Unconventional Metaphors Provide the Readers with New Meanings to Comprehend Common Human Experiences

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Abstract: This study is delimited to Gibran's most popular book The Prophet. The overall purpose of the study is to make visible aspects of Gibran's book that contribute to its appeal and enduring popularity. To that end, it explores the poetic nature of the text through the use of metaphors. The findings of the study will to an extent, be of literary interest to those who wish to study how a non-native speaker of English has managed to appeal to his addressees and pass his message and beliefs on to different societies and cultures. The study may be valuable to researchers and scholars interested in the study of the art of Arab immigrants who have succeeded in producing innovative and unconventional forms of literature. Statistical data analysis has revealed that the total number of metaphorical expressions in the whole text of amounts to 693 metaphors. Given that the total number of verse-lines in the text is 831, this means that the rate of metaphorical expressions in the entire text volume stands at 83.4%. This is an extremely high density percentage of figurative speech in one text. The study also reveals the fact that the rate of conventional metaphors in the data is at a minimal 7.07%, against the overwhelming majority of 92.93% of unconventional ones. This means that 644 new metaphors provide the addressees with new meanings to comprehend common human experiences.

Key words: Conceptual metaphors, conventional and unconventional metaphors, Gibran, The Prophet, metaphorical expressions

INTRODUCTION

The emigrant school of Arabic literature was founded by writers from Syria and Lebanon who "sought to expand the cultural production of the early generation of Arab-Americans and served as a bridge between East and West" (Layton, 2010). Although, Gibran is known as an American of Lebanese descent, he is the best known among American readers. Arab American literature which goes back to the early years of the 20th. Century, found its place among American's multicultural voices. Gibran is a popular poet and writer who wrote both in Arabic and English. During his life, he published eight books in English, plus threeposthumousworks. However, he is chiefly known to the English speaking world for his 1923 book The Prophet, composed of twenty-eight poetic essays, making him the third best-selling poet of all time, after Shakespeare and Lao-Tzu (Acocella, 2008). In The Prophet, Gibran looks at the world with the eyes of a wise man who wants to build a better society and lead people to the real way of life. The teachings of the 'Prophet' (Al-Mustafa) before his departure from the fictional city of Orphalese are delivered for the purpose of answering the ultimate questions of life. Gibran, however had the advantage of receiving the most attention and achieving the greatest fame. He became well-known for his paintings but far better for his writings and many critics attribute his outstanding profile to the fact that his effect has been significant in both East and West. The theoretical grounding for this study draws upon the fact that the book has become very popular in many cultures, indicating the relatability of the text to a large number of readers through the presence of positive ideology as presented in Gibran (1923)'s creation of chains of novel metaphors.

To the best of the researcher's knowledge, no metaphorical analysis study of Gibranian language has been carried out, particularly not to examine the aspects of the text that contribute to its appeal and popularity. This study seeks to fill that gap in the body of literature, at least on Gibran's The Prophet.

Objectives: The major objective of this study is to study one aspect of the Gibranian poetic style: the use of conceptual metaphor. Many cognitive linguists remark on the universality of conceptual metaphors, among them Kövecses who pays great attention to this point and attempts "to lay down the foundations of a theory of metaphor that is capable of simultaneously accounting for both universality and variation in metaphor".

Dyer, in his analysis of popular entertainment, argues that the enjoyment of what is commonly regarded as

entertainment is based on human utopian sensibilities and he observes that media forms acquire their signification "in relation to the complex of meanings in the socio-cultural situation in which they are produced" (Dyer, 1981). Utopianism for Dyer is 'escape', 'hope', 'wish', image of 'something better' and 'wish-fulfilment' but in terms of religion it is soul delight, peace and freedom from sins.

Martin and Rose (2003) suggested a new direction in discourse analysis. They investigate and describe what texts 'do well' and 'get right' in the eyes of the audience. They look for the positive aspects of expressions in text by using evaluative methods. The expressions which lead to positive outcomes, can be recognised on the basis of cultural knowledge and social reality. In their method, the context is seen and interpreted from a cultural and social perspective. The text of The Prophet is filled with meaning which is also systematically related to grammar.

MATERIALS AND METHODS

Metaphors in the text are identified based on Lakoff and Johnson (1980a, b)'s definition of metaphors in Conceptual Metaphor Theory. The metaphors were categorised using Lakoff (1993)'s notions of novel poetic metaphors as conventional and unconventional. To analyse the rhetorical features used in the text, the research investigates the conceptual metaphors in text, using Lakoff and Johnson's conceptualization. Metaphors are coded according to the following categories:

- Conventional metaphors: metaphors included in the typology offered by Lakoff and Johnson (1980a, b)
- Unconventional metaphors: novel and image metaphors (i.e., extending, elaborating and composing). Lakoff and Turner (2009) use the term 'one-shot metaphors to describe image metaphors that are not ordinarily part of the way one's experience is conceptualised

All metaphors in the data are identified and categorised in terms of their conventionality or unconventionality. The number of metaphors for each category is counted and percentages are calculated.

Conceptual metaphor: Metaphor in general is a "ariation in the use of words: a word is said to be used with a transferred meaning (Halliday, 1985). Conceptual metaphor or cognitive metaphor is a metaphor that involves an understanding and experiencing of one kind of thing in terms of another not merely a matter of words,

the ubiquity of conceptual metaphor is not only in language but also in thought (Lakoff and Johnson, 1980a, b). According to Lakoff and Johnson "metaphor is a matter of thought-all kinds of thought. It is indispensable not only to our imagination but also to our reason. Great poets can speak to us because they use the modes of thought we all possess" (ibid). They identify three types of conceptual metaphor: orientational metaphor, structural metaphor and ontological metaphor.

Conceptual Metaphor Theory (CMT): CMT has its roots by Reddy (1979)'s research on what he termed the conduit metaphor in which he offered a detailed exposition of the system of ideas underlying the concept ofcommunication (Lakoff, 1992). In his classic study, ready pointed out that the majority (approximately 70%) of thecore expressions that English speakers use in talking about success or failure incommunicationare actually dead metaphors. The suggestion is that the actual thoughts and feelings pass back and forth between people through the conduit of words. He cites the following examples, where in the italicised core expressions are all understood not literally but metaphorically.

- You can't get your concept acrossto the class that way
- His feelings came through toher only vaguely
- They nevergiveus anyideaof what they expect

Such core expressions figuratively assert thatlanguage literally transfers people's mental contents to others (Reddy, 1979). Inspired by Reddy's effort, Lakoff and Johnson (1980a, b) undertook a comprehensive analysing of the metaphor systems of everyday thought and concepts such as spaces, objects, substances and containers. They noticed that metaphor is pervasive in thought, language and discourse. In addition, they found that only a few concepts do not need metaphors for their conceptualisa tion (ibid. 57-8). Their findings show that a metaphor operates at the level of thought by linking two conceptual domains: the source domain and the target domain. The source domain consists of a set of attributes, literal entities, processes and relationships (ibid). The target domain is abstract and takes its structure from the source domain via the metaphorical link or conceptual metaphor. The processing of metaphor consists of pursuing its inferential metaphoric capacity (Lakoff and Turner, 2009).

This new perspective presupposes that "most of our normal conceptual system is metaphorically structured that is most concepts are partially understood in terms of other concepts" (Lakoff and Turner, 2009). In their

research, the co-authors (ibid. 10) reformulated Reddy's conduit metaphoras a cross-domain mapping consisting of the following mnemonic correspondences:

- Ideas (or meanings) are objects
- Linguistic expressions are containers
- Communication is sending

As shown above, the co-researchers express conceptual metaphors in short mnemonic statements of the mapping: love is/as a journey or emotions are/as substances (Lakoff, 1993) states.

Most people are not too surprised to discover that emotional concepts like love and anger are understood metaphorically. What is more interesting and I think more exciting is the realization that many of the most basic concepts in our conceptual system are also normally comprehended via, metaphor-concepts like time, quantity, state, change, action, cause, purpose, means, modality and even the concept of a category (Lakoff, 1993a, b).

The target domains are lexicalised by using expressions from the source domains. To distinguish them fromconceptual metaphors such expressions are termed "linguistic metaphors" or "metaphorical expressions". This means that behind every linguistic metaphor there is a conceptual one. For example, the conceptual metaphor of life is a journey is realized linguistically through such expressions as: "he got a head start in life. He's without direction in life. I'm where I want to be in life..." (ibid. 223).

CMT seriously challenges the traditional view of metaphor as a linguistic expression used in poetic language for the purpose of ornamentation. According to the traditional view metaphorical expressions are based on pre-existing similarity. However, the cognitive linguistic view provides some further explanations for metaphor by grounding it in the cross-domain mapping in the conceptual system between the target and source domains. Kovecses (2000) observes that the mapping between a target and a source domain is rooted in the cultural, perceptual or biological experience. This can be applied to the concepts ofquantityandverticality, for example. People tend to correlate the two concepts in such a way that MORE usually signifies UP while less is associated with DOWN as seen in expressions like: prices rose. His income went down. Unemployment is up. Exports are down (Lakoff, 1992).

Related to the metaphorical mapping between the source and target domains is the idea that a more abstract target domain is usually conceptualised in terms of a more concrete source domain (Kovecses, 2010). The plausibility of this claim stems from the fact that it is easier for one to understand an abstract concept with the help of more tangible concepts or from physical experience. Interestingly, the source domain is not only concrete but it can also be a more highly structured one. Lakoff maintains that "metaphor allows us to understand a relatively abstract or inherently unstructured subject matter in terms of a more concrete or at least more highly structured subject matter". This means that the projection of mappings moves from the concrete domain to the abstract one not vice versa. In addition, cross-domain mappings are not total but a symmetric and partial. This is affected by observing the metaphorical entailments or the additional knowledge about a source which is mapped onto a target. On discussing the conceptual metaphor theories are buildings, Lakoff and Johnson (1980a, b) assert that mappings have a partial nature in that they highlight only theused components of the source domain which are linguistically realised in the metaphors of building and structuring. Here, the target domain overrides in that the image schema structure inherent in the target domain cannot be violated (Lakoff, 1993a, b). In order to impose restrictions on which source domains can be mapped onto a particular target domain, Lakoff later formulates what he calls the "invariance principle", according to which "m]etaphorical mappings preserve the cognitive topology (that is the image-schema structure) of the source domain in a way consistent with the inherent structure of the target domain". Thus, a component of a source domain can be mapped onto a target domain to the extent that the structure of the source domain does not disturb the organization of the target domain and the other way round. In other words, the in variance principle "blocks the mapping of knowledge that is not coherent with the schematic or skeletal structure of the target concept" (Kovecses, 2010). This principle is especially important in cases of metaphorical entailment when extensive knowledge about the source domain is mapped onto the target domain.

Types of conceptual metaphor: Lakoff and Johnson (1980a, b) define three broad types of conceptual metaphors that map properties from the physical structures onto the non-physical structures: structural, ontological and orientational. Each metaphor can be reduced to a more primitive one.

In structural metaphors, natural types are used to define other concepts. They help the audience to understand a particular target domain by mapping the structure of a source domain onto the structure of the target domain. As a result, a particular target concept is understood with the help of the structure of the source concept. One example of a structural metaphor would be

time is motion. Another example: love is a journey which has the following correspondences (Lakoff, 1993a, b). Source domain: journey target domain: love:

- The lovers correspond to travellers
- The love relationship corresponds to vehicles
- The lover's common goals correspond to their destination in the journey.
- Difficulties in the relationship correspond to impediments to travel (Lakoff, 1992)

In contrast, ontological metaphors serve as status-giving metaphors for the target domain by correlating human experience with physical objects. They facilitate such functions as: referring, quantifying, identifying aspects, identifying causes, setting goals or motivating actions. Orientational metaphors create coherence between different target concepts. They organise "a whole system of concepts with respect to one another" (Lakoff and Johnson, 1980a, b). Compared with structural metaphors, ontological metaphors emerge less structure for the organisation of a particular target domain. Kovecses (2006) explains that "ontological metaphors enable us to see more sharply delineated structure where there is very little or none". Examples of ontological metaphors are inflation is an entity; the mind is a machine.

Personification is considered a further elaboration of the ontological metaphor in which writers or speakers of a specific language think of particular target concepts in terms of a human being. In this way a particular target concept that is not human is perceived as possessing the qualities of human beings. The function of personification is connected with a better understanding of the target concept. It "allows us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics and activities" (Lakoff and Johnson, 1980). An example of personification is inflation is an adversary.

Orientational metaphors make use of the human experience with spatial orientation such asup/down, near/far and centre/periphery. Kovecses (2010) suggests that "it would perhaps be more appropriate to call this type of conceptual metaphor coherence metaphor which would be more in line with the cognitive function these metaphors perform". The spatial organisation of the target concepts is not arbitrary since it is grounded on real physical and cultural experience. An example of an orientational metaphor is happy is up or sad is down.

Lakoff and Turner (2009) later expanded the category of orientational metaphors to include "image-schema"

metaphors which map one conventional mental image onto the structure of some other one. These metaphors are based on image schemas denoting incipient schematic representations of space such as the image schemas of path, container or up-down orientation. Evans and Green explain that "image schemas derive from sensory and perceptual experience as we interact with and move about in the world" (Evans and Green, 2006). They are directly grounded in embodied experience, referred to by Lakoff (1993a, b) asone-shot metaphors. Two types of basic conventional, conceptual metaphors are distinguished: generic-level metaphorsandspecific-level metaphors. Generic-level metaphors possess the power of generality in that they can make sense in a wide range of cases but lack the power of specificity. They underlie the unconscious part of our everyday conceptualisation as shown in the mappings: more is up/less is down. Specific-level metaphors are less pervasive. Their schemas are both concrete and information-rich (Lakoff and Turner, 2009). The love/journey mappings referred to earlier are examples of specific-level metaphors.

However, it is important to note that these are hierarchically related levels rather than separate individual ones, since specific-level metaphors are instances of generic-level metaphors. In fact, generic-level metaphors are particularised by specific-level ones whereas the latter metaphors are specifications of generic-level metaphors.

Another important subsequent development is positing the existence of aninherited hierarchical structure among metaphors. One of the most common forms of metaphors correlate with the event-structure schema whose elements (i.e., states, changes, processes, actions, causes and purposes) are understood in terms of space, motion and force. Another example is that of a state being a bordered region where one may beinorout of, enteringorleaving in accordance with the conceptual metaphor states are locations. Besides states are locations, the correspondence in the event-structure metaphor include: changes are movements; causes are forces and purposes are destinations (Lakoff, 1993a, b). Bailey (2003) asserts that "the inheritance hierarchy maintains that basic event-structure metaphors pass on their structures to specific-level metaphors further down the hierarchy" for example, long-term purposeful activities are journeys (generic-level/event structure), a purposeful life is a journey (specific-level), love is a journey/a career is a journey (specific-level). Similarly, the generic is specific metaphor allows us to understand a whole category of situations in terms of one particular situation. This type of metaphor is widely used in proverbs (Lakoff and Turner, 2009).

Poetic metaphor: In more than cool reason: a fieldg guide to poetic metaphor, Lakoff and Turner state: great poets as master craftsmen, use basically the same tools reseacher use what makes them different is their talent for using these tools and their skill in using them which they acquire from sustained attention, study and practice. (Lakoff and Turner, 2009)

The quotation above offers two important points: conventional metaphors are the point of departure for poetic metaphors and being talented crafts persons, great poets use conventional metaphors differently in a skillful way to create new poetic metaphors. This means that "knowledge of the conventional systems of metaphor is needed to make sense to most of the poetic metaphors" (Lakoff, 1993). The co-researchers' use of the word differentabove invokes the notion of defamiliariazation which was first coined in 1917 by Viktor Shklovsky in his essay Art as Technique to "distinguish poetic from practical language on the basis of the former's perceptibility". As already mentioned a novel metaphor stands out and can be contrasted with a barely noticeable dead one. However, all creative metaphorical expressions in a language can be traced back to an underlying conventional metaphor cognitively drawn from the experience and culture (Turner, 1994, 1975). This means that metaphor is not the result of poetic imagination, nor does it belong to the extralinguistic language of literature it belongs to our conceptual system which is basically of a metaphorical nature. By and large, poetic metaphor is an extension of one's everyday conceptual system of metaphorical thought.

Four mechanisms are identified in the cognitive literature to serve the aim of formulating novel metaphors: extending, elaborating, composing and questioning (Lakoff and Turner, 2009). The first mechanism takes a conventional metaphor and extends it the second mechanism elaborates a nonconventional schema by filling the slots in some unusual way. In composing, more than one conventional metaphor is offered for a given target domain. As for questioning, it consists in challenging conventional metaphors.

Lakoff and Turner divide novel metaphors into two categories: extensions of conventional metaphors and image metaphors. The latter occur frequently in poetic language and are often highly abstract. An image metaphor is different in that it maps one mental image from one source of knowledge onto mental images from a different source. Lakoff and Turner (2009) use the term 'one-shot metaphors to describe image metaphors that are not ordinarily part of the way one's experience is conceptualised.

Finally, Lakoff (1993a, b) offers three mechanisms for the interpretation of novel poetic metaphors: extensions (i.e., extending, elaborating, composing and questioning) of conventional metaphors; generic-level metaphors and image metaphors. Most interesting poetic metaphors use all three, superimposed on one another.

This researcher will explore the applicability of the three mechanisms above in identifying the poetic metaphors found in the data. This is done by first analysing all types of metaphor present in The Prophet, then looking for instances of metaphors resulting from the application of these mechanisms on the conventional and basic metaphors.

Poetic metaphors in the prophet: This explores the type and function of poetic metaphors in the data by dividing them into two major types: conventional versus unconventional metaphors. Unconventional metaphors are divided into extensions of conventional metaphors and one-shot (image) metaphors (Lakoff and Turner, 2009). Metaphor conventionality is determined on the basis of the mapping typology offered by Lakoff and Schwartz (1991) master metaphor list of conceptual metaphors. In very rare cases when Gibran makes use of specific-level metaphors that are conventional in Arab culture but not culture of the English-speaking people, these are still intuitively considered to be conventional. For example, the mapping of failure of hope/leaving as going with the wind is a conventional metaphor in Arab culture in such hackneyed expressions as.

Which means; his efforts went with the stairs of the wind. However, this metaphor is not included in the typology offered by Lakoff and Johnson (1980a, b).

To determine conceptual metaphors in The Prophet, data analysis is conducted with the help of statistical tables and rates. All metaphors in the data are identified and categorised in terms of their conventionality or unconventionality. Then, their relative frequencies are calculated in order to see whether or not their differentials allow this research to draw relevant textual inferences.

RESULTS AND DISCUSSION

Metaphors in the data: Statistical data analysis has revealed that the total number of metaphorical expressions in the whole text of The Prophet amounts to 693 metaphors (Table 1). Given that the total number of verse-lines (VL) in the text is (831) (Table 2), this means that the rate of metaphorical expressions in the entire text volume stands at 83.4%. This is an extremely high density percentage of figurative speech in one text, especially

Table 1: Total number of Verse-Lines (VL) in data

Text title	No VL
The coming of the ship	67
The love	34
The marriage	17
The children	17
The giving	33
Eating and drinking	18
The work	31
Joy and sorrow	15
The houses	29
The clothes	13
Buying and selling	14
Crime ansd punishment	51
The law	26
The freedom	21
Reason and passion	16
The pain	13
Self knowledge	18
The teaching	11
The friendship	21
The talking	16
The time	14
Good and evil	30
The prayer	24
The pleasure	42
The beauty	36
The religion	26
The death	19
Tje farewell	159
Total	831

when one takes into consideration the fact that the text has a conspicuous narrative thread whose unravelling requires plot-driven style in the first place wherein metaphors perform a supportive imaginative function. Not so in The Prophet. In this particular text, metaphors stand out as the only function for meaning creation, rather than meaning addition. As such it is a unique poetic feature with which the whole meaning of the text becomes metaphor-centred. Here one encounters the ultimate embodiment of the domination of the aesthetic function. For example in explicating the meaning of love in text 2, the subject is actually entirely spelled out in terms of successive chains of metaphors as the following underlined segments of verses indicate:

- VL 8: For even as love crowns you, so shall he crucify you. Even as he is for your growth, so is he for your pruning
- VL 9: Even as he ascends to your height and caresses your tenderest branches that quiver in the sun
- VL 10: So shall he descend to your roots and shake them in their clinging to the earth
- VL 11: Like sheaves of corn he gathers you unto himself
- VL 12: He threshes you to make you naked
- VL 13: He sifts you to free you from your husks
- VL 14: He grinds you to whiteness
- VL 15: He kneads you until you are pliant

- VL 16: And then he assigns you to his sacred fire that you may become sacred bread for God's sacred feast (T2)

Thus, the text of The Prophet is heavily laden with what one may call discourse-defining metaphors. In the example above, love is defined in terms of crowning and crucifixion, growth and pruning, ascending-descending caressing and shaking, gathering, threshing, sifting, grinding, kneading, firing of corn to make bread for God's sacred feast. Accordingly, these metaphors artistically and imaginatively describe why love can be a source of such common human experiences and personal feelings as those of happiness and greatness as well as of pain and sacrifice of maturity and trimming of caressing and shocking and so forth. The power of such a poetic technique lies in the combination of simplicity and beauty in the creation of innovative meaning-laden discourse. Moreover, the high density of metaphors renders the whole text as metaphor-centered to the effect that once all the metaphors are deleted from any of its text chunks, no relevant meaning survives.

In addition, Gibran's use of dialectic antitheses via., the pairing of the opposites in one synthesis as shown in the same example above, he unites crowning with crucifying; growth with pruning; ascending to the height with caressing tender branches that quiver in the sun with descending to the roots and shaking them in their clinging to the earth. This poetic method affirms a rational and balanced focus on both opposites at the same time, helping to elucidate a real integral relationship between them in connection to the whole subject under discussion. When done with metaphors, aspects of truth and reality are powerfully combined to those of poetic imagination.

Related to this is Gibran's poetic skill in the creation of a chain of successive novel metaphors, one entailing from another as shown in the previous example above. In verse-line 11, one novel metaphor is initiated by personifying love as a corn-gatherer first then, this personification is extended to those of a thresher, sifter, grinder, kneader and eventually a baker of bread for God's sacred feast in verse-line 16. The extension is made in an orderly progression on a step-by-step basis. These novel metaphors give a new coherent understanding of the human experience of love since the meaning is explicated within the familiar schema of processing corn seeds into bread through the successive chain of ordered task-oriented actions, each of which cannot be performed without first arriving at the product of the previous action.

Table 2 reveal the fact that the rate of conventional metaphors in the data is at a minimal 7.07%,

Table 2: Totals and rates of types of metaphors in The Prophet

| | Conventional metaphors | | Unconventional metaphors | | | | Totals | |
| | | | Extension | | One-shot metaphors | | | |
Text No (T)	No	%	No	%	No	%	No	%
1	14	29.80	17	36.10	16	34.10	47	100
2	10	19.24	22	42.30	20	38.46	52	100
3	6	42.85	6	42.85	2	14.30	14	100
4	2	22.22	3	33.34	4	44.44	9	100
5	0	0.00	14	60.87	9	39.23	23	100
6	1	14.29	6	85.71	0	0.00	7	100
7	2	5.55	12	33.33	22	61.12	36	100
8	0	0.00	0	0.00	9	100.00	9	100
9	1	2.08	6	12.50	41	85.42	48	100
10	0	0.00	4	28.57	10	71.43	14	100
11	0	0.00	3	33.33	6	66.67	9	100
12	1	2.70	15	40.54	21	56.76	37	100
13	0	0.00	3	8.11	34	91.89	37	100
14	1	4.54	6	27.27	15	68.19	22	100
15	0	0.00	4	19.05	17	80.95	21	100
16	1	5.00	10	50.00	9	45.00	20	100
17	0	0.00	10	50.00	10	50.00	20	100
18	0	0.00	2	25.00	6	75.00	8	100
19	0	0.00	14	58.33	10	41.67	24	100
20	0	0.00	3	13.63	19	86.37	22	100
21	0	0.00	9	52.94	8	47.06	17	100
22	0	0.00	1	4.00	24	96.00	25	100
23	0	0.00	1	14.28	6	85.72	7	100
24	0	0.00	10	27.78	26	72.22	36	100
25	0	0.00	30	57.70	22	42.30	52	100
26	0	0.00	6	23.07	20	76.93	26	100
27	0	0.00	2	8.33	22	91.67	24	100
28	10	37.03	11	40.75	6	22.22	27	100
Totals	49	100.00	230	100.00	414	100.00	693	100
%	7.07		33.20		59.73		100	

against the overwhelming majority of 92.93% of unconventional ones. This means that all these 644 new metaphors provide the addressees with new meanings to comprehend common human experiences. In addition, they sanctify action, justify inferences and help to set new goals (Lakoff and Johnson, 1980) as immediately suggested by Gibran in the very next verse-line.

- VL 16: All these things shall love do unto you that you may know the secrets of your heart and in that knowledge become a fragment of life's heart (T2)

Another relevant observation about the Gibranian use of metaphors is that novel meaning-creation is always remarkably related to what goes on in the daily lives of human beings. Source domains of metaphors are largely drawn from:

- Elements of nature: wind, river, stream, fountain, sea, ocean, tides, waves, plants (seeds, fruits, flowers, trees and their ripening, blossoming), birds, animals, plains, mountains, sun, moon, rocks, tides, summits, valleys, rain, light, flame
- Structures related to houses, temples, paths, ships, castles

- Temporal segments of the day and the night (dusk, dawn, twilight, morning, noon, evening) and the four seasons
- Aspects related to human experiences and activities whether physical or spiritual: human senses, speech organs, breath, love, joy, hopes, pains, dreams, walking, travelling, leaving, arriving, descent, ascent, work (especially: sowing, breeding, harvesting, hunting and building), memories, sleep, wakefulness, silence, smiles, laughter, cries, foods, drinks, seeking, giving, taking, thinking, knowing, finding, hearing, remembrance, forgetting, believing, denying
- Sharing and caring among family members (mother, father, children)
- Items related to the creation of art, especially: singing, dancing, music and beauty
- Concepts related to spirituality: God, angel, soul, etc

The elements of the source domains above always unite within a semantically coherent whole as shown in text 3, entitled: The Marriage

- You shall be together when white wings of death scatter your days (death as a white-winged bird that scatters days days as things that can be scattered)

- Aye, you shall be together even in the silent memory of God (the togetherness of wife and husband exists in the silent memory of God)
- But let there be spaces in your togetherness (togetherness has a space)
- And let the winds of the heavens dance between you (the winds of heaven dance in the space of togetherness between wife and husband)
- Love one another but make not a bond of love (love is not a bond)
- Let it rather be a moving sea between the shores of your souls (love between husband and wife as a moving sea between the shores of their souls; souls as land shores)
- Fill each other's cup but drink not from one cup (love between spouses as the filling of two separate cups, not one)
- Give one another of your bread but eat not from the same loaf (sharing between spouses as each giving of his/her own bread to the other not both eating from the same loaf)
- Sing and dance together and be joyous but let each one of you be alone (singing and dancing together but each alone that is togetherness between married couples does not mean becoming one)
- Even as the strings of a lute are alone though they quiver with the same music (each spouse is required to retain his/her separate identity in marriage as the strings of the lute is alone, though they produce the same music)
- Give your hearts but not into each other's keeping (giving is not keeping)
- For only the hand of life can contain your hearts life as a living being whose hand contains the hearts of the married couple)
- And stand together, yet not too near together (standing together while keeping separateness)
- For the pillars of the temple stand apart (standing together with separateness as the pillars of the temple stand apart)
- And the oak tree and the cypress grow not in each other's shadow (mutual support between wife and husband as the growing not in each other's shadow) (T3)

Each verse-line in the extract above spells out at least one out of (664) examples with which Gibran builds forceful novel metaphors from the building blocks of a wide collection of familiar source domains such as birds, death, days, God, space, winds, heaven, sea, cup, drinking, bread and eating, singing and dancing, lute strings and music, keeping, life, temple pillars, trees and

shadows. These metaphors offer the addressees a new and insightful understanding of marriage relations, not readily available otherwise. In other words they acquire the status of truth for such relations; hence, their appealing appropriateness (Lakoff and Johnson, 1980).

Another notable feature in Gibranian metaphors is that his personifications are specifically tied to his belief in the eternity and unity of all aspects of life and love, their infinity, sanctity and resurrection as well as the belief in God and in the spirit of all elements of nature in relation to human beings.

> The beauty, all these things have you said of beauty. Yet in truth you spoke not of her but of needs unsatisfied. Beauty is life when life unveils her holy face. But you are life and you are the veil. Beauty is eternity gazing at itself in a mirror. But you are eternity and you are the mirror T (25: VL 23-36)

The example above offers, firstly, the artistic combination between two metaphorical mappings of abstract images: beauty is life. Secondly, this mapping is extended by personifying life in the metaphor when life unveils her holy face. Thirdly, this latter personifying relationship is reversed wherein human beings are de-personified (i.e., objectified) by mapping them with inanimate elements, life and veil: you are life and you are the veil. Fourthly, this technique is carried over to the next verse-line by mapping the two abstract images of beauty and eternity: beauty is eternity. Fifthly, another link is added to this metaphorical chain by personifying eternity: eternity as gazing at itself in the mirror. Sixthly, this last link of the chain is united with the previous links of eternity and mirror images through the addition of yet another inverted or de-personifying metaphor: you (the people of Orphalese) are eternity and the mirror. The whole image-creation chain is powerfully carried on over the successive verse-lines with admirable keeping. This description of creating image chains applies to the whole text of The Prophet and assumes the role of effectuating its underlying unity.

The discussion above about Gibran's creation of chains of novel metaphors brings in one widely discussed function of novel metaphors: that they make one think by de-familiarizing language for rhetorical effects (Eaglestone, 2000). This is due to the fact that image metaphors are not ordinarily part of the way one conceptualises one's experience. An image metaphor maps one mental image from one source of knowledge onto mental images from a different source. They are different from mappings in the conventional system which map many concepts in the source onto corresponding

concepts in the target domain (Lakoff, 1992). That is why Lakoff and Turner (2009) name them one-shot metaphors. However, Gibran's method in the creation of novel chain metaphors is process-driven and involves a schema. One previously discussed such a schema is that of mapping the process of bread-production onto love. This researcher found that this particularly innovative technique allows the mapping of many images-rather than just one image as stipulated by Lakoff and Turner onto many other images which is one of the results of this study, a finding that has remained unnoticed in the literature of conceptual metaphor descriptions. One further example to elaborate on this observation is found in T4:

> You are the bows from which your children as living arrows are sent forth. The archer sees the mark upon the path of the infinite and he bends you with his might that his arrows may go swift and far. Let your bending in the archer's hand be for gladness; for even as he loves the arrow that flies, so he loves also the bow that is stable. T4: The Children VL 14-17

The metaphors in the above example are all borrowed from the source domain of arching. What is described here is the process of an archer (in this case, God) bending the bow (the people of Orphalese) and sending forth arrows (their children) at the mark (the future) seen by the archer. What is required by the archer is that his arrows go swift and far and that the bow is stable. Moreover, the archer loves both the stable bow and the arrows.

The metaphors, together with their entailments involved with this process in the four verse-lines above, are at least 12 in number:

- The people of Orphalese are bows
- The children are living arrows
- The children are sent forth from the bows
- God is the archer of the bows (entailment, personification)
- The future is a mark upon the path of the infinite (entailment)
- God the archer sees the mark (personification)
- God bends the bows with his might (personification)
- Child-bearing is the mighty bending of the bow (entailment)
- This bending is recommended to be borne with gladness
- God the archer loves his arrow (personification)

- God the archer also loves his stable bow (personification)
- The people of Orphalese are recommended to be stable bows (entailment)

In the previous example, there are four target domains: the people of Orphalese (1), their children (2), God (4) and the future (5). Source domains are eight: bows (1), arrows (2), sending forth of the bows (3), seeing the mark (6), bending the bow (7), bearing the bend (8-9), loving (10-11), being stable (12).

The example above justifies the conclusion that once a certain multi-faceted process is chosen and innovatively used as a source domain for novel metaphorical creation such a treatment can allow the mapping of many concepts in the source domain onto the corresponding concepts in the target domain. In other words the many-to-many-concept mappings seem to apply recursively to process-driven metaphors, be they conventional or unconventional as shown in Fig. 1.

In the above figure, the target domains are shown as (1) the people of Orphalese (2) the children (4) God (5) the future while the arrows are the activity indicators. The following explains the source domains in more details: 3: The children are sent forth from the bows. 6-7: God sees the mark and bends the bows. 8-9: Child-bearing is the mighty bending of the bow, borne with gladness. 10-12: God loves the arrow and the stable bow.

Metaphors in the data (findings): The combination of all the characteristics described in the previous section offers concrete textual evidence to Gibran's powerful mastery of creating entirely new and deep meanings by drawing on his high-dense of unconventional metaphors from common, uncontroversial aspects of nature, human experience and life that are readily accessible to the average reader.

The study reveals the fact that the rate of conventional metaphors in the data is at a minimal 7.07%, against the overwhelming majority of 92.93% of unconventional ones as it is shown in figures in Table 2. This means that all 644 new metaphors provide the addressees with new meanings to comprehend common human experiences. In addition, they sanctify action, justify inferences and help to set new goals.

These new meanings are rather pleasing due to the astonishing blend of imagination, beauty and simplicity as well as the strong, rational affirmation of eternity and unity of all aspects of life, love and spirituality. In addition, Gibran's metaphors offer the addressees an insightful understanding of the vital subjects described that are not readily available otherwise wherein aspects of truth and reality are powerfully balanced with those of charming poetic imagination hence, their global appeal.

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                        Process of Archery

  ┌──────────┐  ┌──────────┐  ┌──────────┐  ┌──────────┐
  │ (4) Archer│  │(1)   Bows│  │(2) Arrows│  │(5) Future│
  │   (God)   │  │          │  │(Children)│  │(The Mark)│
  │           │  │(The People│  │          │  │          │
  │   6-7     │  │    of    │  │          │  │          │
  │   8-9     │  │Orphalese)│  │          │  │          │
  │  10-12    │  │          │  │          │  │          │
  └──────────┘  └──────────┘  └──────────┘  └──────────┘
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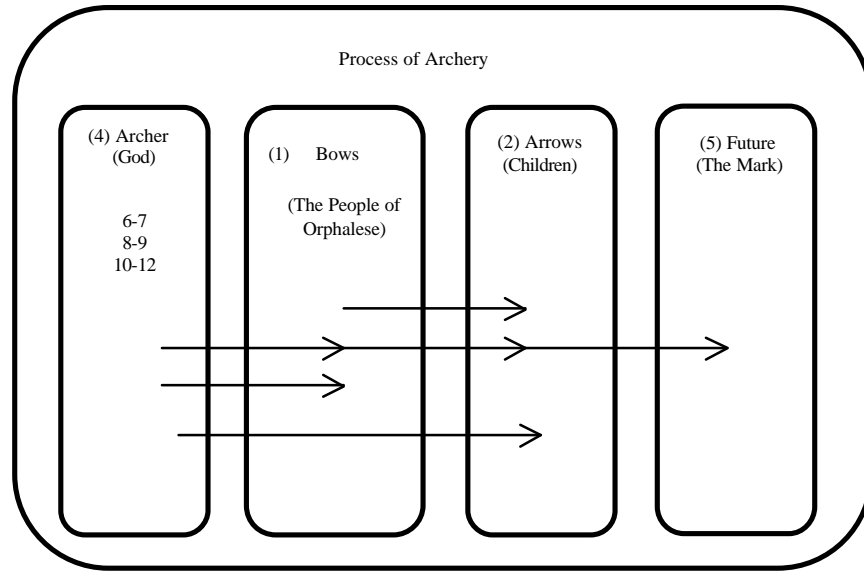
Fig. 1: Target domain

The volume of metaphorical expressions in the entire text stands at 83.4% which is an extremely high-density percentage for figurative speech in one text, given the fact that the text has a narrative plot. The only function of metaphors in The Prophet is to create meaning rather than to add meaning. This is a unique poetic feature wherein the whole meaning becomes metaphor-centred to the effect that once all the metaphors are deleted from any of the text chunks, no relevant meaning survives. Here, one encounters the ultimate embodiment of the domination of the aesthetic function in a poetic text. The power of such a poetic technique lies in the combination of simplicity and beauty in the creation of innovative meaning-laden discourse.

In addition, Gibran's use of dialectics by pairing opposites affirms a rational and balanced focus on both the opposites at the same time, helping to elucidate a real integral relationship between them in connection to the whole subject under discussion. Done with metaphors, the different aspects of truth and reality are powerfully combined to those of poetic imagination.

Related to this is Gibran's poetic mastery of creating chains of successive novel metaphors. This method is process-driven, involving a schema. This researcher found that this particularly innovative technique allows the mapping of many images-rather than just one image as stipulated by Lakoff and Turner (2009) onto many other images which is one of the results of this study, a fact that was not previously established in the literature of conceptual metaphor descriptions.

CONCLUSION

This study has shown positive discourse comes about if a text deals with life's issues in an open and realistic way and offers hope. These issues may be important at a societal level such as politics or at a personal level such as marriage, children and work. Even though issues highlight problems, the discourse becomes positive when the overall message, the representation of the world and the identity of the speaker/writer convey hope. Gibran builds forceful novel metaphors from the building blocks of a wide collection of familiar source domains. The combination of all metaphors described in the study offers textual evidence of Gibran's mastery of creating entirely new meanings drawn from common, uncontroversial aspects of nature, human experience and life. These new meanings are wise and pleasing due to the astonishing blend of imagination, beauty and simplicity as well as the strong, rational affirmation of eternity and unity of all aspects of life, love and spirituality. The unconventional metaphors in the text provide the readers with new meanings to comprehend common human experiences. Moreover, Gibran's book offers the addressees an insightful understanding of many vital subjects that are not available otherwise wherein aspects of truth and reality are powerfully balanced with those of high poetic imagination. The final result is a charm-like beauty that appeals to everyone, regardless of one's religious beliefs, by bringing harmony and peace to those who seek a source of solace and rationality in this irrational and chaotic world.

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