

To

My dearest mother Assous Malika, a queen whose faith in me has never wavered.

In loving memory of my father Hocine, may he rest in eternal peace.

My forever best friend, Aziz, whose kindness brightens my days.

The beautiful souls I'm blessed to call friends.

And lastly, to you, reader

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Abstract

This research investigates the characters and recurring themes in Kahlil Gibran's novellas *Broken Wings* (1912) and *The Prophet* (1913), employing Jungian psychoanalytic theory as a primary framework. Drawing on Carl Jung's foundational texts, such as *The Archetypes and the Collective Unconscious*, as well as insights from scholars like Emma Jung, the study examines the archetypes of the anima and animus. Central to this analysis is the dynamic interplay between Eros and Logos—key Jungian concepts—that demonstrate how Gibran and some of his protagonists transcend conventional gender roles by integrating both feminine and masculine qualities in the individuation process. The research contrasts the emotionally charged portrayal of the anima in *Broken Wings* with the more rational exploration of the animus in *The Prophet*, revealing the psychological dualities inherent in Gibran's work. By bridging the fields of literature and psychology, this study not only illuminates Gibran's creative and psychological processes but also reveals how his story characters embody a harmonious balance between mythic sensitivity and rational sensibility. The analysis highlights how Gibran's characters represent essential forces for achieving personal balance beyond societal and gender norms. In *Broken Wings*, Selma's resistance to her arranged marriage sparks her self-discovery, exposing the tension between societal constraints and personal desires. Meanwhile, Almustafa in *The Prophet* embodies wisdom and advocates for inner freedom, resonating with Jung's concept of individuation. Both works portray love as a transformative path to self-realisation while critiquing cultural limitations on freedom. This study affirms Gibran's enduring relevance in exploring the human condition and deepening connections with the self and the divine.

Keywords: Anima and Animus, Broken Wings, Khalil Gibran, Myth, The Prophet.

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Introduction

Your soul is oftentimes a battlefield, upon which your reason and your judgment wage war against your passion and your appetite.

Would that I could be the peacemaker in your soul, that I might turn the discord and the rivalry of your elements into oneness and melody.

But how shall I, unless you yourselves be also the peacemakers, nay, the lovers of all your elements? (Gibran, 1923, p. 57).

Khalil Gibran's excerpt from *The Prophet* (1923) captures the enduring internal conflict that defines the human condition: the ceaseless tension between reason and emotion, logic and passion. This dichotomy reflects not only individual struggles but also broader existential dilemmas of identity, balance, and self-realization. Gibran, a Lebanese-American poet and philosopher, explored these themes extensively, drawing from his early immigration to the United States and the resulting challenges of cultural assimilation. His literary narratives, shaped by dual cultural exposures and his engagement with intellectual movements like *Al-Funun* and *The Seven Arts*, exemplify his preoccupation with existential crises, particularly in the context of “individuation” (McHarek, 2006, p. 8)

At the core of Gibran's philosophy lies a steadfast commitment to inner harmony and self-acceptance, given his extensive insights that urge readers to break free from society's uniform and rigid criteria that impose singular identities upon their groups. Instead, he promotes the authentic integration and wholehearted embrace of the diverse facets that make up an individual's persona. As our society witnesses a growing departure from predefined gender roles, it prompts discussion about the implications of embracing femininity or masculinity.

This contemplation becomes particularly relevant in contemporary discussions while traditional emotional boundaries are challenged and defied by the impetus of Feminism and emancipation movements. Gibran's emphasis on emotional authenticity aligns with these

shifts, reflecting the challenges he faced from the inflexible patriarchal ideals imposed by authority figures in his own life. Instead, he drew strength from his mother's nurturing emotional support and defiance of social constraints, Gibran acted as a "lawyer for her case, an advocate for her liberation, and a powerful voice defending her freedom, rights, and dignity" (Al Tuma et al., 2021, p. 1153).

This duality in upbringing reflects a broader societal shift where both men and women are increasingly navigating new emotional roles. The evolution suggests that true personal fulfilment does not hinge on conforming to a firm set of traits. Rather, it indicates a significant change in societal values, recognising emotional expression as essential for both personal satisfaction and professional success. Gibran's resistance to materialism and his alignment with Romantic ideals, such as the inherent goodness of humanity, solitude, and a connection with nature, underscore this transformation. Their focus on subjectivity, self-exploration, and authenticity of poets highlights the importance of imagination along with rationality (Altaba & Hamawiya, p. 116).

The long lasting appeal of Gibran's philosophy is reminiscent of Carl Jung's psychological framework, particularly his archetypes of the "Anima" and "Animus." Jung posits that every individual harbors both masculine and feminine elements within the psyche, and achieving psychological wholeness requires the acknowledgment and integration of these dual aspects. He emphasizes that "female" elements exist in every man, just as "male" elements are present in every woman, suggesting that true self-realization involves transcending these binary constructs (Papadopoulos, 2004, p. 113).

In a similar vein, Gibran's works symbolically represent this universal struggle for balance. His narratives evoke a sense of interconnectedness, offering a poetic interpretation of the complexities of mortal cognition and emotion. By embracing the interplay between reason

and feelings, masculinity and femininity, and individuality and universality, Gibran and Jung both advocate for a holistic understanding of the self. This perspective is particularly relevant in contemporary discourse, as humanity continues to grapple with questions of identity, emotional intelligence, and collective progress. Gibran's philosophy, which combines poetic insight and psychological theory, is a call to integration and authenticity, challenging readers to navigate their own "battlefields" and emerge as "peacemakers" in their inner worlds. Such themes remain relevant in modern times, where the pursuit of harmony within the self parallels to the quest of reconciling the many aspects that constitute reason and sentiment.

Literature Review

Gibran's literary legacy occupies a central position within academic discourse, generating considerable debates concerning his reception and scholarly standing. Despite his work's critical examination and widespread readership, the question of what might have transpired had Gibran exclusively devoted himself to philosophical pursuits continues to invite questioning. Nevertheless, it is crucial to acknowledge him primarily as a poet and a mystic.

Within this context, Kaniganti (2022) asserts that mystics, or individuals inclined towards mysticism, such as Gibran, offer unique insights into truth as they perceive it, even when their perceptions occasionally yield disparities and contradictions (Kaniganti, 2022, p. 152). This assertion suggests that mysticism transcends mere intellectual understanding and mental processes, evolving into a state of being rather than a state of mind.

Altabaa (2021) explores Gibran's incorporation of mystical elements in both his English and Arabic texts. This scholarly investigation meticulously analyses his use of a prophetic narrative voice that guides the reader towards a transformative journey of

purification, enlightenment, and love, ultimately reconnecting the person to their transcendental origins. Altabaa explains Gibran's reliance on mysticism as a universal solution to fundamental questions about human existence, including the meaning of life itself. Accordingly, he regards it as a transitional path that steers individuals towards psychological and moral excellence, hence propelling humanity to a state of sublime perfection when applied to the real world.

In several of Gibran's works, the image of imprisonment fully develops into the famous mystical motif of veiling and unveiling. For seekers on the mystical path, the body, and other material preoccupations withhold the soul and veil it from reaching the truth, whereby unveiling becomes the "principal mode of access to the supra-sensible world." (Altabaa, 2021, p.218).

The motif of veiling and unveiling can be interpreted as a metaphorical journey similar to an epic quest, where individuals cross through illusions and material concerns in pursuit of inner truths. This symbolic voyage mirrors legendary adventures, wherein heroes confront trials and engage with enigmatic beings on their quest for wisdom. Such a spiritual journey, when contextualised within practical life, is seen as a catalyst for personal transformation and the unlocking of human potential.

Gibran's yearning for self-identity originates from his desire for connection with his homeland. This prompts Naimy (1974) to assert that "to assume the status of an emigrant is to assume that of an alien. However, for an emigrant poet with mystical inclinations, one faces triple alienation." (Naimy, 1974, p. 55). The scholar points out the Gibran's threefold longings, which include the need for geographical belonging, the contemplation of an idealised society nurtured by further imagination, along with a genuine aspiration towards attaining higher metaphysical truths. The paper looks further into the the poet's sensitive and emotionally inclined nature and how this foundational perspective would later serve as the bedrock upon which his creative vision would take shape, thus allowing us to gain a better

understanding of his mental state. The study paints a vivid picture of Gibran as an exceedingly emotive individual, characterised by profound sentimentality and immersion in romantic melancholy (p. 56). This portrayal aligns with Gibran's belief that one's silent understanding of the beyond resides within the depths of their hopes and desires, as expressed in *The Prophet* (p. 93).

Ejaz's study, "Application of Jungian Theory of Individuation to Khalil Gibran's Poem *The Prophet*," explores how Gibran's work investigates individuation as a journey towards self-awareness, highlighting the connection between personal aspirations and collective experiences. Ejaz claims that Gibran's protagonist, Al-Mustafa, exhibits this dynamic by reconciling internal conflicts with societal standards, therefore illustrating the relational aspect of individuation. This perspective enhances the discourse surrounding Gibran by suggesting that genuine self-discovery necessitates an understanding of one's place within the wider human context. Ultimately, Ejaz claims that Gibran advocates for a holistic approach to self-realisation, where individual growth is inherently connected to community well-being, pointing out to the significance of spiritual and psychological development in addressing contemporary existential challenges (Ejaz, 2022, p. 7).

While the previous research on Gibran's work provides valuable insights, there remains an opportunity to further look into his concealed personality, notably in relation to his proficient use of mythology—an area that mostly merits further investigation. Miller (1954) emerges as a standout exception among scholars as she approaches the subject matter with fresh eyes. She raises the relevant question of whether Gibran's detachment from reality should be recognised not merely as a font of wisdom and clarity but rather as a reflection of his state of mind as a misunderstood "madman". Nonetheless, she maintains that this madness, integral to his genius, played an important part in elevating the Lebanese author to

the esteemed status of prophet with a timeless message. To substantiate her arguments, Miller draws attention to "The London Times Literary Supplement" (1949), which, in a review, dismissed Gibran's compositions, including "Nymphs of the Valley" (1907), as "puerile little myths with little value or strength within themselves." These works were seen as more pretentious than meritorious, leading to their casual dismissal with an uncomprehending shake of the head, as the reviewer perceived a stark division between East and West (Miller, 1954, p. 6).

Although Datta (2010) highlights the interaction between Khalil Gibran and the Eastern mystic Rabindranath Tagore in "The Blue Flame: An Elliptical Interaction Between Khalil Gibran and Rabindranath Tagore," it is also important to consider the parallels between Gibran and Carl Jung regarding their shared interest in mysticism. Both figures were significantly influenced by Eastern philosophies, particularly Indian mysticism, which shaped their respective works. Jung's engagement with Buddhism and the Upanishads is well-documented, and this influence can be seen in Gibran's literary themes that often reflect a deep spiritual awareness (Ejaz, 2022, p. 5). By examining the connections between Gibran's use of mythological elements and Jungian concepts of individuation, researchers can gain deeper insights into how these influences shaped Gibran's exploration of selfhood and identity within his poetry. This intersection not only enriches the work, but also underlines the larger implications of mysticism in both literary and psychological contexts.

Issue and Hypothesis

The literature review reveals that critical evaluations of Khalil Gibran's work primarily focus on key themes such as linguistic mastery, stylistic composition, ethical dilemmas, and the influence of mysticism. While a thorough assessment of all scholarly feedback on

Gibran's literary contributions is challenging, it is essential to recognise the limitations present in existing analyses, and highlight areas that require more exploration.

Previous studies on Gibran's work have emphasised its mythological elements but often overlooked their psychological implications. While Ejaz addresses individuation in the Lebanese author's narratives, there is little exploration of the anima and animus; central Jungian archetypes critical to understanding the psychological depth of his characters. Integrating an analysis of these archetypes with Gibran's mythological themes can illuminate the psychological dimensions of *Broken Wings* (1912) and *The Prophet* (1923), particularly their connection to the collective unconscious and universal human emotions. This discussion aims to fill this scholarly gap, paying attention on the behavioural and emotional resonance of his works and their broader implications for literary and psychological studies.

Methodological Outline

This dissertation's introduction provides a concise overview of the existing scholarly gap regarding Khalil Gibran's work, notably in terms of psychological dichotomies related to mysticism. The first chapter entitled 'Methodology,' assumes an essential role in laying the foundation for understanding Jungian theory by equipping the reader with basic knowledge. The second chapter examines Gibran's depiction of the anima in *Broken Wings*, with the aim of establishing a connection between these subconscious female elements and the author's distinctive thought processes. In the third and final chapter, the focus shifts to the counterpart archetype, the animus within Gibran's *Prophet*. This transition is motivated by the presence of enlightening and illuminating the archetypal contrasts in the work, making it an ideal canvas for examining both masculine and feminine interpretations of the author's philosophical and thematic interests.

Chapter one: Method and Materials

1. Method

The following chapter explores archetypal criticism and its relationship to Carl Jung's concepts, focusing on their significant impact on literature and culture. This exploration emphasises mythological aspects, universal signs, and perpetual concepts, all rooted in Jung's psychoanalytic work. Through this approach, this section aims to reveal the timeless truths of myths by employing a comparative method to demonstrate both similarities and differences within the archetypal themes found in Gibran's works. Additionally, it introduces essential symbols such as the anima, animus, and persona, further diving into the complexities of the collective unconscious. Finally, the chapter briefly addresses the life and literary contributions of Gibran, including his notable works *The Broken Wings* and *The Prophet*.

1.1. Archetypal criticism

Archetypal criticism, also known as mythological or myth criticism, is an academic method focused on uncovering mythological elements within literature. This approach examines how myths are integrated, reimagined, or adapted in literary works, highlighting the influence of mythology on culture, beliefs, and narratives. Through this lens, archetypal criticism reveals hidden traditions and archetypes, illuminating authors' use of mythemes, characters, ideas, or motifs as foundational elements of their creative compositions (Archetypal literary criticism, 2023). This analytical framework adds depth to the text by accentuating enduring truths and cyclical themes, which are recurring patterns that reflect fundamental features of the human experience. Examples include the hero's journey, the cycle of life and death, and the dynamics of conflict and resolution. These motifs transcend chronological periods and cultural situations, demonstrating common human experiences across several narratives.

A carefully selected assortment of books forms the foundation of knowledge for this dissertation. Among the relevant resources are *The Collected Works of Carl Jung, Volume 9: Archetypes and the Collective Unconscious* (1969) and *The Essential Jung* (2013). In these texts, Jung introduces fundamental concepts of archetypes and explores the collective unconscious, emphasizing that the psyche serves as a repository for shared human experiences and memories. He discusses various symbolic figures, such as the mother, hero, shadow, and anima/animus, clarifying their influence on personality and behavior. The psychological significance of these figures is examined as they appear in myths, dreams, and art, offering insights into the mind and soul. Thus, these works are essential for those seeking a deeper understanding of humanity and the persistent presence of mythical themes. Some key aspects of mythological criticism include:

a) Archetypes and Myths

The concept of "archetype" in Jungian psychology refers to timeless and universally relevant images or patterns embedded within the collective unconscious, a shared dimension of the psyche that transcends individual and cultural differences. This collective unconscious acts as a repository for common perceptions, symbols, and conceptual structures that shape human experience (Jung, 2013, p. 77). In stark contrast to John Locke's notion of *tabula rasa*, which posits that individuals are born as blank slates with knowledge acquired solely through sensory experiences (Tabula rasa, Britannica, 2023), Jung's framework introduces the idea that the collective unconscious contains innate universal patterns of thought and behavior inherited across generations. He argues that these archetypes significantly influence personal experiences and perceptions, indicating that cognition is not merely a byproduct of environmental interactions but is also informed by evolutionary psychological structures.

This suggests that individuals possess an inherent psychic architecture that shapes their understanding of the world, extending beyond personal experiences. Jung's perspective stresses that these archetypal representations are molded by evolutionary pressures and play a crucial role in the process of individuation across different cultures. Thus, while Locke emphasizes the role of environmental factors in shaping knowledge, Jung highlights the importance of inherited psychological frameworks that inform human cognition and behavior.

According to him:

Archetypes form the basis of all the usual phenomena of human existence, and we inherit them as part of our genetic endowment. They are the phylogenetic (evolutionary) foundations on which ontogenesis (individual development) proceeds. An individual's entire archetypal inheritance makes up the collective unconscious, whose authority and psychic energy is coordinated by a central nucleus, which Jung termed 'the self' or 'the archetype of archetypes'. (Jung, 2004, p. 79).

Accordingly, the underlying connection between mythology and archetypes becomes clear. Myths, ancient storylines, and tales handed down through countless generations across diverse cultures serve various purposes. They communicate moral and spiritual lessons while integrating elements of truth or reality, often elucidating natural insights. These narratives feature courage, wisdom, and justice manifesting. Jung argues that those with a strong grasp of mythology could readily identify notable similarities between the unconscious fantasies exposed by psychoanalytic analysis and the core principles embedded within mythical texts. Jung (2004) adds that over millions of years, the psyche, like the body, has adapted to physical events in the environment and produced mythological material from *participation mystique*, an archaic form of consciousness prevalent in primitive cultures and early human development characterised by a "lack of differentiation between the self and the external world, where the separation of subject and object is not distinct" (p. 67).

This indicates that the development of cognition, similar to the adaptation of our bodies, has been closely linked to the physical events that shape our environment. This process has given birth to mythological narratives, which arise from a state of *participation mystique*, in which the boundaries between the subject (individual) and the objective expanse of the external world become ambiguous, even illusory. This revelation gives rise to an unprecedented appreciation for the human mind, which has evolved to create fantastic belief systems in a concerted effort to explain the enigma of our interconnectedness with the world. In essence, these myths function as tools for humankind to better understand itself, interpret life, fathom its own actions, and embark on the path of 'Individuation' through alignment with one's unconscious inner spirit.

b) Comparative Method

Archetypal literary criticism employs a comparative approach that provides profound and transformative perspectives. This method juxtaposes narratives with legends from diverse cultural backgrounds so as to reveal both interesting parallels between seemingly unrelated elements and the subtle distinctions that make each narrative unique (Jung, 2013, p. 206). Intercultural examination serves as a valuable means of comprehending recurring themes and representations in literature since it showcases the universal relevance of these motifs and illuminates their enduring resonance within the collective imagination and sentiment.

This approach revitalises ancient myths, infusing them with renewed value to serve distinct purposes within contemporary artworks and other fields of study. It represents a creative endeavour, a reimagining of ancient stories, which enables authors to introduce fresh vantage points and reinterpret familiar narratives in a comprehensive, innovative, and relatable manner. Myths often have their origins in specific cultural or historical contexts, yet they offer fertile ground for interdisciplinary exploration. By integrating mythologies into

narratives, they easily adapt and transform, blending into the broader themes, messages, or contextual demands of the literary works they inhabit. Authors embody the role of a skilled artisan who manipulates characters, modify plot elements, or transplant old stories into modern settings. The result of this recontextualization is significant, resulting in revelations that spark discussions and debates from a modern perspective on the implications behind traditional storylines. Today, mythology and psychology converge together in the specialised field known as "mythopoetics."

The researches of depth psychology have shown that the images and figures produced by the spontaneous, myth-making faculty of the psyche are not to be understood as merely reproducing or paraphrasing outer phenomena. They are also expressions of inner psychic facts and may therefore be regarded as one kind of psychic self-representation. (Jung, 1955, p.45).

The quote emphasises the idea that myths are not just old stories but meaningful representations that connect with the general sense of being on a psychological and emotional level. When they are recontextualized and adapted to contemporary accounts, myths continue to serve as mirrors of our inner perceptions and can spark discussions and debates about the nature of man from a modern perspective.

1.2 Carl Gustav Jung's methodology

The Jungian approach is grounded in the principle of guiding participants to explore their subconscious recollections in order to reconcile them with their conscious beliefs (Jung, 2013, p. 78). The process goes beyond absorbing firsthand experience; it encompasses the comprehensive integration and understanding of archetypes. Jung emphasised the self-sufficiency of these symbols, asserting that they cannot be easily assimilated through rational means without additional engagement. Instead, their inclusion necessitates a process of authentic engagement and acceptance. In fact, the psychoanalyst held that the dormant parts

of consciousness were not merely a storage for undesirable influences but also a site for constructive forces. These influences represent reflections of inner elements that work towards unity, well-being, fulfilment, and purposeful self-development.

This growth process evolves through dialogue, often initiated by the party seeking understanding. In doing so, perhaps unknowingly, the adept embodies the basic idea of *alchemical meditatio*: communicating with their subconscious benevolent guide (Jung, 1972, p. 4). Typically, outcomes follow an unpredictable trajectory, marked by moments of illumination as well as uncertainty. It is often paired with dream manifestations and signals that relate to universal aspects of human experience. These symbols often appear in the guise of mythological motifs, which have historically symbolised transformative psychological processes since ancient times.

Emma Jung's book, *Animus and anima: Two essays* (1955), serves as a helpful resource that considerably advances our grasp of the forthcoming concepts to be explored. She emphasises the vital importance of embracing and appreciating anima and animus, expounding on their pronounced impact on emotional well-being and creativity in men while also drawing attention to the masculine facets of the female psyche. As she examines the unique challenges women face when integrating their animus, she also highlights the opportunity for personal growth. Furthermore, she underscores their paramount significance in attaining psychological integration and self-actualisation, all within analytical psychology. The book thus offers invaluable perspectives on the relationship between gender, the psyche, myths, and personal development. Given this analysis, a distinct set of archetypes emerge, worthy of further focus:

a. The anima

The term "anima," derived from Latin, invites an exploration of the internal feminine aspect within the male psyche. It serves as an archive of universal gender-neutral feminine wisdom that resonates with instinctual, intuitive, and creative aspects of the soul (Jung, 1955, p. 64). It serves as an archive of universal gender-neutral feminine wisdom that resonates with instinctual, intuitive, and creative aspects of the soul. The anima gradually unfolds throughout a lifetime, revealing a diverse spectrum of qualities, ranging from nurturing and affection to irrationality and seduction. It enables men to connect with their own emotions and become more compassionate and empathetic.

Residing beyond conscious awareness, the anima contributes considerably to dreams and fantasies. It takes on various womanly forms, featuring maternal figures and mythological goddesses, each imbued with significance. Emma Jung emphasizes the importance of integrating this archetype, as it is fundamental to achieving emotional completeness. Its recognition and assimilation are essential steps in cultivating self-awareness and nurturing a well-rounded personality. She observes that:

"Men commonly report that the anima often assumes specific forms, consistent across different individuals, such as mother or beloved, sister or daughter, mistress or slave, priestess or witch. Occasionally, it exhibits contrasting characteristics, alternating between light and dark, helpful and destructive, noble and ignoble. (Jung, 1955, p. 28).

b. The animus

In Latin, the word "animus" refers to intellect, memory, consciousness, character, and spirit. It is often equated with "mind" and also denotes strength, vitality, fortitude, and will (Hannah, 2018, p. 2). This suggests a parallelism between genders, proposing that just as men

possess an inner feminine dimension, women also harbour a latent masculine aspect. Within this context, the animus embodies qualities traditionally associated with masculinity, including reasoning, decisiveness, and analytical thought. However, it is important to note that the animus transcends simplistic gender stereotypes; it represents inner strength and resilience present in all individuals, serving as a resource that can be utilised during times of crisis.

Masculinity means knowing what one wants and doing what is necessary to achieve it. Once this has been learned, it is so obvious that it can never again be forgotten without tremendous psychic loss. The independence and critical judgement she acquires through this knowledge are positive values and are felt as such by the woman. She can never part with them again. (Jung, 1964, p. 126).

The quote emphasises the point that masculinity is not just a matter of biology but also about having a clear sense of one's desires and the determination to pursue them. Once this understanding is internalised, it becomes an inseparable part of one's identity, and its loss is emotionally devastating. When a woman is fully committed to her anima, the development of critical assessment and its maturation are highly desirable traits. They cherish these attributes as essential and empowering aspects of their identity, nurturing their growth throughout their lives. Overall, the quote suggests that masculinity, as described, has a lasting and constructive influence on individuals, including women, shaping their sense of purpose and self-worth.

c. Persona

The persona principle, similar to societal facade, provides insight into how individuals present themselves within their communities. It functions as an archive, preserving a wide assortment of roles, behaviours, attitudes, picked and nurtured in response to dominant societal expectations and cultural norms. This extends beyond mere external appearances but also ranges from the manner in which individuals interact with others to the level of authenticity they allow to exhibit. In an alternative formulation, the persona can be understood

as a metaphorical mirror that shows how individuals perceive themselves, how they wish to be seen by others, and how they relate to their social and cultural surroundings.

True, whoever looks in the mirror of the water will see first of all his own face. Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever looks into it; namely, the face we never show to the world because we cover it with the persona, the mask of the actor. But the mirror lies behind the mask and shows the true face. (Jung, 2004, p.24).

To varying extents, everyone exhibits a crafted demeanour, sometimes even without full awareness. A better understanding of this phenomenon can be obtained through a common example still within the academic context: the typical college student, such as the researcher of this thesis. On campus, they project a meticulously constructed persona; they present themselves as outgoing; they actively participate in collegiate organisations and engage in spirited discussions about university matters. This social mask corresponds with the prevalent expectations of an active and engaged learner. Yet, beneath this exterior, another facet of their character emerges. In moments of solitude, they find pleasure in investigating literature and philosophical exploration. Nevertheless, these interests seldom surface within college communities, primarily because of apprehensions surrounding potential social rejection. Students who openly embrace such pursuits might be unfairly labelled as 'nerdy' or 'geeky,' which could negatively affect their standing among their peers. Consequently, they often keep these preferences hidden and project a more traditional facade in public.

Likewise, open displays of one's anima or animus could potentially lead to acceptance issues, making it preferable to exercise more discretion in their expression. Consider, however, that during an academic seminar focused on self-exploration, this individual intentionally divulges their true identity: that of an introverted, contemplative thinker deeply involved in existential matters. This act of authenticity acts as a metaphorical "mirror," exposing the student's genuine self and fundamental convictions previously obscured by their

institutional masks. This course becomes the turning point that enables them to confront their authentic selves, interact with peers genuinely, and reveal the person concealed beneath the disguise of their college persona.

2. Materials

a) Khalil Gibran's Biography

In order to gain insight into Gibran's applied theory, it is essential to understand his background. Born in 1883 in Bsharri, a town in northern Lebanon, he emerged as a writer, philosopher, and artist of notable achievement. His upbringing in the former Ottoman Empire, deeply rooted in the Christian faith, left an enduring mark on his relentless quest for truth and genuine concern for the world. His mother, a creative and industrious woman, served as his primary source of inspiration, supporting his firm commitment to his passions. In contrast, his father's negligence and ridicule only fueled his determination (Altabaa, 2021, p. 232). In 1895, Gibran's family immigrated to the United States, seeking a better life and settling in a modest Chinatown far from their homeland. His remarkable writing talent was discovered during his enrollment in the Boston school, prompting his mother to make a critical decision. When he turned fifteen, she sent him back to Lebanon to attend the College de la Sagesse, aiming to provide him with a conventional Arabic education before Western liberalism could influence him.

However, his return to Lebanon failed to mend his strained relationship with his father, who remained critical of his creative pursuits. It also did not reconcile him with the church; instead, it deepened his aversion to a corrupt and unjust system that interfered with his romantic involvements (Altabaa, 2021, p. 235). Gibran's stay in Lebanon was interrupted when his sister fell seriously ill, necessitating his swift return home. During this challenging

period of 1902, an unfortunate tragedy unfolded as his world crumbled while he witnessed one family member after another succumb to illness. Among these heartbreaking losses, his mother's death held profound significance, as she profoundly shaped his character and life. Her passing left him bitter and lonely, with only his sister as a companion. It was in 1904 that he met Mary Haskell, who played a pivotal role in his education and sent him to France to study art in 1908. Over the years, he established himself as a renowned writer and gained widespread fame as the author of *The prophet* (1923), which remains a beloved classic. Ultimately, Gibran passed away in 1931 due to medical complications, leaving behind a literary legacy that continues to inspire generations.

b) The Broken Wings

Like a bird with wounded wings yearning to take flight, Gibran's work soars through the complexities of a blossoming romance, the raw vulnerabilities of the heart, and the ongoing pursuit of individuality. Originally published in 1912, the story takes place in the sun-soaked city of Beirut, where young Gibran and his lover, Selma Karamy, find themselves trapped in the gilded cage of societal expectations, unable to pursue their dreams. When the maiden encounters the enigmatic and intellectual poet Gibran, a passionate yet ill-fated connection sets root, defying the bounds of traditional convention, and together, they try to embark on a journey where broken wings are mended and hearts set free. These two young individuals have a shared interest in literature and art, and their connection is strengthened by a mutual spiritual understanding. However, their relationship faces several obstacles, primarily stemming from their families and social circles, which attempt to influence the direction of their lives. Consequently, the woman's engagement to a wealthy suitor creates a conflict that compromises their relationship.

The Broken Wings is marked by elegant prose, rich symbolism, and philosophical reflections. The novella through its characters becomes a vehicle for exploring the tension between love and duty, the desire for personal freedom, and the spiritual yearning for a higher truth, ultimately culminating in a heart-wrenching climax that forces the protagonists to confront painful choices. As a whole, the writing is a well-crafted work of literature that combines poetic elegance with profound philosophical insight. Through the trials and hardships of the central characters, the novella offers a meditation on the timeless themes of love, freedom, and the quest for spiritual fulfillment. Gibran's exploration of these themes within the context of a society marked by tradition and constraint elevates *The Broken Wings* to a literary classic that continues to resonate with readers throughout time.

c) The Prophet

Set in the ancient city of Orphalese, the prophet Almustafa, after residing there for twelve years, prepares for his departure. He serves as a figure of wisdom and enlightenment for the city's residents. The central narrative focuses on their curiosity about his insights regarding life's questions. The book is organised as a series of dialogues, where each chapter addresses a specific question posed by the inhabitants, with Almustafa's responses forming the core of the text. His teachings cover a range of themes, including love, marriage, work, spirituality, and the pursuit of knowledge. Through Almustafa's responses, readers engage with these fundamental aspects of existence. Love is presented as a force that fosters individual growth, while marriage is described as a partnership that supports both individuality and unity. Work is valued as a means of self-expression and fulfilment beyond mere necessity.

As the prophet shares his wisdom, he deals with the complexities of joy and sorrow, encouraging his audience to find purpose in pain and a deeper appreciation for moments of

happiness. He examines the symbolism of houses and clothing, stressing how these elements shape inner worlds and reflect true identity. Almustafa's teachings extend to justice, freedom, reason, and passion, exploring the interaction of these elements within the human spirit. His discourse addresses various topics, including crime and punishment, friendship, the power of language, and the nature of time. Death is presented as a transition rather than an end, suggesting continuity for the soul. In the concluding chapter, Almustafa prepares to depart from Orphalese, expressing gratitude for the lessons learnt from its people and land. He assures them that he would remain present in spirit whenever they sought guidance. The work presents a narrative of philosophical exploration and reflection on life and the universal human condition. As Almustafa leaves Orphalese, his teachings endure as a source of enlightenment and a testament to the ongoing quest for understanding and awakening.

Results

The present dissertation conducts a comprehensive exploration of Khalil Gibran's *The Broken Wings* (1912) and *The Prophet* (1923) through the lens of Jungian archetypal psychoanalysis. This approach enables a nuanced understanding of the symbolic representations, inner conflicts, and transformative journeys of the characters as they navigate the complexities of maintaining a harmonious persona in an existentially troubled world. By integrating mythopoetic interpretation, this analysis acknowledges the mythical essence within the collective unconscious, inviting readers to connect with the texts on a personal level and fostering self-awareness alongside a sense of unity with the divine and the natural world.

A thorough examination reveals the relationship between Jung's concept of "anima" and the Greek mythological figure "Eros." This framework elucidates the character dynamics and thematic elements within *The Broken Wings*, exposing delicate expressions of sensitivity that permeate the actions of both Gibran and Selma. The analysis explores love-related themes and their ramifications for interpersonal relationships, highlighting both external connections and self-relationships. In *The Broken Wings*, Selma's quiet defiance against her arranged marriage encapsulates her struggle between societal expectations and personal desires, ultimately leading to her tragic fate. This conflict serves as a trigger for the narrator's transformation, illustrating how love transcends mere physical union to symbolise spiritual awakening.

In contrast, *The Prophet* features Almustafa as a sage-like figure who embodies Gibran's intrinsic sensibility. His character represents a harmonious fusion of Gibran's inner self with the ethereal essence of "Logos." The analysis draws parallels between Almustafa and Socrates, suggesting that the animus serves as a collective force that invigorates internal

discourse. Almustafa's teachings on love, freedom, and mortality encourage townspeople to embrace their dualities, reflecting Jung's emphasis on individuation—the integration of conscious and unconscious aspects of the self.

Both texts illustrate how characters embody essential forces necessary for achieving personal equilibrium, regardless of their gender or societal roles. This thematic exploration highlights an unconscious universality present in literature and human existence, emphasizing the importance of integrating these dual aspects for holistic self-development. Love emerges as a central theme in both works, depicted as a transformative force that guides individuals toward self-discovery. In *The Broken Wings*, the narrator's love for Selma transcends physical boundaries, while in *The Prophet*, Almustafa articulates love as both joy and suffering, guiding individuals to accept its dual nature as part of their journey.

Freedom is closely tied to these themes; Selma's constrained freedom underscores oppressive cultural norms in *The Broken Wings*, while Almustafa advocates for inner freedom as essential for selfhood in *The Prophet*. Together, these narratives reflect Gibran's exploration of individuality versus community, encouraging readers to embrace their complexities and contradictions.

Through this comprehensive analysis, Gibran's works serve as a conduit for understanding complex human experiences. By engaging with archetypal themes and mythological interpretations, readers are invited to reflect on their identities within the broader context of existence. This examination not only enriches literary discourse but also highlights Gibran's enduring relevance in addressing fundamental aspects of the human condition. Ultimately, it fosters a deeper connection to both oneself and the divine, affirming the author's place as a significant voice in exploring love, freedom, and self-discovery.

Chapter Two: Gibran's Anima: Women and Divine Love in *The broken wings*

This chapter examines how Gibran's use of myths reflects innate feminine energy through figurative and symbolic language, providing insights into his own feminine identity. Our analysis will primarily focus on *The Broken Wings* (1912), with an emphasis on dissecting its plot, themes, and characters. This investigation specifically assesses the significance of the anima within mythopoetics. The objective is to investigate the role of women in Gibran's immediate environment, acknowledging them as important sources of inspiration for his artistic expression. Additionally, we will discuss the substantial effect these revered female figures had on his personal development, character evolution, and literary works.

The anima archetype functions as a bridge between the conscious and unconscious aspects of the psyche, facilitating the understanding and integration of feminine qualities within the male psychological framework. It encompasses a range of inherent attributes, including emotions, sensitivity, intuition, and creativity, while influencing how masculinity perceives and interacts with femininity—both internally and externally. As individuals embrace and explore their anima, they can develop greater awareness of their own feelings and connect with the feminine qualities present in every human being.

In her scholarly work, *Animus and Anima: Two Essays* (1955), Emma Jung emphasised the femininity of the anima, drawing parallels with the Greek concept of Eros, which symbolises profound love and attraction. She connects myths, particularly Greek mythology, to their potent representations of fundamental human principles. This resonance is achieved by crafting an image of Eros that resembles the anima archetype. Consequently, this alignment with theories of the collective unconscious underscores the notion that people collectively harbour universal archetypal themes predominantly manifested through myths. Thus, "this concept illustrates the interaction between Eros, the anima archetype, and the relevance of mythological symbolism in shaping human consciousness" (Jung, 1955, p. 59).

Accordingly, Gibran's literary works weave together a rich tapestry of imagery and metaphorical expression that captures the essence of folktales and legends. His aesthetics align with Jung's viewpoint regarding the significance of mythology as a conduit for tapping into collective wisdom and, thereby, provide clarity into human behaviour and thought.

Women's Hidden Influence in the Life and Works of Gibran

The implications of the well-known aphorism "Behind every great man is a woman" have sparked considerable discussion and debate throughout history regarding its origins and meanings. Although it has been attributed to various sources, its exact inception remains uncertain, resulting in diverse interpretations. One potential origin can be traced back to Elizabeth Cady Stanton's work, *The Woman's Bible* (1895), during the late 19th century. Stanton, an American author and advocate for women's rights, employed a similar phrase to challenge biblical teachings that portrayed women as the source of sin and placed them in subordinate positions to men. She argued that this false perception of female inferiority had unjustly deprived countless women of their rights and hindered their pursuit of happiness. Her critical perspective elucidates her distinct opposition to the traditional confinement of women to solely domestic responsibilities.

This well-known saying reflects a larger societal context in which women's contributions are often overshadowed by men's achievements, acknowledging the substantial yet frequently unrecognised support that women provide to men in their personal and professional endeavors. Over time, some believe that it reinforces traditional gender roles, while others view it as a recognition of women's vital roles in supporting male success. Notably, the sentiment expressed extends beyond Elizabeth Cady Stanton's writings, as women throughout history have assumed substantial roles as wives, partners, counsellors, and advisors. Their support, wisdom, and contributions have often remained hidden behind the scenes, leading to its emergence as a widely conceded expression that highlights women's concealed contributions to men's achievements. Expanding on this idea, it can be said that women are not only foundational pillars of households

but also consistent sources of strength for those around them. They wield considerable impact within traditional families, playing an integral role in moulding not only Gibran's creative expressions but also his individual experiences and overall character development. Like many others, the Arab author drew inspiration from multiple women who strongly struck both his life on a personal level and his literary endeavors.

Al Tuma, Q. A. K., Mottaqi, A. M., and Seyedi, S. H. (2021) conducted a comprehensive examination of the topic, systematically investigating the leading role women played in shaping Gibran's formative development, beginning with his childhood. The primary focus was on his mother and sister, who served as his oldest and most devoted supporters, recognising his exceptional talent and providing unwavering encouragement in nurturing his passion for art and literature. As the paper progresses, it highlights the noteworthy role of Mary Haskell as a key arts sponsor in promoting Gibran's artistic growth. Haskell's power extended beyond financial assistance; she actively cultivated connections between her protégé and ascendent figures in the art world. Her extensive network and abundant resources provided the Lebanese author with invaluable exposure and recognition, ultimately leaving a lasting mark on his career. According to the study:

Gibran Khalil Gibran loved women and appreciated their great role in the stages of his literary life, but he did not love one woman, his life was shared by a number of women ... this is clearly evident through his writings as he says in one of his letters to his beloved May Ziada: "I owe everything that is "me" to the woman since I was a child until now, and the woman opens the windows in my eyes and the doors in my soul. And if it were not for the mother woman, the sister woman, and the friend woman, I would have slept with these sleepers who, they seek the tranquillity of the world with their snoring." (p.1151)

The quote demonstrates Gibran's profound admiration and appreciation for the critical roles played by women in carving his life. Despite not singling out one specific lady, he acknowledges the enriching presence of multiple female figures. In a letter to his lover, he expresses his deep indebtedness towards maidens, attributing to them his very essence and

sense of self from childhood to the present moment. Gibran implies that the absence of these influential lassies in his life would have left him metaphorically inert, devoid of the capacity to reach his full potential and fully appreciate the world's beauty.

In "Analysis of love in *The Broken Wings* by Khalil Gibran," Fitria (2022) references Pratama (2018), who posits that "Literature is a representation of the soul through language. Through the symbol, literature came into existence. The symbol embodies the soul so that literature is interesting" (p.141). This dynamic relationship between artists and their craft illuminates creative expression and provides glimpses into their passions, concerns, and sources of fascination. For Gibran, this connection reveals the substantial presence of unconscious anima, stirring literary works anchored in past experiences. Like the muses of ancient mythology, the women in his life served as sources of inspiration, triggering enlightening epiphanies and spontaneous revelations. His perspective remains in line with Jung's understanding of the anima motif, recognising its tremendous transformative potential.

In this context, at the very heart of Gibran's philosophical outlook lies the conviction that each person is fated to cross paths with a life-altering encounter with a powerful feminine force. He poetically articulates this notion in his own words from *Broken Wings* (1912), stating that "In every young man's life, there is a Selma who appears to him suddenly while in the spring of life, transforms his solitude into happy moments, and fills the silence of his nights with music" (Gibran, 1912, p. 1).

Selma's presence exemplifies Jung's concept of the anima, implying that engagement with this archetype can lead to considerable personal change. Gibran employs imagery of spring and music to draw attention to the rejuvenating qualities of this feminine force along with the emotional depth they add to males' lives. His admission of Selma's impact

underscores a returning theme in his work: the awareness of feminine energy as essential to human experience, individual growth, and the quest for psychological wholeness.

Therefore, when faced with the captivating allure of a woman, men instinctively feel inclined to set out on a quest for the implications of happiness as well as increasing knowledge of the world, a process that ultimately results in self evolution. Considering Gibran's extensive and diverse outputs, which include a wide range of artistic creations spanning both visual and written forms, one work stands out for its exemplary embodiment of the concept under discussion: *The Broken Wings* (1912). This particular composition originates from the author's poignant reflections on an unfulfilled romance with May Ziada. Embedded within the narrative, the character Selma Karamy epitomises the very essence of feminine energy, thereby serving as a conduit for unveiling the author's most intimate desires and emotions, also known as anima.

The Divine Thread of Love in *Broken Wings*

Love, a fundamental and universal emotion, occupies a central role in human experience and has consistently inspired authors throughout history, from ancient times to contemporary literature. Fitria (2022) contends that human love can be understood as a reflection of a pre-existing, transcendent love that originates beyond human existence—a concept commonly linked with the divine (p. 141). This form of love aligns with the essence of Eros and is expressed in individuals through the presence of the anima. It symbolises the deep affection attributed to a higher, transcendent force, frequently known as 'God.' These interpretations of love, rooted in theological and psychological dimensions, provide a foundation for assessing its relevance in the human condition.

Gibran's *Broken Wings* (1912) provides a nuanced exploration of love through the lives of its main characters. The narrative traces the relationship between Selma and Gibran, which begins with an idealised sense of purity and innocence but is gradually strained by societal constraints and material ambitions. As the story progresses, their relationship deteriorates under external pressures, illustrating the fragility and complexity of human affection. The characters serve as more than mere fictional figures; they encourage readers to critically reflect on the universal challenges of love and social expectations. Moreover, the novel examines love in broader contexts, extending beyond romantic connections to include the archetypal Anima, which symbolises a transcendent source of inspiration. In Jungian psychology, the characters' tragic love compels introspection and confrontation with societal norms. Their emotional struggles and unfulfilled desires highlight archetypal themes of love and loss, serving as catalysts for individuation, the process of integrating various aspects of the self to achieve wholeness.

In this partly autobiographical narrative, where the main male figure also shares the name Gibran, he elucidates love's forcible influence along with the engendering and transformative awakening it had within his heart right from the novel's inception. Al Tuma, Q. A. K., Mottaqi, A. M., and Seyedi, S. H. (2021) discerningly trace *Broken wings's* origins to Gibran's personal experiences, connecting the plot to his ardent yet unfulfilled passion for May Ziada. Their unrequited love story unfolds amidst the background of Ziada's father's important literary connections in Egypt. Consequently, young Gibran and the maiden often gathered at her father's home, engaging in spirited discussions about contemporary literary movements. Conversations would gravitate towards Gibran and his works, with Ziada listening to his creations with avid attention (p. 1156). Therefore, this revelation, occurring during his tender youth at the age of eighteen, paved the way for the emergence of his creative expression.

Returning to the plot story, a series of events unfold, leading to a fortunate meeting between the protagonist and Farris Effendi, who not only assumes the role of Gibran's father's closest friend but also happens to be the wealthiest individual in the city. Farris Effendi's reputation precedes him, owing to his well-known acts of benevolence and generosity, which, at times, have been misinterpreted as displays of gullibility. Nevertheless, it is his graceful daughter, Selma Karamy, who becomes the focal point of the community's fascination. As their paths first cross, Gibran finds himself unexpectedly affected by this woman's presence—captivated by her enchanting allure and overwhelmed by an unknown admiration for her."

Just then, a beautiful young woman, dressed in a gorgeous white silk gown, appeared from behind the velvet curtains of the door and walked towards me. Farris Effendi and I rose from our seats...Selma stared at me for a moment, as if doubting that a visitor could have entered their house. Her hand, when I touched it, was like a white lily, and a strange pang pierced my heart. (Gibran, 1912, p.7).

The passage testifies to the potent force of attraction and fondness at first glance. In the maiden's presence, Gibran is captivated, and through her touch, a connection is forged. The passage emphasises the her's emotional influence on Gibran, depicting the early phases of a possible love relationship. Selma's dress exemplifies purity, innocence, and honesty, all of which are frequently connected with biblical references—it underlines her character's idealised nature and the fragility of love. The depiction of her hands as "white lilies" points out her role as an embodiment of grace and beauty. However, the depiction of withering flowers shows the fleeting nature of such idealised beauty and compassion. This dichotomy represents the complexity of experiencing the anima, which in Jungian psychology may act as a catalyst for consciousness while also eliciting emotional challenges. While the anima can inspire personal development, it can also represent the inherent difficulties in maintaining relationships.

It does not take long for the young girl to reciprocate Gibran's sentiments, smitten by his charismatic demeanour and philosophical insights. His influence empowers her to embrace her true identity and break free from accepted standards. Nevertheless, Selma is pushed into an arranged marriage with the bishop's nephew, thereby interrupting the couple's brief happiness together. A heavy load of societal expectations weighs down on her, thus inhibiting her ability to assert her autonomy. As the embodiment of patriarchal values, her father wields significant control over her choices, actions, and aspirations. The daughter finds herself burdened with duties that demand conformity to traditional gender roles, prioritise marriage and familial obligations over her authenticity, and pressure her to meet the conventional criteria for a respectable woman. Nonetheless, Selma and Gibran are united by a love that transcends cultural limitations, defying traditional Lebanese views of love and marriage deeply rooted in their strict Christian beliefs. Despite her father's reservations regarding Gibran's compatibility as a potential spouse, particularly concerning Lebanon's societal aspirations, economic stability, and traditional marital norms, their bond remains close, exemplifying the relationship's rebellious characteristics. The partners in their romance discover a sanctuary where they can freely and genuinely express themselves, fostering an environment that nurtures their individual passions and dares to question the reliability of established institutions in their pursuit of happiness.

We met secretly in the old temple, remembering the old days, discussing our present, fearing our future, gradually bringing out the hidden secrets in the depths of our hearts, and complaining to each other of our misery and suffering, trying to console ourselves with imaginary hopes and sorrowful dreams...Every now and then we would become calm and wipe our tears and start smiling, forgetting everything except Love; we embraced each other until our hearts melted; then Selma would print a pure kiss on my forehead and fill my heart with ecstasy; I would return the kiss as she bent her ivory neck while her cheeks became gently red like the first ray of dawn on the forehead of hills. (Gibran, 1912, p. 29).

The quote encapsulates love's intricacies, spanning from fear and shared adversity to close connection and tenderness. It depicts the uncertainty and anxiety that pervade the future within relationships, exposing hidden secrets and expressions of suffering. Amidst their despair, they construct hopeful fantasies as a means of coping and reliving moments of comfort within anima's submission, even in the face of hardship. This is symbolised by Selma's kiss, accompanied by the beauty of her vulnerability, with love taking centre stage and overshadowing all other concerns.

Jung (1955) references Plato's "Phaedrus", which provides an analysis of the human soul's projections, particularly in relation to love. Plato identifies certain irrational traits within humanity, acknowledging their significance as divine attributes (p. 55). This discussion raises an important question regarding the deeper connections that go beyond superficial attraction among individuals, suggesting that such connections may originate from divine beings. The historical tendency of various ancient cultures to attribute the origins of romantic love to gods or goddesses, believed to ignite the spark of affection between mortals, supports this notion. Eros, known as Cupid in Roman mythology, is a significant figure in this context. The concept of love as an inherent gift recurs in both literary and philosophical traditions, with Eros embodying this idea—an understanding with which Gibran is familiar (Britannica, 1998). This exploration focusses on the connection between heavenly influence and human relationships, stressing how such archetypes shape our concept of love and its complex aspects.

Broken Wings can be analysed as a text that integrates both Romantic and Modernist elements through its themes and stylistic choices. Its exploration of deep emotional connections, particularly the unconditional care and selflessness found in familial relationships, aligns with Romantic ideals that emphasise individual feelings and personal

bonds. The relationship between Selma and Farris exemplifies this tenderness, showcasing a father-daughter bond characterised by warmth and devotion. These connections exhibit the Romantic focus on the transformative power of love and familial ties. At the same time, the narrative extends beyond these Romantic ideals, addressing Modernist themes such as societal critique, disillusionment, and the tension between personal aspirations and external expectations. This dichotomy enriches the narrative by combining the Romantic emphasis upon emotional intensity with Modernist concerns over societal norms. The text provides a multidimensional reading experience that resonates across literary traditions.

Across ancient myths and religious traditions, women have consistently been depicted as embodiments of the creative and nurturing forces within the natural order. This symbolic connection ties them intimately to Mother Earth herself, fostering an intense sense of unity with the environment and the physical world as a whole. This connection underlines the deep-rooted relationship between the anima and the natural realm. More specifically, nature itself serves as a reflection of human emotions, revealing another facet of love deserving appreciation. Gibran effectively captures the inherent capacity for transformation that emerges from the relationship between his characters and the ever-changing seasons, flourishing gardens, and the perpetual cycle of life and death to convey the depth of his characters' longing. For instance, he writes:

When I entered the garden I felt a power pulling me away from this world and placing me in a sphere supernaturally free from struggle and hardship. Like a mystic who receives a revelation of Heaven, I saw myself amid the trees and flowers, and as I approached the entrance of the house I beheld Selma sitting on the bench in the shadow of a jasmine tree where we both had sat the week before, on that night which Providence had chosen for the beginning of my happiness and sorrow. (Gibran, 1912, p.17).

The author's use of nature as a literary device emphasises the transcendent, otherworldly quality inherent in the natural world. It alludes to the sensation of being drawn away from human tribulations and instead immersing oneself in an environment seemingly imbued with supernatural protection from life's adversities. Nature, in this context, becomes a sanctuary, a realm where one can seek refuge or unrestrained self-expression, depending on its dualistic character. Accordingly, nature functions as a medium through which beings articulate their hidden emotions, with the anima serving as the divine key to accessing it. In the words of Jung, "these beings are simply irrational, good and bad, helpful and harmful, healing and destructive, like nature herself, of which they are a part." (Jung, 1955, p. 64).

In a subtle current within the narrative, the theme of self-love also gradually surfaces. While it may not hold a prominent role, this motif slowly emerges as the protagonists, originally depicted as self-doubting and unassuming, embark on an empowering path of personal development towards recognising their own inherent value and deservingness of affection. This can be seen in Selma's dedication to sustain her self-esteem through resilience, strength, and the relentless pursuit of fulfilment regardless of her unhappy marriage, which in turn inspires the protagonist on his own journey of self-love and self-realization.

Irrespective of the subtleties involved, it is evident that the diverse expressions of love encompass the same sense of authentic care and dedicated commitment toward a particular entity or individual. In this context, Jung proposed the projection of the anima archetype onto women in a man's life, including maternal figures and romantic partners, as symbolic of the nurturing qualities associated with the feminine. He notes that "this state of being fascinated by another and wholly under his influence is well known under the term 'transference,' which is nothing else than projection" (Jung, 1955, p. 10). Transference refers to the phenomenon in

which feelings, desires, and expectations from one relationship are unconsciously redirected onto another person, often reflecting unresolved emotions from past relationships.

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In conclusion, love constitutes a transcendent and omnipresent influence that moulds the contours of human experiences and emotions. This occurrence is distinguished by its delicate nature and unique capacity to foster unity, as it possesses the innate potential to heal damaged connections and offer solace and comfort during moments of adversity. Various expressions of love emerge, resolutely attesting to its long-lasting and transforming power, resonating both within literature and in lived human existence. In other words, love functions as a binding force, much like a chemical reaction that brings disparate elements together to create something greater. It transcends the self, connecting individuals to deeper meanings, shared experiences, and collective purposes beyond their singular existence.

Mythical Dimensions of Projecting Anima

The correlation between anima and mythology is crucial, as it facilitates the exploration and understanding of the mind. In doing so, it conveys universal themes and archetypal patterns prevalent across diverse cultures and historical epochs. In *Man and his symbols* (1964), Jung explains that myths should not be reduced to mere allegorical accounts of physical phenomena. Instead, he posits them as original revelations of the preconscious self, involuntary expressions that reveal buried psychic phenomena (Jung, 1964, p. 9). He perceives these manifestations as collective and unconscious articulations, firmly grounded in universal archetypes that transcend cultural boundaries and perpetually resonate throughout human history.

Emma Jung's conceptual analysis of elemental creatures stimulates contemplation regarding their significance in the literary work under scrutiny. At the center of her thesis lies the assertion that feminine traits of the male psyche materialise as primal and instinctual forces closely linked to the elemental forces of fire, water, air, and earth. This phase of encounter with the anima often results in its portrayal as a composite of elemental entities or deities, each embodying a distinctive aspect of the feminine essence. It is noteworthy that these personified entities exhibit an enticing appeal while retaining their innate non-human characteristics. In her discerning perspective:

With charms or enchanting songs, these beings (sirens, the Lorelei, and so on) lure a man into their realm, where he disappears forevermore, or else — a very important point — they try to bind the man in love so that they may live in his world with him. (Jung, 1955, p. 46).

Therefore, at its most basic level, the anima exhibits elements reminiscent of classic motifs found in legends, fairy tales, and narratives. Various representations of femininity in these literary works reflect its diverse forms, frequently taking on roles such as deities, fairies,

princesses, or seductresses. This inherent tendency to metamorphose reinforces the fluidity and complexity of femininity, reflecting the evolving nature of the feminine mind. It serves as a metaphor for transformation, showcasing how women go through different identities over their lives. Through these changes, the anima reveals the hidden dimensions of the female experience, exposing the deeper and more mysterious layers that constitute femininity.

Gibran proficiently employs allusions to divinities as a literary device to personify the feminine essence in his writings. This technique evokes a pervasive sense of familiarity with the experience of love and further deepens the reader's connection to the emotional themes explored. Not only does it foster a closer affiliation between individuals, but it also creates a heightened affinity for our shared human experience. *Broken wings*, for instance, has its narrator write: "As the rays of the moon shone on the face, neck, and arms of Selma, she looked like a statue of ivory sculptured by the fingers of some worshipper of Ishtar, goddess of beauty and love" (Gibran, 1912, p. 13).

Gibran frequently refers to a diverse pantheon of deities within his works, with Selma emerging as the central figure of note. Another mythological entity repeatedly invoked is Ishtar, known alternatively as Inanna in Sumerian mythology. She stands as an ancient Mesopotamian goddess, renowned for attributes of love, beauty, fertility, war, and power. Her resonance with the planet Venus is a well-documented facet of her character, and she received veneration across ancient Near Eastern cultures, assuming a central role within Sumer, Babylon, and Assyria mythologies. Ishtar was held in high esteem for her benevolent and protective qualities, for she was the bringer of fertility to the land and the guardian of her people's well-being. Yet she also displayed an assertive and independent nature, equally embracing both love and war. A particularly relevant story in this context is the epic "The Descent of Inanna," which chronicles her perilous journey to the Underworld. Throughout the

narrative, she confronts a series of daunting challenges, experiences, symbolic death, and resurrection, thereby accentuating her complexity and significance within the mythological canon. Ishtar's influence stretched beyond her Mesopotamian origins as her character adapted and assimilated into diverse civilizations. In Phoenician mythology, she assumed the name of Astarte, while in Greek mythology, she was reimagined as Aphrodite. Unsurprisingly, despite these cultural variations, Ishtar's core attributes as a multifaceted and powerful goddess remained a constant link that connected these mythologies, leaving an enduring mark on humanity's collective consciousness (Britannica, 1998).

Selma exhibits a striking resemblance to the deity, epitomised through her physical attributes, traits, and story. Her appearance alludes to a transcendent quality that elevates her to a quasi-divine level, while her character exudes nurturing and protective inclinations towards those she cares for, further enhancing her divine associations. Just like Ishtar, who overcame challenges and underwent tremendous experiences, Selma fully embraces her fateful destiny. In her quest for fatherly approval, she braves the battlefield, even as the wounded bird that she is remains imprisoned within its gold cage. When asked if the nightingale could perish from its unfortunate plight, she replies with trembling lips that:

“The thirst of soul is sweeter than the wine of material things, and the fear of spirit is dearer than the security of the body. But listen, my beloved, listen carefully, I am standing today at the door of a new life which I know nothing about. I am like a blind man who feels his way so that he will not fall. My father’s wealth has placed me in the slave market, and this man has bought me. I neither know nor love him, but I shall learn to love him, and I shall obey him, serve him, and make him happy. I shall give him all that a weak woman can give a strong man.” (Gibran, 1912, p. 19).

The passage conveys the dichotomy between spiritual fulfilment and material acquisition, where aspirations for inner growth are prioritised above worldly pursuits. Despite

the girl's acknowledgment of the difficulties that accompany this transition, she navigates the unknown and approaches it cautiously, handling it with care. She reveals how her father's wealth commodified her, binding her to an unwelcome marriage. However, she exhibits flexibility in her approach to working with resilience to learn to care for her husband and fulfil the obligations of a dutiful wife. While Ishtar's journey involves death and rebirth, Selma undergoes a shift in priorities and perception, which ultimately results in her physical death. These stories explore the quest for one's true self as well as the challenges faced for the beloved's wellbeing. In either case, whether it is an ancient goddess attempting to reconcile her complex self or a character seeking spiritual development, sincerity and love are at the heart of both stories.

Another myth that resonates with *Broken Wings* is that of Orpheus and Eurydice, which revolves around the intense love shared between Orpheus, a gifted musician, and his beloved wife. Eurydice dies from a fatal snakebite, an event that provokes deep grief within her partner, who is left with no choice but to undertake a journey to the underworld in an attempt to resurrect her. Thanks to his outstanding musical talents, he gains the gods' sympathy, allowing him to revive his maiden. Nevertheless, a crucial condition must be met: He must refrain from looking back at her until they both reach the living realm. Regrettably, the story takes a tragic turn as Orpheus, overcome by anxiety and doubt, succumbs to temptation and glances back, yet again irrevocably losing his soulmate (Britannica, 2023). Similarly, *Broken wings* explores the themes of love and loss in a contemporary context. The protagonists' connections parallel Orpheus and Eurydice's fervent attachment, followed by their inevitable separation. Gibran, much like Eurydice, wears the dual mantle of an artist and a bearer of profound sorrow when his cherished Selma departs from this world, casting a shadow of grief and anguish on the remaining mourners. Although Selma's tender love sparked Gibran's soul and spirit to awaken, this same emotive bond, intense yet ambivalent in

nature, inadvertently sowed the seeds of its own destruction, for he weeps at his once lover's grave: "In this ditch, you have also buried my heart." (Gibran, 1912, p. 38).

In Jung's perspective, the anima tends to project itself onto an external entity, leading to dependency-based relationships and a mental state during which an individual's own ideals become distorted and romanticized. The psychoanalyst emphasises the anima's dual nature as both a comforting force that alleviates life's hardships and a beguiling illusionist, pulling individuals into life's complexities through her allure.

No less naturally, the imago of woman (soul image) becomes a receptacle for these demands, which is why a man, in his love choice, is strongly tempted to win the woman who best corresponds to his own unconscious femininity_ a woman, in short who can unhesitatingly the projection of his soul. Although such a choice is often regarded and felt altogether ideal, it may turn out that the man has manifestly married his own worst weakness. (Jung, 2013, p. 57).

The quote describes the idealised feminine archetype in a man's subconscious. Males are naturally drawn to women who embody their unconscious femininity, seeking to integrate neglected aspects of themselves. In *Broken Wings*, Gibran's emotional dependence on Selma illustrates the risks of projecting one's anima onto another, as he seeks to integrate neglected aspects of himself through their relationship. This dynamic emphasises the importance of recognising psychological needs and the implications of one's choices, which can empower individuals to make informed decisions and avoid unhealthy behavioural patterns. Such self-awareness fosters the realisation of true potential, leading to healthier and more fulfilling relationships grounded in authenticity and mutual understanding. Special attention should be given to the concluding section, which looks at how choices may inadvertently lead individuals to unite with their own vulnerabilities, thus giving rise to challenges within the context of relationships and self-development. When humans become aware of their psychological needs and the consequences of their choices, they are better equipped to make

smarter decisions and avoid unhealthy patterns of behaviour. Such self-awareness can lead to the realisation of one's true potential, resulting in healthier and more fulfilling relationships.

Orpheus' myth and *Broken wings* exhibit a similar thematic framework; hence, both narratives aptly depict the anguish resulting from loss and the inherent vulnerability of human nature, reflecting the dire repercussions that arise from succumbing to uncertainty during periods of acute emotional fragility. Within the context of the anima, these narratives symbolise the painful disconnection from the feminine aspects of the psyche, which corresponds to the death of its projected source. Consequently, anima serves not only as a force of love and inspiration but also as a potential source of distress and frustration when severed from an individual's consciousness. Additionally, both narratives emphasise the difficulty of resisting temptation and completely embracing the feminine element, regardless of whether it is physically present or not. In this sense, the assimilation of the female side into a person's being is complicated and challenging.

In conclusion, Gibran's *Broken wings* (1912) emerges as a noteworthy piece of literature distinguished by its innovative approach and rich thematic connections to love, mythology, and the anima archetype. This heartfelt narrative serves as a compelling testament to the universal truth that love, as a celestial and inborn force, plays a significant role in shaping our individuation process. It acts as the unifying thread that connects us to the higher worlds and possesses the ability to initiate radical transformations within the depths of our unconscious minds. In this sense, Gibran's poetic creation serves as a poignant reminder of the mythic qualities of the anima archetype and its natural capacity to captivate our imaginations.

Chapter Three: Power and Relevance of the Animus in *The prophet*

Expanding upon the detailed analysis presented in the preceding section, the following chapter delves into a comprehensive exploration of the counterbalancing archetype that parallels the concept of Eros. This contrasting force, identified as 'animus' in Jungian psychology, can be traced back to the ancient Greek notion of 'Logos,' symbolizing the rational and logical aspects inherent in the human psyche. Unlike Eros, animus embodies the fundamental characteristics of the masculine essence, including virtues such as reason, order, and objective contemplation. Its affiliation lies in the intellectual pursuit of deciphering and elaborating on the complexities of the world.

This chapter aims to provide a deeper understanding of yet another aspect of Gibran's literary oeuvre that extends beyond simplistic or basic interpretations. It presents a series of well-reasoned arguments that emphasise the importance of critical engagement with his work and the valuable insights it provides. *The Prophet* (1923) is an important piece for contemplation, enabling Gibran to expand and clarify his philosophical viewpoint. This part explores the resonance between the literary text and Jung's animus archetype. In so doing, it elevates our awareness of how animus representations manifest themselves within the landscape of Gibran's oeuvre, imbuing it with a newfound depth and altogether greater insight into the subject matter.

Animus Assembly : Exposing Inner Dialogue

As individuals encounter life's varied situations, they often face the dynamic essence of their inner anima along their spiritual journey. This internal exchange actively triggers cognitive and contemplative processes, which serve as a valuable source of inspiration and nurtures thought process. It is worth noting that reflection plays a vital role in improving

clarity, sharpness, thought and overall well-being via wise judgement. As a result, the animus' interaction with our daily grind often happens in areas where conscious reflection remains unconsidered.

The Prophet's story unfolds around the enigmatic Almustafa, a luminary who has lived on the shores of Orphalese for nearly twelve years. His vast wisdom has granted him the respected title of divine messenger among his peers—a beacon of clarity in a city veiled by uncertainty. As the sands of time inch closer to his imminent departure, a vessel gracefully glides into the port harbour and carries with it the promise of returning Almustafa to the distant homeland he left behind. Anticipation fills the air, hearts heavy, spirits hungry; the inhabitants of Orphalese plead with Almustafa to share his unlimited wisdom once more before he embarks on this voyage of no return. In a flash, they gather at the crossroads of fate, eager to drink from the wellspring of his insights as if savouring the last drops of an elixir that has sustained them for so many years. The novella's structured chapters creatively examine a variety of fundamental topics that touch upon everyday concerns. Within its pages, the main character shares meaningful observations on crucial topics such as love, marriage, children, joy, sorrow, work, freedom, and self-knowledge, among others, all relevant to the human experience. A powerful message is conveyed throughout the prophet's speech, prompting readers to examine their own values, make wise decisions, and contemplate the long-term repercussions of their actions.

In his exploration of active imagination, Carl Jung discusses the practice of engaging in conversations with personified figures of the anima or animus, allowing individuals to express and clarify their inner thoughts and emotions. This process helps facilitate greater self-awareness and insight into the unconscious mind (Jung, 1969, p. 211). Building on this idea, Emma Jung adds that the animus in women often manifests not as a single entity but as a

plural form, appearing as a council of voices that critically assess life events. This council is responsible for issuing decrees, imposing prohibitions, and reinforcing widely accepted societal ideologies (Jung, 1955, p. 29). She elaborates on this idea, stating that:

On the contrary, for women, the animus appears either as a plurality of men, as a group of fathers, a council, a court, or some other gathering of wise men, or else as a lightning-change artist who can assume any form and makes extensive use of this ability. (Jung, 1955, p. 27).

This refers to a comprehensive notion centred on the existence of an all-encompassing assembly of intelligent individuals. The quotation further enriches the enigmatic figure, which manifests within reality with impartiality and autonomy, assuming a variety of titles, ranging from sage and judge to artist, aviator, mechanic, and beyond, all through its innate shape-shifting capacity.

Given this interconnectedness, *The Prophet* (1923) presents a gathering of characters, each personifying unique viewpoints that share striking similarities with Jung's notion of masculinity incarnation. It is within this form that the animus takes on a diverse array of male figures, embodying a spectrum of identities. They provide a multitude of perspectives wherein a variety of characters interact in dialogues, whether it be a teacher's quest for pedagogical understanding, a ploughman's investigation into labour, a judge's contemplation of crime and punishment, or an astronomer's elucidation of time's complexities. The quest of each participant represents a symbolic dimension that extends beyond their immediate roles, drawing our attention to the broader philosophical and metaphorical meanings that resonate.

In essence, these accompanying members serve as animus projections of the many voices that seek answers and guidance within the mind, thus illustrating the pivotal role animus figures play in shaping women's internal dialogues. Considering the aforementioned

pertinent elements, it is now reasonable to direct our focus towards Almitra, the sole female protagonist in the novel.

As the city priestess, she plays an integral part in facilitating communication among participants, thereby assisting in the interaction between common people and the prophet. Her significance becomes apparent through her aptitude for instilling trust and engaging in meaningful discussions from the beginning. This is exemplified by Gibran's quotation: "Almustafa looked upon Almitra with exceeding tenderness, for it was she who had first sought and believed in him when he had been but a day in their city" (Gibran, 1923, p. 13), demonstrating Almitra's intimate engagement with her animus.

E. Jung further elaborates on this viewpoint, positing that men frequently strive to grasp the nature of their environment. She states that "the animus, too, possesses the magic power of words, and therefore men who have the gift of oratory can exert a compulsive power on women in both a good and an evil sense." (Jung, 1955, p. 19). Given females' frequent tendency to be more inclined towards elements such as dreaming, creativity, and emotional facets over rational and pragmatic aspects, they often demonstrate greater openness to embrace men's reality with a readiness that may not include a full comprehension of its implications and magnitude; hence, "she can be impressed by a significant-sounding word without having grasped its exact meaning. A man is much more inclined to track down the meaning." (Jung, 1955, p. 20). In this context, similar to the animus's enchanting nature, women too may find themselves more susceptible to succumbing to the captivating allure of the animus.

This perspective highlights that an eloquent man of stature such as Almustafa, whose character embodies the archetype's intellectual prowess and lucidity, can easily harness language's persuasive power in his favour, with the potential to wield both positive and

negative effects on his audience. Almitra, entranced by the compelling resonance of Logos' voice, is irresistibly drawn to the potency of its words and succumbs to the persuasive force wielded upon her. Even upon the prophet's farewell, the priestess, rather than yielding to lamentation for his absence, enters a meditative state regarding the depth of his parting words.

Only Almitra was silent, gazing after the ship until it had vanished into the mist. And when all the people were dispersed, she still stood alone upon the seawall, remembering in her heart his saying, "A little while, a moment of rest upon the wind, and another woman shall bear me." (Gibran, 1923, p. 107).

The quotation contemplates the transitory nature of human existence and the inescapable certainty of change. Almustafa reflects on his ephemeral presence in the world, drawing a parallel between it and a fleeting disruption in the wind flow. This metaphor encapsulates the notion that life represents a brief and temporary intermission within the continuum of time, reminiscent of Nietzsche's myth of the eternal return. As quoted in "Nietzsche and his Eternal Return" (1999), Serrano cites the philosopher's statements as follows:

The whole world is the ashes of countless living things, and though what lives be ever so small in comparison with the whole, this whole has already lived in another time and will return to live again. If we admit an eternal time, we must admit an eternal movement of matter...Any state that this world can achieve will have already been reached and not once but an infinite number of times. (Nietzsche, 1999, p. 8).

Nevertheless, in terms of Jungian interpretation, the passage is adequately illuminated within the broader framework of life's basic cyclical essence, closely intertwined with archetypal elements embedded in mankind's nature. This perspective offers a reasonable explanation, indicating that despite the absence of the male representative of animus, it persists through successive generations of women, as its inherent universality and perpetuity extend beyond any man's temporary existence. Accordingly, upcoming generations of women

shall inherit this timeless collective image of masculinity, an age-old legacy spanning epochs. The notion that "another woman shall bear me" carries implications that the animus transcends women's confines of individual experiences and instead represents a shared psychological phenomenon. In other words, even after Almustapha's exit, he will persist as a living and integral element within everyone's soul.

Logos and the Socratic Dialogue

As previously outlined, logos' expression reveals itself through the art of discernment along with the articulation of judgements and opinions. Engaging with its logical elements necessitates an analytical journey across multiple layers of reality, investigating the philosophical, spiritual, and moral levels. This intellectual odyssey is imbued with a rigorous evaluation and interrogation of the prevailing values and beliefs that shape people's worldviews in an attempt to establish pathways towards more advantageous and enlightened resolutions. This voyage is, at its core, a comprehensive examination of life's myriad aspects, encompassing both its luminous and shadowy facets, all in pursuit of a crystal-clear understanding and objective evaluation. E. Jung maintains that:

A man has by nature the urge to understand the things he has to deal with; small boys show a predilection for pulling their toys to pieces to find out what they look like inside or how they work. In a woman, this urge is much less pronounced. She can easily work with instruments or machines without it ever occurring to her to want to study or understand their construction. (Jung, 1955, p. 19).

Emma Jung observes that during their formative years, males often demonstrate an inherent inclination towards curiosity and a distinct interest in unravelling the complexities of the things they come in contact with. This predisposition frequently propels them towards engaging in physical deconstruction and exploration, thereby enabling an extensive

comprehension of the underlying mechanisms. Conversely, this intrinsic inclination towards elucidation appears to be notably less prominent among females, who may not exhibit the same degree of interest as males in investigating the particulars of these functions. Gibran's *Prophet* pulsates with manifestations of this thirst for inquisitiveness and earnest aspiration for revelation, since the literary work is cleverly constructed in the form of a Socratic dialogue.

The Socratic dialogue, dating back to ancient Greece, represents a well-established and persistent form of philosophical discourse associated with Socrates. It is characterised by structured conversational engagements centred on Socrates himself that employ critical interrogation and dialectical reasoning as means for perpetuating a continuous exchange of ideas and arguments, also known as the dialectical method. The primary objective is to expose contradictions, elucidate concepts, and deepen the understanding of the subject matter under consideration. Furthermore, such discussions frequently include a diverse array of participants, each harbouring their own distinctive viewpoints. This inclusivity fosters a collective examination of beliefs and facilitates joint efforts aimed at a more thorough appreciation of the topic at hand. This rational approach is defined by humility, limitations, acknowledgements, and an enduring commitment to enlightenment. Moore and Stavru (2017) draw attention to Socrates and quote that:

Socrates, on the evidence of both Plato and Xenophon—and to some extent, Aristophanes—had a characteristic manner of teaching called “conversing” (διαλέγεσθαι). Socrates, with or without an audience, would pick out an individual for questioning or instruction. No doubt this is why his followers found Socrates’ own views opaque: his discourse was generated in relation to specific persons on particular occasions. It would thus have seemed proper and even necessary to dramatise Socratic discourse in terms of the interplay of specific characters, set on a particular occasion. (Moore & Stavru, 2017, p. 129).

The dialectical discourse encompassed a distinctive practice wherein Socrates, whether in the company of his disciples or random interlocutors, conducts engaging interactions with them. What truly sets Socratic discourse apart is its distinctive contextual quality; the philosopher exhibits exceptional adaptability by moulding his questions and answers to the particular disposition and milieu of the individual in dissent. This contextual dimension makes it difficult for his adherents to define his philosophical principles, given that his intellectual constructs materialise as spontaneous responses to the different attributes of those with whom he engages. To effectively impart his teachings, his dialogues, meticulously documented by his students, most notably Plato and Xenophon, often took the form of structured exchanges with an emphasis on dramatization. Such dramatisation is necessary to encapsulate the essence of Socratic inquiry, characterised by constant commitment to critical reasoning, persistent questioning, and unceasing philosophical exploration.

Gibran's *Almustafa* is reminiscent of Socrates, who becomes a sought-after sage for Orphalese and engages in a lengthy question-and-answer process. Much like the philosopher, his responses are infused with wisdom and reflection, encouraging readers to explore existence's complexities. Both *The Prophet* and the Socratic Dialogue explore themes that transcend cultural and temporal boundaries and resonate universally across diverse backgrounds. Each chapter can be seen as a self-contained discourse featuring a question raised by one of the inhabitants, followed by an answer provided by the character *Almustafa*. "On Teaching," for instance, dives into concerns about the essence of instruction and offers an overview of knowledge transfer dynamics within student-teacher relationships. *Almustafa* describes the teacher's function as not limited to the sole provider of expertise but rather as a guiding force and facilitator. He emphasises that authentic teaching extends beyond filling a student's mind with facts; it must instead kindle sparks of understanding, providing clarity on the path to awakening. Essentially, learning transcends the simple transmission of

information; it constitutes a meaningful endeavour that ignites a transformative flame within the learner's soul.

No man can reveal to you aught but that which already lies half asleep in the dawning of your knowledge. The teacher who walks in the shadow of the temple, among his followers, gives not of his wisdom but rather of his faith and his lovingness. If he is indeed wise he does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind. (Gibran, 1923, p. 64).

Naturally, Emma Jung's proposition regarding the prevalence of curiosity within the male psyche should not be interpreted as suggesting an inherent diminishment of its significance within the female one. Rather, it serves as an invitation to look deeper into this concept and engage in a contemporary reassessment. It is crucial to elucidate that Jung's observations regarding women's hesitation to engage in Socratic dialogues were undeniably influenced by the prevailing societal and gender norms of her time. In this context, she noted instances in which women, when faced with intellectual challenges, might choose to respond with statements like, "I would prefer to bear another child," as a means to potentially sidestep or, at the very least, postpone the discomfort and upheaval associated with such intellectual demands. Nevertheless, her statement still retains the interesting point that:

Sooner or later, a woman must accommodate herself to meet it, for the biological demands naturally decrease progressively after the first half of life, so in any case, a change of attitude is unavoidable if she does not want to fall victim to a neurosis or some other form of illness. (Jung, 1955, p. 7).

Inevitably, prolonged avoidance of this inherent and natural logical faculty would ultimately culminate in a breakdown of some form. Therefore, any disparities observed in curiosity should be attributed to external factors such as personal interests, education, and cultural context rather than inborn gender-based dissimilarities.

In a similar vein, the *Prophet's* character Almitra not only assumes the mantle of a priestess but also that of a seeress. Her questions for Almustafa echo the overarching quest for enlightenment and intellectual capacity, overall mirroring the natural interest often attributed to young males. She fervently aspires to uncover the truth, “gazing upon it,” taking over the initiative, and requests the prophet before he departs from their midst to “speak to us and give us your truth, and we will give it unto our children, and they unto their children, and it shall not perish.” (Gibran, 1923, p. 14). In this regard, the creation of a favourable environment for cultivating curiosity along with the reinforcement of proactive learning stands as a crucial determinant in fostering cognitive maturation and stimulating analytical thinking, regardless of gender distinctions. Consequently, from a subjective standpoint, embracing curiosity and actively participating in the art of questioning unfurl fresh pathways of exploration for individuals of all genders, thereby improving awareness and expanding horizons. Intellectual curiosity emerges as an effective instrument for perpetuating erudition and self-revelation.

Contemplative Nature and Mystical Knowledge

Romantic perception in literature offers an exclusive perspective that explores the dynamic between emotions, the natural world, and introspective contemplation. This approach holds a central position in shaping literary characters as they earnestly seek inner peace and an enhanced comprehension of their existence. Almustafa maintains that it is “in the depth of your hopes and desires lies your silent knowledge of the beyond.” (Gibran, 1923, p. 93). While romanticism lays a focus on emotions and celebrates nature's inspirational influence, it also recognises the importance of self-reflection. Both romanticism and Jungian psychology share a deep focus on exploring the “inner world” of individuals, emphasising introspection, self-awareness, and emotional depth as essential for personal growth. Romanticism highlights

the emotional connection between individuals and nature, seeing it as a mirror that reflects the soul's inner state. For romantics, nature serves as a means to understand and express human emotions, fostering self-connection. Similarly, Jung's concept of individuation—integrating unconscious elements into conscious awareness—aligns with the romantic ideal of self-discovery through emotional reflection. Both traditions recognise the transformative power of instinct and emotion in shaping personal development. Jung's notion of the *animus*, representing rationality and contemplation, further parallels the romantic elevation of instinct. Together, these perspectives underscore the significance of internal exploration, the symbolic role of nature, and the vital influence of emotions on growth and self-understanding.

The articulate voice of the chosen one, Almustafa, expands on the eminent and timeless matter of self-reflection and personal revelation, thereby crafting a poetic opus of great resonance with the essence of the rational human spirit. In their pursuit of guidance, the Orphalese are not met with rigid dogmas or external authoritative mandates. Instead, they encounter an invitation for those seeking counsel—a call to explore the depths of their own hearts and minds. Themes of introspection emerge as guiding principles, shedding light on the process of inner assessment and intellectual refinement. Naimy (1974) contends that Gibran's teachings in *The Prophet* underscore life's interconnectedness and boundlessness. He highlights the significance of self-realisation along with the necessity of shifting one's focus away from narrow self-interest and immediate surroundings and instead concentrating on the broader picture of our integral place in the vast cosmos. Undoubtedly, the act of questioning and responding to life's dilemmas demands rigorous reflection since it often contradicts established notions of identity and individuality. He puts that:

As a living being, man, in his temporal existence, is only a shadow of his real self. To be one's real self is to be one with the infinite, to which man is inseparably related. Self-realisation, therefore, lies in going out of one's spatio-temporal dimensions so

that the self is broadened to the extent of including everyone and all things. (Naimy, 1974, p. 64).

Undoubtedly, metaphysical reflections relating to the contemplation of life and our position within it are at the core of Gibran's literary work. Accordingly, "On Death" explores the elaborate and mysterious concept of mortality, presenting a comprehensive analysis of its qualities and significance within the context of the human experience. Almustafa's portrayal of mortality transcends conventional notions of a simple cessation of being but instead depicts it as a gateway to an elevated state. Residents of Orphalese contemplate the universal feelings of curiosity and apprehension that accompany this inescapable fate. In response, Almustapha elaborates on its true essence, saying:

For what is it to die but to stand naked in the wind and to melt into the sun'?
And what is it to cease breathing but to free the breath from its restless tides, that it may rise and expand and seek God unencumbered'?
Only when you drink from the river of silence shall you indeed sing.
And when you have reached the mountain top, then you shall begin to climb.
And when the earth shall claim your limbs, then shall you truly dance. (Gibran, 1923, p.91).

The quotation in question invokes a philosophy of broad resonance, notably existentialism, which holds significance for individuals across diverse spiritual orientations and philosophical affiliations. It extends beyond the specific moral boundaries delineated by Christianity, Buddhism, or Islam, instead engaging directly with the general human condition. This inherent universality renders it both captivating and intellectually stimulating for a wide range of readers, regardless of their religious or philosophical inclinations.

In "Self-Knowledge," the prophet portrays the self as an ocean of boundless depths. Each individual has the potential to discover, explore, and uncover the mysteries of both their souls and spirits. He also warns that these answers can be both liberating and frightening, as

they are not suitable for everyone to handle. Similarly, in "On Beauty," Almustafa looks into the inherent brightness that emanates from within, illuminating the path towards worth. The discourse invites us on a transformative journey of self-appreciation and recognition, where the beauty that resides within each person flourishes and radiates outward. Moreover, in "On Joy and Sorrow," Almustapha sheds light on the subtle relationship between happiness and sadness in the mosaic of everyday experiences. The acknowledgement of the complexities and uncertainties that accompany these emotions underscores the profound nature of the questions we confront. By continuously exploring and seeking answers even amidst uncertainty, we glean invaluable experiences that enrich our lives.

After a thorough exploration of existentialism's wide-reaching resonance, we now pivot our focus to its mystical inclinations. Within this ethereal realm, the universal consciousness naturally rediscovers its inner truth and limitless potential. In his essay, Altaba (2017) highlights Gibran's embrace of mystic knowledge as an all-encompassing solution to day-to-day introspection and the pursuit of life's fundamental questions. Gibran views mysticism as a transformative conduit, aiming to elevate humanity towards spiritual and moral excellence. Altaba indicates Gibran's text, *A Tear and a Smile* (1914), through which the Lebanese writer immerses himself in contemplation regarding the divine origin of the human soul. The author explores the fundamental qualities possessed by individuals who have reached an advanced stage in their spiritual path.

The God separated a spirit from Himself and fashioned it into Beauty. He showered upon her all the blessings of gracefulness and kindness... And He gave her wisdom from heaven to lead to the all-righteous path, and placed in the depth of her heart an eye that sees the Unseen, and created in her an affection and goodness toward all things. (Gibran, 1914, p. 1).

From an animus and logos perspective, the quote portrays the divine creation of the human soul as an act of separation, wherein God bestows wisdom from heaven (animus). The soul is intuitively guided towards the righteous path and granted an inner eye to perceive the unseen, implying a connection to the supreme. This symbolic representation highlights the inherent virtues, spiritual potential, and God-given origin of human consciousness, reflecting the belief in a higher power as the source of these qualities.

Literary craftsmanship lies in meticulous character name selection. These names are filled with profound symbolic and thematic significance, thereby amplifying the narrative's mythical or archetypal dimensions. Consider the case of Almitra, whose name bestows upon the story a general aura of mystique, despite its disconnection from any specific mythological tradition. Of Persian origin, the name "Almitra" is etymologically ascribed to signify the "noble peace" or the "elevated one" (Definitions.net, n.d.). Although it may not find a direct parallel in the annals of particular myths, it carries a palpable sense of dignity and elevated eminence, an association that harmoniously fits with the archetype of sagacious and spiritually enlightened figures that recurrently manifest in various mythologies. The use of such an appellation contributes to the archetypal quality of the character, perpetuating a sense of timeless and universal persona, redolent of those venerable figures that inhabit the hallowed scenes of mythology.

As a youthful and receptive spirit, she eagerly immerses herself in Almustafa's teachings, a manifestation of the basic receptivity inherent in the mystical Logos. Her capacity to embrace and harmonise the paradoxes encapsulated within Almustafa's discourse is a testament to the archetype's predisposition to the synthesis of diametrically opposed elements. Furthermore, the priestess' poetic sensibilities resonate strongly with the divine aspect's proclivity to convey truths through evocative and lyrical language. She evolves into a conduit,

channelling spiritual wisdom to the inhabitants of Orphalese, thereby assuming, to some extent, the innate mantle of the mystical logos archetype on her own as she disseminates enlightenment to others. In essence, this enduring mythical archetype of the divine messenger persists as a recurrent motif within various religious and cultural traditions. As a wellspring of mystic knowledge, it symbolises not only hope and redemption but also serves as a poignant reminder of the unwavering power of faith and the imperative of listening to the inner voice.

In summary, when applying Jung's logos model to *The Prophet*, we discover a captivating blend of mystical insights, philosophical contemplation, and intuitive guidance. This amalgamation extends beyond mere intellectual engagement; it has the potential to stimulate the mind and infuse one's spirit with meaningful resonance. This encounter resembles an adventurous exploration of uncharted terrain, where each step reveals hidden truths and each page promises powerful transformation. While the journey may be fraught with challenges and uncertainties, it also holds the potential for rewarding discoveries.

Conclusion

The present master's dissertation, entitled "A Mythopoetic Reading of Khalil Gibran's *Broken Wings* (1912) and *The Prophet* (1913), has undertaken a thorough exploration of the implicit dichotomies between the male and female elements within Gibran's chosen literary creations. It relied on Carl Gustav Jung's psychoanalytic approach, with a particular emphasis on the archetypal constructs found in the collective unconscious, namely the anima and animus. The theory in question has facilitated the establishment of connections between contemporary psychology and ancient mythologies, offering substantial evidence that seemingly mythological folklore is closely intertwined with fundamental and universal aspects of human nature.

The initial step of the analysis comprised an evaluation of Gibran's reception among literary critics. This revealed a recurring trend characterised by an insufficient depth of consideration for his works, with reviewers typically assessing his creations solely through aesthetic appeal, sometimes discrediting them without further consideration. Accordingly, it has been established that the mythical essence surpasses the mere yearning of a solitary author for an idyllic, almost fairy-tale-like reality and instead suggests a more profound significance as the origin of an individual's inner equilibrium. Henceforth, various Jungian psychoanalytical concepts, including "Archetypal criticism," "individuation," "the anima," "the animus," and "the persona," were applied to uncover their relevance within Gibran's discourse.

In the second chapter, insights were gained that pointed to the existence of an innate feminine side within Gibran, along with the factors that fostered its flourishing. These interactions led to the embrace of his sensitive character, viewing the female figures around him as mediums for transferring his inner vulnerability. Therefore, it examines *Broken Wings*

(1912) from a mythic perspective, stressing anima versus Eros. These interrelated concepts shed light on the underlying emotional motifs incorporated in characters and themes, transcending temporal, spatial, and gender limitations. As a result, through *Broken Wings'* evocative narrative, the depth of Gibran's womanly yet divine infatuation is vividly articulated. The analysis yields the conclusion that the author held a considerable appreciation for his feminine aspect and primarily made use of it as a conduit for his artistic expression. Gibran exhibited no reluctance in transforming his failed love into a moving composition, conveying these feelings in an accurate anima representation of one of many women who made him the man he was.

The third chapter, on the other hand, investigates the rational and logical facets contained within Gibran's *The Prophet* (1923). It becomes discernible upon examination of the prevailing themes and characters that the intellectual dimension in question is distinct from unfiltered emotion. Gibran effectively conveys the depth of his wisdom through the character of Almustafa, a figure driven by Logos' spirit. The erudite's enlightened perspective offers novel insights into fundamental facets of human existence, contemplating mortality and reflecting on the enigmatic afterlife. Therefore, it encourages readers to contemplate self-discovery as a means of discovering their own personal truths. This deductive approach convincingly demonstrates that mythology's cognitive and analytical dimensions do not remain the sole domain of Gibran; they are, in fact, universal across human interactions, transcending temporal, spatial, and gender boundaries.

Chang references Nietzsche's assertion that "all things are subject to interpretation, and whichever interpretation prevails at a given time is a function of power and not truth." (Chang, 2006, p. 498). This sentiment also finds reflection in Gibran's *Broken Wings* and *The Prophet*, since no amount of insight can fully convey the depths of meaning within these

literary pieces. The more one examines them, the more they reveal the vast array of possibilities for continued contemplation. In light of this, it is suggested that future studies should reevaluate these novels through a refreshed existential lens, as the Lebanese author frequently adopted a philosophical perspective to convey existential ideas within his prose and poetry. I believe this research is expected to pave the way for a better understanding of the themes of individualism, self-discovery, spirituality, and the quest for meaning that permeate Gibran's writings.

In summary, just as crafting a harmonious melody requires the synchronised engagement of every black and white key to enhance the resonance of the symphony, relying solely on absolutes of pure white or complete black fails to produce a harmonious tone. Similarly, I contend that exclusively favouring either the feminine or masculine aspects of the self is an oversimplification. Both facets are integral parts of our being and should neither be elevated above the other nor suppressed. When I sought counsel from my inner anima/animus on how to summarise them, their response was unequivocal: "Do not condescend." With this in mind, I shall conclude here.

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