CHAPTER 5

Conclusion
Conclusion:

After a thorough study on the topic "Thoughts and Ideologies of Mikhail Nu'aima, the Mahjar poet in the development of Modern Arabic poetry: A critical study," it has been learnt that the growth and development of Mahjar literature was not based on sudden and unpremeditated occurrences; rather, it was the result of experimentation and observation of many decades in its development. Most of the Mahjar litterateurs hailed from Syria and Lebanon, studied the past Arabic literature and acquired its style and technique and thereby they became accomplished to bring the Arabic literature into the platform of world literature. The fact that poets like (Nasib Arida), (Iliya Abu Madi) and others were well-versed in classical Arabic literature. Even, Nu’aima himself studied (Kalila wa- Demna), (Alfiyyat Ibn Malik) and the history of Arabic literature as it (Arabic literature) was written by a Russian Orientalist,¹ and hence, it is obvious that Nu’aima as well as the other Mahjar poets had a strong attachment to the classical Arabic literature. Though, they are hardly to confess it as they had been too much inclined towards western Romantic trends and tried to induct its values into the Arabic literature.
Therefore, in the inception of the thesis, a brief account of the Renaissance has been discussed in order to have a better comprehension of the development of Mahjar Literature and then expounded the Mahjar Literature in detail. In this context the contributions of Mikhail Nu’aima to the development of modern Arabic literature in general and modern Arabic poetry in particular have been brought under discussion.

It is true that no plant can be grown without its seed or origin. As for the al-nahda as well as the classical Arabic literature is concerned it is like a seed or origin from which the modern Arabic literature bounced well in its development and the Mahjar literature in the Americas did not remain behind in the race of its development following the trends of western literature, a dominant element in Mahjar literature.

Mikhail Nu’aima studied foreign literatures (i.e. English and Russian) and comparatively he had scant knowledge in the classical Arabic heritage, for he was not interested in it. That is why; he did not devote any criticism to the poets of the classical period. His rebellion against the structure of classical literature was timely and vital. Nu’aima’s first critical book in modern Arabic was "الغربال" (The Sieve) which criticized the old classical heritage, diminished its value and cast doubt on the vitality of the connection between modern Arabic poets and writers and their classical literary past. Many futile arguments took place throughout the subsequent decades, and many rather unintelligent accusations, and even abuses, exchanged. However, it is not surprising to note
that most of those who spoke against the classical heritage knew little about it. It is most unfortunate that most of those who spoke for the classical heritage were old-fashioned and reactionary.²

It is seen that the theme, nature and style of classical Arabic poetry are found to be fully dominated in the neo-classical poetry. Actually, neo-classicism was the outcome of the revival of ancient learning through technical advancement and it adhered to the traditional form of (Qasida) (Al-Barudi), (Ismail Sabri), Ahmad Shouqi Bek, Ismail Sabri, Ahmad Shouqi Bek, Al-Shauqi and al-Rusafi were the outstanding neo-classicists. Al-Barudi was called the Sir Philip Sidney of the modern Arabic renaissance because the renaissance of modern Arabic poetry truly begins with him. Most of the neo-classicists followed the style of al-Barudi in composing poetry.

Shauqi, in a poem addressed to Amin Rihani, criticized that America has produced no good Arabic poetry to match her technological achievements.³ But, I am hardly agree with such kind of Shauqi’s imperfect statement done against Mahjar poetry, for America has produced many a outstanding poet like Illiya Abu Madi, Nasib Arida, Khalil Jibran, Illiya Habib Farhat, Rashid Ayyub, Al-Shafiq Mulf, and others. It is true that most of them were inclined towards western

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literary trends and tried to bring the Arabic literature into the platform of world literature. Hence, in this respect, their endeavour must not be undermined at all; rather, they should be encouraged into the proper direction.

The pre-romanticism school grew up as a reaction to neo-classicism. They insisted on the value of emotions of the poet. They were influenced by the French Romanticists and the English Lyrical poets to a great extent. The ‘Diwan poets’ and Khalil Mutran were the main exponents of this school. They could able to break the literary convention of the mono-rhyme and innovated mixed as well as blank verse in Arabic poetry. Consequently, the new generation of poets all over the Arab world and Mahjar become motivated on the style and thinking what they depicted in their poetry and hence, it was a lofty bounce towards the modernization of Arabic poetry.

The school of Romanticism in Arabic was an imaginary world of beauty, dreams and fantasy and understandably it became the pre-dominant school of poetic expression. علي محمد طه (Ali Muhammad Taha) of Egypt; إلياس أبو شابكا (Iliyas Abu Shabaka) of Lebanon; أبو القاسم الشابي (Abu al-Qasim al-Shabbi) of Tunisia; التاجي يوسف بشير (Al-Tijani Yusuf Bashir) of Sudan; and نسيب عريضة (Nasib Arida) were the prominent Romanticists in Modern Arabic poetry. This school was more dominant and influential among the Mahjar as well as the poets of Arab world in the years 1930s and 1940s and thereby Arabic poetry got its full strength to pace along with the world poetry.
It is observed that with the invasion of Napoleon Bonaparte in Egypt in 1798, the Nadir period (1516-1798) in Arabic literature virtually came to an end and the \( \textit{Nahda} \) movements began through Arab and European flows. Though the development of modern Arabic poetry may be divided into three periods-i.e. the periods from 1834-1914, the inter war period and the period of conflicting ideologies, but, I, what the subject matter requires, have concluded the discussion within the first two periods-i.e. the age of translation, Adaptation as well as the neo-classicism (i.e. the period from 1834-1914) and the age of Romanticism and Nationalism - i.e. the inter war period.

Mikhail Nu’aima was one of the poets of \( \textit{Rabita al-Qalamiyyah} \) in North America. The present quest is to focus Nu’aima’s ‘thoughts and Ideologies’ through his poetry. It may be mentioned here that Mahjar poets in the Americas discharged their literary activities for the development of Mahjar literature in general and the modern Arabic poetry in particular.

The Mahjar poets migrated to the land of America due to the financial, political, social, cultural and religious injustice imposed on them by the Turkish Sultans and consequently, they produced a large number of poetry in Mahjar Arabic literature.

As for the thoughts and ideologies of the Mahjar poets are concerned which can be highlighted under the following features: 4
• Mahjar poetry is free from ancient rigidity.
• Gravity of individual characteristics of the Mahjar poets.
• Longing for the motherland — i.e. the Mahjar poets became nostalgic towards their motherlands.
• The Mahjar poets were motivated by the spiritual meditation.
• Inclination towards humanity was the basic fundamentals of Mahjar poets.
• The Mahjar poets were the sincere sons and lovers of nature.
• The Mahjar poetry was attributed with interpretational simplicity and the musical delicacy.
• Religious freedom is a dominated theory to be realized in Mahjar literature.
• The Mahjar school relied to a great extend upon the beauty of representation—i.e. the portrayal and the description in poetry and prose as well.
• Lastly, the de-facto character makes the Mahjar poetry more dynamic and appealing to the human life.

(Amin Rihani), (Jibran Khalil Jibran), (Mikhail Nu’aima), (Iliya Abu Madi), (Abu Shadi), (Rashid Salim al-Khuri), (Fauzi Ma’luf), (Iliyas Habib Farhat) and others were the outstanding Mahjar poets. They composed poems on Mahjari style — i.e. usually they opted short
metres in poetry and did not show too much interested in rhymes. *Prose-
poem*, *free-verse* as well as *blank verse* are found in large scale in Mahjar
poetry.

The Mahjar poets in the Northern hemisphere in the Americas were
influenced by the literary values of the west to a great extent and most of them
followed the *Jibranian style* in composing their poetry. But, the Latin American
Mahjar poets composed poems on the classical pattern except نصمه قازان (Na’ma
Qazan) who was impressed by the thoughts and ideologies of Jibran and
Nu’aïma. They enhanced their literary activities from the masterpieces of Arabic
language and literature and thereby, they, being inclined towards eastern
philosophy, could able to impose a vital force in their literary mission. Thus, with
the assimilation of eastern-western trends, the Mahjar Arabic literature sprang
well as to make the modern Arabic literature discernible in the platform of world
literature.

Romanticism, arabicized as "الرومانسية أو الرومانسية" (al- romantiqiyya or al-
Romansiyya), is an elusive term. The Mahjar Romanticism is a literary
movement characterized by subject matter, attitude, and form. The subject-
matter includes nature as an immediate personal experience, Christianity, the
supernatural - night, death, ruins, graves, dreams and sub-conscious.

The most characteristic of romantic attitude is individualism; the poet is
seer; the emotions are preferred to reason, the ideal to the real. In expression
romanticism proclaims freedom from rules and conventions, emphasizes spontaneity and lyricism, and tends to reverie, vagueness, synaesthesia, and overlapping of the functions of Arts.6

The poets of the Mahjar group like Jibran, Nu`aima, Abu Madi, Rashid al-Kahuri, Iliyas Farhat and others contributed a vital contribution to the development of Arabic romantic poetry. This school of romanticism in Arabic was the result of direct influence of western literature. Consequently, a total change was observed in Mahjar Arabic poetry in its themes, attitude, diction, style, rhymes and metres which enabled Arabic literature as one of the appealing languages in the world.

The iconoclast Nu`aima, a native of Biskinta, Lebanon, was a North American Mahjar Romantic poet, critic, apologist and mystic. To run the family, his father Yusuf7 also known as "bo deb" (father of Deeb) worked in America as a peddler. Nu`aima had five brothers "Adeeb" (Known as Deep), "Hykal", "Najeeb", "Naseeb", and "Nadeem" and his only sister "Ghaliya" was his only sister.8 (father of Deeb) - (mother of Deeb) - (father of Yusuf) - (mother of Yusuf) were his parents and grandparents respectively.9 Yemen (Al-Yemen), Hauran (Acre) and Lebanon were the dwelling places of his ancestors. Finally, they settled permanently on the rocky surface of Sanneen Mountain.10
Nu’aima was a very intelligent student. The Nazareth Russian college sent him on scholarship to study at Poltava, Ukraine (1906-1911). He was influenced by the literary personalities of Russia to a great extent. "النهر المتجمد" (The Frozen River) was his first poem composed in Russia. After taking two bachelors' degree in Arts and Law from the University of Washington, Seattle, he started to write articles on criticism for the Mahjar journal الفنون (al-
Funun) and السياح (al- Sai'h).

Nu’aima was drafted into the American army and sent to the French front, and it was his first hand experience of the horrors of the First World War. Being a poet of humane, he disliked war from the core of his heart.

Nu’aima took great care in organizing the "الرابطة القلمية" (Bond of Pen), a Christian cultured literary mission, which propagated almost all the characteristics of Mahjar literature. The main guiding spirit of it was Khalil Jibran, the president, while Nu’aima, the secretary, was its dynamic force. This association was based on romanticism being influenced with western and European literatures, and thereby, modern Arabic literature enabled to attain many a new element from it.

Drawn to Jibran by a spiritual affinity, Nu’aima became too much attached to him. The biography of Jibran, written by him for the love he had for him, is a beautiful testament to their friendship.
Nu’aima remained bachelor, but he had carnal knowledge of woman. It is seen that during his earlier study years in Russia (1906-11), he first came to know women carnally through a relationship with a married woman. Again, he had fallen in love with two married women in the U.S.A. in each case; he lost his peace of mind. Hence, he ceased the relationship with women forever and thereby he could able to regain his peace of mind. He sacrificed his whole life for literature following the way of ‘quasi-hermitic’ life for the enhancement of his thoughts and ideologies and thereby he enforces his literary activities. Actually, his relationship with women perhaps, it was his quest of women through the carnal relationship with them.

Once Nu’aima was nominated for the Novel Prize in literature but not awarded. It is perhaps due to his inclination towards Eastern philosophy and his writings in Arabic denouncing the Western values of materialism.

Being deeply motivated by the ‘Theosophical Society’ Nu’aima followed the ascetic life. He believed in the ‘transmigration’ of souls, the ‘Transcendentalism’ and the ‘Pantheistic mysticism’ which influenced in his life and writings to a great extent. He wrote around fifty titles of works abounds the trends of mysticism in them.

During the life time of Jibran, Nu’aima was known as an active Mahjar litterateur, but after his demise in 1931, Nu’aima returned to his homeland,
Lebanon, in 1932 and plunged into the literary activities till his death (1988) being known as an Arab writer.

**Hums al-Jufun**, the philosophical anthology of Nu‘aima and his book on criticism (al-Ghirbal) established him as one of the outstanding romantic poets and a famous critic in the Mahjar as well as the Arab world.

Though, Nu‘aima composed only 44 (forty-four) poems, but these are important both from the point of view of his philosophy and the development of Mahjar poetry. Actually, his anthology, “Hums al-Jufun” (*Eyelids whispering*), leads towards the eternity showing a life which is peaceful and calm and an acceptance of life in all its aspects, and projects the poet’s mysticism about the Unity of existence and the belief that God is revealed in all shapes and forms.

It is observed that all of his poems are spiritual and emotional except “أخي” (*My brother*), which is both a war and patriotic poem with its social consciousness expressed through the personal experience of the poet. He never composed poems on social or political issues.

Nu‘aima conforms to the new values of poetry he laid in (al-Ghirbal). He freed his verses from the labored effect of classical prosody and its meticulous care for short and long syllables. He prefers short metres “ البحر المجزو” (*al-Buhur al-Majzu*) and his choice of words is homely, almost colloquial. Muhammad Mandur justified his verse as its muted tone, “الشعر المهموس” (*thê
poetry of whisper or of the quiet voice) which is suggested in the title to his collection of poems "همس الجفون" (whispering eyelids).

"الغربال" (The Sieve), written by Nu’aima, was the first Arabic work on literary criticism of poetry to understand the main principles of the Mahjar movement. It attacked vehemently against the classical conventions and insisted that poetry should be meaningful and relate to the spiritual and emotional needs of man and satisfy his longing for beauty and music.

If we ponder over ‘The Book of Mirdad’, it will definitely manifest to us as a most unusual text book based on Sufi mysticism and highly representative of Nu’aima’s philosophy, and it is also known as “A Light House and a Haven”. Nu’aima declared himself as ميرداد (Mirdad), a prophet after Jesus Christ. “The Ark” of Mirdad is not but the Ark of Holy understanding.

It has been said that the way the book has been written, unraveling one layer after another, shows that it has descended from some mysterious source. He explains human minds and souls in it concentrating into the reality of life, death, good and evil and thus Nu’aima became able to establish relationship between human being and Omnipotence God.

Furthermore, the book explains ‘The Holy Omniwill’, ‘Mother’s Ovum’, ‘Ova’, ‘Macro- God’, ‘Micro- God’ and so on in a befitting manner, and thereby it enables to guide the human community into the right way. Hence, it is not but a mental satisfaction to the mankind.
Nu’aima’s Jibran Khalil Jibran, one of the finest book in Arabic, is a sensitive account of Jibran’s philosophical and artistic traits. This book is a critical candour which glorifies Jibran, the man whose greatness appears in the innocence of his spirit. When Nu’aima wrote on Jibran, people were raising him to the level of God. Although this book was written in 1934, it remains radiant and fresh. Actually, he wrote this book as a token of his friendship to Jibran.

Nu’aima was the best friend of Jibran. In a period of ten years Jibran wrote 28 (twenty-eight) letters to him, which he recorded in this book under the chapter (Jibran’s letters to me). He expressed in these letters about the literary mission, mutual understanding and his thoughts and ideologies as to promote and revive Arabic literature from its quagmire of stagnation and set up in an equal position to the world literatures.

We see Jibran and Nu’aima are always in mingle with one another in respect of their thoughts and ideologies and for this reason, Nu’aima, at the behest of Jibran could able to launch the literary mission "الرابطة القليمية" (AR-RABITA) successfully, and thereby he became popular in the East and the West.

Nu’aima was a great thinker, ideologist and a staunch believer in God. He lived a life longing for homeland being patient, content, peaceful, reflective and an essence being highly ambitious, hot-tempered, inclining towards spiritual guidance and disputes. He became grumbled at the pensive materialistic
atmosphere of U.S.A. which was far from belief and truth. Hence, he denounced the western cultural values and its civilization and inclined towards the values of Eastern spiritual life-style and its philosophy.

Nu’aima had been keeping the Islamic Sufi doctrine in thinking, meditation and literary pursuits. He continued his writings as he promised to produce an unprecedented work in Arabic literature and perhaps, for this, he never thought of marriage and passed the whole life as a bachelor.

Comparing the East and the West Nu’aima says, “The East with its faith is close to the truth than the West with its thoughts and scientific evidence. It is the West, he concludes, that needs to be a disciple in the school of the East.” His philosophy is deep and far-reaching as he preached his message to the world communities. He speaks not only the Semite religions of the Middle-East, but also the “Buddhism” and “Taoism” of the Far East. His article “Thalathat wujuh”(Three Faces), where he talks about the Buddha, Lao-Tzu, and Jesus Christ.

Nu’aima defines poet and poetry as such – “The poet is a prophet, a philosopher, a painter, a musician and a priest, and the poetry is life, its smiles, its tears, its silence, its expression, its cheering and its moaning.” He further said, “A true poet never writes except when he is driven by an internal impulse that he cannot control.”
Nu’aima insisted that in order to get maturity, Arabic literature must have acquired three things: firstly, a tractable language; secondly, a nation free of an inferiority complex (he attacked here the blind adoption by poets and writers of Western criteria, methods and ideals); and thirdly, freedom of speech.

Both Jibran and Nu’aima believed that the poets and writers are the makers and patrons of language. There should be no cause for worry if they produce new symbols or change old ones. If people like the newly forged symbol they will keep it, whether lexicographers and grammarians like it or not, and if people neglect it, it will automatically die.

It is really amazing that the accessibility of the laws of prosody, says Nu’aima, has not only harmed our poetry, but also all our literature. For, composing poetry is a highly honoured art among the Arabs and hence, all our writers confined their literary activities only to poetry and “here we are today with no novels and no plays and no science . . . .”

To Nu’aima, there are three fundamental qualities which a critic can possess: firstly, a critic can be creative, for he discovers the value of a neglected piece of literature. Secondly, the critic can also be an original writer, for in discovering the beauty of a literary work he gives to his readers his own concept of beauty and truth. And thirdly, the critic can be a guide, for he can show the creative artist his true path and his worth.
Again, Nu’aima says that the literary criteria are permanent and they depend on permanent human needs. These needs are primarily four: (i) our need to express our feelings and ideas, (ii) our need for a guiding light in life to show us the truth, (iii) our need for the beautiful, and (iv) our need for music. These needs do not vary in their essence with the change in time and place. Literary criteria, therefore, are judged by their ability to satisfy those needs.

Though gifted, but Nu’aima was not a prolific poet. He composed poems in Arabic, English and Russian. The themes of his poetry are spiritual and emotional having the presence of unity of God in them. In his poems: اغُضَضَ جَفَنُكَ تَبَصَرَ (close your eyelids and you shall see), "ما أنتِ يا نفس؟" (O my soul! Who are you?), الخير و الشر (Good and Evil), الشودة (The song), الطماثلية (contentment), المد.ب إلى (To Mind, Doubt and Belief), "إلى دودة" (To a worm) and so on, it is observed that basically these poems are emotional and spiritual leading towards the investigation of reality, truth, absolute beauty and the existence of God. Hence, it is clear that the volume همس الجفون (Hams al-Jufun) is not but a mystic anthology which can satisfy the human soul and mind.

In the true sense of the term, Nu’aima was a thoroughgoing monist and a zealous advocate of "wahdat al-wujud" (Unity of Being). According to him, Allah, Nature and Man are synonymous and mean one and the same thing – i.e. the ultimate Reality. He thinks that the crux of Jesus Christ’s teaching is that Man and God are one and Man is as infinite as God. He further says, "Everything exists in God. If He causes anything to die it means that He causes
Himself to die. How can God efface Himself? If He punishes anybody, He punishes Himself. 22

Nu‘aima’s thinking was universal and natured. He was firmed and stable in his faith and reality. He was peaceful and content in his lot and accepts happily whatever comes from the end of it, because these are the phenomena of life decreed by the Omnipotent

Anyway, Nu‘aima’s anthology "هفس الخفون" (eyelids whispering) and the book on criticism "الغراب" (The Sieve) enabled to bring a total change in the development of modern Arabic poetry and criticism creating an unprecedented history in Mahjar as well as the modern Arabic literature.

It is known to all that Nu‘aima was the third literary figure to have an impact on Mahjar poetry in North America and he had also a dominating influence over the Arab world. His writings in النون (Al- Funun) and السائح (al-Sa‘ih) were all on criticism being appreciated by his readers in the Arab world and other literary figures in North as well as South America. Arida, in 1914, only two years after the publication of his first article, went so far as to write to him and say that his articles had made النون (Al- Funun) popular in Syria, Egypt, and the Southern Mahjar. Actually, these writings insisted on the establishment of a real change in the form, language, attitudes and methods of approach in Arabic poetry.
Both the avant-garde Diwan group in Egypt and the Mahjar group in North America came into contact with each other in 1922, and they, being motivated by the western cultural values, opposed vehemently the crystallized traditional attitudes and to introduce new values and forms in modern Arabic poetry.

The book on criticism (al-Ghirbal), says S.K. Jayyusi, became more popular in the Arab world than in the Americas, for it has been republished at least six times since its first appearance, but, on the other hand, Nu’aima sold only twenty copies of it in America. In it he finds the roots of many trends in the contemporary approach to poetry, language, metre and classical heritage.

Nu’aima was the first critic in Arabic, says Thuryya Malhas, who preferred content to form in literature – i.e. literature must be focused on content, not form, for the proper province of literature is life itself. But, the history of criticism in Arabic shows the equal value which most classical critics gave to the two.23

Nu’aima speaks about “committed literature”, a term as yet unknown in Arabic, “the basic literary criteria”, and “personal criteria” – launched into Arabic by him are a significant innovation in modern Arabic literature.

Besides, Mikhail Nu’aima became popular in the Arab world, says S.K. Jayyusi, when "مجموعة الرابطة القلمية" (Majmu‘at al-Rabita al-Qalamiyyah) was published in 1921, it contained five of his poems. These and other poems in the
collection were memorized by the growing generation in the Middle-East and their influence was great on the following generation of Arab poets.

On the other hand, Abbas and Najm pointed out that Nu’aima’s poetry may have been influenced by the Lebanese folk-song and nearly all the mountain people in the Lebanon memorized these songs which cover many happy and sad aspects of life. The Lebanese folk song is characterized by the detail repetitive phrases that give different aspects of the same theme.24

Like Jibran, Nu’aima followed the prose-poem style in his poetry. He wanted to express everything in his mind, or at least to give many sides to the same object or idea treated in the poem may be the cause behind the simplicity of his language in verse, a simplicity more characteristic of prose than of poetry. One cannot, however, fully agree with Abbas and Najm in their suggestions that the parallelisms of his style were caused by his prosaic tendency, for the short sentences or phrases he crowds into his poems are not always prosaic. Good classical poetry, moreover, abounds with parallelisms and antithesis. Actually, this prosaic trend is not but a persistent flow throughout his poetry.

To sum up Nu’aima’s achievement as a poet, when dealing with the poetry of contemplation which mirrors the moods and the inner states of mind, Nu’aima is seen to have arrive at a high degree of fluency and charm, a real achievement in view of the difficulty with such poetry to remain poetical. Nu’aima achieved a permanent change of poetic tone. Moreover, he developed
the poetry of experience and paved the way for truth and authenticity. He also came close to the language of daily speech and of the simple song than did any of his contemporaries.

Unlike (Al- Aqqad), the شكري (Shukri) and المازني (al- Mazini), Nu’aima was able to give in his poetry a successful example of his literary criteria. But, despite its many achievements, Nu’aima’s poetry was also an example of dilution and verbosity, as was Jibran’s poetic- prose style. Arabic poetry would struggle for a long time to rid itself of the effects of a diluted style, greatly confirmed by writers of the North Mahjar.

It is in 1948, that the poetry of Nu’aima was judged favorably in the magazine الرسالة (al- Risala), but its influence in Arabic literature was denied at the same time: apparently it had lost its actuality.

Muhammad Mandur, on the other hand, termed the poetry of Nu’aima as "الشعر المهموس و النثر المهموس" (Whispered poetry) and suspected in its topicality. But, Taha Husain sent message to مندور (Mandur), and the situation got changed; and consequently, his series of article published in الثقافة (al- Thaqafa) in 1942 and 1943, what he called "الشعر المهموس و النثر المهموس" (Whispered literature).

In fact, Mandur’s new criterion of (Whispering) was a protest against the rhetoric of the then still very popular neo- classicist school. Later on, many Egyptian writers accepted and admired this muted style of Nu’aima and thereby it received widespread support in the Arab world and the Mahjar as well.
The present-day views of the Mahjar are quite appreciative, but now this appreciation seems to be more academic. And this academic appreciation is not unqualified. The critic Louis 'Awad, not in the least conservative himself, wrote as late as 1961 that the Mahjar writers, along with Apollo, were the most important Arab romanticists, but he described both a مهمترين (Mustaghribun) (westernized) and he considered Jibran’s images as “originating from the Northern hemisphere in which he (Jibran) lived emotionally”. As it is mentioned earlier that Jibran and Nu’aima were overlapped in respect of their thoughts and ideologies and in this context his only anthology “Hams al-Jufun” is a crystallized proof of his westernized form in composing poetry.

Besides, Nu’aima, was a great creative writer. He composed poetry from the core of his mind. He was a man blessed with an intellect for creating wonderful innovation in his poetry and thereby he could able to introduce a new chapter in modern Arabic literature.

His anthology “Eyelids whispering” (Eyelids whispering), strongly opposed the classical conventions of the past, and also perhaps it was a humble protest against suppression, injustice, falsehood, anarchy and inferiority rampant at that time among the Christian Mahjar writers who had been often subjugated by their Turkish Lords.

Being an optimistic poet, the message of Nu’aima’s writings to the mankind is love, brotherhood, humanity, truthfulness, sincerity, integrity,
freedom of speech and thinking, mutual understanding, believing in lot whatever comes from it either good or bad, for, the Omnipotent is the ultimate goal of all.

While drawing an end of the present study on Mikhail Nu'aime and Mahjar poetry it will not be an exaggeration if we say that Mikhail Nu'aime's literary contribution exert a great impact in Modern Arabic literature in general and Mahjar poetry in particular. His works notably- (1) "Eyelids whispering", (2) "The Sieve", (3) (The Book of Mirdad) and (4) "میرداد" (Jibran Khalil Jibran: His Life and Works) provide a thorough understanding of his high standard of mystical thoughts, profundity of knowledge, grasping of the subject and the addition of new romantic elements.

It is hoped this work may help to enhance further research on other dimension of Mikhail Nu'aime – the outstanding Mahjar poet of North America.
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