

ALIENATION AND MYSTICISM: A REDISCOVERY OF THE SELF IN GIBRAN'S A TEAR AND A SMILE AND TAGORE'S GITANJALI.

Dr. Mohammed Ahmad Al-Shamiri

Asst. Professor of English and American Literature
Department of English, Faculty of Arts, Taiz University,
Yemen.

Abstract

This paper is a humble attempt to describe elements of "Alienation" and "Mysticism" in two great creative works by two eminent poets and mystics, Gibran Kahlil Gibran's (1883-1931) A Tear and A Smile and Rabindranath Tagore's (1861-1941) Gitanjali. It is a comparative study of Kahlil Gibran's A Tear and A Smile and Rabindranath Tagore's Gitanjali. It is an appraisal of their sublime poetic works as a quest of precious wisdom, the cosmic truth, life and its temporal nature, through suffering and alienation from the illusive worldly reality. Both of them are the travelers on the same devotional path of spirituality and could the divine light through total surrender of the "Self". Their works strongly manifest the experience of the communion of soul with the Absolute power by emancipation of the soul from the earthly "cage" that is body; thus attaining the divine moment of trance, when "the created and the creator" seem face to face. This study, in short, explores spiritual themes interwoven in these great poetic works and vividly reflected in typical mystic, graceful, spontaneous, and lyrical style.

The objective of the study

The objective of this study is obviously manifested through the reflective title- Alienation and Mysticism: A rediscovery of the Self in Gibran's A Tear and A Smile and Tagore's Gitanjali and their quests of eternal truth inherent in them. This paper intends to unravel some of the striking similarities in these literary giants' poetic efforts to reach to the highest entity, the closest point, where the mystic submerges himself into the greater existence, that is God and has the ascetic moment of revelation of the unknown wisdom. The two great poets were born and brought up in quite different cultures and most probably were not even known to each other; they write in two different languages, yet they share this mystic vocation which is very much manifested through these great works. The spontaneity of thoughts and felicity of feelings have got almost similar modes of expressions.

It was in his Lyrical Ballads (1798) that William Wordsworth theoretically introduced romanticism as the expression of a writer's creative self. Literature as an imitation of society came to be considered a too limited view of functions of the poet. A new understanding developed, whereby the self of the poet, the world in which he lived, and the world beyond his sensory experience and intellection came to be rendered in a new and astonishing way

by his imagination. The romantic emphasis on the imagination was strengthened by both religious and metaphysical themes because to them the world of imagination is the world of eternity. Since then there has been a continuous and vital link established between poetry and mysticism, which finds its most telling manifestation in the poetry of William Blake. Mysticism has been a philosophy which initiates newer conceptions of the creative self for the poet. It is in this light that this paper investigates themes of alienation and mysticism, alienation from the material world and the pricking tangible realities has been underlying condition, making it imperative for the poets to search for higher realities of life. Rabindranath Tagore's *Gitanjali* (1912) and Kahlil Gibran's *A Tear and A Smile* (1914) are two mystically profound and aesthetically rich collections about the relationship between a poet, his immediate world and the world beyond – the quest for merging oneself into the higher reality, which is God, and continually renewing the self in the process.

Mysticism in poetry is a conventional technique. It is a powerful means to manifest poet's deep religious convictions, his solemn faith in the entity of the merciful God. It has been employed as an earnest quest of the sparks of divinity through submission and total surrender at the feet of the Almighty. It is possible only when one is able to have a complete shedding off ego, and detachment from material infatuation and liberation from the labyrinth of illusive realities. It facilitates a devotee to transcend from the base physical world to the world of celestial peace. He yearns to have a glimpse of God. He is like a mad, love-sick lover, frantically searching the essence of divinity everywhere, in God's creation, natural objects, like stars, cloud, hills, etc. as he develops deeper ascetic experiences and control over his sensory pleasure. His quest is directed to inward introspection of his soul, which is the subtlest and the nearest temple of God. His restlessness to submerge and lose himself into the Highest entity is like that of a shallow, monsoon river which crazily runs into the fathomless sea.

The devout poet's heart becomes a vessel, filled with deep reverent and exuberant experiences of trance. This is a rare moment of exaltation, which enables him to identify his creator. He feels God's vibrant presence inside his soul, which later on expands with deeper attachment, and he visualizes divinity in every particle of Nature-on the feeble blade of the grass , in the mute drops of tears and in the blushing smiles of joy. He sees nature as a veil that at once conceals and reveals the Absolute. In short, mysticism is the direct intuitional experience of God, which comes through selfless and prideless love, humble devotion and lamb-like innocence. Ovid, the great classical Italian poet believes, " there is a God within us, and we glow, when he stirs us (Publius Ovidus Naso).

Through a perusal of the mystical writings of some great writers like- William Blake, Huysmans, Emerson, Goethe, one can trace out their vague pantheistic tinges . This is the same intuitive vision that enables William Blake to identify the whole eternity in the preternatural objects. His felicity of expression and exuberant mystic power can be observed in his following mystique lines, dipped in pantheistic colour:

"To see infinity in a grain of sand,
And heaven in a wild flower,
Hold infinity in the palm of your hand
And eternity in an hour". (Auguries of Innocence).

This is how mystics like R.N. Tagore and Kahlil Gibran could experience the vibrant presence of God by piercing beyond the visible world. Being alienated from the illusive worldly charms, they could find themselves in close company of the creator. In the intense moments of such devotional quests, they could experience tumultuous feelings of exaltation through which they could reach to a celestial reconciliations, by lifting themselves from the earthly cobwebs of desires, which resulted in release of spontaneous experiences in mystic songs, tears and smiles.

Tagore's Gitanjali was published in 1912, which earned him the Nobel Prize for literature in 1913. In the words of his biographer Krishna Kripalani, Gitanjali presents, "Love of God and Love of Man... an innocent wonder that hides centuries of thought... that is both universal and perennial". The poem is an offering of songs by the poet, to the God. Kahlil Gibran's A Tear and A Smile is not in the same way a complete devotional book of poetry. There are some other themes like the degeneration of the human society that find its presence in the collection. However, it is this disillusionment with the decayed world which presses the poet to seek for an alternative world based on his imagination.

Both Tagore and Gibran are poets of their own worlds –physical and meta- physical. While Tagore was deeply anchored in his cultural space and had the opportunity to experience the native world from close quarters, Gibran's Lebanese by birth, lived as a diasporic writer in France and the United States of America. However, there is no difference with respect to the poet's use of the space in the two collections. Though Gibran writes from the perspective of a diasporic writer, his fictionalization of the landscape, the ruined image of his country is not irrelevant to be put with Tagore's. The poet's relation with his immediate space is important, because that makes a link to the other world, and in the ultimate analysis his rediscovery of the self.

The space, therefore, is not to be viewed in a narrow sense of a background. It is something which is universal, created in the mind of the poet which prepares the ground for his mystical awareness. This created space is a result of the poet's strong sense of alienation from the material world. Therefore, there is a direct connection between alienation and mysticism.

There is a clear and uninterrupted line of progression throughout Gitanjali. Alienation forms the genesis of the poem. According to Nissim Ezekiel, "... alienation among Indo-English writers ... has been aesthetically very productive provided it is genuine" (Ezekiel, 1987, page 2). In Tagore's case this alienation was a direct result of enormous personal loss that came to him by the death of his wife in 1902, of his second daughter in 1903, of his eldest daughter in 1904, of his father in 1905 and of his youngest son in 1907. Tagore's mind turned to mysticism being encouraged by his strong sense of alienation. This alienation could be expressed in terms the midst of the community, the distance from his

master (God), alienation from his own self in order to discover spiritual solace for his anguished soul. In the 17th verse of Gitanjali, there is an expression of absolute alienation from humanity. There is schizophrenic frenzy as the poet feels incarcerated in " ... their laws and their codes" which "bind" him "fast". There is an unfathomable void which separates the poet from his people. They blame him and call him heedless. The poet registers his sense of being neglected:

" The market day is over and work is all done for the busy. Those who came to call me in vain have gone back in anger." (Gitanjali, p. 6).

Alienation comes to Gibran at once as a stoic discovery on his way back home as with any other diasporic writer, Gibran makes a voyage to his homeland not with open-mindedness but with a host of assumptions to bridge the gap between himself and his native identity. In "Before the Thorne of Beauty", there is an attempt to forge a link with his ancestors. But what he finds is his inability to place himself anywhere in the ancestral genealogy. His search for umbilical cord necessitates a distance from humanity:

" I fled from the multitude and wandered in that wide valley..." (A Tear and A Smile, p. 51).

He finds himself addressing only his "Aloneness". In his vision, he sees the images crumble. "Those temples" built by his forefathers "are destroyed". His "forefathers" lie level with the earth, and naught remains of their gods and their ways. "In the City of the Dead", Gibran registers a romantic escape from everything that signifies humanity. He repudiates "the clamor of the city" and moves in the "quite fields". This self imposed sense of distance from material world would take the poet to "the highest" of mysticism, as also in the case of Tagore. Mysticism would be a new discovery of the self which requires turning away from the material world:

". . . From after the works of man and found them a trouble and a stress. I tried in my heart to forget what men had wrought and I turned my eyes towards the throne of god's glory, and behold in its midst a burial ground." (A Tear and A Smile, p. 12).

So the mystical philosophy of Tagore and Gibran begin on the edge of searching "Self" through introspection, turning "within" from the external material world. However, this is not to be construed as monolithic conceptualization of the self. It is in fact a composite experience where the self and other, which is not self, merge into one. This other, the "not-self", is the inanimate world of nature, which is the manifestation of God. Gitanjali is strewn with natural objects, birds and animals. A Tear and A Smile has many poems expressing exquisite meanings through natural and animal imagery. The crux lies in the poet's organic conception of the self and the phenomena outside the self. Reaching to God is the aim, and He is seen as the soul which lives in different objects of perceptions. "The Absolute is universe in its totality, the whole of perfection... an appearance of deeper reality" (Radhakrishnan, 1961, p. 10).

Tagore's and Gibran's mysticism is formed on a principle of synthesis in which there is a kinship of the self, animal life and inanimate nature. Betty Heimann in her book India and Western Philosophy: A Study in Contrast, speaks about India's cosmic outlook and the place of Man in the universe. "In India, then, the individual is always part and parcel of the whole. Man, most closely woven into the universal cosmic network, is subject to precisely the same biological laws of growth and decay as all other forms". (Heimann, 1937, p. 63).

In Gitanjali, songs 67, 69, and 77 suggest how the moment of mystical realization becomes evident in the poet's strong sense of belonging to the nature. In A Tear and A Smile, the title poem and such poems as "Before the Throne of Beauty" present the poet as a keen observer and explorer of nature looking for the way from natural phenomena to the "Destiny". The verse 67 in "Gitanjali" begins with the similar sense:

"Thou art the sky and thou art the nest as well.
O thou beautiful, there in the nest it is thy love that
encloses the soul with colours and sounds and odours." (Gitanjali, p. 15).

What is remarkable about all these poems of Tagore is the profundity of their thought content, yet how beautifully simple and full of felicity of language. The entire scene is rendered picturesquely alive. The mind and the soul of the poet surrender before the glory of the nature both in the morning and in the evening, hypnotically clung to the enormous mystery that the simplicity of nature offers. For example, the morning is personified as a girl carrying the "golden basket in her right hand" with "the wreath of beauty, silently to crown the earth".

The title poem of Gibran's collection speaks about the poet's indomitable desire "for love and beauty", which would be felt "in the depth of my spirit". The conflicting emotions of the poet, as his sorrowful heart negotiates with the nature lying flat before him, find the most profound expression in the objects the poet's eyes behold. The "evening's coming" and the "morning approach" fill the poet with strange feelings of being transported on a higher level of existence in the midst of nature:

"The life of a flower is longing and fulfillment. A
tear and a smile.
The waters of the sea become vapor and rise and
come together and are cloud." (A Tear and A Smile, p. 1).

In "Before the Throne of Beauty", the poet envisages a maiden sitting among the ruins of a civilization where nature abounds. The poet makes his forage through the phenomena and finds this girl, a symbol of nature. ". . . the virgin whom your forefathers did adore". For the poet, it is in truth and beauty, that he would see the culmination of his communion with the God which is the ultimate pursuit. The woman is the medium which will bring the poet near to God, because she was assimilated into the spirit of nature since the myths were created by the forefathers:

"And on her lips was the smile of a flower and in her eyes the hidden things of life." (A Tear and A Smile, p.52).

"The eye of the artist is needed to perceive the spiritual beauty of the things of nature" (Radhakrishnan, 1961 , p. 12). The eye of these two poets is different from an ordinary eye which surveys the physical world, because the natural objects reflect the ideas and impression which are already formed in the minds of the poets. The German philosopher Immanuel Kant speaks of art as the disinterested contemplation of beauty. The aesthetic experience that arises from the observation of the beautiful is in fact what ensues from the mind itself. Since the poet's experience is objectified in terms of the general experience, his subjective contemplation of objects seem impersonal:

"The beautiful is that which apart from concepts is represented as the Object of a universal satisfaction" (Kant, 1790).

Tagore and Gibran see through the mere appearances of the natural objects, and they find strange associations being communicated by them. In verse 69, Tagore experiences a continuum between his physical body, capable of sensory perception, and the outer world. The realization of the spirit which is free from the body, which inhabits, the whole universe, which is the mystical awareness, yet which is the part of the same body is achieved when this continuum is formed:

"The same stream of life that runs through my veins night and day runs through the world and dances in rhythmic measures." (Gitanjali, p. 16).

Gibran's poem "The Spirit" is a beautiful exemplar of how the divine spirit manifests in the ordinary things of human perception:

"And the God of gods separated a spirit from Him-Self and created in it beauty.
He gave to it the lightness of the breeze. . .
and the fragrance of the flowers of the field and the softness of moonlight." (A Tear and A Smile, p.21).

The spirit of the God actively communicates deeper meaning "of life's rejoicing".

Nature laden with richer meanings occupies an intermediary place in the scheme of things. From alienation to the moment of mystical awareness, it is nature which links the self to the absolute, because it is reflection of the both. Therefore, the progression of the human spirit is given a metaphor of journey or spiritual voyage in the poems. In "A vision", Gibran creates the metaphor of "cage", which signifies imprisonment of the soul, and necessitates a flight towards the free world, where it would meet the destiny.

The journey begins at a moment when the sense of alienation is at its highest:

"I am the human heart, the captive of matter
and the slain of men's edicts. . .
I am captive in this cage of laws fashioned by men
for the feeling." (*A Tear and A Smile*, p.26).

The verse 21 of "Gitanjali" projects the onward journey of the soul by the use of intensely suggestive imagery:

"I must launch out my boat. The languid hours pass by
on the shore- alas for me!" (*Gitanjali*, p. 7).

"The Traveler" begins his journey after his farthest remove from any association with the human world. He is transmogrified into an altogether different self, so that he makes other inquisitive. "What emptiness do you gaze upon!". He tells them to try to understand "the notes of the faraway song" that comes "from the other shore". In this poem the words, "boat" and "shore" have been used symbolically. The "shore symbolizes the world beyond, which is the aim of the human soul, and "boat" is not simply literal, but a conveyor of the human spirit. The song number 42 has a similar theme in which the poet sees the journey as a "pilgrimage to no country and to no end". The visual image of "shoreless ocean" presents multiple meanings. The adjective "shoreless" suggests the infinity of the Absolute, and at the same time it conveys mystery. The destination is shoreless, because there is no fixed point, temporally or spatially, where to meet the Absolute. The very lack of fixity is paramount to indefiniteness of the God. Though the journey begins with the hope, yet the meeting with Almighty would take place not in terms of any certain physical meeting. In fact the pilgrimage is more a journey of innerness, which I would discuss later.

"Man cannot reach the ideal so long as fragments of finiteness stick to him, so long as his intellect, emotion, and will are bound in the realm of finite nature" (Radhakrishnan, 1961, p. 22). The deliverance from the finite and consequent entry into the infinite world is brought about by death. Death in the poems of Gibran and Tagore is not an end, or severance, but completeness. It is by death, that the human soul would become a member of the other world, which is meta-physical, beyond the physical reality, and therefore achieve the completeness of the cycle. Gibran's "The Poet's Death is His Life", is a poem about a young poet's death. The young poet is on the verge of death, because of hunger and poverty. A "youth in the spring time of life" the poet has lived a difficult life, but serving the mankind in the best possible way. To him death comes as a revelation, "the hour of his deliverance from the bonds of existence". As he awaits death, there is no fear, no sign of a richer life, of a more meaningful life, when he would participate in the metaphysical world. Therefore, "on his wan features was the light of hope and upon his lips a sad smile".

It is noteworthy that the essential condition of alienation has to be there for the spiritual journey which begins after death. At the time of his reckoning, the poet is divorced of any human relations. As his last breath draws close to him there is no body except the "lamp". The lame has symbolic connotation here. Earlier in the poem, the poet has spoken of "the

feeble light of a lamp battling with the darkness". The light of the lamp suggests the spiritual revelation of a new world that would come to the poet after death. Significantly, the light of the lamp falls on the "scraps of paper on which were images to his gentle spirit".

The mood of the poet here is that of joyful anxiety. He invokes "fair death" to come to him as his spirit is longing to embrace it. He looks up to death with enormous hope to free him from the chains of human life as he has "become weary of their dragging". The most significant aspect of this theme being discussed in this poem is that the poet is aware in the human life itself of his kinship with the spiritual and the mystical world. Therefore, he has been "A stranger" in the midst of men. He addresses the death again as "sweat death" and requests in to "deliver" him from men, "because I did speak the tongue of the angels in the language of mankind".

"In "Gitanjali", Tagore discovers the truth that liberates man, and shows man to be a part of the all pervading self. This self is the Absolute Self" (Rakhi, 1987, p. 51). The communication with the Absolute Self is rendered in death. For Tagore, death is inseparably linked with re-birth. The doctrine of re-birth links the human life to the eternal life. In song 95, the poet approaches new vistas of death with an attitude of innocence:

"I was not aware of the moment when I first crossed the
threshold of this life.
What was the power that made me open out into
this vast mystery . . . !" (Gitanjali, p. 20).

like Gibran, for Tagore also "the light I felt in a moment" comes with symbolic connotation. It is a flash of revelation of a new world. It is "the inscrutable without name and form". This new world embraces the poet "in its arms in the form of my own mother". However, for Tagore, as for Gibran the "unknown" has always been present in the empirical evidence of the physical world:

"Even so, in death the same unknown will appear as
ever known to me." (Gitanjali, p. 20).

The theme of death is all pervasive in songs 90 and 91. The former is an address to God. The poet as an innocent seeker, pleads with Absolute about the things he would be offered after death.

The poet is resolved to make an offering to God, his guest, so that he will receive the optimum in a next world. "All the sweet vintage, . . . all the earnings and gleanings of my busy life", he will place before God on his death. The latter poem is a joyful invocation of death, when the poet is freed of all the associations of the physical world:

"O THOU the last fulfillment of life, death, my death,
come and whisper to me!" (Gitanjali, p. 20).

In his human life the poet has continually waited for death, which, for him, is a moment of celebration for it enables convergence in God. The poem has the undertones of the

theological belief that the human life is a preparation of an after life, after death. The suffering on the earth would compensate for a berth in heaven. The poet has "borne the joys and pangs of life", in the expectation that death would deliver him. The intent of transportation to the metaphysical world lies "in depth of secrecy". This secrecy would be unfolded by the virtue of "one final glance from thine eyes and my life will be forever thine own".

The most significant theme which underlines the mystical philosophy of both poets is searching for the image of God within the self and the realization that the self and God cease to remain two different entities. The most essential condition for any such mystical identification is knowing the self. The mystical in fact lies as much within the ordinary self as in the Other. This situation is clarified by conditions "such as timelessness, the sense of the holy, the unity of life and things, the real "I" as other than the separative ego: "who is this I that is not always me? (Sisir Ghost, 1987, p. 1)

The sense of unity of the poet's self and the God which is replicated in the self itself is not achieved with ease. There is a strenuous struggle before any such experience of the unity of being is possible. In the initial phase, there is a desperate anxiety because of the fact that the soul fails to reflect any mark of the Absolute. Both Gibran and Tagore see this initial phase of the failure of mystical relation with God in terms of childhood. In "The Hymn of Man", Gibran laments himself as "a captive of matter". Childhood is not viewed in the sense of William Blake's state of innocence. It is rather a susceptibility to worldly corruption. It is from this stage that the unity of self and God within the human soul will be achieved:

"All this have I heard and seen, and I am yet a child. In truth shall I hear and see the deeds of youth, and grow old and attain perfection and return to God." (*A Tear and A Smile*, p.166).

Tagore's emphasis is also on the re-birth of his soul under the impression of God's hand. In verse 24, he utters with conviction that it is imperative to purge the soul in order to realize and experience the image of God within:

". . . whose garment is torn and dust-laden, whose strength is exhausted, remove shame and poverty, and renew his life like a flower under the cover of thy kindly night." (*Gitanjali*, p. 7).

In verse 1 Tagore again asserts the purity of the soul as the most irrefutable requisite for the possibility of the spiritual unification with God. In atone of child-like innocence, he invokes the God to purge his physical self:

"This frail vessel thou emptiest again and again, and fullest it ever with fresh life." (*Gitanjali*, p. 1).

These lines establish the fact that the self has to be first made response to their call of spiritual flight. In verse 23 again the poet is anxious to receive the God, who would make

him perfect for assimilation in himself. The poet is inquisitive to know in what form and by which way the God would come:

"By what dim shore of the ink-back river, by what far edge of the frowning forest, through what mazy depth of gloom art thou threading thy course to come to me, my friend?" (Gitanjali, p. 7).

This tone of the poem is that of unquestionable surrender. The relationship of a friend ascribed to the God makes the exercise of purgation informal and personal.

Indeed, the maturing of the mystical unification of the self and the Absolute other constitutes the rediscovery of the self. This self rediscovery is an attainment of a certain insight. "That insight e can have only when our souls, have so expanded us to feel for the whole universe . . . by giving up our finite self" (Radhakrishnan, 1961, p.37). in "Gitanjali" this insight is attained in terms of a progression from sleep to wakefulness. In verse 47 the poet compares the egotism of the soul with "my sleep, precious sleep, which only waits for his touch to vanish". The failure to reach to God is seen in a metaphor of the "darkness of sleep". In verse 79 the poet wistfully longs for being carried away to "wakeful hours". Gibran's "A Poet's Voice" is the most characteristic example of the poet's sense of the immanence of the Almighty in the human soul. "Sacred humanity is the spirit of divinity on earth".

A comparative analysis of the relationship between mysticism and the rediscovery of the self in the poems of Gibran and Tagore has important implications. One may think of the rationale of bringing together these poets is to reiterate what these poets' par excellence have sought to say. Mysticism is, in fact, a personal experience. But in them, it reaches the humanity. Mysticism is not religion, which accounts for the wider popularity Tagore had in the west. "Gitanjali" could be read as a divine text by the reader of any religion. Gibran's tryst with Christ is the personal experience of becoming one with an impersonal larger reality which pervades all humanity.

Works Cited:

- Daoudi, M.S., The Meaning of Kahlil Gibran. Secaucus: Citadel Press,1982.
- El-Hage, George Nicolas. William Blake and Kahlil Gibran: Poets of Prophetic Vision. Louaize, Lebanon: Notre Dame UP,2002.
- El-saad, Mariam Qasem. "Gibran True Journey." First Dialogue on the Legacy of Gibran-Prospect and Retrospect. Kahlil Gibran and studies project, University of Maryland,1999.
- Gibran Jean, and Kahlil. Kahlil Gibran: His Life and World. Boston: New York Graphic Society,1974.
- Gibran, Kahlil. A Tear and A Smile. New Delhi, Indian Paper Back: Srishti Publishers and Distributors,1997.
- Hawi, S. Khalill. Kahlil Gibran, His Background, Character and Works. Beirut: The Arab Institute for Research and Publishing, 1972.
- Heimann, Betty. Indian and Western Philosophy: A Study in Contrast. London: George

Allen and Unwin Ltd,1937.

- Lavie, Smader, and Ted Swedenburg, eds. Displacement, Diaspora, and Geographies of Identity. Durham: Duke Up,1996.
- Lings, M. What is Sufism? London: George Allen and Unwin,1981.
- Naimy, Mikhail. Gibran Kahlil Gibran Al Majumatol Kamelah. Beirut: Dar Beirut Publishers,1964.
- Naimy, Mikhail. Kahlil Gibran : His Life and His Work. Beirut: Khayats,1965.
- Naimy, Nadeem. The Lebanese Prophets of New York. Beirut: The American University of Beirut,1985.
- Radhakrishnan, S. The Philosophy of Rabindranath Tagore. Baroda: Good Companions,1961.
- Ray, Sitansu. "Gibran and Tagore on Love: A comparative study of their works." Kahlil Gibran and Ameen Rihani: Prophets of Lebanese-American Literature. eds. Naji Oueijan et al. Louaize, Lebanon: Notre Dame Up,1999.
- Sharma, T.R. Essays on Rabindranath Tagore. Ghaziabad: Vimal Prakashan,1987.
- Shehadi, W. Kahlil Gibran: Writer, Poet, Artist. Washington, DC: ADC Research Institute,1985.
- Tagore, Rabindranath. Gitanjali. London: MacMillan,1936.
- Waterfield, R. ed. The Voice of Kahlil Gibran: An Anthology. London : Arkana Press,1995.
- Young, Barbara. This Man from Lebanon. New York: Alfred Knopf,1981.