



Investigating The Romantic Themes in The Mikha'il Na'ima's Poem

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Abstract: Mikha'il Na'ima is one of the most well-known and capable poets of contemporary and migrant Arab literature. Principles and teachings of the school of romanticism dominate most of the poet's works; investigating the romantic themes in this poet's poem can help us to understand the personality dimensions of Na'ima, both socially and literally. In this regard, by using the analytical-descriptive method, the purpose of current study is to investigate and discuss the most important romantic themes and components in the poetry of this contemporary poet; in other words, the present study is based on the analysis of the content of the poems and examines romantic features in the works of Mikha'il Na'ima. Love is one of the key romantic themes in Na'ima's poetry. The poet considers the love as affection and immortality in line with lover; he also likes peace, freedom, nature, and homeland. Mikha'il Na'ima portrays these themes with a complete artistic power and in a mold of sadness and unfulfilled grief in his works.

Keywords: Mikha'il Na'ima, Romanticism School, Migrant Literature, Love, Nature

INTRODUCTION

Mikha'il Na'ima, a thinker, a poet, unitarist and scholar from Arab world, is one of the immigrant poets who could keep Arab poetry and literature alive and dynamic in America. Despite his attachment to his motherland and country, his standards and literary history, he has not been a traditionalist poet and the influence of contemporary schools and literary styles cannot be ignored in his poetic and prose works.

Most of Na'ima's works are prose, and Hams Al Jufon is his only poetic collection, in which he depicts the most mystical and most prominent verses in the most beautiful and purest themes and romantic features in various ways.

Mikha'il Na'ima, as one of the prominent literary figures of the contemporary Arab world, by his deep beliefs, supreme humanitarian ideals, his social obligations, and special socio-political conditions, uplift his romantic ideas and features and added purely internal elements to them that all of them serve to depict the ideal human society, in other words, the ideal utopia in line with the poet's thoughts. Mikha'il Na'ima is an introspective romanticist, with deep philosophical and Sufi tendencies; he reaches out God and essence of existence by the manifestations of nature, and talks about religion and religiosity, and does not consider death as nullity and depravity because in Na'ima's thought death is the beginning of immortality.

The current article, entitled "Investigating the romantic themes in the Mikha'il Na'ima's poem," while briefly exploring the Western and Arabic romanticism and migrant literature, as well as the sociodemographic biography of Mikha'il Na'ima, tries to examine the most prominent romantic manifestations in the works of

this Arabic poet and this research wants to indicate which components of the Romantic school are more pronounced in the works of this poet, and in the meantime shows that Na'ima's worldview and thought can play a role in the reflection of romantic themes in his poetry.

Regarding the history of this research, and according to studies and conducted studies, it has been concluded that the literary life of Mikha'il Na'ima has attracted many researchers' attention in recent years and in this regard, there have been several comparative studies. Some of them are referred to:

- ✓ " The Relation of Literature to Morals in the works of Mikha'il Na'ima", written by Sardar Aslani, is the title of the article published in the Journal of Research in Arabic Language and Literature at the University of Isfahan, in which the author attempted to reveal the relationship between morality and literature in the works of Na'ima.
- ✓ "Investigating the common semantic fields in the works of Gibran Khalil Gibran and Mikha'il Na'ima" by Salimeh Soltani which was conducted in 2006 by the Faculty of Literature and Humanities at Lorestan University, investigated semantic fields in the works of two poets.
- ✓ "Studying the impact of Leo Tolstoy's thoughts and reflections on Mikha'il Na'ima" by Mohammad Hossein Barahuie, is the title of another article published in the Journal of new researches in the Humanities, in which the author studied Mikha'il Na'ima's thoughts and reflections under the influence of Tolstoy's thoughts.
- ✓ " A literary comparison between ' al-Aqqād ' and Diwana and Mikha'il Na'ima and Al Gherbal" also is another study by Qasim Mokhtari about the literary comparison of the Mahmoud al-Aqqād's Diwan and the book of Al Gherbal, an outstanding work by Mikha'il Na'ima that was published in the Arabic Language and Literature journal and has been available to researchers.

The strength of present research is focusing on the romantic dimension of Mikha'il Na'ima's poetry; this dimension has not been studied until now.

2. Romantic School in Western Literature

Since the end of the seventeenth and middle of the eighteenth centuries, when the social conditions and public opinions of European peoples were undergoing tremendous changes, these people found that classical literature, the literary and artistic forms of their companions that by imitating the ancient Greek and Roman created artistic and literary works, were unable to reflect and transmit their inner thoughts and ideas, and the classical style prevented freedom of thought and expression. For this reason, they sought to make changes in the quality of their feelings, artistic taste and their imagination type (Philip van Tijam, 1991: 58-57). By abandoning the unchangeable principles of the classical school, a new way has been shaped toward the use of imagination, sensuality, and liberation from the constraints of the ancestors of the literary community. Romanticism gave poetry a fresh life. The poetry was brought out of the formal and the aristocracy state, it allow the imagination to be able to be free and in line with this new field of fantasies, the words became more affluent, emotional and sensitive (Servat, n.d.: 57). Among the most important social factors of the emergence of romanticism is the propagation of the bourgeoisie context in the European community, the victory of the Great French Revolution and its impact on writers and poets (Siamadat, 2003: 244).

3. The most important principles and rules of the school of romanticism

1. Sensualism and attention to individual and emotional excitement
2. Return to nature
3. Using the power of imagination to discover the secrets and mysteries of the facts creation
4. Invitation to freedom and to abandonment of the traditional forms of the past and authentication of the individual and the "I" in literature and art
5. Using the symbol and myths and the ancient patterns. (T. S. Eliot, 1996: 277-274)

But in the meantime, the use of imagination and illustration is very important. The imagination is the same as the decomposition and composition of the senses in the human mind, that human beings can create a new pattern for him (Northrop Frye, 1963: 9).

3. Romanticism in contemporary Arabic literature

Although the old Arabic poetry is in accordance with the principles and rules of classical poetry in terms of its style and structure, and commitment to rhyming and expression is evident in it, but in terms of the spirit and theme of the poem, it has more romantic background (Khaffaji, 1992: 71), but the theory of romanticism in Arabic poetry until the age of movement was not known as a particular school.

This school, which in the Arab world was a reflection of intellectual change, modernity, and the pursuit of aspects of European life, gradually got special place in Arab literature. The first generation of Arab Romanists at the beginning of the 20th century was introduced by poets such as Khalil Mutran. Meanwhile, the North American immigrant poets had a great contribution to the development of romantic thoughts in Arabic literature. In poetry, they abandoned the rhetorical and mimicry style and instead used the method that Dr. Muhammad Mandur described in the book "Fi'l-Mizan al-Jadid" as "Whispered" poem (Badawi, 1989: 39). Elia Havi as one the contemporary Arab writer and critics argues that the school of Romanticism is a school of innovation and creativity and emphasizes the freedom to interpret, address, and feeling love and affection. However, important subjects in Arabic literature are nature, love, religion, sadness and grief, death, homesickness, and loneliness (al-Havi, 1998: 207).

The role played by the immigrant poets such as Mikhail Na'ima, Elia Abu Madi and Gibran Khalil Gibran in the publication of romantic tendencies is significant; the concept of poetry is summarized in a verse by Abdel Rahman Shokry, who was a member of the Diwan Society. As Bird of paradise ode goes:

O bird of paradise really the poetry is conscience. (Shokri, n.d.: 105)

That is the deep interpretation of the soul of the poet, his receptions, and emotions. Thus, the poetry of the Arab romantic companions is an interpretation of the human soul.

4. Talking about migrant literature

In the late nineteenth century and during the twentieth century, a group of Syria, Lebanon and Palestine Arabs in order to have good life, with the goal of getting rid of intellectual and social crises emigrated to Canada, the United States, Brazil, Argentina, Mexico, Chile, and other countries in the North America, among these immigrants there were writers and poets who took Arabic language and literature to that land and began to create prose and poetic literature that became known as the Migrant literature (Al-Khaffaji, 1992: 325 and Shakib Ansari, 1977: 221).

The most famous immigrant literary figures in the United States are Nadra Haddad, Amin al-Rihani, Gibran Khalil Gibran, Elia Abu Madi, Elias Farhat, George Sideh, Naseeb Ariza, Rashid Ayyub and Mikha'il Na'ima (Mohammadi, 1991: 188).

Among the positive results of this migration were the establishment of newspapers, magazines and various literary and social assemblies to improve the Arab intellectual movement (al-Moqaddasi, 1988: 280). The influence of the new environment has been manifested in two more tendencies: the tendency toward love and freedom and the tendency toward the east (al-Baqai, 1990: 95-94). Al rabet al ghalamiyeh started working in North America in New York in 1920. Abdul Masih Haddad was the first to emphasize the necessity of establishing this association. Gibran Khalil Gibran, Mikha'il Na'ima, Naseeb Ariza, Elia Abu Madi, Rashid Ayyub, and Nader Hadad were among the prominent members of this association (Jyotsi, 2001: 16). Members of this association, especially Na'ima, called for modernization and innovation in Arabic literature. Na'ima expressed the thoughts of the association by publishing the book "Al-Ghirbal" as a theorist critic. This book is one of the most important books in the critique of literary innovation in the twentieth century (Khaffaji, 1981: 85-82). Their style was more closely related to romanticism, but the mystical and profound approach brought their literature to a high level and created a tremendous transformation in Arabic literature (Sideh, 1957: 212-21). These poets were paying attention to man, the cause of his being, being and what is in it; among them, Mikha'il Na'ima was one of the most radical poets of modernization (Azizi Pour, 2009: 32- 22).

5. Personal and literary biography of Mikha'il Na'ima

Mikha'il Na'ima was born on October 17, 1889, in the village of Baskinta. The nature of Baskinta had a great influence on Na'ima's thought; he was raised in this nature, and the first thing that opened up before his eyes was a living nature (Shia, 1987: 16). He emigrated to study in his childhood; he was acquainted with the Russian, English and French language and literature. Russian literature influence on Na'ima and then his migration to the United States made his character modern, and by writing his famous book, *Al-Ghirbal* called everyone for modernism in literature. In his opinion, "the poem is the overcoming of light on the darkness, the overcoming of the truth on false ... the sound of the stream and the roar of thunder, the smile of the child and the tears of the mother of the dead child are all these poems" (Na'ima, 1981: 198).

The most important works of Na'ima are: "Doroob, Al Marahel, Al Ghirbal, Fi al-Ghirbal al-Jadid, Zaad al M'aad, A'hadith ma al Sihafah, Sab'aoon in three volumes, Gibran Khalil Gibran (biography and character analysis), Karem Ala Dareb and Al-Marahel." He believes in spiritual factor, and a real poet is one who does not describe anything other than that which he understands with his senses or his soul, and he is like a philosopher, a painter, a musician and a priest. And in this regard, recalls Ibn Rashigh's idea: "But the poet is called a poet because he feels what no one else feels" (Ghirvani, 1st volume, 2013:166).

6. Romantic features in the poem of Mikha'il Na'ima

Mikha'il Na'ima gives the first place to thought, feeling, and imagination in the poem, the second place for language and form. Poet has two worlds, one is the inner world inspired by the emotional interactions of the poet's and the other is the outside world which is inspired by national movements, patriotic and social interactions.

6.1. Introspection and deep philosophical tendencies

In the contemporary Arab literature, we never find a poet who, like Mikha'il Na'ima, sees his inner world and focuses his feelings on existence and its problems. Na'ima has gathered his philosophical thoughts in the collection of *Hams Al Jufon* (Ziff, 1959: 216).

The poet in the poem "O wisdom! ", which is one of the most beautiful lyrics of the "Hams Al Jufon" collection, refers to the ineffectiveness of wisdom, and explicitly states that today, people are against the teachings of wisdom, and he answers the guidance and voice of his heart:

"O wisdom avoid advising and guiding me, today my ears are deaf and do not hear what you say, my lips are really thirsty and they will not be defeated in limitations " (ibid: 141).

Na'ima's view was a constant belief about the unity of existence and the thinking, and it was not changed change until the end of his life (Zaka, 1994: 87). The poet himself says somewhere:

" I created a world for myself in myself, I made it a refuge from the abominations of this world, no long ago, I found it much wider than this world, I do not get to the limit wherever I travel and explore in it" (Na'ima, 1987: 222).

In other words, Na'ima, after having achieved spiritual and intellectual unity, the principles of Sufism was respondent many of problems and issues, the problems he faces about life and death, and the difference between humans etc. The poet repeated this sentence: many times:

" In myself, not the other one, there is the key to everything that may soul is eager to reach it." (ibid: 487)

Na'ima's soul is calm, and what is coming out it, is also calm, and away from anger and aggression. Life inspires the poet in line with writing the poems of *Hams Al Jufon* in the cities of fire and smoke and among coal mines and iron and wheels of industry and the rush of factories, and seeing the people's effort to gain the gold and difficulty of material life and its darkness when spiritual sanctities are neglected. All of these factors have negatively impacted Na'ima and led him to the spirit sanctification and humiliation of the matter and made him to turn to a Sufi life, a form of life that originated from Islamic Sufis like Hallaj, Ibn Arabi, and Bu-Ali Sina.

In one of his works, *Zad al-Ma'ad*, he writes: "If one asks me what is the end of man? I say knowledge and cognition, knowledge of what? Man's knowledge about himself and his soul is a world in which all the universe

is gathered, and if man knows himself, he knows everything, and everyone who knows himself, knows God, and God is not just in the temples, and knowledge cannot exist only in scientific centers (Na'ima, 1985: 47-46).

On the other hand, the unity of existence is one of the most romantic themes in Na'ima's poetry; the poet finds this unity of existence through his heart. This idea makes the poet establishes a deep connection between man and the worm, or elsewhere, between himself and the sea waves, and knows himself as one of them, as in the famous Ode of the "Moanings" (Ibtihalat) wants God to enlighten his eyes from the light of knowledge and truth that he sees his existence in all the elements and phenomena of the universe:

" O God, enlighten my eyes, by your light, until see you, in all creatures: in the graves' worms, in the eagles of heaven, in the waves of the seas ... in the heart of the old man and in the souls of the little child." ... (Na'ima, 2004: 35).

As can be seen, the philosophical tendencies of this poem are clearly evident in this work, and the poet, in his words, reveals his idea about the unity of existence, and in the proof of the same claim, he says elsewhere, with the same theme: " Me and the sea are one" (Ana va al-bahre-s Sayyan) (ibid.113), I and the sea are one, because he believes the essence of all phenomena is untie, it believes in the unity of the essence of God and the universe. Thus, the poet depicts his most beautiful Sufi and philosophical views by the help of the most subtle manifestations of nature, which is an example of the most purposive romantic themes that few poets like Na'ima has been able to speak about .

Also in the "If you know how to drink" ode, the poet speaks of everything from his inner self and his soul artistically as follows:

" My heart is solid and frozen like ice, but I listen to my soul and myself, there are strings in my soul, in which they are songs, so leave me between my songs." (ibid. 29)

With careful attention to the verses of this poem, it can be seen that the introversion and attention to the soul and poet's pure philosophical thoughts can be seen in these poems, in other words, the collection of " Hams Al Jufon " is a striking example of the romantic work that its components are originated from Na'ima's feelings and ambitious soul and are arranged with the heart, thought and poetic imagination of Mikhail Na'ima. A collection inspired by Na'ima's internalized experiences, a whisper from soul that expresses the inner feelings of the poet (Abbolli, 2009: 7-6).

2.6. Religiosity

Contemporary literature and Arabic romanticism came up to the peak of its spiritual movement with people like Mikhail Na'ima, because its literature was deeply emanating from humanity and the reflection of the world, so that the sky reflected in the water droplet (Deeb, 1955: 43). Rarely, one could read a page of Mikhail Na'ima's book and did not find any traces of religious thoughts (Zakka, 1994: 12).

For example, as the poet writes in Al Nur wa al Dijur, that means "light and darkness," he says: " If I talked to you from my deep feelings that had been with me since childhood, because there was an invisible hand protects me, and a hidden thought inspired my thoughts, I hope you do not misunderstand my understanding (Na'ima, 1987: 12).

According to the poet, the roots of his religious principles can be found in his words, "thus, writing was used as a means of expressing those basic facts and evolutions that were due to intellectual and spiritual experiences" (Kaadi, 1971: 14).

In order to have detailed understanding of the course of religious thought of Na'ima, one should pay attention to the study of Na'ima's life and intellectual development, in order to understand the extent of changes made in his religious thoughts. Mikhail Na'ima was very interested in expressing his religious belief in his writings to a moderator that the essence of man is inseparable from it (Na'ima, 1987: 127). Na'ima believes that "all religions lead to a thought and that is the universal thought and the ultimate truth of God"(ibid.).

"One thought is the universal thought, the great self, the ultimate truth, or God. What is important is that the source of life is one, and so every thought of its own is only a reflection of some larger thought (Na'ima, 1987:317).

Yes, according to Na'ima, what is important is that the origin of life is one and therefore every thought we make is nothing but reflection of some of that great thought. This able poet introduces his religious orientation a belief that he spoke about in Sab'aoon and his other books.

The holy book covers the first truth of Na'ima's life, and he repeatedly read it in Arabic and English, as if messenger always cries in his soul that, "there are a lot of treasures in that mine" (ibid: 125), the poet himself admits:

"It was not a time to read the holy book unless I bow down to the infinite purity that appeared on each of its lines" (ibid, 185).

In the poem, "Who are you, O my soul," he also reveals himself to be a part of the eternal beloved, God and reveals his belief in the beautiful and pure connection between himself and the manifestations of nature.

" Who are you O my soul! Have you come from the sea and waves? Or you have been disconnect from light? Or you have come down when thunder thunderous roar or you have been born with wind? Or you have been shaped from the morning brightness blown? Or from the sun? Are you song? You're wind, You're a wave, You're sea, You're light, You are thunder, You're night, you're dawn (Na'ima, 2004, 21-16).

And in the end, link all of these attributes are to one point delicately, you are a grace from God (ibid.)

6.3. Naturalism

In the statement of Na'ima's idea about the manifestations of nature, Wadih El-Deeb says: "He believes in reincarnation like Gibran Khalil Gibran, and this is manifested in his poems and writings (El-Deeb, 1995: 96). He loves nature and mixed lovely with it because of its beauty and splendor. He praises all the natural manifestations in his poetry and reflection. Inspired in nature, in various views, he has learned lessons from philosophy and reason: "Autumn Leaves ", "Hymn wind ", "O Sea", "The Frozen River" prove this claim, it is enough to take a look at the titles of his poems in this collection, the romantic colors that painted Na'ima's poetry from the beginning of the youth are well-known. In this poem, he shows his passion to nature, and in speaking with the river, he asks for the secret of falling and recession for him. In this honest whisper with nature, he approaches the school of romanticism. He embodies the river, and when he sees that his heart is frozen, calls its rebellion for freezing. Part of this poem reads:

" O river your water is dried and you are stagnant, or you have become old and that you have been stopped, is it a shroud, or a chains of ice, that the cold has plagued you"(Na'ima, 2004: 8).

But what is evident here is the tendency that exists almost among all the poets of the school of romanticism in relation to nature; that in the difficult times its nature is merely peaceful, the poet turns to it, and in its shelter uses its manifestations, the light keeps hope in his heart. Na'ima, in the poem "The frozen river" after the glory of his unfavorable period, by using such manifestations of nature calls such a hope cry:

But this winter will pass and the spring days will come back, so your soul will be free from this chain that holds it around your head.

The poet, following these verses, speaks about his connection with the manifestations and phenomena of nature, and following his utopia, says that:

" O river I have a heart like a plain, dreams and desires are like waves in your heart" (ibid. 10).

Thus, in the poem of Mikhail Na'ima, manifestations of nature, from the river to the tree and the mountain have a special place and are depicted in the temple, and the poet uses them in line with his inner and spiritual goals.

Yes, Na'ima, unlike other nature poets, does not endorse the character of nature. He is so drowned in nature, and with its components, he describes everything in terms of the manifestation of nature. To prove this refers to the poem "River Sings" by Na'ima, in which the poet consider himself as a part of nature," and states:

I came to sea during tide; tide could not make me closer, so I told to the tide that I and sea are one!

According to Salmi Khidra al-Jayousi, "His soul is so bonded with nature, and it is enthusiastic that all the particles provokes his hidden emotions him" (al-Jayousi, 2002: 164), Mikhail Na'ima loves nature, because he sees God in it and considers it as a blessing from God, in the sense that he uses the manifestations of nature to

communicate with his beloved God, Na'ima's God is not outside the world and nature features are of the eternal beloved one manifestations (Sodaghari, 1996: 89).

Thus, nature as one of the main manifestations and parameters of romanticism in the poem of Mikhail Na'ima has a special place.

6.4. Grief and sadness

In most of the poems of Mikhail Na'ima, like his fellow practitioners, there is a trace of eternal sadness and grief, in other words, the dark color is more prominent than the bright color. The list of the lyrics of the collection of Hams Al Jufon suggests the fact that the poet is more concerned with negative feelings than with positive emotions. And maybe studying English poetry and his fascination with the romanticism have this influence on him, and pushing Na'ima to apply this style and coloring his poetry with sad rhythms. The poem "The Lost" (Al Taeh) is an example of such lyrics:

" I'm going to a road in faraway desert, my loneliness is my partner, my perspective is space, the soil of my hat is the cloud itself, my defender is mirage and my commander is space " (Na'ima, 2004: 50).

Or, in the poem "al-hemm", there is no way for the poet to escape the grief and sadness, what he says in the most subtle words and phrases:

"In the morning I buried my grief and sadness, and he took his bow and arrow and gathered his grief and dust, and his darkness from me, and my heart broke and destroyed the chains and armor, and began to go and love came in front! and while the universe was in front of his eyes the happiness and health ..., The day passed, and when the darkness spreads out the tent, my heart came to me complaining employees, while the speech was filled with fear; it was complaining, and in his two eyes was filled with thousand signs of sorrow and grief. Then I said: Woe to you, my heart! Pain and grief come back to you again? (Ibdi, 91)

As it is clear from the meaning of verses, it is completely evident that the grief and sadness are always the companion of Mikhail Na'ima, he has the humanity suffering in his own being, he can never escape from his inner grief, he is complaining even at the peak of love! And has this sign from completely romantic tendencies of the contemporary Arab poet.

As another witness, one can refer to a part of the poem of "Al-Khair and El-Sharr", in which the poet leaves his heart to find consolation and tranquility, but in the evening, returns with a massive burden of calamity and pain:

"I left my heart at dusk so that it would calm down with the hearts, after dusk, while complaining from the weight of my troubles and pain" (ibid. 63).

Or he continues to speak about his eyes that in Tawaf, among the stars, they see nothing but grief:

"My eyes traversed between the stars and saw nothing but sorrow and pain!" (ibid. 64)

Other poems reflecting the sorrow and sadness of the poet include (The sound of the bells), Sadi al-Jarras (autumn leaves), Orag al-kharif, Vahdati (my loneliness) and Al-Jayw (Hunger) that we cannot talk about analyzing all of them in this article. (Ibid: 19, 47-43)

6.5. Love

Love as the head of many of the unique romantic works is an acquaintance that has no beginning and ending in the life of Na'ima, and this connection leads him to believe in man and God and the illumination. Love to him is the holiest thing and places makes his heart a temple for it. According to the poet, everything in existence is immortal but love. Love is the only key to the heart of life, he says to love: "O love! You are the beginning of each beginning and end of each end. "(Na'ima, 2004: 463), and for this reason, he has written lyrics in love or dialectics between thought and love, the most beautiful of them is the ode of "afag al-ghalbo". In this poem, Na'ima says to his heart:

"O my heart, judge, and do not be afraid, because I have no salvation except you. You are my king today! You are my Lord today! Rotate me as you want to and tell thoughts and wisdom that the heart is a deep sea that is measured without measure, and tear all my walls and reveal all my secrets, and if you make a mistake, do not regret it, and if you command do not be merciful and add to the fire of love (Na'ima, 2004: 62).

Mikhail Na'ima, inspired by romantic tendencies along with the ideas of Sufism, began with friendship, and then has reached the love of man, God, creatures, and existence. The poet has replaced inviting to good deeds and total equality between men and women in the perception and material life, and sometimes the belief that marriage is a human failure, with apparent and terrestrial love. In other words, the lack of romantic feelings and the tendency towards the woman in the "Hams Al Jufon" collection is clearly evident. Mikael Na'ima, although believes that men and women are both the wings of humanity, and the woman is the heart of humanity in the heart of God, but in none of the poems of this collection, no passion for love can be seen. As an example, in one of the poems of the collection, Hams Al Jufon we will face with "to M.D.B", in which there are sparkles of love that Na'ima uses the most beautiful words and phrases:

" I was the tear that shone in your eyes when it was drunk for the first time, I am the cradle that hugs your existence. I am flames of fire in your heart and sleep in your eyelids but not deep sleep! I'm surprised in your thought and a dream in your dreams. You are the secret in my secret and the meaning of life in my life (Ibid: 105).

Or, in the poem "My lover turned away from me" (Sarrafat habibati Anni), he talks about the confidence in beloved and embellishes and stabilizes love with confidence:

" My darling turned face from me and swore to God no to return to me, but when my love become confident." (Ibid.114)

In this way, Mikhail Na'ima calls love with the secret of chastity, according to him, sexually is the source of diseases and crises in the world. He suggests a man to know the woman's heart and its value (Na'ima, 1981: 273).

6.6. Death picture

Like many poets of the Romantic school, Mikhail Na'ima talks about death, but the point is that Na'ima's poetry priority toward his fellow practitioners is that he has made death as the beginning of immortality. There is no fear of death and he maybe warmly welcomed the death. From Mikhail Na'ima's point of view, existence never will be destroyed by death, and even there is a light of life in the grave. For example, you can refer to the "Goburo Toduro." The poet refers to the life after death and does consider the death inexistence, but introduces it as the beginning of immortality. Because he believes that death can never destroy him. Because he is part of an immortal whole that is linked back to the philosophical ideas of Mikhail Na'ima.

" Hurry hurry to salute the graves and drink wine of the day. Perhaps we see the bones that spring bloomed from them; we can come to the knowledge that our mortality is the same as our immortality, and life is rotating graves (Na'ima, 2004:68).

Mikhail Na'ima believes that death is always in progress on a daily basis and that its drunkenness always involves humans. The poet refers to these concepts in the poem "to worms" and says in part of this poem:

" Every day, for me, is a new life, and every day, death drunkenness involves me" (Ibid: 81).

Or, in his famous poem, "Close your eyes to see" (Aghmez Jafunak Tobser), with a philosophical look, considers death as the beginning of life, and says:

"When death approaches, and the stone of Lahd opens its mouth, close your eyelids (close your eyes) to see the cradle of life on the rock of Lahd" (Ibid.7).

In this way, Na'ima believes that the soul separated from the body went to the grave to regain the light of life. From the Na'ima's point of view, death is not only the cause of ruin, but the prosperity and perfection of it, leads to a position that has never been reached; and perhaps the transcendental worldview of Mikhail Na'ima and his unrest in this world that can meet the inner and spiritual needs, makes him aware of death as a kind of emancipation and being in the world:

Thus, in the poem "The frozen river" (Alnahr al motajjammed), with the ultimate artistry, he spoke of the concerns of a wandering and isolated soul as follows:

"What are these? shroud or the chains of ice that the hands of the cold hang you with it and humiliate you. O river! My heart was smiling and free. Like the heart of the meadows, where there were aspirations and wishes. Day and night were different and it never complained about the fatigue, and today its wishes, are dry and

immovable like your face. O river! Is in prison like you, and difference between me and you is that you are free and not me ... "(Na'ima, 2004: 10-9)

7. Conclusion

Based on what has passed, the romanticism dominating poems of Mikhail Na'ima is rich in introspection, knowledge, mysticism, and love. Poet with his knowledge, appreciation, and critique, chose everything he deserved from the literary school of romanticism and used them to create their most unique works.

The most important areas of romantic thoughts and so-called romantic manifestations in Mikhail Na'ima's works are introversion and philosophical and Sufi tendencies, naturalism, religiosity, sadness and grief, memories and images of death and love. By combining purely philosophical thoughts and lifestyles throughout his knowledge, the poet has transcended the romantic themes and manifestations and used them in a way that is almost unique in romantic Arabic literature. In the study of the poems of this prominent Arab poet, it was obtained that themes related to the unity of existence and deep philosophical tendencies as one of the most prominent components of the school of romanticism are very frequent in Na'ima poetry. With the explanation that other prominent themes such as love, sadness, and grief, the memory of death and nature are also gathered in highly artistic and spectacular collections in the form of poetry by Mikhail Na'ima, illustrating the most original and delicate human concepts in contemporary Arab poetry.

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