A Comparative Analysis of Emotional-Expressive Potential of Oriental Allegorical Writing

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Abstract: The present paper is aimed at revealing the major emotional-expressive peculiarities in the translation of a stylized text of fiction into the English language. Unlike previous linguopoetic studies, the authors offer a comparative analysis of emotional-expressive connotations in "The Prophet" by K. Gibran with the core Sufi imagery (in translations from Arabic and Persian) analysing different types of emotions through specific lexical units transferring an emotional state. For the purposes of the data analysis, it was suggested to expand the traditional Ekman's classification of the most common types of emotions. Thus, in this paper, various shades of basic positive emotion types were considered. The study shows new prospects for future research and concludes with linguistic implications for translators and comparativists.

1. Introduction

A literary work of art distinguishes itself from all other texts by the fact that it gives freedom to the readers' imagination, allowing them to fancy and admire every remarkable idea or image the author offers to them (Konurbaev 2023). But in some cases the images are not new; the words are quite simple and ordinary, yet we cannot help admiring what we read.

The imagery of a literary work is usually a unique product of the author's individual creativity within the confines of that work. But authors may not necessarily create everything by themselves. To achieve the ultimate aesthetic goal, they are free to use allusions, borrow and interpret images that were created a long time ago. This can be shown in the link between the Oriental Sufi teaching and Gibran's book "The Prophet" (1923), thus confirming the idea of a very strong influence of Sufism as well as ancient Oriental poetic tradition on the content, composition, and imagery of his book.

Gibran Khalil Gibran (1882-1931), the Lebanese writer, poet, artist and philosopher, who wrote both in English and Arabic, is considered to be a key figure in the history of Arabic and English literature in early 20th century. His masterpiece

"The Prophet" is a volume comprising twenty-eight prose-poems (poetic essays), with each chapter being complete in itself. The book demonstrates Gibran's views on the world, some aspects of life and undesirable social practices common for the time when it was written.

Most literary critics emphasize the importance of connecting literary genre to literary tradition (Bakhtin 1979: 183). Genres reflect a particular tradition and preserve, more or less, the characteristics established and maintained by this tradition over centuries. A literary tradition depends not only on time but on the culture as well. In this respect, it is interesting to trace the influence of the Oriental, and particularly Arabic literary tradition on Gibran's writing - a tradition that was not the least to determine genre peculiarities of "The Prophet."

The early development of Arabic literature was accompanied by the expansion of Islam. There existed a rich poetic tradition in pre-Islamic Arabia. But everything this tradition produced had been preserved in oral form up to the late eighth and early ninth centuries, with one exception, perhaps: the Qur'an is the only text which scholars know to have existed in some written form in the century after the death of Muhammad (peace be upon him) in 632 AD (Randeree 2010).

Fictional narrative or fictional genres did not exist in Arabic literature in the Middle Ages. To cite Daniel Beaumont (2004), an Arabist and a literature researcher, Arabic literature was a "literature of hard fact", "That which never happened was simply a lie (https://archive.org/stream/ArabianNightsEncyclopedia-English/ArabianNights_djvu.txt). Arkoun (1994) writes: "The Qur'an contributed to this weakening of artistic imagination with its attacks against 'the poets whom the erring follow, who wander in every valley and who say what they do not do" (The Koran, Rodwell, 1876, Sura XXVI, The Poets). This, perhaps, is one of the reasons why theological and philosophical traditions were so strong in Arabic literature. It basically rested upon them. The outcome of the theological and philosophical thought was a vast body of such writings, which were zealously collected and translated a few centuries later by many outstanding figures of the Renaissance.

The next novelty that Europe borrowed from the East is the principle of the "frame composition", that is when one or several persons tell the stories they have either heard of or witnessed themselves. The "Book of Syndbad" and similar collections (1001 Nights, for example) made European literatures follow this principle where the content was variously interspersed with tales in conformity with the local narrative tradition and literary heritage (Grintser 1997: 17). Gibran follows the principle of the "frame composition" which is very similar to the composition of Nietzsche's "Thus Spoke Zarathustra" (1885).

Speaking of the religious or theological character of the Middle Eastern literature, we can hardly ignore the fact that an enormous part of it reflected the ideas of various mystical teachings, particularly of Sufism.

Religious nature of many Middle Eastern writings conditioned the development of didactic literature (very similar to the Greek one), such as instructions to the young, a teacher's conversations with his disciples and the like (Konurbaev 1998; 2015). Didactic treatises and "wisdom literature" genre stand

very close to each other, the latter being very traditional and widely spread in the East. Its heyday falls on the Middle Ages and can be traced back as far as the 8th – 13th centuries AD. To this genre we can refer various writings in Farsi and Arabic by Oriental philosophers and poets, thinkers and religious figures such as: Abu-al-Rudaki (circa. 860 – 941), Ferdowsi (940 – 1020), Ibn Sinna (or Avicenna) (circa 980 – 1037), Omar Khayam (circa. 1048 – 1122), Ghazali (1058 – 1111), Al- Attar (circa 1119), Nizami (circa 1141 – 1209), Saadi (1203/1210 – 1292), Rumi (1207 – 1273), Faradge (1226 – 1286), Hafez (circa. 1325 – 1389), Jami (1414 – 1492), and many others. "Wisdom literature" genre presupposes that some moral or a wise statement would be expressed either in the form of a parable, allegorical poem, aphorism, short story, saying, didactic poem or a treatise. "Wisdom literature" genre "shares with the reader the knowledge gained over a long period of time through learning and experience" (Novikova 1988: 6). Having the epic character, "wisdom literature" genre carries out the didactic function.

The Arab love lyrics also reflected the ideas of Sufism and had a deep influence on troubadours of Spain and Province and on the poets of the "dolce stylle nuova" in Italy as well. The fact that Arabic motives and the general tone of Arab lyrics are very close to the themes and tone of the European courteous poetry, has generated a hypothesis according to which the latter had originated directly from the former (Grintser 1997: 18). The close relation of the troubadours' and minnesingers' verses not only to the Arabic but also to the Persian Sufi lyrics is clear evidence of their close interaction (Grintser 1997: 18; Sufii 1999: 363). Literary research shows that Oriental stylistics, images and the basic principles of the Oriental poetics entered Western literature closer towards the beginning of the 19th century (Grintser 1997: 22), while the ideas of the East, be it science or philosophy, theological thoughts or poetry, had penetrated the Western culture long before that date. Speaking of "wisdom literature", we mentioned that it typically expresses certain ideas in forms of allegories and metaphors. In the English literature the tradition of encoding the meaning in the form of an allegory goes back to Alexander Pope, Geoffrey Chaucer, John Bunyan, Daniel Defoe, William Blake and others – a relatively recent tradition if compared to the Oriental literature.The poets of the Middle East concentrated almost entirely on religious and philosophical subjects. People of European mentality often misinterpreted generalisations presented in the form of poetic images in the works of Oriental writers due to worldview differences, not completely catching that beneath that which is seemingly obvious lied something that for some purpose was concealed by the author. Gibran's "The Prophet'' contains a lot of allegories and metaphors which evoke external semantic associations. This makes the work look like the best examples of "wisdom literature" genre.

For the purposes of the comparative analysis we have chosen a representative range of Sufi poets (Rumi, Saadi), whose work, in our opinion, is sufficient for understanding the allegories contained in Gibran's work "The Prophet". We consider the English translations of the works. The methodology of the study is based on the linguopoetic analysis of fiction texts, presented in the works of such

famous scholars as Vinogradov (1954), Akhmanova, Zadornova (1977), Leech (1980), Lipgart (2006) and others.

The novelty of the present research consists in the linguopoetic analysis with the elements of comparison in relation to the pieces of literature with oriental motifs and stylization. In this study, we pose the following research questions: 1) how such a blurred element as allegory can lead to the creation of some kind of aesthetic whole; 2) how external semantic associations through the prism of the emotive component are tied to the disclosure of key concepts in Gibran's work.

2. Expressiveness and emotionality of a literary text

Any work of fiction is characterized by a great deal of expressiveness. Aleksandrova (1984) draws attention to the multidimensionality of the category of expressiveness of a fiction text: "Expressiveness of the text of fiction is a multidimensional category. It is initially inherent in it and is determined by the essence of art – not only to express this or that content, but, most importantly, to reflect the feelings and emotions of a person, to appeal to human feelings, to awaken an emotional response to the reported – love, hate, joy, etc." (Aleksandrova 1984: 45).

Scholars consider expressing emotions in fiction to be among the main features distinguishing it from other types of art. The purpose of a text is to cause a specific emotional reaction and to deliver the author's true intention through this affective message (Strelnitskaya 2010). Literature represents a writer's personal worldview, his/her spiritual quests, feelings and self-reflection. Emotional aspect of this worldview is manifested through language. Any author tries to select and use a word that is most appropriate for describing feelings and emotions of the characters.

Fiction represents life as a worldview within personal and emotional dimension of a particular author. Being performance of words, it demonstrates a real or imaginative life of people that is full of affections. The process of expressing emotions through language is accompanied by conceptualization and lexicalization (Shakhovsky 2016: 65).

Manifestation of emotions through ideas, physiological reactions, speech and various actions allows a writer to present emotionally and describe his characters to readers, thus justifying their motives, emotional deeds, and thoughts. Author's description of the characters' emotional thoughts is a significant addition of information to the aesthetic and cognitive side of a literary work. Moreover, full understanding of the author's intentions may be possible only through verbalized emotions and ideas of the characters. Complete lack of such verbalization may also be considered as a stylistic device used by the writer in order to add mystical features to a particular character (Shakhovsky 2016: 66-68).

As far as the category of emotionality is concerned, it is interpreted by researchers in two ways. On the one hand, it is one of the components of expressiveness (Galkina-Fedoruk 1958; Yarnatovskaya 1970), the totality of spheres of expression of emotions and feelings of a certain subject (Birenbaum 1977; Lukyanova 1986; Vezbitskaya 1997) and the display and fixation of the

speaker's feelings in the semantics of words, attitude towards the object of speech (Kurlova 1996; Zoller 1996). Some scholars believe that the distinction between the concepts of "expressiveness" and "emotionality" is non-critical for science (Gak 1973; Budagov 1977; Akhmanova 2005). From the point of view of ontology, the concept of "emotionality" is closely connected with the notion "expressiveness". Naer (1981) argues about the inseparability of these concepts: "...in a unified act of communication the substantial (semantic) and the affecting (also the content aspect) are inseparable, just as the very sides of language – its "inner structure" and its "material effect", that is, the influence on human behavior – are inseparable (Naer 1981:106). Thus, emotionality can be regarded as one of the prerequisites of expressiveness.

The unique nature of a person's emotional experience is reflected through the variety of lexical means of expressing, describing and naming affections. The scope of a considerable amount of Russian and foreign research papers includes investigating language representation of emotions. Today, we tend to address potential emotiveness of all language, speech and text works generated by a human (Ionova 2015).

A linguopoetic analysis of a literary work aims at studying of the text as a connection between artistic content and its formal linguistic expression. The principle of linguopoetic analysis considers the artistic text as an artistic-aesthetic integrity, a whole (Lipgart and Vishnyakova 2023). In this regard, it is essential to address to emotional aspect as an inseparable part of this whole. While studying linguistic aspects of emotions, researchers usually distinguish such terms as feelings, emotions, affects, experience, etc. Others tend to address emotion as a complex knowledge system based on inner sensations and performing mainly evaluative function, and these treat feelings as emotions that are experienced knowingly (Schwarz-Friesel 2015; Yus 2018).

It is a well-established belief that language has a wide range of tools for expressing emotions. As a rule, they include appropriate vocabulary, idiomatic syntactic constructions, a specific word order in a sentence, etc. (Vodyakha 2007: 25). Emotive vocabulary is among the dominant means of verbalizing emotions. It contributes to the development of a linguistic worldview related to feelings (Babenko 1989: 133). Following this idea, Emotions are represented in a language primarily through lexemes and idioms (Krasavsky 2008: 81–82). Researchers now talk about the comprehensive nature of language emotionality that manifests itself in all its layers. According to psycholinguists, there are no neutral units within a language. Each word must be emotionally loaded as an integral part of a person's individual experience (Myagkova 2001: 59).

Linguists identify two different types of emotive vocabulary: lexis of emotions and emotional lexis. The first group includes words naming specific feelings and states. The terms of emotions focus on objectifying and inventorying them within a language. The second group consists of emotionally loaded lexis that is fit for expressing emotions of a speaker and affective evaluation of a speech object (Babenko 1989: 12–14).

Vocabulary dealing with emotions are typically divided into following groups: terms that name emotions, words that describe emotions, and words that express emotions (Shakhovsky 1987: 91). Terms of emotions perform nominative function by assigning names to affections, i.e. registering them in the language (for instance, *joy, fear, irritation, panic, nervousness, grief*, etc.) (Shakhovsky 1987: 93–94). We describe emotions through specific lexical units transferring an emotional state in a descriptive way. They are as follows:

1) adverbs that describe emotions (*lovingly, furiously, desperately*, etc.);
2) verbs that describe speaker's emotions (*bark, explode, swear, hate, love, adore*, etc.);
3) nouns-terms of emotions using preposition *with* (*with love, with disgust*, etc.);
4) adjectives (*angry, tender, loving, happy, glad*, etc.).

We express emotions through manifestation in speech that is accompanied by an internal or external experience. It is direct communication of emotions carried out through the use of specific lexis, i.e. emotive vocabulary (Shakhovsky 1987: 96–98). There exist many classifications of human emotions in modern science based on different aspects. For example, some researchers sort them out according to the degree of consciousness (Zajonc 1994). Carroll E. Izard, an American psychologist, emphasizes ten distinct emotions in his differential emotions theory, which are: joy, excitement, anguish, rage, startle, revulsion, scorn, humiliation, remorse, terror (Izard 1994). All other emotional states, according to Izard, are derivatives or composites, i.e. arise on the basis of several fundamentals. One of the world's leading experts in the field of emotional psychology P. Ekman offers the list of six universal types of emotions: happiness, sadness, anger, fear, disgust, surprise (Ekman 1999; 2020).

For the purposes of the data analysis, we suggest to expand Ekman's classification of the most common types of emotions expressed with regard to "The Prophet" by K. Gibran. In the present paper, various shades of basic positive emotion types and their mutual functioning will be considered.

3. Comparative analysis of emotional-expressive connotations

When looking closer at Kahlil Gibran's work, it becomes clear that the origin of his images and the interpretation of "The Prophet" do not fit into the framework of just one literary tradition. However, while we read his poetry, we feel that there is something unusual about it; there is more beneath it than a mere desire to be original and rhetorical (Konurbaev and Lipgart 2021). Traditionally, an allegorical writing would have a great potential for communicating multiple shades of meaning and emotional-expressive connotations. Gibran's ideas and the manner of his writing are not at all transparent for the reader. The poet has rediscovered new possibilities for the realisation of his literary talent in traditional Oriental metaphorization. The article will focus on Sufi parts of the work.

Rumi, Hafez and Saadi, the great Oriental poets and followers of Sufism, used well-established images and traditional Sufi metaphors and comparisons. Gibran's images are very much the same. Beneath the veil of the seemingly obvious semantic concepts lies a mysterious centuries old tradition. Sufism is not just a

religious doctrine. It is rather a way of thinking, a way of living and a mystical teaching. It first appeared on the territory of the present-day Islamic countries (Iraq, Iran, Saudi Arabia). Sufism's basic intention is to discover the Truth through Love and devotion. The key Arabic metaphor of Sufism is *the Path* (*Tariqat* in Arabic) – Spiritual Path to God (Ismoilov 2022). Since only one who is perfect is capable of seeing the Truth, Sufis believe the only way to become perfect is to purify oneself under the training of a perfect Sufi Master. Spiritual purification means the ability to get rid of the human sinful "self", become "empty" and to get filled with Love. Thus, the Sufi's ultimate goal is "to dissolve" completely in God (Nurbakhsh 1979).

Things that are common for all the world's major religions are found in the Sufi teaching. A parable from the book of an outstanding Persian Sufi poet Rumi may vividly illustrate the previous statement: A Persian, a Turk, an Arab and a Greek wanted to buy grapes. But as they called it differently in their native tongues, they could not come to an agreement on what to buy. Religions may have different names, but their essence remains the same. Pir-O-Murshid Inayat Khan (https://soi-seattle.org/services/) says:

> *"The Sufi message does not call a person away*
> *From a belief or church, it calls one to live it"*

Another Sufi master, Ibn Arabi (1911, III) writes:

> *"My heart has become capable of [taking] every form:*
> *It is a pasture for gazelles,*
> *And a monastery for Christian monks,*
> *And a temple for idols,*
> *And the pilgrim's Ka'ba,*
> *And the tablets of the Torah,*
> *And the Book of the Qu'ran.*
> *I follow the religion of Love:*
> *Whatever way Love's camel takes,*
> *That is my religion and my faith".*

Poets were the main disseminators of the Sufi thought, and the degree of respect they enjoyed was quite impressive. They employed a similar secret language of metaphors and verbal code. Persian poet Nizami wrote: "The key to the treasury is in the mouth of a poet. The secret language stood on guard of the Sufi way of thinking, shared only by those who understood it, and also secure from accusations of heresy or disobedience to the city authorities" (Shah 1999: 9).

A Sufi poet pursues two goals. One is to encode his poetic lines in such a way that the surface images would conceal reliably the mystic knowledge from the uninitiated – in this case his verses resemble fables and his witty morals are easily understood. The poet's second goal is to provide an integral allegoric vision of the Truth, which allows an in-depth reading. Those who wish to see will be able to see the deeper sense, while those who look for entertainment, and simple truths, and advice for everyday life will also find what they want.

In this connection, it is interesting to remember biblical prophet Isaiah who saw God with his "unclean eyes," was purged by a Seraphim, and was ordered by God to speak in parables, so that those who want to see the Almighty would not do

it easily, but only through an intense intellectual effort and empathy with the author while interpreting the parables. Echoing him, Jesus said at the end of his parable of a sower: "Who hath ears to hear, let him hear" (Matthew 13: 9).

A careful comparison of Gibran's "The Prophet" with the core Sufi imagery found in the works of outstanding Masters of the Path reveals a very close association between them. "The Prophet" starts with the words: "*Al-Mustafa... had waited twelve years in the city of Orphalese for his ship that was to return and bear him back to the isle of his birth...*". The plot of "The Prophet" is based on the Sufi metaphor of the ship (Shah 1999: 26) that carries people across the sea from one island (their temporary shelter) to their homeland (Shah 1999: 26). Experienced sailors and captains, who had once visited the homeland, returned to guide the others. They also take the burden of building ships and instructing the passengers before the voyage. The homeland embodies the ultimate goal of Sufism, the spiritual and physical unity with the Creator. The

sailors and shipbuilders, the mediators between the secret Truth and this world, stand for Sufi teachers or prophets. The art of shipbuilding is the method or the way to reach the goal. A Sufi writes:

Example 1

> *"Your journey ends in your homeland.*
> *Remember, that you travel from the seeming world*
> *to the real one,"* (Tiraspolsky 1999).

Gibran's prophet is about to fulfil the same goal. He is ready to start a sea-journey together with the "men of his own land." In this sense, his allegory undoubtedly lies within the Sufi poetic tradition. The shade of the basic emotion *happiness* that lies in the metaphor of the ship is awe – an emotion that is evoked when one witnesses something grand, spectacular, or breathtaking, sparking a sense of overwhelming appreciation. The character is enchanted by the idea of travelling; he is attracted by new impressions, feelings, unique experience, and the search for truth.

Let us now take another example from his book:

Example 2

> When you work you are **a flute** through whose heart the whispering of
> the hours turns to music. Which of you would be a reed, dumb and
> silent, when all else sings together in unison?

The Persian poet Rumi wrote in the 13th century:

Example 3

> *We are as the **flute**, and the music in us is from thee;*
> *We are as the mountain and the echo in us is from thee.*

The metaphor of *a flute* explains why the Sufi rejects his "ego". He needs to free himself from the burden of individual "self" in order to get filled with Love for the divine. The Prophet compares himself with a "flute through which passes the breath of the Creator" or with a "harp, touched by the hand of the Mighty".

The Sufi rejects his negative "self", his "ego", and through this self-denial comes to the realisation of his divine nature and purifies his heart to such an extent that through his Love becomes completely dissolved in God (Tiraspolsky 1999). Saadi said: "Detach yourself from all for the Love of One; maintain a hundred things for the sake of One". "The Sufi is absent from himself and present with God" Hujwiri (Vaughan-Lee 1995: 3) The Sufi can thus be compared to a reed that is hollow inside – through its "heart the whispering of the hours turns to music". Kahlil Gibran, Rumi - Sufi poets used the image of a flute in their philosophical verses (Kuznetsova 1999):

Example 4

> *Hearken to the reed-flute, how it complains,*
> *Lamenting its banishment from its home:*
> *"Ever since they tore me from my osier bed,*
> *My plaintive notes have moved men and women to tears.*
> *I burst my breast, striving to give vent to sighs,*
> *And to express the pangs of my yearning for my home.*
> *'Tis the fire of love that inspires the flute,*
> *'Tis the ferment of love that possesses the wine.*
> *The flute is the confidant of all unhappy lovers;*
> *The flute tells the tale of love's bloodstained path*
> *Did my Beloved only touch me with his lips,*
> *I too, like the flute, would burst out in melody.* J. Rumi "The Masnavi" (1898)

Rumi writes that the flute cries for the reed for it was cut from it and turned into an instrument (Rumi 1986). Saadi uses a similar image of a wax candle which cries for honey (Saadi 1986). This is an allegory of a Sufi longing for the reunion with God. The shade of emotion reflected by the use of the metaphor "flute" is eagerness – a feeling of readiness and excitement for something. Freed from the boundaries of his own ego, the soul of the character is filled with the divine music, gaining absolute harmony, the heart opens up for new aspirations, the mind is clear reflecting on eternal questions of life.

Happiness is also represented through the usage of the term *joy* in its various word forms. The following examples, number of occurrences of the words representing *joy* (examples 5-13, 15-20), and more detailed look at the context of their usage demonstrate significance of this feeling in Gibran's poetic worldview.

Example 5

> *Then the gates of his heart were flung open, and his **joy** flew far over the sea.*

Example 6

> *For without words, in friendship, all thoughts, all desires, all expectations are born and shared, with **joy** that is unacclaimed.*

Example 7

> *And to the open-handed the search for one who shall receive is **joy** greater than giving.*

As we can see here, Gibran compares emotion to a living creature, giving it features of a bird. In The Prophet, joy accompanies generosity and labour ('*give with joy*', '*reap the harvest with joy*'). It is a prize for honorable behavior ('*joy is their reward*'), the purpose or object of desire ('*nor do they seek joy*'), something that is taken for granted between friends. The noun is also used in direct syntagmatic relation with the comparative degree of adjective *great* highlighting significance of one's presence in a person's life.

Example 8

> *Your joy is your sorrow unmasked.*

Example 9

> *The deeper that sorrow carves into your being, the more joy you can contain.*

Example 10

> *Some of you say, "**Joy** is greater than **sorrow**," and others say, "Nay, **sorrow** is the greater."*

Example 11

> *Verily you are suspended like scales between your **sorrow** and your **joy**.*

Example 12

> *When the treasure-keeper lifts you to weigh his gold and his silver, needs must your **joy** or your **sorrow** rise or fall.*

Example 13

> *When you are **joyous**, look deep into your heart and you shall find it is only that which has given you **sorrow** that is giving you **joy**.*

It is worth mentioning that joy actively communicates with other emotions, mostly those representing the negative concept *sadness*. Here, Gibran even dedicated the whole essay to the opposite affections – '*On Joy and Sorrow*' – two states are interconnected, defining each other. The use of the two lexical units in the double comparative structure demonstrates how these states may lead to each other in a particular metaphoric context, where sorrow is compared to a knife or any other cutting instrument, joy is something liquid, and a person is a vessel or container. The emotions are the subject of constant debate as well. They play the

roles of two opposite phenomena that are crucial to a person's inner world, and whether we choose one of them it leads to another or its absence. Joy and sorrow may have one cause. To express the background state the writer uses the derivative adjective **joyous**. Another situation where happiness and sorrow meet supports the findings that these two states are tightly connected to each other in the book. Here, the term *delight* and the derivative adjective *sorrowful* are implemented.

Example 14

*When you are **sorrowful** look again in your heart, and you shall see that in truth you are weeping for that which has been your **delight**.*

The adjective appears again to describe the phenomenon of being among others, while still valuing personal space and time.

Example 15

*Sing and dance together and be **joyous**, but let each one of you be alone.*

We can discover an interesting complex of emotions and feelings, comprising more than two states as well. The extract below demonstrates how pain is compared to joy through the use of the epithet *wondrous* that is also a representative of the cluster *happiness*.

Example 16

*And could you keep your heart in wonder at the daily miracles of your life, your pain would not seem less **wondrous** than your **joy**.*

Joy and pain continue their communication:

Example 17

*Ay, I knew your **joy** and your **pain**, and in your sleep your dreams were my dreams.*

Example 18

*But were their solitude deeper they would have known that I sought but the secret of your **joy** and your **pain**.*

In the two examples above, we can see that the opposite feelings are connected by the conjunction *and*, thus being equal in the degree of importance to the speaker. A more enhanced line of syntagmatic relations in the second extract with the words *seek* and *secret* adds some elements of mystique and adventure to the context.

We have encountered one more derivative adjective and only one adverb:

Example 19

*Is the shepherd not **joyful** beneath his **trembling**, that he shall wear the mark of the king?*

Example 20

> *And to bleed willingly and **joyfully***.

The first sentence is interesting, as here we can see communication with a word representing another affection, in this case it is physical indication of fear – *trembling*. The question that the writer asks is truly philosophical. The adverb *joyfully* characterizes the verb *bleed* is a typical oxymoron.

It is worthy of note that while describing interaction of a human being with nature, Kahlil Gibran uses personification and the verb *delight.*

Example 21

> *And forget not that the earth **delight**s to feel your bare feet and the winds long to play with your hair.*

We see the verb again in the context where the author talks of relations with the law.

Example 22

> *You **delight** in laying down laws,*
> *Yet you **delight** more in breaking them.*

The allegorical images of *Beloved* and *Lover* are also taken from the Sufi tradition. We earlier mentioned that the Arab love lyrics produced a considerable effect on the European love poetry in the 9th – 13th centuries (Shah 1999: 363). But, differently from European poets, Arab writers filled their love poems with mystical implications. The beautiful Leila was not just a woman who made her lover complain of her cruelty and suffer from his love anguish. Leila is the embodiment of God and a poet's love for her – his love and longing for God. The allegorical images of the Beloved (either a woman or a man) or Lovers symbolise God and a Sufi seeking reunion with the Almighty. In this respect, the Sufi poetic tradition coincides with the biblical one (the most vivid example of which is the "Canticles" or the Song of Solomon). The Marriage of the two becomes the symbol of the Ultimate Union with the Creator.

Here is what Rumi (https://www.rumi.org.uk/poems/#ThisMarriage) writes:

Example 23

> *May these vows and this marriage be blessed.*
> *May it be sweet milk,*
> *This marriage, like wine and halva…*
> (translated from Persian by Kulliyat-i-Shams)

Example 24

> *If your beloved had the life of a fire*
> *step in now and burn along…*
> (translated from Persian by Nader Khalili)

Example 25

> *Detach yourself from all for the love of one;*
> *Maintain a hundred things for the sake of One.*
> (Saadi 1986)

Example 26

> *If you are not with your Beloved, why aren't you seeking?*
> *And if you are together, then where is your joy?*

Compare these images with Gibran's lines:

Example 27

> *"And what is to work with love? It is to weave the cloth with the threads drawn from your heart, even as if your beloved were to wear that cloth. It is to build a house with affection, even as if your beloved were to dwell in that house. It is to sow seed with tenderness and reap the harvest with joy, even as if your beloved were to eat the fruit"* (Gibran 1923: 24).

Here the basic emotion *happiness* breaks into several shades. First of all, it is love per se – one of the strongest of all positive emotions, which incarnates a feeling of deep and enduring affection for someone, along with a willingness to put their needs ahead of one's own. Another facet is euphoria – an intense and all-encompassing sense of joy, often experienced when something extremely positive and exciting happens. The joint life of two people in love is identified with sowing and harvesting. The author focuses on the idea that love is a hard work, the fruits of which, with proper care, become incredibly sweet.

The metaphor of *wine* or the juice of grapes, squeezed by the winepress, stands for the essence of the Sufi teaching – for the Truth and Love. The juice of the grapes is the *wine* of Sufism (Shah 1999: 49):

Example 28

"*I am too a vineyard, and my fruit shall be gathered for the winepress. And like new wine I shall be kept in eternal vessels*," – says the Prophet putting in this beautiful image the idea of a Sufi's life. Wine is the Truth, the sacred sense of the Sufi teaching, pure Love and devotion for God. A Sufi drinks wine, drinks of the eternal Truth and becomes "drunk" with Love. The same motives can be found in the Sufi poetry:

Example 29

> *The Lovers,*
> *we drink wine night and day.*
> ***
> *They will drink until they can*
> *Tear away the veils of intellect and*
> *Melt away the layers of shame and modesty.*
> *When in Love,*

Body, mind, heart and soul don't even exist.
Become this,
Fall in Love,
 And you will not be separated again.
(Rumi 1986)

It is also worth mentioning that the Qu'ran prohibits consumption of wine, but in the Sufi poetry a metaphoric "intoxication" with the wine of Love acquires an allegoric meaning associative with an ecstatic experience of faith through Love to God.

The emotion *happiness* in this context flows into the shade of enjoyment – a feeling of taking pleasure in what is going on around a person, especially in situations like a leisure activity. While intoxication is regarded as knowledge of the divine truth, one more shade of the emotion pours into – serenity, which is a calm and peaceful feeling of acceptance of oneself, a feeling of the absolute.

4. Conclusion

The present article leads us to a number of significant theoretical conclusions and observations of practical nature. First of all, an attempt to bring closer together the linguistic and the notional sides of a literary text in the process of genre analysis opens a range of new opportunities in linguopoetic studies. Recent developments in the area revealed the necessity to speak of "linguopoetic typology" of literary works.

Moreover, the given analysis proved once again the validity of "stylistic comparison" of the constituent linguistic, and notional elements of the text with the aim of establishing the so-called aesthetic perspective of a piece of artistic writing. Results of this validation (often conducted intuitively by many writers and readers) may allow a styliser come to a decision concerning the side of aesthetic structure of the source text translated from Arabic into English to be imitated. Very often a mere reproduction of the limited number of secondary, decorative elements of the source text may be sufficient for the creation of the desired effect in the target text. It appears therefore, that the process of stylisation often rests on the estimation of "the necessary and sufficient" volume of imitated elements the introduction of which in the target text should not blur, but rather add to, the expression of this or that work's "aesthetic core".

The analysis of the emotive component helps to understand more clearly the essence of such a general concept as allegory in stylized texts. We hope that the results of this research may prove useful for further elaboration of this most important theoretical proposition.

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