

The Book of Khalid *and* The Prophet  
*Similar Universal Concerns with Different  
Perspectives: A comparative study*

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**Abstract**

Scholars of Arab American literature mention a certain relationship between 'The Book of Khalid' and 'The Prophet'. However no comparative study has ever been made between these two major works. The purpose of this paper is to trace a series of similarities and differences between the two books written in the first quarter of the Twentieth Century. It also points out eleven similar topics, namely: suffering, friendship, the soul, truth, knowledge, democracy, falsehood, solitude, work, love and the desert. It then discusses four different perspectives in the two works: self-identity, sarcasm, real suffering and language. The paper concludes that the first prophet, Khalid, identifies himself with rational, pragmatic, and universal visionary philosophy, while the second prophet, Al-Mustapha, associates himself with mysticism, utopia and worldwide human good.

**Introduction:**

In an attempt to describe the portrait of the Emigrant by Auerbach Levy, Rihani interprets the emigrant's expression, finding that it involves "a past rich with culture, tradition and persecution" (*Critiques in Art*, 1999:127). It is clear in this interpretation that the art critic sees himself in this portrait as if in a mirror. The contradictory legacy of rich culture and persecution is an experience that most emigrants understand and more so if they happen to be intellectuals. The outcome of such a difficult experience is revealed by Rihani in his *Critiques in Art* as an amalgamation of "light and flame extinguished by centuries of brooding silence. And out of this silence comes [the] Emigrant not as a "red", but as a type that is intensely human, with possibilities untold of spiritual and intellectual development" (1999:127).

Perhaps this outcome represents the thesis of *The Book of Khalid*, which could be simplified under two aspects:

Getting out of the silence, and

Striving for human development.

The first aspect is revealed by Khalid when he affirms: "For our country is just beginning to speak, and I am her chosen voice. I feel that if I do not respond, if I do not come to her, she will be dumb forever" (Rihani, 1911:128).

The second aspect is manifested in several chapters of the book. Actually it represents the spirit of Khalid specifically when he hears "The Voice of the Dawn, the dawn of a new life, of a better, purer, healthier, higher spiritual Kingdom" (Rihani, 1911:236). An ideal but problematic attitude captures the reader when Khalid declares: "I am a citizen of two worlds – a citizen of the Universe... I am equally devoted both to the material and the spiritual" (Rihani, *The Book of Khalid*, 1911:237; *The Path of Vision*, 1921:chapters 1,3,6 and 10).

The purpose of this paper is not to discuss the thesis of *The Book of Khalid* nor to evaluate the book in terms of its philosophic and literary values, but rather to highlight the pioneering prophetic work of this book and to recognize this achievement as a founding step for another major prophetic work in Arab-American literature, namely Gibran's *Prophet*.

### **The Pioneering Role:**

Mohammad Husain Haykal wrote *Zaynab*, another pioneering novel in Arabic, almost the same time as Rihani wrote *The Book of Khalid*, between 1907 and 1910. Yet *The Book of Khalid* was published two years before Haykal's novel. One could conclude from these simple facts that if *Zaynab* is usually listed as the first novel in Arabic, then *The Book of Khalid* is, and should be, listed as the first published Arab novel in English. Geoffrey Nash compares the national and cultural aspect of the two works: "If *Zaynab* has its significance in the development of a national literature and a national longing for form, *The Book of Khalid* embraces the interface of America and the ethnic ghetto, and the confrontation of Middle Eastern traditionalism with a modernizing nationalist awakening..." (*The Arab Writer in English*, 1998: 26).

The pioneering role of the author of *Khalid* is once more reinforced by the recent scholars of Arab-American literature. Robin Waterfield confirms that "Rihani was, in general, a pioneer in almost every field later explored by Gibran and his fellow Mahjar writers" (*Prophet, The Life and Times of Khalil Gibran*, 1998: 118-119). The pioneering role of Khalid himself is also confirmed by scholars specialized specifically in Kahlil Gibran and well-published in the United States or the United Kingdom. According to Suheil Bushrui, *The Book of Khalid* is "possibly the most complete account in English of the modern liberated Arab" (*Arab American Cultural Relations in the 20<sup>th</sup> Century*, 1990). While Nash elaborates on the other sense of the pioneering aspect, which is the concern of an Arab American author in his adopted new land, he sees that "none of the other mahjar authors had as wide an interest in their adopted country as Ameen Rihani. Confident enough of his own biculturality, he set out to make an inventory of the impact upon himself exploring the wider implications of being a pioneer Arab-American" (*The Arab Writer in English*, 1998: 27-28).

### **Khalid's Prophethood:**

We hear Khalid's voice speaking with a tone borrowed from the Messiah and other prophets of the Old Testament: "Light, Love, and Will – with corals and pearls from their seas would I crown thee, O my City. In these streams would I baptise thy children, O my City..." (*The Book of Khalid*, 1911: 247).

It is significant here to trace the prophetic symbols of Khalid based on his attitude and thought as described in his book. The reader notices that the image of the Prophet is vividly present in the mind of the author, who uses the term repeatedly in describing some of *The Book's* characters. One of them is Jerry, the owner of a book-shop who, in a chapter entitled "The Summer Afternoon of a Sham", is sketched as someone who "resembles the Prophet" (*Khalid*, 1911:58). The author elaborates in portraying the "prophetic solemnity of the face [of Jerry who] is as grim and sullen as the Prophet" (*Khalid*, 1911:59).

Another personality is the hermit. The author opens chapter X of Book II entitled "The Vineyard in The Kaaba" by saying: "...even the hermits of the Lebanon mountains, like the prophets of America ... are subject to the laws of evolution" (*Khalid*, 1911:202). This law of evolution is applicable to Khalid himself even when he is referred to as the new Prophet, the new Muhdi (*Khalid*, 1911:8) or as "Our Prophet" who "lived in a cave in the wilderness of New York for five years" (*Khalid*, 1911:8). Khalid speaks of himself as the "chosen voice" (*Khalid*, 1911:128-29) of his country, and his disciple friend Shakib goes on about Khalid, confirming that "he speaks, too, of his nation, his people, awaking, lispings, beginning to speak, waiting for him, the chosen Voice!" (*Khalid*, 1911:129). This voice delivers sermons of a prophetic vision and spirit. In Book III, chapter II, entitled "The Voice of the Dawn", Khalid is anxious to affirm his devotion to both the material and the spiritual kingdoms. He affirms: "when the two in me are opposed to each other, conflicting, inimical, obdurate, my attitude towards them is neither that of my friend the Hermit nor that of my European superman..." (*Khalid*, 1911:237). Scholars interested in Arab-American literature consider that "America is Khalid's 'Spiritual Mother', the place where he received his call to prophethood..." (Nash, *The Arab Writer in English*, 1998:28). If the first part of this statement is debatable, the second part stands on more solid grounds. Nash sees that Rihani "had invented a fictive messiah, and produced an appropriate prophetic discourse for him" (*The Arab Writer in English*, 1998:29). It is true that Khalid's call for prophethood came from America but it is equally true that Khalid's prophetic vision is inspired by the spiritual values of the East and drawn from the human, social and political needs of the East.

### **The Relationship between Khalid and Gibran:**

The seven illustrations made by Gibran for *The Book of Khalid* confirm the original contact between the book and the artist. These illustrations included drawings covering the work's title in Arabic, and one illustration at the beginning and one at the end of each of the three Books. It is significant how Gibran highlighted the prophetic aspect of Khalid in his art work for the Book, specially in drawings

including the smiling sphinx with wings, the person carrying the torch, and the human bodies following the leader. If these illustrations stress anything they emphasize Gibran's understanding of Khalid's prophethood. Scholars have neglected the artistic link between Gibran and Khalid and have been more interested in the intellectual relationship between the two. The author of *The Arab Writer in English* compares Gibran's taste for the "oriental and the exotic", with that of Rihani who, according to Nash, "had already exposed in his satirical depiction of the young prophet Khalid" (1998:36). He elaborates further with the following statement: "Gibran adopted for himself the prophetic role for the artist that Rihani had already toyed with in *The Book of Khalid*..." (1998:38). In other words Gibran adopted for himself Khalid's role. To support this idea, Nash highlights the social and historical context of both works by confirming that "the material and cultural conditions which helped produce the text [of *The Prophet*], ...and the new social and economic possibilities opened by an age of rapid modernization ...are present and specifically foregrounded in *The Book of Khalid*" (*The Arab Writer in English*, 1998:44). Suheil Bushrui and Joe Jenkins highlighted the image of the wise man coming from the East and noted that "the idea of a sage dispensing wisdom among the people of a foreign land no doubt appealed to Gibran" (*Khalil Gibran Man and Poet, A New Biography*, 1998:99) as revealed in *The Book of Khalid*. They support this observation by stating that Rihani's book "has foreshadowed Gibran's *The Prophet* in that it conveys the teaching of the East in the language of the West, and was written by an Arab who appreciated the best of both worlds" (*Khalil Gibran Man and Poet*, 1998:99). In his attempt to trace the influences that shaped Gibran, Robin Waterfield states clearly that after Gibran's return to the US, the one "who was to have the greatest influence on him, and engagement in his life, was Ameen Rihani... [whom] Gibran admired immensely, describing him as a great poet" (*Prophet The Life and Times of Kahlil Gibran*, 1998:118-19). Waterfield adds: "It is not going too far to say that for some time he [Gibran] aspired to follow in his [Rihani's] footsteps" (*Prophet*, 1998:119). Waterfield indicates in his notes that Rihani "was a model for Gibran in two important ways: as a pioneer of protest and, with regard to *The Book of Khalid* in particular, in writing about Arab experiences in English, that is, for an international audience" (*Prophet*, 1998:313).

When it comes to Gibran's direct reaction to *The Book of Khalid* we find it in two letters, one to Mary Haskell on May 16, 1911 saying "Rihani is very happy – his book *Khalid* is accepted by first-class publishers, and I am sure you will enjoy reading it when it comes out" (Otto, *The Love Letters of Kahlil Gibran and Mary Haskell*, 1970:74). It was obvious that this successful step of writing and publishing in English was a role model that Gibran took from his close friend and gave it significant thought. The other indication of Gibran's reaction to *Khalid* came on Monday, June 12, 1912, in a letter to Rihani himself, saying: "I would have liked to kiss you farewell before your ship takes you towards that place where the sun rises... But above all... come back with another *Khalid*" (Bushrui, *Unpublished Gibran Letters to Ameen Rihani*, 1972:10). One could conclude from Gibran's first reaction to *The Book of Khalid* that he realized the significance of writing and publishing in English for the western reader and eventually for an international audience. This positive reaction from Gibran was paralleled by a similar reaction from a western reader and friend; Charlotte Teller writes to Mary Haskell on

December 13, 1911, saying: "Rihani's Book of Khalid is directly and indirectly the cause of my wakefulness..." (Gibran, J. and K., *Kahlil Gibran His Life and World*, 1974:228). Whether this "wakefulness" was intellectual, emotional, spiritual, or a bit of each combined, the indication of the vitality of Khalid is clear. Khalid's ability to create a special, solid and vivid relationship with his reader is unquestionable. The artistic and intellectual relationship between Gibran and Khalid, as an example, sets the proper background for a comparative study between *The Book of Khalid* and Gibran's *Prophet*.

### ***Khalid and The Prophet: Similar Universal Concerns:***

In spite of the fact that most scholars, in English and in Arabic, have mentioned a kind of relationship between the two apostles, Khalid and the Prophet, very few, not to say none of them, have drawn up a comparative study between the two major works of Arab American literature. It is significant, at this point, to trace a series of similarities and differences between these two monumental works written in the first quarter of the twentieth century. This is the purpose of this paper.

The prophetic characteristic of the two heroes paves the way for both of them to discuss with their audience basic issues of a universal and substantial nature. Both Khalid and Al-Mustafa preached among the people of a new city, a city that could possibly make their dreams a reality. Both are ill-tempered and do not hesitate to burn books, pictures and other items to express their anger and dissatisfaction. While Khalid burns pamphlets and books (*Khalid*, 1911:58,61,65,74) as a sign of refusing conventionalism, the Prophet talks about burning laws and pictures (*Gibran, The Prophet*, 1966:37,48) as an attempt to obtain liberation from traditions. Both bid farewell to their cities of prophecy-making, New York and Orphalese, going back to their homeland. (*Khalid*, 1911:138; *The Prophet*, 1966:3, 95). Both Khalid and Al-Mustafa had their disciples who were at the same time their interviewers and their best listeners and pupils. In that sense Al-Mitra played a similar role to that of Shakib. Both introduced and interrogated the prophet Khalid and the prophet Al-Mustapha.

What common issues were discussed by both prophets? What were their common concerns? In reviewing both texts I could point to several similar topics dealt with in both works. I have tried to cut down the list to eleven. These common topics are: suffering, friendship, soul, truth, knowledge, democracy, falsehood, solitude, work, love and the desert. In the flow of these topics I took the first book as a guide.

For Khalid, suffering is the result of crucified hopes and dreams and one should be prepared for this kind of crucifixion: "if your hopes are not crucified," he says, "you pass into the Paradise of your dreams. If they are crucified... the gates of the said Paradise will be shut against you" (*Khalid*, 1911:29). As a result "when you dream you are in Jannat... you must be prepared to go through Juhannam the following day" (*Khalid*, 1911:31). This confrontation of dream and reality that ends up with suffering and pain is expressed in the Prophet when Al-Mustafa says: "your pain is the breaking of the shell that encloses your understanding... Much of your pain is self-chosen. It is the bitter potion by which the physician within you heals your sick

self" (*The Prophet*, 1966:52). Both recognize the role of unpleasant feelings in shaping man's perceptions and insights.

Describing the friendship of Khalid and Shakib, the *Histoire Intime* highlights the ethical standards of this relationship. It says: "One would never permit himself an advantage which the other could not enjoy, or a pleasure in which the other could not share" (*Khalid*, 1911:46). *The Prophet* sees in friendship a similar level of ethics where "all thoughts, all desires, all expectations are born and shared with joy that is unclaimed. And in the sweetness of friendship let there be laughter, and sharing of pleasures" (*The Prophet*, 1966:58-9). Comparing these two definitions of friendship, a short statement could link both very closely: friendship is the act of sharing with joy. A condition of "unexampled friendship" is a "complete oneness" as expressed in the chapter entitled "The Cellar of the Soul" (*Khalid*, 1911:46), while according to *Al-Mustapha* "your friend is your needs answered" (*The Prophet*, 1966:59).

If friendship unites, as Khalid explains, each partner answers the needs of the other, as the Prophet expresses. It is obvious that one concept leads to the other. The first prophet's perception helped shape the second prophet's comprehension.

Both Khalid and the Prophet believe in the power of the soul. Khalid asserts that "The power of the soul is doubled by the object of its love, or by such labor of love as it undertakes" (*Khalid*, 1911:128). This labor of love, or act of love, that supports the power of the soul is highlighted by the Prophet by drawing in words the power of the soul "for the soul walks upon all paths. The soul walks not upon a line, neither does it grow like a reed. The soul unfolds itself, like a lotus of countless petals" (*The Prophet*, 1966:55). In this belief both Khalid and *Al-Mustapha* attempt to discover each their own soul and shape their own foresight.

When it comes to truth, both prophets try to put this concept on the prism of reality where the variations and variables lead one to see the different sides of a truth. Khalid says: "Of a truth, many attractions and disattractions are here" (*Khalid*, 1911:52). Likewise the Prophet carries on, twelve years later, by saying: "Say not 'I have found the truth', but rather, 'I have found a truth'." (*The Prophet*, 1966:55). Both prophets, in spite of their eastern mystic background, attempt to unfold the reality of this concept to find out that there is a truth to every little aspect of life and that it is unreal to replace a certain truth by the ultimate universal one.

On the other hand, both prophets express their immediate need for knowledge. While Khalid "asks for a few of the fruits of knowledge" (*Khalid*, 1911:51), the Prophet goes further in this image and sees that "your ears thirst for the sound of your heart's knowledge" (*The Prophet*, 1966:54). Both prophets realize the significance and role of knowledge in their mission. Both of them seek the intellectual self-support that enriches prophecy and highlights its efficiency and effect. In a more accurate comparison we notice that the first prophet "asks for ..." while the second prophet "thirsts for ...". The first prophet looks for the "fruits of knowledge" while the second prophet looks for the "sound of your heart's knowledge." This could be one of the keys to understanding both prophets. The first looks concretely at knowledge as such, while the second looks at it symbolically. The first talks about the knowledge of the mind and the second talks about the

knowledge of the heart. A rational, pragmatic and enlightened prophet has paved the way for an emotional, spiritual and foresighted prophet.

Both prophets meet in their perspective on democracy and freedom. Both highlight the moral values directly attached to these social and political concepts. Khalid tries to reverse the pattern and says: "Instead of canvassing and orating for Democracy's illustrious Candidate and the Noble Cause ... one ought to do a little canvassing for Honesty and Truth among Democracy's leaders..." (*Khalid*, 1911:106). Isn't the Prophet, on the other hand, "canvassing" the moral values of freedom and democracy by asking: "how can a tyrant rule the free and the proud, but for a tyranny in their own freedom and a shame in their own pride?" (*The Prophet*, 1966:48-9). Both prophets agree that fear is against freedom and democracy. For Khalid, "we obey either from reverence and love, or from fear. We are either power-worshippers or cowards, but never, never traders" (*Khalid*, 1911:112). Al-Mustapha carries on with a similar idea of fear, suggesting that "if it is a fear you would dispel, the seat of that fear is in your heart and not in the hand of the feared" (*The Prophet*, 1966:49). If we want to describe freedom according to both prophets, then it is that fearless act characterized by ethics and moral values.

Both prophets were concerned about determining falsehood or good and evil as part of their focus on moral values. To Khalid "what is unlawful by virtue of the Divine Law the wealth of all the Trust-Kings of America cannot make lawful" (*Khalid*, 1911:170). This boldness is expressed in Al-Mustapha's words: "you are good when you walk to your goal firmly and with bold steps" (*The Prophet*, 1966:65). Both prophets are seeking for the giant virtual self that could play the role model in facing difficulties. "In your longing for your giant self," says Al-Mustapha, "lies your goodness; and that longing is in all of you" (*The Prophet*, 1966:66). Virtue to both prophets is the oil painting with which you draw your good self, and the path through which your vision is clarified and your goal is achieved.

Solitude is another common ground between Khalid and Al-Mustapha. "Disappointed, distraught, diseased... excommunicated, crossed in love, but with an eternal glint of sunshine in his breast to open and light up new paths before him, Khalid... suddenly disappears. But where he lays his staff, where he spends his months of solitude, neither Shakib nor our old friend the sandomancer can say" (*Khalid*, 1911:181). This state of solitude is similarly described by the second Prophet as a means to discover ourselves and meet our immediate needs: "Appease your hunger with our bread and quench your thirst with our wine. In the solitude of their souls they said these things. But were their solitude deeper they would have known that I sought but the secret of your joy and your pain. And I hunted only your larger selves that walk the sky" (*The Prophet*, 1966:90-1). It is quite striking how both prophets draw a line from loneliness and isolation to the spacious sky. In his solitude Khalid sees the pine tent "too narrow at times for its crowded guests; but beneath the surface there is room for every root, and over it, the sky is broad enough for all" (*Khalid*, 1911:189). Later on, Al-Mustapha addresses his audience saying: "You have sung to me in my aloneness, and I of your longings have built a tower in the sky" (*The Prophet*, 1966:95). It is as if both prophets considered and experienced solitude and loneliness as the spiritual highway to the above where only the sky is the limit.

When it comes to work, both prophets designated for it a certain value system without which work becomes meaningless. It is honesty and perfection with Khalid, and an act of love with Al-Mustapha. The first prophet notices that “the voice within me asked if I were honest in my peddling. What is the difference between the jewelry you passed off for gold and the arguments of the atheist-preacher? Are they not both instruments of deception, both designed to catch the dollar?” (*Khalid*, 1911:68). Khalid does not hesitate to give one answer to these questions: “Honesty should be the cardinal virtue of the soul” (*Khalid*, 1911:68). Al-Mustapha, for his part, looks at work from a similar perspective equally labeled under a parallel value system called the love of life. “In keeping yourself with labor”, he says, “you are in truth loving life... When you work with love you bind yourself to yourself, and to one another, and to God” (*The Prophet*, 1966:25-26). When labor is characterized with honesty and love then one might reach perfection “and so thoroughly the work is done” (*Khalid*, 1911:206) according to Khalid. It is remarkable how both prophets once again use the same image, a temple this time, as a place of refuge while discussing their notion of work and labor. Khalid confirms that “everyone’s life at certain times... is either a Temple, a Hermitage, or a Vineyard; everyone... takes refuge either in God, or in Solitude, or in work. And of a truth, work is the balm of the sore mind of the world” (*Khalid*, 1911:209). While the first prophet considers work as an act of the mind, the second prophet looks at labor as an act of the soul, but again using the symbol of the temple. To Al-Mustapha “Work is love made visible. And if you cannot work with love but only with distaste, it is better that you should leave your work and sit at the gate of the temple to take alms of those who work with joy” (*The Prophet*, 1966:28). Once again, when both prophets show their concern about the same universal issue, one deals with it pragmatically, the other theoretically.

One would ask, at this point, what is the meaning of love according to the two prophets? The first prophet experienced a difficult love story with all its ups and downs; the second prophet gave a special sermon on love and both prophets used this word frequently in their talks and narratives. Both recognize the difficulties that come together with this beautiful experience. According to Khalid “To be truly, deeply, piously in love, one must need hate himself! For would he be always inviting trouble... would he be always bucking against the dead wall of a Democracy or a Church, if he did not sincerely hate himself – if he were not religiously, fanatically in love – in love with Najma, if not with Truth?” (*Khalid*, 1911:171). In spite of this trouble that love may invite, the second prophet asks people to follow the path of love, even its hard path: “When love beckons to you, follow him, though his ways are hard and steep. And when his wings enfold you yield to him, though the sword hidden among his pinions may wound you... For even as love crowns you so shall he crucify you” (*The Prophet*, 1966:11). To use a common language for both prophets, for both of them love cannot be attained without fighting it. Both of them suggest the sweet-and-sour taste that comes with love.

Finally, it is quite interesting to find out that both prophets used the notion of the desert as a metaphor for an exhausted yet cheerful and courageous human being. “Now, in this austere delicacy of the desert, where is the softness of pure sand, Khalid is perfectly happy... Here are joys manifold for a weary and persecuted



spirit" (*Khalid*, 1911:335). Al-Mustapha, later on, asks: "And what desert greater shall there be, than that which lies in the courage and the confidence, nay the charity, of receiving?" (*The Prophet*, 1966:21).

Going through the experience of intellectual immigration and facing the challenge of creating a multicultural identity was, most probably, a good background for having and dealing with common universal concerns. However, if the first prophet delivered the sermon of the real identified superman and his great city, the second prophet conveyed the discourse of the ideal superhuman and his imaginative city. This observation would lead us to highlight some of the contrasts in the two works.

### ***Khalid and The Prophet: Different Perspectives:***

Perhaps the first comparison between Khalid and Gibran was the one made by a friend of both, Charlotte Teller. On December 13, 1911, Charlotte wrote to Mary Haskell saying: "To be quite frank Kahlil has never made me feel *Syria*, the book [of Khalid], does. And yet how much more I feel Rihani because of his stiletto – like satire and humor... Rihani's personality has suddenly become large enough to conceal most of the rest of Existence. His pain, is powerful..." (Gibran, J. and K., *Gibran His Life and World*, 1974:228). This comparison highlights two major points in the author of *Khalid* where Charlotte Teller finds him differing from Gibran. These points are:

1. The self and national identity as revealed in *The Book of Khalid* were never brought to light by Gibran when addressing himself to the West.
2. The ironic and caricaturistic style expressed in *The Book of Khalid* was less felt in Gibran's diction and sentence structure.

One might ask, if these statements were written in 1911, seven years before Gibran ever wrote and published in English and twelve years before he published *The Prophet*, with what was Miss Teller comparing *The Book of Khalid*? My guess is that she was comparing Rihani's work with Gibran's personality as she knew him during that period. However, Miss Teller seems to be right in highlighting these two differences.

To elaborate on the self-identity and the national concern we can easily refer to three main chapters in *The Book of Khalid*. These are chapters V, VI and VII of Book The Third discussing respectively Union and Progress, Revolutions Within and Without, and A Dream of Empire. Khalid's Union and Progress tour in Lebanon, Syria and Arabia "is bound to have more than a political significance... the days must soon unfold the ... ideas of Khalid" (*Khalid*, 1911:286). These political concepts are not found in the discourses of Al-Mustapha. To Khalid "a political revolution must always be preceded by a spiritual one, that it might have some enduring effect" (*Khalid*, 1911:290). The concept of revolution Al-Mustapha speaks nothing about, and his attitude towards revolution is far beyond the wise, calm, inspiring attitude of Al-Mustapha. When it comes to the dream of an Empire, Khalid's enthusiasm and clear vision are manifested in these words: "Out in those deserts is a race which is always young... With my words and your love and influence, with our powers united, we can build an Arab Empire..." (*Khalid*,

1911:303). This kind of a dream is totally absent in Al-Mustapha's words and vision. The national identity that the first prophet carried was exchanged for a general human identity with the second prophet.

The sarcasm, wit, irony and sense of humor in *Khalid* that was often expressed in almost every chapter of the three books of the work is not found in the solemn, earnest, peaceful and straightforward sermons of Al-Mustapha. Khalid draws keen caricatures of people surrounding him like "second-hand Jerry", or "Im-Hanna", or "Father Farouche" (*Khalid*, 1911:58-69, 72-75, 176-7) and others.

The reader can discover more differences than those which Miss. Teller had pointed out in 1911. I will mention here two more before ending this paper. The suffering of Khalid is the real, continuous, deep and human suffering that Al-Mustapha did not know. Khalid's personality is dramatic, growing through the experience of emigration and always ready for intellectual, emotional, and spiritual confrontations, while Al-Mustapha's personality is stagnant where the same features are alike whether at the beginning or at the end of his mission. Khalid went through pain and suffered in the "Via Dolorosa", "The Howdaj of Falsehood", "The Stoning and Flight" (*Khalid*, 1911:25-33, 167-180, 325-332) as well as in other phases of his life. Al-Mustapha, in his one sermon on pain, says: "Much of your pain is self-chosen" (*The Prophet*, 1966:52). The reader can easily notice that Khalid's suffering is not paralleled by Al-Mustapha's pain which he talked about but never experienced. Al-Mustapha, on the other hand, discussed issues that were never part of Khalid's concerns such as "Eating and Drinking", "Houses", and "Clothes" (*The Prophet*, 1966:23-24, 31-34, 35-36, 60-61).

Finally, the language of the first prophet carries two main characteristics that are not to be found in the language of the second prophet. Khalid's English language, first of all, carries with it many expressions and words that are directly and purposely borrowed from the Arabic language, such as *Al-Fatihah*, *Allah*, *billah*, *Janat*, *Jouhanam*, *aymakanen-kan*, *ya Muhtaram*, *mojadderah*, *Im-Hanna*, *ya habibi*, *howdaj*, *kaimkams*, *masnad*, *medjidi*, *Kaaba*, *awafy*, *mafsudin*, *inkhitaf*, *kulmakan*, *sidr*, *amirs*, *sheikhs*, *Tammuz*, *seraj*, *dastur*, *mutafarnejin*, *Barr'ush-Sham*, *jubbah*, *Al-Khatimah*, and *wassalamu aleik*. (*Khalid*, 1911:16, 21, 24, 44, 45, 64, 75, 92, 121, 122, 133, 142, 151, 153, 155, 159, 160, 163, 167, 174, 175, 178, 179, 180, 181, 197, 202, 203, 204, 224, 247, 257, 261, 270, 283, 288, 291, 308, 334, 336, 341, 349). This made the spectrum of this prophet expand to the East and the West, where both "can almost touch" (*The Nation*, March 21, 1912) in the text itself maybe for the first time in English literature. Also, Khalid's English language is a sophisticated one, able to challenge the native speakers in order to reach them and create Khalid's own audience with full confidence and credibility.

## Conclusion:

To conclude, one can find some justification for saying that the prophecy of Khalid paved the way for the prophecy of Al-Mustapha. Both had common universal concerns related to knowledge, truth, freedom and love. Both addressed themselves to the City of their vision or imagination. Both prophets are the result of the emigration experience and the multicultural theme of world literature. Both brought

prophecy from the East and addressed themselves to a Western and international audience. However, the first prophet expressed himself in a novel form in what is considered the first Arab-English novel of its kind, while the second prophet expressed himself in a series of sermons on different subjects.

The first prophet identified himself with rational, pragmatic, and universal visionary philosophy, while the second prophet associated himself with mysticism, utopia and worldwide human good. Both were seeking the bright future of their communities and of mankind at large.

While we are bidding farewell today to the 20<sup>th</sup> century we are, at the same time, looking forward to bringing together the disciples of both prophets and preaching to the nations of the 21<sup>st</sup> century a rational idealism and a post-modern practical mysticism. The message is carried only when striving for the new Superman of the coming century and of the coming Great City whether we call it New York, Orphalese, or Beirut.

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