CONCLUSION

The researcher has found through the study that the Lebanese Arabs immigrated to America both North and South. Although they imbibed the culture of their new environment yet they maintained their own culture and language. The result was a new kind of Arabic literature known by the Arabs as *'Emigrant literature'* (Adab al-Mahjar). The most significant contribution of the Mahjar writers was in poetry which was the mainspring of 'modernism' in Arabic poetry. Iliya Abu Madi is one of those few Mahjar poets who achieved real eminence in producing current of modernity in Arabic poetry in early twentieth century.

Abu Madi was born in Muhaydatha (Lebanon) in 1889. He immigrated to Alexandria 1900 where he sold cigarettes for his uncle. He used his spare time to perfect his knowledge of Arabic and the prosodic rules of classical Arabic poetry. His first volume of poetry 'Tadhkar al-madi' (the memorial of the past) was published in Cairo in 1911. In the same year, he left for USA and settled in Cincinnati,

becoming editor of ‘al-Majalla al-Arabyya’. In 1929 he founded his own periodical ‘al-Sameer’ which continued until his death in 1957.

Abu Madi continued to edit this New York daily for over ten years during which its press published two of his poetry collections, i.e. his second poetry collection entitled *‘Diwan Iliya Abu Madi’* was published in New York in 1919 and his third and most important collection entitled of *‘al-Jadawil’* (The stream or Brooks) was published in New York in 1927. His other books were *‘al-Khamail’* (thickets) was published in 1940 and *‘Tibr Wa Turab’* (Gold dust and earth) was published 1960, all three printed in Brooklyn, New York.

Abu Madi regards life beautiful and nature as containing all elements of beauty and pleasure. Man should focus his eyes on beauties of existence. He should neither bother about what has passed nor concern himself with the future yet to come except the present moment. Like nature he should distribute benefits among all overlooking discriminations. He will find the life beautiful if his soul is beautiful or vice versa.

Among principals of Abu Madi’s philosophy is the brotherhood of man, need of his fellows, to live in harmony with them, to forgive their faults and overlook their mistakes and to offer them the best he has. He believes in the equality of human being. All people are subject to the same human condition, its frailties as well as its possible glories. The best poem expressing Abu Madi’s views on this subject is his well

known poem “al-Tin” (Human clay) in which he addresses an arrogant rich and powerful person and asks him to consider how he is equal to the poor and humble poet, however much they may differ from each other in appearance or in the paraphernalia of power and wealth.

Abu Madi re-created in Modern Arabic poetry a number of elements that had been lost as the Arabic poem suffered much the same decline as cultural life did in general. Gibran says: “Abu Madi possessed imaginative power which enables him to express his attitudes, feelings and ideas in terms of images and concrete situation. This may account for his skillful use of the narrative and dramatic elements in his poetry”. One of these was a return to real source of poetry, namely fable. Abu Madi was not content merely to borrow fables from the popular tradition but went on to create his own fables that would be appropriate for each themes. This tendency of his shows how acute was his understanding of the psychology of the society for which he was writing poetry. He portrayed aspects of their life for them in the kinds of stories they knew and loved. On many occasion, he deliberately chose to use the world of animals and plants.

Abu Madi is a great interpreter of nature in Arabic poetry. To him nature is often a source of moral teaching in a Wordsworthian fashion. Nature does not deny any one the opportunities to enjoy its beauties, rich or poor, powerful or weak, handsome or ugly. People therefore ought to live in harmony with nature. Nature was for him (Abu Madi) the embodiment of the Divine Spirit which means that the spiritual

communion is possible between the dwelling soul of the universe and the soul of man. His emphasis is everywhere thrown upon those spiritual forces within us which give us power and the ability to lift ourselves through conscious and patient effort, above the reach of circumstances and the flux of external things.

Finally, this thesis ends with a conclusion which points out the findings and inferences of this investigation and some suggestions for further research on Arab Diaspora literature in the North and South America to the development of Modern Arabic poetry.