^[40]. This is also related to revelation and catharsis, as the Chosen Prophet revealed all his feelings upon his departure, saying:

“Sons of my ancient mother, you riders of the tides, how often have you sailed in my dreams, and now you come in my awakening, which is my deeper dream”^[40].

The nasal twang in the (N) affects the listener and attracts them. It is a letter that flows with the air gently, softly, and tenderly. It expresses the soul’s pain, sorrows, dreams, and thoughts, which are conveyed subtly through hints, signs, and waves^[43]. Additionally, the nasal twang sound^[45] is related to the pain felt by the Chosen Prophet when he decided to leave *Orphalese* after a long period of loneliness and alienation. He said:

“How shall I go in peace and without sorrow? Nay, not without a wound in the spirit shall I leave this city. Long were the days of pain I have spent within its walls, and long were the nights of aloneness”^[40].

Indeed, the sound of sadness was evident in the Prophet’s voice in many of his farewell expressions, such as when he said:

“Shall the day of parting be the day of gathering? And

shall it be said that my eve was in truth my dawn? And what shall I give unto him who has left his plough in mid-furrow, or to him who has stopped the wheel of his winepress?”^[40].

As for the letter (B), when pronouncing it, the air from the lungs stops completely at the lips, causing them to close entirely. The air is compressed for a brief moment before the lips open, and the air rushes out suddenly, creating an explosive sound. The vocal cords vibrate during its pronunciation^[39]. The pause in airflow when pronouncing the (B) is linked to the meaning of entrapment^[45] and distress, complementing the meaning conveyed by the (N). It also expresses the sadness and sorrow that captivated the Chosen Prophet and intensified in his soul throughout his time in *Orphalese*. He says:

“It is not a garment I cast off this day, but a skin that I tear with my own hands. Nor is it a thought I leave behind me, but a heart made sweet with hunger and with thirst”^[40]. Perhaps the pause in airflow during pronunciation is associated with the Chosen Prophet’s stance toward the city’s people when he answered their questions with love. The oscillation of the vocal cords in the (B) creates an echoing (tapping) characteristic, depicting the Prophet’s inner turmoil on the threshold of departure. He says:

“Am I a harp that the hand of the mighty may touch me, or a flute that his breath may pass through me? A seeker of silences am I, and what treasure have I found in silences that I may dispense with confidence?”^[40].

The strength accompanying the (B) sound reflects the Chosen Prophet’s determination to leave in response to the call of his homeland, as embodied in his words: “Ready am I to go, and my eagerness with sails full set awaits the wind. And you, vast sea, sleepless mother, who alone are peace and freedom to the river and the stream, only another winding will this stream make, only another murmur in this glade, and then shall I come to you, a boundless drop to a boundless ocean”^[40].

As for the (Y), it is a consonant sound belonging to the palatal “*Al-shajariyyah*” sounds, produced from the middle of the mouth and the corresponding part of the upper palate^[39]. It is characterized by its softness, as previously mentioned, and there is a significant expansion of air during its articulation. This sound evokes an image of calm and tranquility in the Prophet’s character, as well as generosity and open-heartedness when the villagers asked him to share

some of the truth he had acquired. They requested that he tell them everything revealed to him from birth to death, so they could pass it on to their children and prevent it from vanishing from the earth. He responded to their request with composure and an open heart, beginning with the highest concept in existence—love—and concluding with death. Upon his departure, he said:

“Wise men have come to you to give you of their wisdom. I came to take of your wisdom...you have given me my deeper thirsting after life”^[40].

The diversity of sounds in the title “The Prophet” in both English and Arabic contributes to intensifying the meanings and embodying Gibran’s emotional state, through which he sought to convey his sublime message to the world. The internal oscillation of the tone in English and the explosive (B) sound in Arabic contribute to achieving a fundamental meaning in the character of the Chosen Prophet: suffering.

4.4. Internal Headings and Their Relationship to the Main Title

Internal headings accompany the internal text and are determined by the extent to which the audience is familiar with the text and the writer. Their presence is not obligatory. Like the main title, they work to summarize their associated texts in general^[23]. The internal headings in *The Prophet* appeared in the form of inquiries from the people of *Orphalese*, which they asked the chosen Prophet to elaborate on. There were twenty-six headings:

On love, On marriage, On children, On giving, On eating and drinking, On working, On joy and sorrow, On houses, On clothes, On buying and selling, On crime and punishment, On laws, On freedom, On reason and passion, On pain, On self-knowledge, On teaching, On friendship, On talking, On time, On good and evil, On prayer, On pleasure, On beauty, On religion, On death and at the end.

We note that these matters are social details related to daily life and belong, in terms of their meaning, to the human realm. They are all names that indicate constant aspects of life. Therefore, they begin with love because it is the foundation of life and end with death, which is its opposite. Gibran spoke about these matters with the philosophical perspective of a contemplative Sufi poet and a futuristic vision suitable for every place and time. These headings have a close connection to the main title. The Chosen Prophet is a man close

to the people, who speaks to them about the most important details of their lives, which he believes represent religion when he says:

“Is not religion all deeds and all reflection... Your daily life is your temple and your religion”^[40].

We find that these headings, as superficial structures, are descriptive headings explaining their main title as a deep structure. They are deferred answers to the existential question of the main title and an extension of it^[23]. He represents the image of the Prophet with the sublime message, “and the lonely, sad man who does not feel stable anywhere in this world. He has transformed his loneliness into a gospel of solitude that he calls the fundamental truth”^[28]. These headings are the content of his message and the sermons that he conveys into existence, and the progression in them appears to be deliberate and not arbitrary. Because love brings marriage and then children, and this requires giving that elevates your spirit. In order to live, you must eat, drink, and work, through which you attain knowledge, realize yourself, and achieve your dreams. In the midst of all this, you are exposed to joy and sadness, and when a person commits an evil crime, it is followed by the punishment stipulated by the law. Here, Gibran demands searching for the motive and cause of the crime before punishment, so he says:

“And if any of you would punish in the name of righteousness and lay the ax unto the evil tree, let him see to its roots”^[40].

In freedom, there is a proud life that allows the mind to unite with passion, the wrong pursuit of which may bring pain. When you know your true self, you follow the path of learning and understanding the world. Friendship is a word that passes with time, bringing you both good and evil; therefore, you pray to cleanse yourself of its impurities. Your life will not be complete if you do not experience all kinds of pleasure, whether physical or spiritual, to join the roots of religion firmly established in your heart until it takes you to the end, which is death.

We conclude that these headings are linked to each other, each of them bringing forth the other. They are a series of living contradictions that unite with the main title to form a dense semantic fabric of meanings. It achieves the communicative relationship between the main title and the text, building possible scenarios for understanding it^[18]. The title is what imposes its existence and becomes like the womb

structure from which the text is born, and its threads begin to gather together, forming a fabric that leads to the title. The relationship between the title and the text is like a seed that was planted in the ground and then grew naturally to bear fruit of the same type^[22]. The main title belongs to the topical headings, according to Genet’s classification, because it is a literary title that specifies the book’s main topic without any deviation or depiction^[23].

It should be noted that visual icons played a significant role in expressing Gibran’s Platonic philosophy and the content he discussed in *The Prophet*, as did the cover image (**Figure 1**). The final painting that concluded this book (**Figure 3**) illustrates the content of the internal headings and their relationship to the main title. This is achieved through the depiction of these featureless, naked humans whose parts blend together in a circle that wraps around a central open-eyed palm with wide pupils, encircled by wings amidst a vast space resembling a sky interspersed with white clouds, transcending the limits of time. The interplay of black and white, which are the foundation of the opposing binaries in this universe, seems to allude to the multiple dualities Mustafa discussed with the people of *Orphalese*, such as reason and passion, buying and selling, crime and punishment, and others. It is as if Gibran, through this icon, sought to convey the truth of existence, which is based on the movement of these contradictions and the transformation of one into the other, erasing the distinction between them so that their differences become manifestations of a single existence^[29]. This is what the pencil drawing expressed, pointing to the depth of Gibran’s innate artistic talent; for “free drawing is an expressive language and symbols capable of conveying concepts directly linked to intelligence, and the mental image formed in the mind is what guides its creator to execute their drawing”^[46]. Perhaps this palm, in Gibran’s view, symbolizes the hand of God, whose supreme power is connected to all the reins of the universe and its conditions. Thus, he gave it a wide-pupiled eye, signifying that God sees the entire universe and holds the reins of human affairs within it. These naked humans, gathered around the palm in the vast expanse, are nothing but a sign of Gibran’s message delivered through Mustafa, reflecting his belief in the equality of humans and the unity of existence, which elevates the soul from materialism to idealism and union with the ether to free itself from all artificial and burdensome constraints

of life. In this way, the spirit of the writer emerged in this icon, carrying the psychological significance depicted by the interplay of black and white, representing the opposing dualities Mustafa spoke of in the internal headings.



Figure 3. A painting showing the opposing binaries in “The Prophet”.

Thus, we see “analyzing *the Prophet*, has unlimited advantages as it enriches interpretations and increases the readers’ understanding and the relation between the language and culture”^[47].

That Gibran in *The Prophet*, “adapted to that American spirit with great skill... He is the creative thinker capable of generalizing any topic to expose the hidden metaphysical truths in it”^[28]. This book was the essence of his thought and the result of his life, and this is what he declared when he said: “It is my second birth and my first baptism, it is the only idea that makes me worthy of standing before the sun, and this prophet put me before I tried to put him and composed me before I thought of composing him, and he made me walk silently behind him seven thousand leagues before he stood to dictate to me his inclinations and tendencies”^[40].

The Prophet opened closed doors, trying to simulate the unknown, the hidden, and the mysterious, and address people of different ages, religions, tendencies, and desires, away from any religious philosophy that froze into a black-and-white image. Thus, he approached the prophetic heritage with a new language more closely related to the language of the Gospels, to appear in new words that illuminate the path of exploration for souls that await a spectrum to console and reassure them without hypocrisy. His tools were unconventional literary formulas that carried symbols, meanings, and many hints^[48], which were, in their entirety, clear signs and images of a rare imagination in a writer with a deep artistic

sense.

5. Discussion

The first thing that catches a reader’s eye in a book is its title, which defines and encapsulates its content in a short phrase or highly effective words.

The problem addressed in this study is confirmed through the analysis of the semiotic semantics underlying the title of *The Prophet* and its relationship to the content of the text. This has led to several conclusions:

(1) The cover contains profound meanings that reflect the book’s content and connect it to Gibran’s culture and the environment he lived in, directing the book toward that culture. Additionally, the paintings on the cover, created by Gibran himself, serve as a personal tool for expressing his inner thoughts through his brush and nude paintings, which represent the ideal life in his imagination.

(2) The linguistic meaning of “Prophet” in Arabic points to several meanings that are connected to the content of the book. It shares semantic similarities with the English word, particularly in conveying the honorable messenger who carries a message to humanity. However, English uniquely emphasizes the call for a new theory, a meaning clearly evident in *The Prophet* and one that embodies Gibran’s message in the diaspora.

(3) The phonetic study of the title in Arabic highlights several meanings connected to the text’s content and Gibran’s psychology, which is embodied in the Prophet himself. In contrast, the phonetic meanings of the word in English are more constrained, reflecting the richness and phonetic diversity of Arabic. Nevertheless, both languages contribute to conveying the sense of pain and suffering evident in the Prophet’s character.

(4) The main title achieves Gibran’s intention of describing his rebellious character and his revolt against reality. The internal headings, together with the main title, create a dense semantic texture that embodies the ideal message Gibran delivered to all of humanity. These headings are inseparable semiotic signs.

(5) The functions of the main title in *The Prophet* include the descriptive function, which expresses the words of an exceptional poet whose writings embody the essence of both the East and the West.

6. Conclusions

In summary, the findings of this research open new horizons for linguistic and semiotic studies to focus on the relationship between a title and its subject matter, on one hand, and the connection between linguistic and non-linguistic signs and the content of a literary text and its author, on the other. The linguistic and phonetic analyses of the title highlight the subtle distinctions in semantic meanings between the two languages, revealing the unique characteristics embedded in the letters of each language—particularly the differences that distinguish Arabic letters from those of other languages. Future studies could conduct a pragmatic discourse analysis of *The Prophet* and its relationship to Gibran's Arab and global cultural context. Additionally, the visual iconography in *The Garden of the Prophet*—a work that complements *The Prophet* thematically—could be examined to elucidate the relationship between the symbols in its artwork and the literary content through the lens of social semiotics.

Funding

This study was funded by Damascus University, but no scholarship was provided by the university.

Institutional Review Board Statement

This study was approved by the Scientific Research Department at Damascus University. The Institutional Review Board (IRB) statement does not apply to this research case.

Informed Consent Statement

Informed consent was not required for this study as it is based on the analysis of literary texts that do not involve sensitive human data.

Data Availability Statement

Information about the data used in the study is available, and page numbers have been included with repeated references according to their sequence in the text.

Conflicts of Interest

There is no conflict of interest between the author and any other individual or scientific institution.

References

- [1] Abdul Khaliq, D., 2023. The Original and the Translator in the Literary Work "The Prophet" by Gibran Khalil Gibran [Doctoral dissertation]. Tanta University: Tanta, Egypt.
- [2] Khachan, V., 2023. The 'Ands' and 'Buts' in Kahlil Gibran's English Works. *Languages*. 8(4), 246. DOI: <https://doi.org/10.3390/languages8040246>.
- [3] Alfiya, I.F., 2023. Symbolic Interaction in the Character of Al-Mustafa in Gibran Khalil Gibran's The Prophet from the Perspective of George Herbert Mead [Bachelor's thesis]. Malang, EJ: The State Islamic University of Maulana Malik Ibrahim. pp. 5–48.
- [4] Beytat, A., Mkaimeh, A., 2018. Cultural Styles Dialogue in The Prophet by Gibran Khalil Gibran [Master's thesis]. Jijel, Algeria: Mohammed Siddiq Ben Yahia University. pp. 6–100.
- [5] Abdu Rasheed, P., 2014. An analytical study on the Prophet's book by Gibran Khalil Gibran. *Journal of Emerging Technologies and Innovative Research*. 7(1), 1179–1184.
- [6] Hornby, A.S., 2005. Oxford Advanced Learner's Dictionary, 7th ed. Oxford University Press: Oxford, UK. pp. 1380–1612–1210.
- [7] Al-Ahmar, F., 2010. Semiotics Dictionary, 1st ed. Arab House of Science Publishers: Beirut, Lebanon. pp. 11–12–226.
- [8] Saussure, F., 1959. Course in General Linguistics. McGraw-Hill Book Company: New York, NY, USA. p. 16.
- [9] Hamdaoui, J., 2011. Semiology Between Theory and Practice, 1st ed. AL-Warraq Printing Press for Publishing and Distribution: Jordan. p. 13.
- [10] Chandler, D., 2008. Semiotics: The Basics, 1st ed. Arab Organization for Translation: Lebanon. pp. 30–87.
- [11] Ibn Khaldun, A.R., 1401. Ibn Khaldun's History, 1st ed. Al-Fikr Publishing House: Beirut, Lebanon. Volume 1, p. 664.
- [12] Ibn Manzur, J.A.D., 1414. Lisān al-ʿArab (The Language of the Arabs). Sader Publishing House: Lebanon. Volume 12, p. 635; Volume 13, p. 290; Volume 15, pp. 106, 302–303.
- [13] Al-Zubaidi, M.M., 1385. Tāj al-ʿArūs (The Bride's Crown). Ministry of Guidance and News: Kuwait. Volume 34, p. 45.
- [14] Mustafa, E., Al-Zayat, A., Abd Al-Kader, H., et al., 1392. Al-Muʿjam al-Wasīṭ (The Intermediate Dictionary of the Arabic Language Academy, Cairo). Al-

- Dawa Publishing House: Istanbul, Turkey. Volume 1, p. 465, Volume 2, p. 633.
- [15] The Holy Quran. n.d. Surah Al-Fath (48), verse 29.
- [16] The Holy Quran. n.d. Surah Al Imran (3), verse 14.
- [17] Al-Jahiz, A., 1423. *Al-Bayān wa-al-Tabyīn* (Eloquence and Exposition). Al-Hilal House and Library: Lebanon. Volume 1, p. 82.
- [18] Al-Jurjani, A.Q., 1412. *Asrār al-Balāghah* (The Secrets of Eloquence: Foundations of Arabic Rhetoric). Al Madani Press: Cairo, Egypt. p. 376.
- [19] Al-Jarjani, A.Q., 1424. *Dalā'il al-I'jāz fī 'Ilm al-Ma'ānī* (Evidences of Inimitability in Rhetorical Semantics, 5th ed. Al Khanji Library: Egypt. p. 263.
- [20] Abdullah, M.H., 2019. The title in Arab heritage. *Alam Al-Fikr Journal*. (180), 147–148.
- [21] Al-Jazzar, F., 1998. *Title and Semiotics of Literary Communication*. Egyptian General Book Authority: Egypt. p. 15.
- [22] Qattous, B., 2001. *The Title Semiotic*, 1st ed. Culture Ministry: Jordan. pp. 36–33.
- [23] Genette, J., 2008. *Thresholds of Interpretation*, 1st ed. Arab House of Science Publishers. Beirut. pp. 67–86–88–125–126–76.
- [24] Al-Ahmar, F., 2010. *Semiotics Dictionary*, 1st ed. Arab House of Science Publishers: Lebanon. P. 226.
- [25] Alloush, T., 2008. William Wordsworth. *The Arabic Encyclopedia Authority in the Syrian Arab Republic*: Syria. Volume 22, pp. 209–211.
- [26] Al-Bustani, F., 1948. *Lebanese Notables in the Renaissance of World Literature*. The Lebanese Committee for Preparing the UNESCO Month: Beirut. pp. 187–188.
- [27] Zogheib, H., 2023. The Prophet Centenary. *Mirrors of Heritage Journal*. Special Issue. pp. 4–5–24–29.
- [28] Waterfield, R., 2003. *Prophet The Life and Times of Kahlil Gibran*. Translated by: Michel Khoury. (Ed.). Ward Publishing and Distribution House: Syria. pp. 307–302–16–17–299–380–232.
- [29] Gibran, K., 2013. *The Prophet*, 7th ed. Nofal Publishing House: Lebanon. pp. 5–6–7–12–13–30.
- [30] Barthes, R., 1987. *Elements of Semiology*, 2nd ed. Al-Hiwar for Publishing and Distribution House: Syria. p. 25.
- [31] Abdel Azim, M., Bayoumi, B., Hilal, A., 2022. The semiotics of the cover threshold in the fiction art according to Ahmed Khaled Tawfiq. *Journal Research*. 2(5), 21–63.
- [32] Naima, M., 1951. *Kahlil Gibran: (A Critical Biography — A Comprehensive Study of His Life, Works, and Philosophical Legacy)*. Sader Publishing House: Lebanon. pp. 83–250–65.
- [33] Salih, A., 2022. Transformations of philosophical thought on the naked body and its impact on contemporary European sculpture. *Wasit Journal of Human Sciences*. 15(44), 440.
- [34] Al-Ba'li, U., 2024. Drawing through the semiotic perspective. *Damascus University Journal for Arts and Humanities*. 40(1), 1.
- [35] Saussure, F., 1985. *Foundations of General Linguistics*. Arab Afak Publishing House: Iraq. pp. 58–67.
- [36] Mshouh, L., 2008. *Prague School. Authority in the Syrian Arab Republic*: Syria. Volume 22, p. 805.
- [37] Martinet, A., 2009. *Function and Dynamics of Languages*, 1st ed. Arab Organization for Translation: Beirut, Lebanon. p. 257.
- [38] Malmberg, B., 1984. *Phonetics*. Youth Library: Egypt. p. 61.
- [39] Bishr, K., 2000. *Phonetics*. Gharib for Printing Publishing and Distribution House: Egypt. pp. 91–369.
- [40] Gibran, G.K., 1923. *The Prophet*, 1st ed. Alfred A. Knopf: New York, NY, USA. pp. 8-102-9-(7-8)-10-8-11-(9-10)-(97-98)-(87-88)-48.
- [41] Ibn Jinni, O., 1952. *Al-Khaṣā'is fī 'Ilm al-'Arabiyyah: (The Characteristics of Arabic Linguistics)*, 4th ed. Egyptian Book House: Egypt. Volume 1, p. 34.
- [42] Ibn Jinni, O., 1421. *Sirr Ṣinā'at al-I'rāb: The Secret of the Craft of I'rāb (Grammatical Inflection)*. Scientific Books House: Lebanon. Volume 2, p. 107.
- [43] Shaker, M., 2003. *Articles Collection by Professor Mahmoud Muhammad Shaker*. Al-Khanji Library: Cairo, Egypt. Volume 2, pp. 713–733.
- [44] Ibn Al-Sarraj, M., 1996. *The Foundational Principles of Arabic Syntax: A Comprehensive Academic Study*. Al-Resala Foundation, Lebanon. Volume 3, pp. 401–403.
- [45] Ibn Sina, A.H., 1403. *Reasons for the Occurrence of the Letter*. Arabic Language Academy: Syria. pp. 125–134.
- [46] Bosna, A.W., 2022. The psychological implications of free drawing through adolescents' drawings. *Journal of Human Sciences Algeria*. 33(4), 380.
- [47] Huwari, I., Sarp, E., Alkhaldi, A., et al., 2024. Analysis of endophoric reference in Lewis Carroll's Alice in Wonderland. *Forum for Linguistic Studies*. 6(5), 10. DOI: <https://doi.org/10.30564/fls.v6i5.6752>
- [48] Bahnas, S., 2022. The prophetic dimension in Gibran Khalil Gibran's *The Prophet*. *Al-Mi'yar Journal*. 6(26), 531.