CHAPTER-II

Origin of Migrant Literature

2.1 Migration of Lebanese and their objectives

In the first part of nineteenth century the economic and political condition of the Lebanese became very much deplorable, the foreigners like European interfered in their internal affairs. They promulgated among the Lebanese the seeds of divine and dissension to create a different luxurious life style for the foreigners by the help of their administrative power. Their internal predicament caused for their struggle with the ruler to meet up the basic needs and the foreigners had no attention to the affair of the Lebanese people. As time passes the socio-economic condition of the Lebanese became critical and it compelled them to migrate from Lebanon seeking a place to where they could survive. They mainly went out searching their livelihood into three directions:-

The first group of the Lebanese chooses Egypt as their sheltering place which they felt safe and secured from the point of language and weather considering being free evil condition. [1] At that time Egypt was calm and comfort under the reign of Mohammed Ali pasha (1769-1849) who served the Egyptians sincerely to make them

pleased with his rule. Within a short period the surface of Egypt was filled with the help of Mohammed Ali. These important persons served Egypt from the core of their hearts considering and made it a rising land of the Arabs.[2]

In the Turkish army that helped to drive Napoleon out of the land an officer was born in Macedonia named Mohammad Ali. The Porte made him pasha in 1805 and he made himself the new master of the valley of the Nile, in nominal subordination to the Porte. The history of Egypt for the first half of the nineteenth century was virtually the story of this one man. Foundation of dynasty that was until 1952, so he has been rightly called the father of his country at least in its modern place. In peace and in war he stood supreme. By confiscating all land holdings in the hands of private individuals among his subjects, he became sole proprietors of the country; by creating monopoly of the chief products of the land he made himself its only manufacturer and conductor. This was the first attempt at nationalization in the Arab world. In permit of his economic policy he excavated canals, promoted scientific agriculture and introduced the cultivation of Cotton from India and Sudan.[3]

Second direction of migrants was France sheltering from violence of the Turks although it was supported lengthy for each Lebanese émigrés. Blessing in association of clubs, arising Uthmani reign forced to existence and its control. Third direction was America, Northern and Southern part of the country when Lebanese found

direction, expulsion and a mouthful swallow to escape from hungriness and deprivation in their motherland.[2] Among the migrants, first person migrated into shore of Atlantic Ocean was Antowon Bosha'lani from Silima when he was 27 years old, died after two years in 1845 in New York.[4]

Then the migration was extended into vast area, founded numerous cities in different part of the world like as Canada, Australia, Mexico, New Zealand, Africa, West Indies and Philippines. In starting the migrants were rooming as hawker bearing small wooden box in it exquisite and western goods from the holy land. Gradually the hawkers were become businessmen even transacted with other countries and founded many business places in different centre of the continent. The migrant sellers were strengthening their relation with the businessmen in Bones Iris by means of another Lebanese. Migrant expended their earning wealth for themselves and sent remaining portion to their native. They preserved the friendship to their motherland continuing their old worship with family and countrymen. They also performed their duties as well as new country that they did realize the mutual feelings, so very easily migrants were thought as patriot, pure com-patriot in the city where they migrated. The humbleness, flexibility and gentleness made migrants globalized. So in Egypt they became Egyptian in French Franchise and in America American.

In that period, Lebanese people did not feel themselves perfect, but everyone thought as Lebanese, Beirut or Tripoli or Sidon or Druzey or Christian or Sunni or Shia. When the migrants were asked about their nationality, they replied as Arabic5, the link of east and west had been proceeding from the long period traversing for goods materials. The migrants reflected their materialism, thought and ideology in their valuable writings, publishing, letters and magazines. They travelled to their motherland repeatedly bearing new creation and political theory like to become truthful speech, democratic administration, leading the independence. They wanted to free from the leading role of Turkish at first and the French mission secondary. Migrants stored the material of goods from Lebanon to stand the western civilization excite the Eastern materials and rising the eastern mentality to the Western. Many Arabic writers were killed by Turkeys dwelled in Cairo, Paris or New York.[6]

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2.2 Migrant literature and its contribution

Lebanon was influenced with the Western advancement of literary movement in the way of protestant missionaries- British and American. Especially Beirut, in the middle of nineteenth Century[7]. There were nearly twelve classical missions in the last part of that century, organized in mountains of Lebanon, Beirut, Damascus, Aleppo and Egypt etc. They established two small schools in Beirut and Sidon in 1830-1832[8]. The aim of these missions were to spread their religion and culture. So they published the important books of their religion. Translations of Bible into modern Arabic were the issue of their establishments [9]. They encouraged the writers and thinkers to translate the foreign books into Arabic. Among them:-Adib Ishaq (1854-1885), Najib Al-Haddad (1867-1899), Najib Tarad (1859-1911) etc. They were greatly influenced on the publishing of foreign news papers and magazines, copied to Lebanon and other Arabic Country. In the first part of nineteenth Century, Syria had its first Arabic Press in 1855[10]. American started the yearly magazine in Beirut in 1851 named Majma Fawaid, in 1855 published Rijq Allah Hassun (1825-1880) the weekly news paper in Constantinople, Khalil Al-Khuri created (1836-1907) weekly newspaper "Hadiqah Al-Akhbar" (archared of news), Ahmed Faros Ashshidyaq (1804-1887) published "Sahifatu Al-Jawanib" in 1860 in Constantinople, in that year Burtrus Al-Bustani (1819-1883), who headed a native school and

collaborated with American missionaries, started in Beirut a political, Scientific and literary fortnightly, Al-Jinan (Gardens), one of many periodicals founded by him. The motto he chose for his new publication, "Patriotism is an article of faith" gave the formula a new meaning in the Arabic language. In 1876 Al-Bustani began publication of an Arabic encyclopedia (Dairat Al-Maarif) of which he himself completed the first six volumes. The writings of this Christian scholar, which also included a dictionary and several text books in mathematics and grammar, prepared the way for arosing national consciousness and starting the Arab national movement.[11] In 1911, appeared "Irfan" The news paper of Sheikh Ahmed Arif Al-Zin (1884-1860), "Abu Dalama" was published in 1927 edited by Mohammed Hasib Shihab (1899-1967) in Sidon.[12] At the time of cultivation development of Lebanon, literal movement was started in Beirut, in north, south and the mountains, so the drama was only way to disclose their nationality. The chief patron of Arabic drama was Maroon Al-Naqqash (1817-1855), who in 1848was inspired by the Italian opera to attempt a musical verse play entitled an "Al-Bakhil" (The Mean Man). The play in five acts was adopted from Moliere's L' Arare and performed in Beirut. Nikula Al- Naqqash, Maroon's brother, writers in "Arzat Lubnan" that Maroon introduced elements of music with poetry and prose, as he felt that the poetry and prose would appeal to a section of the audience while music would appeal to

all. Nikula-Al-Naqqash also explains that Arabic drama pioneered by Maroon Al-Naqqash did not spring from any old from known to the Arabs, or from folk art, like shadow plays. Drama was directly imported from the west.[13]

In the first phase of twentieth Century the first Arabic practical novel "Al-Ma'ratu wa Al-Wafa Was written by Sheikh Khalil Al-Yazji (1856-1889).[14]

After the World War 1, started writings of Arab national practical drama especially in Egypt, Syria and Lebanon. The great poet Umar Abu Risha (1910-199) wrote "Waqatu-Dhiqar" in his age of twenty, staged in Aleppo, Homs, Hama and Beirut.[15] When the Turks apprised the Lebanese they migrated to other cities and thinkers were stunted the literal movement influenced with the foreign literature and ideology. Among them Ameen Rihani (1876-1940) a literary figure, philosopher, reformer and he is the first Arab to write English essays, poetry, novels, short stories, art critique and travel chronicles. Rihani, who was influenced by the American poet Walt Whitman and another personalities like Voltaire, Thoreau and Byron etc Gibran Khalil Gibran (1883-1931) influenced with the poet, English artist William Black, (1757-1827) was influenced on some Arabian famous poets. [16]

One of these early contingents, created in the 1920s, was known as Al-Rabita al-Qalamiyah, or the New York Pen League. This organization, familiarly known as Al-Mahjar, or 'immigrants poets',

was comprised of writers from Lebanon and Syria who often wrote in Arabic and collaborated with translations of their works. Ameen Rihani, Gibran Khalil, Mikhail Nuaima and Ilia Abu Madi Served as the major figures in that period and frequently are credited with developing an interest in immigrant writing in general. While Gibran is most familiar to U.S. reader, Ameen Rihani is considered by all the "The Father of Arab-American literature." His contribution travelled in both directions.

Although many scholars find Gibran's work deeply philosophical and elementary, In his days he kept company with the greats of United States literature among them Poet Robinson Jeffers, Play Wright Eugene O'Neill and novelist Sherwood Anderson. Gibran's."The prophet" has been a top selling book for its publisher for more than a half century, and in many tabulations, it is considered as the , the second most purchased book in the United States after the Bible. Gibran and other members of the Pen League freed Arab-American writers of their self consciousness, addressing topics other than the immigrant experience. But if Gibran and Rihani were celebrated with both popularity and honour, other members of the original Al-Rabital group, among them Mikhail Nuaima and Ilia Abu-Madi, did not attain their deserved recognition in the United States, ever though Nuaima was once nominated for the Nobel Prize in literature. A playwright, writer of Fiction, journalist and poet, he was politically temperamental during his days in the pen league, setting

standards against superficiality and hypocrisy in literature. Featured after on the pages of The New York Times, his most familiar works are his biography of Gibran Khalil Gibran and The Book of Mirdad, written after he had turned to eastern philosophies for solace and guidance in 1932. While his poetry was written in the United States, it was never translated into English. Similarly; Ilia Abu Madi was also never translated ever though he was considered the most capable and sublime of the Al-Mahjar writers. His topics spanned themes from love to war.

In 1921, it was published "A collections of Pen League" Comprised of many articles, poetry essays and writings. In that composition Khalil Gibran had Seventeen topics on different fields of prose and Poetry, Mikhail Nuaima wrote on eight subjects, Rashid Ayyub Composed "Al-Ayyubiayat", Aghani Darwish and Hia-Al-Dunia. Nadir Haddad composed four Poetry, Abdul Masih Haddad wrote two stories named "Migrant story" which was published in Al-Saih newspaper. And Nasib Arida had a collection of Poetry "Al-Arwah Al-Haierah.".

In this way the pen league of New York served an important role from 1920 to 1931.

The Southern groups of migrant thinkers contributed to Arabic literature tooth and nail. They migrated from Medditerian Sea to the Brazil. The memories of their fatherland, of the loved ones they had

left behind and of the frustrated dreams and hopes haunted them in their alien surroundings and isolation. In spite of the money they earned abroad, they found an empties around them. It was a bitter exile. Most émigrés depicted the malice of migration with the sorrows it brings, They associated with the Poet Mishal Al-Maluf and Shaqiq Al-Maluf in 1932 to develop the Arabic literature and created "The Andalusia league" ("Al-Usba Al-Andulusia"), Mishal Al-Maluf was the director, Daud Shakur (Deputy Director) Nazir Zaitun was confidential treasurer, Yusuf Al-Bayene was Accountant etc. Among the members of the New York Pen Bond, Tawfiq Qurban, Neima Qazan, Shukr Allah Aljar, Nazib Yaqub, George Anton Kafori, Rashid Salim Al-Khuri and Elias Farhat were most prominent.

Such as Rashid Salim Al-Khuri (1887) well known as village poet born in Barbara, Lebanon. His early schooling was in his village then he went to American Arts School and ends his college life in Syrian Protestant College. Poverty compelled him into migrate Brazil in 1913. Rashid and his companion Ilias Farhat was two familiar poet of immigrant literature. Rashid contributed a vast knowledge in South pen league, America. His collections of poetry were (i) Rashidiyat (ii) Al-Qarawiyat (iii) Al-Aiaseer. His purity of writings increased the social sprit and emotion of national feelings.

Another personality Ilias Farhat (1893) was originated from "Kufri Shama", Lebanon although he was not well educated but his acquiring mind gave him a practical knowledge of life. In 1910, he

migrated to Brazil and brought to light his fame of creative Arabic poem "Khaslatu Al-Sher." (Character of Poetry). Arab youth made it the love song. "Composing Poetry" was his subject matter of his writings. He was like Mutanabbi who he used rarely the proverb and convictional words and he was compared with Zuhair bin Abi Salma for his decorating poetry repeatedly. In 1925, he composed his pure Arabic Poetry "Rubayiate Farhat" (Quadriliteral of Farhat). In 1932 published his second Diwan, (Collections of poetry) "Diwan Farhat" etc. They contributed many books on knowledge and science by their fruitful writings influenced by the westerns inhabitants with the cultural alternation of new Arab world.[17] They riched the treasury of Arabic language in various fields of literature, prose, poetry, politics etc. There were the contribution of Lebanese personalities, which carried the modern movement of Arab nationalism. The migrants were patriot, loved their motherland, which is reflecting till now in northern American migrants literature.[18]

2.3 Characteristics of immigrant literature

There were nine major Characteristics of immigrant literature:-

- Free from classical bindings.
- Arts Style and personal nature.
- Nostalgia to the motherland.
- Meditation and imagination.
- Leaning towards humanity.
- Natural love.
- Sensitive song bearing wide interpretation.
- Religious freedom.
- Characterization and depiction.

I. Free from classical bindings

Historical events and cultural developments had their impact on modern Arabic literature. Before rising the immigrant literature, modern Arabic literature was traditional, it followed the classical style and manners even in words and meanings. In classical literature, it followed specially Abbaside literature (750-1258) and the literature of Zahiliah, both in prose and Poetry. Prose literature was Muqamah where the complex and new words were the admirable creating power of a writer. The pioneers of Arab renaissance in poetry followed the

great poets of Abbaside period Mutanabbi, Abu Taman and Jalal Uddin Ibn Rumi etc. Thinking and imaginations were fit to classical feelings. Migrated Arabs were changed mentally with the influence of east and western culture. So they tried to remove them from ancient feelings.[19] When the literary movements of Arab-American arose with their original life style through revolutionary movement, they came to focus of normal and real life from the darkness of superstition with the expectation to be free from all so called blindness of thinking and belief and thus the migrants stood to write in a new style of word pattern freely and mode the save the media of a new life forever.[20] The major personalities of immigrant literature created their new literature like Khalil Gibran, Mikhail Nuaima, Abu Madi, Nasib Arida and Ameen Rihani were notable. They reflected their deep imaginations to the spiritual life of mankind with the echoing song of mental attitude and unveiled the cordial lone in a new beautiful way. Migrants created a liberal literature reformed the old path, destroying the traditional method of writings, subject matter and scope of creating in every portion of literature i.e. story, essay, criticism, prose and poetry etc. Gibran's literature was the first among the eastern Arab, Rihani dazzled in the "Rihaniyat", was the new treasury of Arabs, "Ghirbal" of Nuaima was the first beautiful romantic poetry collection of Abu Madi which pierced Poetry collection of Abu Madi which pierced the eastern hearts. Immigrant literature offered a new life to modern Arabic literature in the world.[21]

II. Arts style and personal nature

Every émigré had his art style of his own that was a distinct from other personalities. Most of Arab émigrés wrote in deep manner, inclination to their motherland discussing on the subjects of daily life. Happy and sorrow, suffering and guidance, love and hate etc. In short, they explained their broad inner feelings in their writings. Although all of them wrote in a same way but their directions were many. In Egypt, we saw some special feature for all reformers like Dr. Taha Hussain, Tawfiq Al-Hakim, Aqqad, Mazni, Al-Zayyat, Ahmed Ameen etc, in Lebanon and Syria we got the Prominent personalities Ilias Abi Shabka, Saeed Aql, Nazar Qubbani, Maroon Ubuod and Umar Abu Risha etc. From the Arab émigrés Khalil Gibran was the founder of new interpreting style in modern Arabic literature.[22] He dazzled the Arabic world with his sweet dream and new astonished metaphor. His speech was spread out with beautiful words filled in breathing in spite of his rebellious agitating soul. Many émigrés followed his books "Dama Wa-Ibtasama" (A Tear and Smile), "Al-Ajnaha Al-Mutakassara" (Broken wings) indicated to spirits and minds with a new smooth language, symbolic tune and the poetical nice colour. "The madman" (Al-Majnun)."Al-Mawakib" indicated the intelligent with examples. Gibran Khalil reformed different sections of literature; religious and social life with a special nature of writings. He said in "Al-Ajnaha-Al-Mutakassarah"[5].

"خرجنا الى الحديقة، و سرنا بين الا شجار، شاعرين بأصابع النسيم الخفية تلامس و جهينا و قامت الأزهار و الاعشاب اللدنة تتمايل بين اقدامنا ' حتى اذا ما بلغنا شجرة اليسمين' جلسنا صامتين على ذالك المقعد الخشبي نسمع تنفس الطبيعة النا ئمة ' و نكشف بحلاوة التنهد خفايا صدرينا امام عيون السماء الناظرة الينا من وراء از رقاق السماء "

23

Second feature of immigrant literary art was even similarity between prose and poetry. They expressed their feelings, inner picture and imagination with affectionate interpretation without any division of prose and poetry literature. Sometimes prose seemed like a beautiful poetry by using words of strong adjustment. Like the prose of Gibran Khalil and Mikhail Nuaima were shown as astonished poetry. Otherwise the poetry of Ilia Abu Madi, Nasib Arida and his companion's [24] like prose literature. Ilia Abu Madi Said in his poem "Al-Sama"

" لا تسئلني عن السماء فما عنائي الا النعوت و الاسماء

فسماء الراعي كما يتمناها مروج فسيحة خضراء

وهي عند الام التي اختر م الموت بينها، وحل عنها العزاء

موضع لا ينا لهم فيه خشيم لا، ولا يدرك الشباب الفناء"

25

III. Nostalgia to the motherland

A strong Characteristic of immigrant literature was Nostalgia. Although the migrants migrated to another country but their memories of their homeland surrounding them. They regarded themselves as prisoners in strange surround with ocean separating them from their people love and yearning for the homeland where simplicity and spiritualism were ways of life. Among southern American migrants were mainly notable where the twittering of village Poet Rashid Salim Al-Khouri, hymn of Fauji Maluf , Ilias Farhat, Shafiq Maluf, Neimatu Qazan, George Saiyyah etc. Abu Madi, Rashid Ayyub, Nasib Arida etc. were from northern émigrés New York pen bond. Abu Madi said on his beloved motherland .

"لبنان فيكم ماثل ان كنتم في مصر أو في الهند او في الصين

ان ينتمو عنه فما زال الهوى يدنيكم منه كما يدنيني

وحر الكم لعلا ئه وسكو نكم والى ثراه حنينكم وحنيني"

26

In the eve of World War I, events were taken place, the immigrant poets called their home brothers and forefathers to their story national Patriotic Poems with enthusiasm. Lebanon was the final issue for the émigré poets, so Mahboob Al Shartuni paid good bye his migrated place and turned to Lebanon permanently He said

"املا القلب والنواظر منه كل شيء فيه أعز جميل

حرم ارضه فقبل ثراها لثراها السجود والتقبيل

قد تطوف الديار ولكن اليه مرجع السير والديار سبيل"

27

Nasib Arida was full of sadness about himself, his life and his homeland. But his despair did not lead him to reject his faith, in his poems he seemed to weep over the lot of humanity and its woes. What is life? He said to him it was nothing but sighs and tears[28] Returning minds of Lebanon mystified the migrants to memories of their

homeland.[29] They always absorbed to choose the cluster from honourable mountains. The great poet Riad Maluf explained tactfully

" هل يا ترى نعود اليك يا لبنان

فتصدق الوعود و يسمح الزمان

فنقطف العنقود منوع الألوان

كم سحت في المعمور ماغرفي منظر

فبلدي المهجور و كوخي الأخضر

احلى من القصور و الذهب الأصفر

هل يا ترى نعود اليك يا لبنان ؟"

30

Sometimes, the migrant poets called the people indication their glorious chapter of the family to reform their cultural evils. They concealed their hatred mind and encouraged men to come forward to make Arab-National forum. Ilias Farhat appealed the Arabs. From émigrés stage [31]. He said-

" عليكم سلام الله يا آل يعرب متى ينتهي مسعاكم المستأفر ؟

متى تذكرون المجد فالمجد ذاكر لكم أطيب الأيام، والدهر ذاكر"

32

IV. Meditation & Imagination

The direction of meditation was not seen in ancient Arabic literature except the writings of Abu-Al-Ala-Al-Muar'ri and Al-Zahawi. It was extended by the Arab émigrés in Northern America who were more inclined to general material life from the southern émigrés. Southern emigrants were busy on national fanaticism and Arabic movement.[33] Among the Northern groups of poets Khalil Gibran, Nuaima, Nasib Arida, Abu Madi, and Ameen Rihani were most prominent. Creating meditation was the distinguished works of pen League, New York. Gradually it was entered into modern Arabic literature both prose and poetry. Writers became natural writer as their meditations isolated from natural earth exalted over life and mankind, circulating their imagination in the anonymous world where staying the mankind soul imagined smoothly. It would be wrapped away from the concealing life.[34] The poems of Abu Madi were full of meditations. As he said in "الطلاسم"

"جئت لا اعلم من اين ولكن ابيت

ولقد ابصرت قدامي طريقا فمشيت

وسأبقى ماشيا ان شئت هذا ام ابيت

كيف جئت؟ كيف ابصرت طريقي؟

لست ادري!"

35

Khalil Gibran contributed his meditative prose and poetry: "الهـاـةالارض" "النبي" "يسوع ابن الانسان" "العواصف" etc.

"Al-Rihaniyat" of Ameen Rihani was prose illustration, was his poetry creation of meditation. Mikhail Nuaima's quite and screen meditations on death and deliverance showed a Sufis stance in the poem "Al-A'an" (Now). He was happy not because he was the king of heaven or hell but because he wanted to become part of eternity away from the sensory confines of sing and sound, and time and place.

"غدا اعيد بقايا الطين للطين
وأطلق الروح من سجن التخامين
واترك الموتى للموت ومن ولدوا
والخير والشر للدنيا وللدين
والبس العرى درعا لا تحطمه
ايدى الملائك او ايدى الشياطين
فلا تروعني نار الجحيم ولا
مجالس الحور في الفردوس تغريني"

36

"Tomorrow I shall entrust

The remaining dust to dust

My spirit I shall set free

From the prison of "may be"

Death shall I leave to the dead

And those who have children bred

To the world and religion

Evil and goodness I shall leave,

My weakness I shall protect with a breast plate that can defect

The blows of the angelic hand,

And the demon's touch with stand

I cannot feel any fright

of the first of Hell alight

Those houris will not entice,

Assembled in Paradise". [37]

Although southern immigrants wrote less than northern émigrés on that subject, but we never refuse the contribution of Fauji Maluf who created his poems "شعلة العذاب" "على بساط الريح" wrote in long verse full of meditation. These were beautiful examples of soul searching. A sufistic trend was apparent among some émigré poets but they took a stand midway between the acceptance of life and ascetic approaching the philosophy of Umar Khayyam and other Persian Sufists "بين البقر و البشر" was the well known poet of village poet Rashid Al-Khouri and Ilias Farhat's "بين الطفولة و الشباب" was the mentionable poem. [38]

V. Leaning towards humanity

Arab-American émigrés had the extreme inclination towards humanity. Their hearts were attached to every existence of the nature, human beings and other creature of the world even they did never through a small worm out of their hearts of lone. They thought of

mankind and nature as well together to rescue from suppression, destroy and decay and became passionate at any calamity. Their literature proved their wide thinking with light and sharp wording. The émigrés were totally free from any kind of restriction and tie of customs. Mikhail Nuaima said indicating small worm.

"تدبين دب الوهن في جسمي الفاني وأجرى حثيثا

خلف نعشي وأكفاني "

39

Fauji Maluf considered that humanity was not confined with human being rather it is comprised of all kinds of creature: mankind, animals, plants and other natural beauties. He wanted to create the affection to every genus for its species. According to him humanity is nothing but it is the consciousness and consideration for all. He said that humanity was the awareness of mankind with human being in every respect even he hoped to be conscious and considerate to beasts, plant, minerals and lifeless things too, so that the whole universe would become affectionate to each other to create a network of affection to all for mankind with the string of humanity for making a heavenly universe. [40]

Saidah said about the humanity:

"لقد عرفتها عن طريق ضميري ووجداني واكتفيت بذلك ـ انها في البدء شعور عزيزي بقرابة تربطني ببني الانسان ويتضامن مع جميع خلق الله وهي بعد ذلك عمل ايجاب وسعي صادق لخدمة البشرية في حدود مواهبي وامكاناتي"

41

He interpreted that humanity was the inner feelings of mankind in all matter of the necessity and that humanity was keenly linked with each component of the universe. The relation made response on account of possible boundary of all personal human life. In short, Saidah distinguished his definition as freedom, integrity and solidarity socialism. He realized that the humanity started with the ethnic region and staying universal cultures depended on era which was able to draw a sketch in front of the sky with the pointing of land. Men thought with the lights of inhabitant and its neighbour. It opened the door of humanity means the lost of humanity. It was the relation between nationality and humanity of Arab émigrés. Gibran Khalil and Mikhail Nuaima had no fait of narrow mind for homeland and nation. Their thinking was that all human being as a family, the universe from East to West and side to side. Gibran Khalil said:-

"الارض كلها وطني والعائلة البشرية عائلتي لاني وجدت الانسان ضعيفا ومن الصغار ان ينقسم على ذاته والارض ضيقة ومن الجهالة ان تتجزأ الى ممالك و امارات"

42

Gibran's call for religious tolerance and understanding was related to the wider circle of his sympathies, which encompassed all religions and all people, and led him to cosmopolitanism and a citizenship of the world. His statements and his Obiter Dicta on this were well known. One of them was "The whole earth is my home and all mankind is my family", a statement made early in the last century long before the century witnessed the end of Colonialism, the denunciation of racism, the assertion of human rights, the information revolution, and that of communications and transportation, which have made of the globe a village, or what is now a day's termed "globalization" in one of its semantic dimensions, Gibran Khalil said,

"احب مسقط رأسي ببعض محبتي لبلادي، واحب بلادي بقسم من محبتي لأرض وطني واحب الارض بكلية لأنها مرتع الأنسانية والروح الألوهية على الارض"

We observed the poems of Ilia Abu Madi reflected his view on human spirit in his poem "ابتسم"

قال "السماء كئيبة و تجهما قلت ابتسم يكفي التجهّم في السماء

قال "الصبا ولّى فقلت له ابتسم لن يرجع الأسف الصبا المتصرما

قال "التي كانت سمائي في الهوى صارت لنفسي في الغرام

جهنّما"

44

VI. Natural love

Natural love was mentionable feature of immigrant literature although it is found in classical Arabic Poetry. Imraul Quays, Buhtari, Ibn Rumi, Ibn Al-Mutaz, Ibn Khafaja and Ibn Humaid Al-Saqali and others were famous poets of natural love. Arab émigrés modified the ancient style of writing influenced by western literature. They loved nature, widened these field emotionally with smiling face, as they loved the animal, birds, planets, minerals and movements of human being etc. Riaz Maluf described his feelings indicating water fall, He said,

"تلك القصور من الزجاج ملاعب للحور في الامساء و الاصباح"

45

Khalil Gibran saw the prosperity in woods (Ghab) where he described above two hundred lines in his "Al-Mawakib", It was a philosophical dialogue in two voice, each following its own meter, The first voice in the meter "Al-Baseet" was of an old man who had seen the twists and turns of life. The second in Majzu'Al-Ramal was of an innocent youth who seemed to represent nature and was simple and pure unlike the philosopher sage. He recommended a return to nature where simplicity is supreme. Gibran felt the Sanctuary, Solitariness and happiness in woods. He compared human society as being differentiation, tradition and handling mostly based on hypocrisy and self desire. The calm forest life neglected all the diversity and should be the equality and uniformity in all beings and things. Gibran Khalil expected to create the uniformity among various creations through the removal of diversity, hatred unfriendliness, loftiness, greediness and other demerits that stood as obstacle on the way of progress and prosperity. He said that only the woods life could make oneself away from all the mentioned demerits that might be a break on the path of uniformity. [46] He said:-

"العيش في الغاب والأيام لو نظمت في قبضتي لغدت في الغاب تنتشر"

47

According to Gibran, nature was his bosom friend. He considered it was the fertile land for literary cultivation. That was reflected in his stories, meditations, pregnant, whispering of hearts, spirit and his emotion which continued with his unique writings. Like the strong feelings of Gibran Khalil. Abu Madi was near to him in nature. He came under the inexorable way of Gibran's romanticism and was impressed by his ideal of looking up to nature to find the spirit of love and harmony. Abu-Madi preferred short verse mono rhyme and sometimes quatrains, highly imaginative and a deep thinking. His verse was smooth and lucid and his ideas were revealed in clear luminous terms. Abu Madi Said

"أيها الحجرة الحسناء في القصر انما احب اليها روضة و كثيب

واجمل من نور المصابيح عندها حبا حب تمضي في الدجى وتؤوب

ومن فتيات القصر يرقصن حولها على نغمات كلهن عجيب

ترقص أغصان الحديقة بكرة وتلوح فيها جيئة وذهوب"[3]

48

Mikhail Nua'ima hold near a frost river where he seemed to laugh himself as pasturing land, Compared the stream with his heart. But waves of desires were Stiffen in his heart as water of the river. [49]

Ameen Rihani also internalized the love of freedom and nature and the loathing of political hypocrisy but could not of the American transcendentalist. When he wrote essays, at his best he wrote like Emerson, as in the delightfully observed miniature of church and Masque" in which he almost loving by skewers the Pretensions of wealthy American Protestants. When he wrote poetry, he borrowed a lot of Whitman with a bit too much, Sufi imagery blended in.

VII. Sensitive Song bearing wide interpretation

The Arab renaissance was an outcome of the contribution of the men of letters of important reform movements. Although Barudi, Shawqi, Hafiz, Mitran, Rusafi and others were the earliest exponent of neoclassicism but they could not succeed in full swing. At that moment the permanent émigré poets used poetry as their art of life. They composed poetry without any hard and fast rule of earlier Arab poets. They grasped simplicity, thinness and sensitive song was the pillar of beauty in both prose and poetry literature. The popularity of immigrant literature spreaded away from east to Arab immigrants. Readers wanted the writings of Nuaima. Gibran Khalil and Rihani like the prose of Kawakbi, Mohammed Kurd Ali in Syria and Al-Rafi'ee, Al-Zayyat, Ahmed Ameen in Egypt.

Arab émigrés were free from ancient writings style in their writings influenced on eastern theology, so they created a new widened literature in liberal manner. Most of the poems were

composed in smooth singing method in different directions and beautiful imagination. [50]

From northern émigré poets Ilia Abu-Madi said ,

ايلياء يا شاعر الشهور وبسمة الحب في الدهور

وخالق الزهور في الروابي وخالق العطر في الزهور

وغاسل الأفق والدراري والارض بالنور والعبير

اتيت والكون مهرجان من اللذات والحبور

ايقظت في لأنفس الأماني والابتسمات في الثغور

ولدت تحي الموتى البوالي وتنبت العشب في الصخور

Abu Madi expressed his beautiful imagination and wide interpretation in lucid poem. He resorted to metaphase when he wished to create an atmosphere where the imaginative style was more affective than a factual one. A good grounding in grammar and prosody that he acquired in his formative gave him a solid base for his verse. Nasib Arida Described his extreme anxiety on account of poets.

لما رأيت العيش لا يش في ولا يروى أوامي

والناس يزحم بعضهم بعضا عدلت عن الزحام

عجبا ايطمع بالغنى من ليس يطمع بالدوام؟

Here the poet seemed his inner feelings in easy process and used attractive words avoiding complexity. The émigrés stepped with appropriate smooth style of explanation, their object was to get thinking of modern literary requirements instead of obscure words and meaning. Nua'ima's "Nahr Al-Tajammud'' Composed on soul, secret conversation and endings where the delicate song, beautiful lines and imagination with distress beauty were seen. Conclusion witnessed that Nuaima was philosopher, poet, he had a deep faith in existence of natural life. He said-

يا نهر بهل نضبت مياه هاك فانقطعت عن الخرير؟
ام قد هرمت وخار عزمك فانثنيت عن المسير
بالامس على كنت مرنما بين الحدائق والزهور
تتلو على الدنيا ومسا فيها احاديث الدهور

Southern émigré village poet Al-Khouri had many emotional poems which mean broad indication. He said in "Rabiul Akheer''

طيري تنقر مع الأسراب في فرص ان طرن لن طحلتي حاو لامسرا
غدا تذوب الى الأعناب من ظمأ وتهبط الكرم لاتلقى لها أثرا
لنا منا الشفق السحري احنحة فما التقاعك في جنحي دجى وكرى

Village poet described his series Lamina ,a pleasant poem in continuing hundred and three lines. It sensitised readers with plentiful growing poured out all magic of feelings: sense of love, patriotism, humanity and kindness "Al-Darwesh'' Composed by Rashid Ayyub and two brothers of Maluf family, both were singing poet, they interpreted in whispering manner 'Abqar' writing by Shafiq. Maluf reflected his anthem which was elaborated in nice words, He said in

"Hams Al- Jamajim -

فقدت الأرواح والرقم البالية

اين الوجوح الصباح والبسمة الزاهية؟

من كفّن الصباح بالظلمة الداجية؟

كأس الامى الحمراء من صاغها ورد للزهور أصباغها؟

أكلما الموت رأى اكؤسا ملانة ' حاول افراغها؟

And the hymn of Fauzi Maluf ''Wushlatu Azab'' and"Ala Bisati Al-Reeh'' (on the carpet of the wind), were beautiful examples of soul searching. Ameen Rihani's "Munajat AL-Ard''. Al- Rihaniyat was symbol of hymns of immigrant literature.[51]

VIII. Religious freedom

Arab émigrés believed in religious freedom and social thought. It was distinguished feature of immigrant literature, both prose and

poetry. Therefore, we found the liberal notion and explanation in religious culture, far away from spiritual fanaticism and rigidity. They called the Arab nation as well as the mankind to their homeland or for a new spiritual world-Men were equal in the sight of Judgment, good luck generosity and broad in meaning of humanity in front of God. Variety of religious was not for criticism and opposed other religion. That thinking was influenced by the eastern brotherhood. [52] Ameen Rihani and Khalil Gibran were two founder of free religion concept. Sometimes they wrote on Arab nationalism for awakening the Arab-immigrants mostly their minds widened on all human beings.

AmeenRihani's" "الريحانيات" "الكرازي والكلام" "التطرف والاصلاح" "الحالة الثلاثية" etc. were the symbol of liberal in religion and ideology.He said

"كلنا بدين التوحيد ،كلنا نوحد الله و لا نرجع في النهاية الى سواه. نحن ابناء الاديان التوحيدية ،و ما موسى و عيسى و محمد غير رسل الا له الواحد ،رسل التوحيد ،فاذا كان الهنا واحدا ،و لساننا واحدا ـ و بلادنا في سهولها و جبالها و صحاريها واحدة ،و مصائبنا السياسية كلها واحدة ،أفلا ينبغيان يكون الوطن كذالك واحدا فردا لا تقسيم فيه و لا تجزأة "

53

We all believe in a monotheistic religion, we all unify God and do not return in the end to anyone else. We are the children of monotheistic religion and Moses, Jesus and Mohammed are but apostles to the One God, apostle of monotheism. Thus, if our God in one, our langue's is one, our county with its plains, mountains and deserts is one, and our political misfortunes are all one, should not the home land also.[54]

Khalil Gibran was one of the earliest of Lebanese and Arab figures who called for religious tolerance. He started with a campaign for the reform of the Christian Church in Lebanon, called for the redness of ecclesiastical abuses, and the end of feudalism in the church, which led him to the brink of anti-clericalism and opposition to organized religion. Especially important was his call for Christian - Muslim understanding. He wanted to the length of expressing himself trenchantly in an open letter, addressed to the Muslim community, which was published in two Arab-American journals, titled. "To the Muslims from a Christian poet".[55] It was a model of tolerance and understanding. Khalil Gibran defined religion-

"هي ما انار القلب ومتى كان الضمير جاري كنور الشمس
حيا نقيا وقلبه كوردة تتفتح في الفجر لتستقبل ندى السماء
فلا فرق اذ ذاك عندي بين ذكر بين الدراويش او سجد مع
العيسويين او غسل في نهر الكنج مع البوذيين"

56

Gibran's other writings were-

"الارواح المتمردة" "عرائس المروج"

"الاجنحةالمتكسرة" "العواصف" "يسوع ابن الانسان"

etc.

It was observed the religious feelings of Abu Madi that he was Christian in ideology like Khalil and Mikhail Nuaima, but he did not distinct his faith in liberal thinking which was free from religious bindings. Southern immigrant writer and poets paid homage to birth of Hazrath Muhammad (P.B.U.H.) Rashid Ayyub said opposition of fanaticism and expressed his view on religion.

اصلي لموسى واعبد عيسى واتلو السلام على احمد

57

Rashid Khouri, the village poet composed about the birth of prophet Mohammed (P.B.U.H.)

"عيد البرية عيد المولد النبوي في المشرقين له والمغربين

دوي يا قوم هذا مسيحي يذكركم لا ينهض الشرق الا حبنا

الأخوي فان ذكرتم رسول الله تكرمه فبلغوه سلام الشاعر

القروي"

58

IX. Characterisation and depiction

(i) General immigrant Literature

Descriptive writings were found in Modern Arabic Literature before immigrant literature.The Subject matter was garden, wine, charmes assembly, human race etc, mental musical description with culture and sympathy. After establishing the Spanish school of Arab émigrés, the development of thin interpretation, mental imagination and traditional description increased by the immigrate writings. They expressed their affection and inner feelings.

Depiction was another characteristic of Arab immigrants. It was the big support of immigrant literature. Arab émigrés welcome the humanity to friendship what mankind in different parts of life. They sketched their thinking in prose and poetry literature. Depiction summoned complete knowledge of life. It existed imagination combined with its separate elements in yearning pleasure way. Somewhat power of imagination had value of poem through the Pictorial representation. [59] Khalil Gibran defined the word "Al-Tasweer''. Depiction as the pillar of his literature. He said

"انا دليل الحب ، انا خمرة النفس ، انا مأكل القلب ، انا
وردة افتح قلبي عند فتوة النهار ، فتأخذني الصبية و تقبلني و
تضعني على صدرها ـ انا ابتسامة لطيفة على شفتي غادة
يراني الشباب فينسى اتعابه ، و تصير حياته مصرح احلام
لذيذة "

60

Fauji Maluf expressed his view for depiction in detail

غانية من غانيات الهوى في بردينيها كل غصن جميل

كان عليها حسنها في الصبى ويلا فضلت عن السواء السبيل

مالت وقالت انت يا شاعرى صفني وقل هل لقوامي مثيل؟

اليس غصنا قلت لم تخطئ لكنه لكل ريح يميل

This poem filled with pictorial representation which designed successively as a pretty woman. Here the Poetry described about beautiful colour of a western girl who sold herself in bare price. Abu Madi also depicted his poems deeply with life and nature.

"الطلاسم" "فلسفة الحياة" "العليقة" "السجينة" "الحكاية الازلية" "المساء" "ابن الليل" "الطين" "الفقر"

etc, these were the example of depiction of Arab-émigrés.

(ii) Rihani and his pictorial literature

Pictorial literature of Ameen Rihani was a distinguished feature of the immigrant literature. An Arab traveler, thinker of freedom who was perfect from his contemporary Arab émigrés, Northern and Southern. He was both a Romantic and a Realist. On the one hand he firmly rejected the ills of society, and was both a literary rebel and a lover of nature and of all things simple, but on the other hand he

talked not of escapist solutions but of aims and objectives, and championed not idealistic causes but science, technology, Progress and intellectual and practical stance underpinned by vision and an intuition that kept him in firm touch with the real needs of his people. As a critic, he expressed the utmost contempt for linguistic scholasticism and for romanticism in the form of woolly sentimentality. Muluk Al-Arab, Qalb Lubnan, Qalb Al-Iraq, etc. were the example of Rihani's pictorial travel books: He said

"اما و نحن الان في بغداد للمرة الثانية فاننا نتو كل بعد الله على الملازم سردست ليهدينا الى ما اصلح و انشئ و جدد خلال السنين العشر الاخيرة_ان اولها النزل ذات السماء الانكليزية المضللة : نزل و نذور _ نزل كارلتون _نزل كرزون _نزل مادجستاك_ و احسنها و اصدقها في شطر من اسمه هو هذا النزل الذي نحن فيه فقد كان اسمه نزل مود فتغير بعد ذالك مرار وصار يدى تيغريس بالامس اى قصر دجلة"

62

Rihani used rhymical words in his prose works very aften but it was not the imitation of formals. He did never want to make his works astonishing and extra ordinary rather his pen went ahead smoothly through this way as usual and automatically won the hearts of readers and occupied a distinct place. But Rihani's works of these style did not proceed along the way that Al-Hamdani, Al-Hariri and Al-Maulihi and other went along. In spite, his rhymed prose became able to pour out the juice and test of chaffing and jesting. Rihani's descriptive literature was reflected in his travel books, stories, nobles, articles and poems adorned with comparison, metaphor, allusion and beautiful .

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