INTRODUCTION

The research work is based on the topic entitled ***Contribution of Iliya Abu Madi to Modern Arabic Poetry: A study of selected poetical works,*** the beginning of the 20th Century witnessed the emergence of a new literature by the Arab Diaspora in the North and the South America. Since 1860 a steady stream of Arabs from Lebanon and Syria emigrated to America and settled in New York, Washington, Boston, California, Canada, Chicago, Brazil, Colombia etc. While different ethnic groups from the different countries in North America brought out their literary writings in English, the writers from the Arab Diaspora produced their literature in Arabic itself from the American soil. The literature was produced in the North and the South America by the Arabs is called ***Adab al-Mahjar*** (Arab Diaspora Literature). Its most significant contribution was in poetry. At present, this literature is known as Arab American literature in broader sense.

These Diaspora writers founded their own newspapers and magazines in the U.S.A. and they prospered in commerce. They did not forget their homeland and maintained their own culture and literary heritage. At the same time they imbibed the western culture and languages. Those in the U.S.A. for example read American literature and were much influenced by Long fellow, Walt Whitman and Edgar Alan Poe. Consequently a new kind of literature called by the Arabs *Adab Al-Mahjar* (Arab Diaspora Literature) emerged. A few of these writers achieved real eminence and excellence. Their works also deal with a short description of the Arab Emigrant literature, its growth and

development in the soil of America. It analyses the significant contributions of the North and south American Arab Emigrant writers and poets which played a vital role in bringing the literary renaissance in stylistic and scholarly writings. It paved the way for the development of Modern Arabic literatures in general and Arabic Romantic poetry and *Free Style* along with their counterparts in Egypt.

The present research work is divided into four chapters and each chapter has some section and sub-sections. The first chapter highlights about the Background of Modern Arabic Poetry and it carries on four sections discuss on cultural development and pioneer of the renaissance, the Neo-Classicism, the Romanticism and the Modernism.

The Second chapter of the work deals with the life and works of Iliya Abu Madi and it carries on four sections describe about the biography of Iliay Abu Madi, Contribution of Iliya Abu Madi to *al-Rabita al-Qalamiya* and the Exile poetry, Abu Madi's poetic style and works: Abu Madi's Journalistic Inclination.

The Third Chapter of the work emphasizes on Analytical study of *al-Jadawil.* It explains the main theme of *al-Jadawil* like The past: Contemporary response to *al-Jadawil,* The Present: Views since the Death of the poet and The Future Aspect: Contribution of *al-Jadawil* to World literature

The final Chapter of the thesis discusses on An Analytical Study of *al-Khamail* and in this study, explains on different views and even feelings of the

authors through his poetical work *al-Khamail*. I have tried my level best to make it an original work.

The aim of this thesis is an examination of a specific group of "*al-Jadawil*, and *al-Khamail*" by the Syrian immigrant poet Iliya Abu Madi, in fact his third diwan, the most important collection entitled *al-Jadawil* (The stream or Brooks) was published in New York in 1927. And his fourth diwan, the collection entitled *al-Khamail* (Thickets) was published in New York in 1940[1]. Abu Madi's three New York papers *al-Sa'ih*, *al-Sa'ih al-Mumtaz* and *Mir'at al-gharb* and the Caireine journal *al-Muqtataf*, all publications of the group or of individual poems have been only in Arabic. This situation probably results from the understanding that *al-Jadawil*, although written and published in New York where the poet lived and wrote from 1916 until his death in 1957, cannot be considered a western literary work. Rooted in the rich soil of classical Arabic poetry and watered by the innovative spirit in Arabic literature whose season had, inevitably and naturally, arrived, the poetic talent of Abu Madi was nurtured by the gentle winds of popular acclaim and sympathetic appreciation of Arab readers in the homeland and in the lands of exile. Unfortunately, lack of access to this work in translation has deprived readers of world literature of a priceless key to the Arab treasury of literary contributions, for "*al-Jadawil* and *al-Khamail*" takes a strong stand in support of the universal humanistic values, social, individual and literary, that mark significant contributions to world literature.

1. Mahdi, Ismat., Modern Arabic Literature, Hyderabad, 1983, p.162.

Considering this view of "*al-Jadawil* and *al-Khamail*" as a non-western work belonging to the Arab literary corpus, and considering that this author's experience with literature is primarily western, it was natural to seek, for purposes of this study, a critical vehicle that is culturally and linguistically non-specific, that neither disregards nor is specific to the cultural orientation of the artist. And, it should not be discounted that what the choice of a critical approach undoubtedly reveals is the orientation of the critic-his own interests and views on literature and its relationship to society.

Wilfred Guerin et al. point out in their handbook on criticism that "we must remember to be eclectic in our choices of critical approaches to a given literary work, a given work demands its own combination of approaches". At the same time, they warn that "a given object of literary art has its unique aesthetic experience; the reader (or critic) is no more at liberty to mar it with careless extensions than the author is free to do so with infelicitous inclusions". For this study, a socio-historical approach of the sort promoted by Jerome McGann has been chosen. McGann's concept of 'a renovated historical criticism"[2] allows inclusion of useful aspects of a number of other approaches, as advocated by Guerin et al., while providing a strong overall framework for the analysis.

To review briefly the basis of McGann's approach and its position relative to the evolution and varieties of literary criticism, it should be remembered that the historical-biographical approach, which can be generally

2. Jerome J.McGann, Social values and poetic Acts: the historical judgement of literary work, Harvard University Press, 1988, p.124.

described as assuming that the contemporary milieu, artistic, social and political, generally as well as his own life experiences specifically are of significance in understanding a work of art, is a time-honored method of critical analysis and is common to most world literatures. It emphasizes appreciation of the context within which the various elements, including many internal structural forms, come together to comprise a literary work.

The smooth evolution of the socio-historical basis of critical writing was interrupted in the early and middle twentieth century by some quite different concepts described by McGann as "intrinsic and text-centered" where 'the idea of 'the poem itself'" was the "stable (if paradoxical) object of critical attention"[3]. For these critics it is the formal aspects of the work of art, the structure and vocabulary for example, that leads to the meaning of the literary piece. The authorizing premise of these American and European critics was that "literary works are self-enclosed objects" of study and that their complete meaning can be interpreted from the work itself; historical, biographical or sociological facts that connected the work to contextual realities outside the work itself were distained. It is McGann's premise that these structural and intersexual studies, separating literature from 'life' and 'the world', separating meaning form its social ground and structure, are insufficient and that critics must return to the more pragmatic and comprehensive socio-historical method which he suggests must be rounded out by the addition of a new factor.

3. Jerome J.McGann, Social values and poetic Acts: the historical judgement of literary work, Harvard University Press, 1988, p.119.

But before such details can be discussed, a basic and relevant question should be answered. What is criticism? What, indeed, is the justification for critical writing? McGann is emphatic that "the production of interpretations is all but universally regarded as the function of criticism". It is this advocation of the hermeneutical function of criticism, the goal of which is to find the meaning in a work and explain it to others, that inclines him to the historical approach. For if the justification of criticism is to operate as a sort of interpretive science that scientific approach cannot afford to discount the great mass of extra-literary context by which the artist was influenced in the process of creation.

Alan Swingewood[4] clarify the point that the text centered approaches of the twentieth century were poetical as distinct from critical, that the father of poetics was Aristotle who "advanced an argument which was to become the basis of later poetic theory, that knowledge of literature can never be derived from non-literary disciplines only from literature itself". He points out though that 'although poetics begins with Aristotle, poetic theory developed much later and is largely a twentieth century phenomenon". It is over these formalistic, text-oriented poetics that McGann's historical criticism has been chosen for this study. This writer is in full agreement with McGann's observation that a piece of historical criticism at its best can, by reconstructing and reflecting the array of facts and contextual particularities relevant to the

4. Alan, Swingewood., Sociological Poetics and Aesthetic Theory. London, Macmillan Press ltd, 1986, pp.3-7.

literary work, widen the "communicative potential of every poem"[5]. He eloquently elaborates on this possibility: "it is as if one were to glimpse, however briefly, the deep and totalizing truth in and toward which literary works are always moving.

The new element which McGann asserts must be introduced into historical, or socio-historical, methodology to provide a depth lacking in the traditional historicist 'reconstructions" of literary contexts – he calls them 'recollective" frames – is the future factor. As he himself says, 'The picture which the historical critic (should make) is one which includes a future as well as present and a past." He clarifies this:

The task of criticism is (not) an historical reconstruction of a particular work's originally reference field for literary works continue to live indeed, that focusing period (of the time of composition) is revealed to be itself a vehicle by which history is rendered up for human use. In the end what we must see is that works have reference to make use of and assume an interest in some more or less comprehensive aspects of the past, the present and the future as well.[6]

Here, then, is the ultimate goal of this thesis; to attempt to catch a glimpse of the 'truth" toward which the poet is moving, through appreciation of the facts of the personal, cultural and literary environment in which the poems were composed and the way these facts encouraged Abu Madi to create

5. Jerome J.McGann, Social values and poetic Acts: the historical judgement of literary work, Harvard University Press, 1988, p.130.
6. Jerome J.McGann, Social values and poetic Acts: the historical judgement of literary work, Harvard University Press, 1988, p.125.

an innovative poetry that, although rooted deeply in Arabic tradition, significantly extended the artistic limits of Arabic poetry in his own time, and reached toward a point at which Arabic poetry can and must influence the world canon with its own observations on the human condition and its hope for the society of mankind.