

**The Use of Personification and Simile
in Gibran's *The Broken Wings***

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This study is intended to analyze the language style of Gibran's *The Broken Wings* by tracing the novel's content and to discuss the meaning of Gibran's clauses or sentences written in personification and simile. In this article, the writer discusses the elements of the novel generally. The method used is descriptive-qualitative. And the finding of the study is that the author's way of using personification and simile is very much influenced by environment. Analysis reveals that Gibran's use of figurative language, particularly personification and simile, serves to evoke emotional responses and reflect the social and spiritual conditions of his time. Through personification, nature and abstract concepts are given human traits, creating a deeper emotional resonance. The findings suggest that Gibran's literary style is deeply rooted in his cultural background, personal experiences, and philosophical beliefs.

INTRODUCTION

Studying literature is always interesting and controversial. It is interesting because it is the expression of thought, feeling, and attitude in writing or speaking. It gives us the beauty, factual events, and imagination born from the process of contemplation or from observation of social phenomena as reflections of reality and

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the restlessness of human beings. Besides being interesting, literature also invites controversy, because it creates debate among literary scholars and writers, whether in terms of its definition, theory, or even interpretation. For example, there are many theories of literature—linguistics, structuralism, semiotics, sociology, deconstruction, etc.—that make it difficult for the general public to apply them in literary research (Faja & Yasen, 2023; Fuad & Dermawan, 2022).

Literary work is one part of art that uses language as its medium of expression. Through language, writers express their concepts, feelings, and thoughts. Moreover, the issues presented in literary works are often drawn from life experiences and reflect the realities faced by individuals or communities. Thus, enjoying literature—whether prose, poetry, or drama—is like stepping into the soul of the author, understanding their experiences, emotions, and perspectives in facing the complexities of life. Literature becomes a bridge that connects the writer's inner world to the reader's understanding (Abdo & Yazzean, 2019).

In addition to reflecting life, literature often serves as a form of social criticism or cultural commentary. Many authors use their work to respond to injustice, tradition, love, oppression, freedom, and other significant issues in society. Through storytelling, characters, conflicts, and resolutions, literature has the power to inspire change, raise awareness, and challenge dominant ideologies. It helps readers to see the world from different points of view and to reflect on their own beliefs and values. This makes literature a dynamic and powerful tool in understanding both the self and society (Fitria, 2024).

Style is special way of someone's expression. The way how an author choose theme, problem, observing the problem and telling in a fiction, that is an author's style. In other words, style is the personal thing of the author itself. Everyone has his style, good or bad. Style can be change if personal characteristic of the author is changed (Fitria, 2022). Literary result is the author portrait (Sumiati & Noverino, 2021). Style of composition is the author's soul reflection. By studying the author's style, we can understand further the creative personal than reading his

biography written by other people. In fiction, style can be learned from technique of story that always used, choosing the theme, the dialog in writing, etc.

In using sentence as style, the author often uses long or short, complex or simple sentences in a story. In using dialog as style, the author uses it as main element or to avoid the dialog in telling the story. In using word is also as the author's style, coarse or tenderly words, spontaneous words, etc. Translated literature, however perfect, will be able to present the author's style because style adheres to author's language. People are often mad about an author's writing (Fitria, 2022). Actually, that people is attracted on an author's style. Style is personal of the author. In accordance with this study, the writer will discuss about using sentence as style further. It is clear that using sentence as style is just part of the author's style (Naeem & Khushk, 2022). Generally, style is the way to express ourselves, through language action or behavior, performance, etc. Style can be limited as the way to express the mind through special language that shows the soul and personality of the author (Fuad & Dermawan, 2022).

A part of style is analogy style. This style firstly is formed based on comparison or similarity. Comparing thing with other thing means trying to find the character that show the similarity in both of them. Comparison has two kind of understanding, comparison in direct style and comparison in analogy style.

Comparison in directly style uses as...as.

e. g. *He is as clever as his brother.*

Comparison in analogy style uses like.

e. g. *Her eyes is like eastern star.*

Types of analogy style are simile, metaphor, allegory, parable and fable, personification, allusion, phoneme, epithet (epiteta), synecdoche, metonym, antonomasia, hipalase, irony (antyfrasis) and sinism (sarcasm), satire, innuendo, and pun or paronomasia (Sumardjo & Saini, 1997). In this part the writer stress on simile and personification only.

Simile is an explicit comparison. It means that simile directly states something similar with another case. Hence, it uses words: like, same, as, etc. example:

Her eyes are like eastern star.

Similarity can be distinguished into closed similarity and open similarity. Closed similarity is similarity contained specification about the similarity character for example:

I feel confused, like in a dark space.

While open similarity is similarity that does not contain specification about the similar character, example:

I feel like in a dark space

Personification is giving the attributes of human being to an animal, an object or concept. It is a kind of metaphor, making an analogy of things can make action or talking like human being and having human being characteristics. Extrinsic elements consist of the author's background and the novel's background.

Gibran Kahlil Gibran, the poet, the philosopher, and the painter was born in Bsharre Lebanon on 6th January 1883. Then, his parents took the name same with Gibran's grandfather. It is Gibran.

Gibran's father is Khalil Gibran. So the full name is Gibran Khalil Gibran or Jubran Khalil Jubran. It is the name used in Arabic society, while for non Arabic society he uses Kahlil Gibran.

Gibran's family was a poor family. His father was a farmer that having no desire to change their fate. Gibran did not get psychological influence from his father. His mother Kamila was educated woman, talented and beautiful. She was Gibran's first teacher. She was able to use Arabic, French, and English. She had music talent too. She introduced Arabic Literature to Gibran.

Gibran learned Arabic and Saurian language in Bsharre, then continued the study in Boston, for one year, then went to Lebanon to take lecture for five years. He studied his mother language and studied Arabic literary in *Madrasah Al-Hikmat*.

Then he went to Paris to learn painting art. He stayed for two years. Gibran was a reformer in social and Arabic literature, in theme and style. His work was in sadness, it was caused by his painful life. In April 1902, his sister Sultana passed away, Peter his stepbrother in February 1903 passed away three months later he lost his beloved mother forever. Gibran lived in New York and in 10th April 1931 he passed away. He did not have a wife till death. Some his literary works are: *Nubdzab fi Fann Al- Musiqā* (About Music Art), *Al-Alrwah Al-Mutamarridah* (The Rebellious Souls), *Al-Ajniyah Al- Mutakassirah* (The Broken Wings), The Prophet, The Earth Gods, The Garden of The Prophet, Smile and Tear, The Madman, *Al-Mawakib* (Procession), Sand and Foam, Jesus The Son of Man, etc. Gibran's works made an innovation in modern Arabic literary. He introduced "Prose Poem" style.

First, the Arabic literary work published in New York in 1912 is an autobiographical novel. Poverty, love tragedy, injustice and hypocrisy resulted in his first classical work. *The Broken Wings* is a love tragedy story.

Selma Karamy in the novel is description of Miss Hala Daher, schoolmate of Gibran in Lebanon. She was his first love. They were in love. But they could not continued their love to get married because Selma was forced to marry with Bishop Bulos Ghalib's nephew, Mansour Bey. Bishop's purpose was on account of her father's money which would guarantee Mansour Bey a good and prosperous fortune and make him an important man.

Farris Effandi perforce granted the Bishop's request, obeying his will unwillingly, because Farris Effandi knew the Bishop's nephew very well, knew that he was dangerous, full of hate wickedness, and corruption.

In Lebanon, no Christian could oppose his Bishop and remain in good standing. No man could disobey his religious head and keep his reputation. Gibran tried to describe about love tragedy in novel, it becomes the main topic.

METHOD

In this part, the writer would like to give description of the methods applied to analyze the novel. The description will include the research design, the source of data, data collection, and data analysis (Healey, 2010).

The writer wants to state that considering the objective of the study, the writer used descriptive-qualitative research. Qualitative-research is a research that the data is stated in verbatim form and analyzed without using statistical technique. In addition, descriptive-research is a research that data analysis is only up to variable description one by one. Qualitative method is the research procedure that produces the descriptive data in words form, stylistic sentences and the object will be studied.

The primary source for the study is Gibran's *The Broken Wings* an autobiography novel. And the secondary sources are from library research, dictionary, connecting books with the subject of the study, papers, and research reports. In data collecting activities, the writer used the following steps the selected data, *The Broken wings*, was read over and over while consulting dictionary to help understanding and identifying and categorizing the data in personification and simile. The steps of analyse the data are analyse the content, researching other related materials, and analyse and interpreting the data. Then making conclusion and suggestion based on the whole analysis.

FINDINGS AND DISCUSSIONS

Here the writer wants to give a synopsis. Without synopsis, the writer is sure that discussion will be difficult to understand. So, the writer thinks it is important to write the synopsis to make it clear.

Synopsis

Gibran is a young man who for first time knowing love. His love cannot continue because of a bishop. The bishop wants to marry his nephew with Selma Karamy, the woman who is loved by Gibran. Bishop's purpose is to get her father's

money, Farris Effandi. Because of his weakness and helplessness, Gibran's love is broken and he just can express it by words and writing as a poet.

Selma Karamy is a daughter of a wealth kind, Farris Effandi. She is obedient, beautiful, kind, and graceful. She accepts all happened to her although injustice. Her life is full of sorrow. Selma Karamy is one of victims of their parent's wealth and bridegroom's cupidity. Had it not been for her father's wealth, Selma Karamy would have still been living happily.

Farris Effandi is a man in Beirut whose wealth has made him kind and whose kindness has made him wealthy. He is one of the few who come to this world and leave it without harming anyone, but people of that kind are usually miserable and oppressed because they are not to clever enough to save themselves from the crookedness of others.

Bishop Bulos Galib, an evil man whose wickedness hides in the shadow of his Gospel. He makes the people believe that he is a kind and noble. He is the head of religion. The people obey and worship him. He leads them like a flock of lambs to the slaughterhouse. Mansour Bey, the bishop's nephew is dangerous, full of hatred, wickedness, and corruption.

The story begins from Gibran and Farris Effandi's first meeting at the friend of Gibran's house. In fact, Farris Effandi is a friend of Gibran's father. Farris wants Gibran to come to his house. Gibran's first visit is the beginning of his love with Selma Karamy. When he sees how beautiful and nice Selma is. Selma has the same feeling too. Finally, they love each other. But, because of Bishop Bulos Galib, their love is stopped. They cannot cherish their love and reach the marriage. Selma must marry Mansour Bey later. Farris Effandi Karamy is left in his solitary home in the midst of his garden and orchards. Several times later, Farris Effandi dies. Mansour Bey gets possession of his wealth, and Selma becomes a prisoner for life – a life of grief and misery.

In unknown temple, Gibran meets Selma once every month and spends the hours with her, looking at strange pictures, thinking of the crucified Christ and

pondering upon the young Phoenician men and women who live, love and worship beauty in the person of Ishtar by burning incense before her statue and pouring perfume on her shrine, people for whom nothing is left to speak except the name, repeated by the march of time before the face of Eternity.

Mansour Bey does not care about her, neither does he know how Selma spends the time, for he is too busy with those poor girls who sold their bodies for bread, kneaded with blood and tears. But Selma wants that Selma and Gibran not to see anymore, because the bishop shows that he may know about the affair.

Over five years of marriage, Selma is pregnant. When she gives a birth to a baby, the neighbors and Mansour Bey have a party. But what happened? The baby is born at dawn and dies at sunrise. Then, Selma dies after her baby. The celebration is converted into a funeral, but Mansour Bey Galib never utters a word or sheds a tear. He remains standing motionless like a statue, holding a drinking cup with his right hand. Two corpses are carried in one coffin. It seems as if the child has come to his mother's rescue.

Fortunately, Selma's grave is her father's grave, and upon Selma's breast rests her child, and the gravediggers put the earth back with the shovel. As the gravedigger disappears behind the poplar trees, Gibran cannot resist anymore; He drops down on Selma's grave and weeps.

Personification

After the writer has identified the data on personification, the writer interprets the data based on the characteristic of personification. The characteristic of personification is giving the attributes of human being to an animal, an object or concept, making an analogy of things so that they can make action or talking like human being and having human being characteristic. The discussion is as follows.

(1) ..., when love opened my eyes with its magic rays and touched my spirit for the first with its fiery fingers,(p. 343)

In this data the author thinks of *love* like human being, it can open the author's eyes and touch the spirit with its fiery fingers. Love here has fingers. Thus, this clause means that the author feels falling in love for the first time.

(2) By that tomb grows Gibran's sorrow together with the cypress trees and above the tomb his spirit flickers every night commemorating Selma, joining the branches of the trees in the sorrowful wailing mourning and lamenting the going of Selma, who, yesterday, was a beautiful tune on the lips of life and today is a silent secret in the bosom of the earth (p. 346)

In *a beautiful tune on the lips of life*, the author described life to have lips and can produce a beautiful voice. And in *bosom of the earth*, he personified the earth has bosom like a human body. The data above is describing the author's feeling, feeling sorry for Selma's death. She was an entertainer for him and now she passed away. She was an entertainer for him is shown in *who, yesterday was a beautiful tune on the lips of live*. And now she passed away is shown in *today is a silent secret in the bosom of the earth*.

(3) Love provided me with a tongue and tears (p. 347)

The data shows that *love* has human traits, it has a tongue and tears. The word tongue means that because of love, Gibran's as a poet can express his opinion about love in words, poetry or novel. The word tears mean a sorrow. It is clear he is personifying the love.

(4) We came into the garden and sat silently on a bench near a jasmine tree, listening to the breathing of sleeping nature, while in the blue sky the eyes of heaven witnessed our drama (p. 371)

In *listening to the breathing of sleeping nature*, the author is personifying *the nature*, it can breathe. And in *the eyes of heaven witnessed our drama* means as though the heaven has eyes that can see the event. Thus, it means that silent situation, when they sat in the garden as though hearing the blowing wind.

(5) The love of Selma was my sole entertainer, singing songs of happiness for me at night and waking me at dawn to reveal the meaning of life and the secrets of nature (p. 382)

The author personified *the love of Selma*, it can sing at night and waking him at dawn. The author feels happy with his first and pure love.

(6) and when I sat by the seashore I heard the waves singing the song of Eternity (p. 383)

On *I heard the waves singing* shows that the wave is like human being, can sing the song. When the author is falling in love, whatever he sees is always beautiful, when he sees the waves in seashore, he sees eternity there, the waves never stop.

(7) and the passion that drew tears from my eyes was replaced by perplexity that sucked the blood from my heart, (p. 400)

In the clause *perplexity that suck the blood from my heart*, the author is personifying his feeling of *perplexity*, it can suck the blood from his heart that mean his confusion made him hurt.

(8) The sun is the mother of earth and gives it its nourishment of heat, it never leaves the universe at night until it has put the earth to sleep to the song of the sea and the hymn of birds and brooks. And this earth is the mother of trees and flowers. It produces them, nurses them, and weans them. The trees and flowers become kind mothers of their great fruits and seeds (pp. 407-408)

In his statement, the author is personifying *the sun* like a mother of earth giving its heat, never leaves the universe at night until the earth slept. In sentence, *this earth is the mother of trees and flowers. It produces them, nurses them and weans them*, the author personified *the earth* as though a mother cares the baby. And in *the trees and flowers become kind mothers of their great fruits and seeds*, he is personifying *the trees and flowers*.

The author is personifying *the sun, the earth, and the trees and flowers*, as though they are the mother. As if they do what the human being does.

In statement above the author expresses his deepest love to his mother. It shows that mother is everything. She is our consolation in sorrow, our hope in misery, and our strength in weakness. She is the source of love, mercy, sympathy, and forgiveness. She is the eternal spirit, full of beauty and love.

Simile

After classifying the data of simile, the writer interprets the data based on the characteristic of simile. The interpretation of the data of simile which the writer has found follows.

(1) And Selma Karamy was the first woman who awakened my spirit with her beauty and led me into the garden of high affection, where days pass like dreams and nights like weddings (p. 343)

In words *days pass like dreams and nights like weddings*, the author used simile to compare *days* with *dreams* and *nights* with *weddings*. From this statement, it is clear that Selma Karamy made the author's day full of happiness.

(2) My life was coma, empty like that of Adam's in paradise, (p. 344)

On *my life and empty like that of Adam's in Paradise*, the author tries to compare *his lonely life* with *Adam's life in Paradise*. From this statement the author believes that before God sends Eve to accompany Adam in Paradise, he always feel lonely like the author's feeling before seeing Selma Karamy.

(3) I appeal to you in the names of those virgins whom your hearts have loved, to lay a wreath of flowers on the forsaken tomb of my beloved, for the flowers you lay on Selma's tomb are like falling drops of dew from the eyes of dawn on the leaves of a withering rose (p. 346)

In this statement, *the flowers you lay on Selma's tomb are like falling drops of dew from the eyes of dawn on the leaves of a withering rose*, the author wants to compare *the flowers* with *falling drops of dew*. As though the flowers laid on Selma's tomb is love expression to her, and falling drops of dew will make fresh a withering rose. So the flowers that laid on Selma's is love expression and attention that make the tomb looking cared.

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(4) You speak of those years between infancy and youth as a golden era free from confinement and cares, but I call those years an era of silent sorrow which dropped as a seed into my heart and grew with it and(p. 347)

In words *an era of silent sorrow which dropped as a seed into my heart and grew with it*, the author is comparing *silent sorrow* with *a seed*. The sorrow came to his youth and grew in his heart up to death.

(5) The boy's soul undergoing the buffeting of sorrow is like a white lily just unfolding (p. 349)

On *the boy's soul* and *a white lily*, the author is comparing them, the boy's soul is so pure like a white lily, it is so soft and white.

(6) That sorrow was caused by an inward ailment which made me love solitude. It killed in me the inclination for games and amusement. It removed from my shoulders the wings of youth and made me like a pond of water between mountains which reflects in its calm surface the shadows of ghosts and the colors of clouds and trees, but cannot find an outlet by which to pass singing to the sea (pp. 349-350)

On *made me like a pond of water between mountains but cannot find an outlet*, here the author compares his sorrowful life with *a pond of water that cannot find an outlet*. He never finds happiness after having deepest sorrow namely broken heart and Selma's death.

(7) The orange trees and apple trees, looking like houris or brides sent by nature to inspire poets and excite the imagination, were wearing white garments of perfumed blossoms (p. 351)

The author is comparing *the orange and apple trees* with *houris or brides wearing white garments of perfumed blossoms*. The author saw those trees in spring, and it looked so beautiful with the sweet smelling flowers, so the author described them with houris and brides wearing white garments of perfumed flowers.

(8) Beirut, free from the mud of winter and the dust of summer, is like a bride in the spring, or like a mermaid sitting by the side of a brook drying her smooth skin in the rays of the sun (p. 352)

On *Beirut is like a bride in the spring or like a mermaid sitting by the side of brook*. The author is comparing *Beirut* with *a bride or a mermaid*. It shows that Beirut is so beautiful.

(9) An old man likes to return in memory to the days of his youth like a stranger who longs to go back to this own country (p. 352)

In this statement, the author compares *an old man remembering his youth* with *a stranger remembering his country*. They have the same feeling, it is longing the old man to his youth and the stranger to his country.

(10) He is the head of religion in this land of the religious. The people obey and worship him. He leads them like a flock of lambs to the slaughter house (p. 354)

The author is comparing he (*the bishop*) with *a flock*. And *a flock of lambs to the slaughter house* means the bishop went to church in the morning and spent the rest of the day pilfering from the widows, orphans, simple-minded people. He got everything he wanted secretly, under the protection of his ecclesiastical robe and the golden cross which he wore on his chest. He preached Gospel, but never practiced what he preached.

(11) Her hand, when I touched it, was like a white lily, and a strange pang pierced my heart (p. 357)

On *her hand was like a white lily*, the author compares *her hand* with *a white lily*. Her hand has beautiful shapes white and soft. So the author compares it with a white lily.

(12) I left the house. The old man accompanied me to the edge of the garden, while my heart throbbed like the trembling lips of a thirsty man (p. 361)

In my heart throbbed like the trembling lips of a thirsty man, the author is comparing *heart* with *trembling lips of a thirsty man*. Because of his happiness meeting Selma, his heart was beating fast.

(13) Her voice was low and sweet; words fell from her lips like drop of dew falling from the petals of flowers when they are disturbed by the wind (p. 363)

In words, *words fell from her lips like drop of dew falling from the petals of flowers*, the author is comparing *words* with *drop of view*. It means that her words made Gibran's heart feeling happy and fresh.

(14) Her beauty was like a gift of poetry (p. 364)

From this statement, the author compares *Selma's beauty* with *a gift of poetry*. It means that she has a perfect beauty like a perfect poetry.

(15) The sorrowful spirit finds rest when united with a similar one. They join affectionately, as a stranger is cheered when he sees another stranger in a strange place (p. 365)

From this statement, the author compares *the sorrowful spirit* with *a stranger*. If a stranger sees another stranger in a strange place, they will feel happy. It is same with sorrowful spirit finding rest when united with a similar one. This statement shows the happy feeling.

(16) I saw Selma sitting on a bench in the garden resting her head against a tree and looking like a bride in her white silk dress, or like a sentinel guarding that place (pp. 366 – 367)

In words *Selma looking like a bride in her white silk dress, or like a sentinel guarding that place*. The author is comparing *Selma* with *a bride or a sentinel*, it is an expression of the author's feeling on Selma, feeling of admiration. Another admiration on Selma is below

(17) As the rays of moon shone on the face, neck, and arms of Selma, she looked like a statue of ivory sculptured by the fingers of some worshiper of Ishtar, goddess of beauty and love (p. 372)

In *she looked like a statue of ivory*, the author is comparing *Selma* with *a statue of ivory*, it describes the Selma's beauty, how beautiful she is. A statue of ivory is a very beautiful and valuable thing. So the author uses this phrase to describe Selma's beauty.

(18) She put her hand on my head and wove her fingers through my hair. Her face brightened and tears came out of her eyes like drops of dew on the leaves of a Lily ... (p. 374)

In *tears came out of her eyes like drops of dew on the leaves of a Lily*, the author compares *tears* with *drops of dew*. *Drops of dew on leaves* as though Selma's tears. This statement describes sadness of Selma, sadness of her broken heart.

(19) As she drew her hand away from my head, I felt a kind of electrical vibration at the roots of my hair mingled with the night breeze. Like a devoted worshiper who receives his blessing by kissing the altar in a shrine, I took Selma's hand, placed my burning lips on it, (p. 375)

The author compares *a devoted worshiper who receives his blessing by kissing the altar in a shrine* with *I took Selma's hand, placed my burning lips on it*. As though what Gibran does is same with the devoted worshiper does, that is kissing the altar for a devoted worshiper and kissing Selma's hand for Gibran.

(20) Then she screamed, like a bird shot down, suffering, and trembling, ... (p. 376)

In this statement, the author compares *she screamed* with *a bird shot down, suffering and trembling*. She screamed when she heard from his father a shocking news. She will be married with Bishop Bulos Galib's nephew, Mansour Bey.

(21) Youth, my dear son, does not combine with senility, as morning does not meet the night; (p. 377)

In *youth does not combine with senility* is compared with *morning does not meet the night* by the author. Farris Effandi is in senility, the statement above describing the time cannot combine. He just can tell his youth but cannot back again. The time will never be repeated.

(22) An old man's tear is more potent than that of a young man because it is the residuum of life in his weakning body. A young man's tear is like a drop of dew on the leaf of a rose, while that of an old man is like a yellow leaf which falls with the wind at the approach of winter (p. 378)

The author is comparing *a young man's tear* with *a drop of dew on the leaf of rose*, and *an old man's tear* with *a yellow leaf which falls with the wind at the approach of winter*. A young man's tear can be a hope, but an old man's tear is redeposition of life in his body.

(23) I gazed at her intently and saw that those eyes, which a few days ago were smiling like lips and moving like the wings of a nightingale, were already sunken and glazed with sorrow and pain (p. 384)

In his data, the author is comparing *eyes were smiling* with *lips* and comparing *eyes were moving* with *wings of a nightingale*. The author describes Selma's eyes was attractive in happy situation.

(24) Her sweet lips were like two withering roses that autumn has left on their stems (p. 384)

In this statement, the author is comparing *lips* with *two withering roses*. It described that Selma is in unhappy condition. Unhappy condition is shown from withering roses.

(25) Then she said, "I want you to love me as a poet loves his sorrowful thoughts. I want you to remember me as a traveller remembers a calm pool in which his image was reflected as he drank its water. I want you to remember me as a mother remembers her child that died before it saw the light, and I want you to remember me as a merciful king remembers a prisoner who died before his pardon reached him (p. 390)

In this data, the author is comparing *Selma's want to love* with *a poet loves his sorrowful thoughts*, then comparing *Selma's want to remember* with *a traveller remembers a calm pool*, comparing *Selma's want to remember* with *a mother remembers her child that died before it saw the light*, and comparing *Selma's want to remember* with *a merciful king remembers a prisoner who died before his pardon reached him*. It is clear that the author compares Selma's very hope to remember with four comparisons above. It is simile.

(26) It was midnight, and we could see the crescent moon rising from behind Mt. Sunnin, and it looked, in the midst of the stars, like the face of a corpse, in a coffin surrounded by the dim lights of candles (pp. 395 – 396)

In this statement, the author is comparing *the crescent moon in the midst of the stars* with *the face of a corpse surrounded by the dim lights of candles*. The author describes white and pale crescent moon like the pale face of a corpse. It means the condition at that night is covered with sorrow.

(27) And Lebanon looked like an old man whose back was bent with age and whose eyes were a haven for insomnia, watching the dark and waiting for dawn, like a king sitting on the ashes of his throne in the debris of his palace (p. 396)

The author compares *Lebanon* with *an old man whose back was bent* and compares *Lebanon* with *a king sitting on the ashes of his throne*. It describes that night looks lonely and silent with the dim lights of crescent moon.

(28) The lofty poplar that resembles a bride in the daytime, will look like a column of smoke in the evening; the huge rock that stands impregnable at noon, will appear to be a miserable pauper at night, with earth for his bed and the sky for his cover, ... (p. 396)

The author compares *the lofty poplar* with *a column of smoke*, *the huge rock* with *a miserable pauper*. In this data, the author describes Lebanon situation in the night different with the day. Everything seen in the day is real thing but in the dim night everything will change, depends on our point of view.

(29) I reach my room, and like a wounded bird shot down by a hunter, I fell on my bed, repeating the words of Selma: “Oh, Lord God, have mercy on me and mend my broken wings! (p. 397)

In *like a wounded bird shot down by a hunter, I fell on my bed*, the author is comparing them, bird and I (Gibran). When Gibran fell in his bed as though a bird shot down.

(30) Farris Effandi Karamy was left in his solitary home in the midst of his garden and orchards like a lonely Shepherd amid his flock (p. 400)

From the data above, the author compares *Faris Effandy Karamy* with *a lonely shepherd*. That statement means Farris Effandy had been left by Selma in his solitary home comparing with a lonely shepherd amid his flock.

(31) Arriving at the old man’s house, I entered and found Farris Effandi lying on his bed, weak and pale. His eyes were sunken and looked like two deep, dark valleys haunted by the ghosts of pain (p. 403)

In this data, the author tries to compare *Farris’s eyes* with *two deep, dark valleys haunted by the ghosts of paint*. This is comparison of two objects directly. The statement describes bad condition of Farris Effandi. He is look very weak and pale. It is same with data below:

(32) and the bones of his gentle hands looked like naked branches trembling before the tempest (p. 403)

The author is comparing *the bones of his hands* with *naked branches trembling*. It is suitable to compare weak hands with trembling branches. Because of illness, Farris became weak.

(33) I watched you grow, and your face reproduced your mother’s features as stars reflected in a calm pool of water (p. 406)

From this data, the author compares *your face (Selma’s face) reproduced her mother’s features* with *stars reflected in a calm pool of water*. It is clear that the author is comparing two objects directly. It is *Selma’s face* with *star*.

(34) The word mother is hidden in our hearts, and it comes upon our lips in hours of sorrow and happiness as the perfume comes from the heart of the rose and mingles with clear and cloudy air (p. 408)

It is also clear from the data, the author is comparing directly two objects. The word *mother in our hearts, comes upon our lips* with *the perfume comes from the heart of the rose*. Specifically comparing between the word *mother* with *perfume*. So, mother's word always perfume in our life.

(35) The old man placed both hands on her head and said, "I have shown you my dear child, a picture of your mother on paper. Now listen to me and I shall let you hear her words". She lifted her head like a little bird in the nest that hears its mother's wing, and looked at him attentively (p. 408)

In *she lifted her head like a little bird in the nest that hears its mother's wing and looked at him attentively*, the author compares *she (Selma)* with *a little bird*. She looked at her father like a little bird hears its mother's wing. It describes Selma's condition that obeying her father's command.

Further Discussion of The Data

Personification

Table 1. Stressing words in Gibran's personification.

No.	Personification of Data	The characters
1	Love (concept)	Can open the author's eyes and touch the author's soul with its fiery fingers.
2	Life (concept)	Has lips and can produce a beautiful voice.
	The earth (object)	Has bosom.
3	Love (concept)	Has a tongue and tears.
4	The nature (object)	Can breath.
	The heaven (object)	Has eyes.
5		Can sing and wake him up.

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6	The love of Selma (concept)	Can sing the song.
7	The wave (object)	Can suck the blood.
8	Perplexity (concept)	Like a mother. They can do what the
	The sun, the earth, and the flowers (object)	human being does.

From the table above, it can be identified that the author uses

- Love (concept) in 1, 3, 5.
- Live (concept) in 2.
- The earth, the nature, the heaven, the wave, the sun, and the flowers (object) in 2, 4, 6, 8.
- perplexity (concept) in 7.

Love (concept) $3/11 \times 100 \% = 27 \%$

Life (concept) $1/11 \times 100 \% = 9 \%$

The earth, the nature, the heaven, the wave, the sun, and the flowers (object) $6/11 \times 100 \% = 54,5 \%$

Perplexity (concept) $1/11 \times 100 \% = 9 \%$

From percentage above, the writer can conclude that the author uses mostly objects of nature in using personification. For the author lived in village all his children's world. Closed with the nature, mountain, river, forest, field, etc. Hence, in his literary work, it influences his style especially in personification (Aditya et al., 2023) .

Simile

Table 2. Stressing words in Gibran's simile

No. Data	2.	First entity to compare	Second entity to compare	Meaning
1.	Day Night		Dreams Weddings	Happiness

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2.	My lonely life	Adam's life in Paradise	Loneliness
3.	The flowers	Falling drops of dew	Love expression and attention
4.	Silent sorrow	A seed	Growing up of sadness
5.	The boy's soul	A white Lily	Soft and white
6.	Sorrow	A pond of water that can not find an outlet	Having deepest sorrow
7.	The orange and apple trees	Houris or bridge	Beauty
8.	Beirut	A bride or a mermaid	Beauty
9.	An old man	A stranger	Longing
10.	He (the bishop)	A flock of lambs to the slaughter house	Hypocrisy
11.	Her hand	A white Lily	Beauty
12.	Heart throbbed	The trembling lips of a thirsty man	Happiness
13.	Words	Drop of dew	Happiness
14.	Selma's beauty	A gift of poetry	Happiness
15.	The sorrowful spirit	A stranger	Happiness
16.	Selma	A bride or a sentinel	Admiration
17.	Selma	A statue of ivory	Beauty
18.	Tears	Drops of dew	Sadness
19.	A devoted worship	I (Gibran)	Doing same work, kissing
20.	She screamed	A bird shot down, suffering and trembling	Shocking
21.	Youth does not combine with senility	Morning does not	The time cannot combine

22.	A young man's tear An old man's tear	meet the night A drop of dew on the leaf of rose A yellow live which falls with the wind at the approach of the winter	A hope Redeposition of life
23.	Eyes were smiling Eyes were moving	Lips Wings of a nightingale	The eyes were attractive in happy situation
24.	Lips	Two withering roses	Sadness
25.	Selma wants to be loved Selma wants to be remembered Selma wants to be remembered Selma wants to be remembered	A poet loves his sorrowful thoughts A traveller remember a calm pool A mother remembers her child that died before it saw the light A merciful king remembers a prisoner who died before his pardon reached him	Need to love Need to remember Need to remember Need to remember
26.	The crescent moon in the midst of the stars	The face of a corpse surrounded by the dim light of candles	Sadness and sorrow

27.	Lebanon Lebanon	An old man whose back was bent A king sitting on the ashes of his throne	Lonely situation Lonely situation
28.	The lofty poplar The huge rock	A column of smoke A miserable pauper	Different situation in the day and the night
29	Bird shot down	A fell on my bed	Sadness and sorrow
30.	Farris Effandi Karamy	A lonely shepherd	Loneliness
31.	Farris' eyes	Two deep, dark valleys	Bad condition of Farris
32.	The bones of his hands	Naked branches trembling	Illness and weakness
33.	Selma's face	Stars	Beauty
34.	Mother	Perfume	Fragrance
35.	Selma	A little bird	Obeying

From the table above, it can be identified that the author uses

- Nature in 1, 3, 4, 5, 7, 10, 11, 13, 18, 20, 21, 22, 23, 24, 26, 28, 29, 30, 31, 32, 33, 35.
- (Other) human being in 2, 7, 8, 9, 10, 15, 16, 17, 19, 20, 25, 27, 28, 29, 30, 34, 35.
- Human body in 5, 11, 12, 15, 18, 22, 23, 24, 26, 27, 31, 32, 33.
- Things in 1, 4, 6, 8, 13, 14, 17, 21, 27, 28, 34.

Nature $25/86 \times 100 \% = 29 \%$

(Other) human being $28/86 \times 100 \% = 32,5 \%$

Human body $17/86 \times 100 \% = 19,7 \%$

Things $16/86 \times 100 \% = 18,6 \%$

From all data above, the writer can take a conclusion about the author in using simile, that is the author mostly using (other) human being to compare first entities to second entities. He uses names, pronouns, or titles (Ruslida et al., 2019).

CONCLUSIONS

Based on the results and discussions in the research, it can be drawn the following conclusions. Personification from author was close with the nature and the author in using simile uses mostly (other) human being to compare first entities to second entities. The author is paying attention to (other) human being in society. So, in general, the author's way of using personification and simile is very much influenced by environment.

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