CHAPTER: III

ANALYTICAL STUDY OF AL-JADAWIL

3.1. INTRODUCTION

What is this soil in which the *al-Jadawil* poems are so deeply rooted, the classical Arabic poetic tradition that evolved from the powerful pre-Islamic modes of expression into the sophisticated verse of the Umayyad and Abbasid periods, stagnated during the long night of the ottoman occupation,[160] and was revived by the neoclassical poets of the early twentieth century?

Arabic poetry can be said to be traditional in terms of a combination of form, function and content or meaning. It will be shown that Iliya Abu Madi,

[160]. Badawi, M.M., Modern Arabic Literature and the West London: Ithaca Press, 1985, p.

in this poetry written between 1917 and 1927, experiments with some departures from the tradition which are quite innovative, yet overall retains a continuity with the tradition which in some sense sometimes serves to translate or clarify the intent of the innovation. More will be said on this latter point in the next section.

In terms of form the classical tradition from the pre-islamic period through to the twentieth century is built upon the monorhymed qasida, a structure where the poem is made up of lines (abiyat) each composed of two hemi-stiches (each called a shatr) of equivalent metrical value, with each bayt as well the opening shatr ending with the same pronounced rhyme, or qafiya.

In terms of function, there are dominant motives characteristic of the classical poetry and the classical can usually be assigned to one of the categories: the eulogy, or panegyric, which is intended to enhance the prestige of some individual or group, the elegy lamenting some individual or collective loss, and satire, by which individual, social or political grievances may be publically aired.

Finally, in terms of content, meaning is conveyed via certain standard themes that encompass most classical poetic works[161]; these include chivalry, fakhr (boasting, or vaingloriousness), longing, description and war.

Mikha'il Nu'aymah writes of Abu Madi's first diwan, published in Egypt in 1911 and entirely traditional in its orientation, that it was witness to

[161]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, p.39.

the poet's natural poetic sensibility and the fertility of its brilliance. Himself the mentor of Abu Madi's modernity, which is agreed to be most pronounced in the *al-Jadawil* diwan, he notes that Iliya evolved from a poet who was excellent at imitating the old ones to a poet who dipped his pen in his heart.[162] Salma Jayyusi, herself a poet, comments that "….Abu Madi is one of the most interesting poets of modern Arabic, for he arrived at a high degree of modernity without ever becoming divorced from traditional roots".

If *al-Jadāwil* is held to mark the greatest length of Abu Madi's departure from classical tradition, it is interesting to see that of the forty-six poems in the collection, thirty-four are formally identifiable as monorhymed qasa'id, while eleven are arranged in innovative stanzaic structures, each different from the others. The remaining poem is made of abiyat like the qasida, however the rhyme scheme is internally variable, occurring only in pairs of lines. Clearly, then, the traditional element is heavy where structural form is concerned. Jayyusi, speaking of Abu Madi's use of the traditional meters, calls his poetry "a pronounced victory of the old two-hemistich forms, for he proved them to possess an inherent flexibility to be moulded and exploited by a skilled innovative poet"[163].

As to traditional functions of poetry, there *al-Jadawil* poems can be recognized as elegies (righa); all three are couched in the monorhyme qasidā structure. There is only one, traditionally organized, eulogy (madih).

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[162]. Nu'aymah, Mikha'il., Fi al-Ghirbal al-Jadid, Beirut, 1978, p.139.
[163]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, p.133.

Satire, in this writer's opinion, is not strongly represented in this collection. There are hints of it in seven poems. The most striking examples are "al-Ilah al-tharthar" (The Chatterbox God) and parts of "Barridi ya Suhub" (Cool, o clouds), the latter challenging some of the classical poetic tradition itself as superficial. Others of this group criticize the values of "civilized society" and the futility of attempts to find final truths through profound discussions about the mysteries of life.

Khouri and Algar illustrate the social function of classical Arabic poetry when they write:

> One of the basic concepts of traditional poetry described its function as "the register of the Arabs… their versified discourse, the recorder of their battles, and the witness to their judgements.[164]

It can be said, although without great emphasis, that classical Arabic poetry was much more public in its domain than western poetry can be thought to be, which facilitates understanding of the trend in the modern poetry after World War II that espoused deep commitment to nationalism and social change within an Arab context. This committed (multazim) poetry developed out of the political and social milieu of the post-war era, but it was foreshadowed, indeed made possible in the literary sense, by the works of some early twentieth century poets who had already made inroads to innovative forms and had changed the expectations of readers in terms of the

[164]. Khouri, Mounah A. and Algar, Hamid, Kitab al-Igd al-Farid (al-Qahira, 1940-1965), p.269.

rising predominance of content in poetry. Iliya Abu Madi was one of these pioneers, and many of the poems of *al-Jadawil* make the connection between the tradition and the modern through a sense of public awareness and social guidance that is far from alien to the tradition.

As has been mentioned, excellence in classical poetry was established by comparison to "an ideal balance between beautiful form and excellent meaning", and it is generally agreed that the earliest and most persistent innovative elements of the modern literary revival were found in the meanings[165], the content, of some poems by Arab poets from as early as the mid-nineteenth century up to the time of Abu Madi when they proved irreversible and soon to become themselves the platform on which the multazim, or committed literature, was to stand. As a man of his time, Abu Madi reflects in his poetry some of these and other new attitudes, mostly concerning social responsibility, meditations on the human condition, and the development of his personal vision of his art. Yet there are also many lines of continuity that go back to the traditional themes: love, war, longing, passages of descriptions of natural beauty, and even an example of fakhr (boasting of his own qualities) in which the poet's studied objectivity in revealing the proofs of his sense of justice, his compassion, his perception of human character and his dignity is convincing and endearing.

Thus it can be seen that in terms of form *al-Jadawil* shows Abu Madi to be a poet who does not feel confined by, and therefore has not abandoned, the tradition of his most illustrious predecessors. Abu Madi's poetic

[165]. Ibid.

experience carries truth from the poets of the past, from Abu Ala' al-Ma'arri, Abu Nawas, the Andalusians and others to his own time[166]. He is not isolated from the experience of the past – that is not a law of the nature from which he drew his inspiration. And, in the areas where he is more distant from that tradition, the arenas of function and content, we still find continuity of traditional poetic expectations.

3.2.1. ANALYTICAL STUDY OF AL-JADAWIL

Art, including poetry, is not produced in a vacuum. Literary art is created within a literary framework that has its own evolutionary history. And it is created by an artist who is possessed of a unique combination of personality and personal history including cultural heritage, education and family background as well as his/her own life experiences.

It has already been shown how, on the literary plane, the diwan *al-Jadawil* resulted from the poet's contact with innovative ideas about poetry and the role of the poet through his association with the other men of letters in *al-Rabita al-qalamiyya*. He experimented with the new ideas, transposing them upon his already-established traditional development as a poet, and generally received wide acclaim for his success.

[166]. Mirza, Zuhair., Iliya Abu Madi: Sha'ir al-Mahjar al-akbar, 1963, pp. 26-28.

But what of the poet himself? It should be remembered that one aspect of the *al-Rabita* ideology, one of the so-called Romantic aspects, encourages the contemplative tone, the introspective quality that is the reflection of the poet's private vision of life and its inherent mysteries. When we follow this thread of subjective inspiration through *al-Jadawil*, we find the poet to be highly involved with humanistic concerns, often in the social sphere but also in the personal. Some of his views on his own literary development have already been examined, and even in these brief excerpts the current of humanistic responsibility can be heard.

The social humanism that Abu Madi encouraged will be discussed generally in a later section of this paper where the universal aspects of the poet's humanistic view are detailed. The present section concerns itself with the possibility that some of the *al-Jadawil* poems can be directly related to the poet's personal biography and background.

Considering the issue of Abu Madi's life story and how it may have affected his poetry, George Salim summarizes the ideas of some writers on this point[167]: 'Abd al-Latif Shararah took the view that there was nothing in Abu Madi's life that was unusual – that he lived, worked, was in exile, married, had sons successfully, and so on, and so the poetry was the result of his moody nature and his environment. Salim disagress, saying that the contradictions and troubles in Abu Madi's life had a stronger effect than the American environment and it was not moodiness of nature that produced the

[167]. Salim, George Dimitri, Iliya Abu Madi: Dirasat anhu wa-Ash'aruhu al-Majhuleh, Cairo, 1977, pp. 11,12.

poetry. ‘Isa al-Na’uri was dismayed at Abu Madi’s reticence to speak of his life, feeling that there were influences there that made him a great humanistic poet. He saw Abu Madi as a man who faced extreme difficulties with honor, who fell on thistles and hot coals and bayonets for a long time before he knew a comfortable bed. Nadra Jamil Saraj also sees Abu Madi’s life heavy on the side of misery, and yet he hid his sadness; his pride led him to smile and show optimism and he concealed his misery so as not to project it onto others.

This, then, is the general view, that the difficulties in life for Abu Madi led him to understand misery, and that his personality, his pride, was the source of the optimism in the face of difficulty that pervades his poetry. The role of poet as a teacher of life encouraged him to lead his readers to this optimistic steadfast way of approaching life.

Salim has given us a chronology of Abu Madi’s biography[168]. If events in the list are correlated with the known publication dates of some of the poems that were eventually collected as *al-Jadawil*, it takes no great leap of the imagination to see that there are indeed a handful of poems in the diwan that seem to be inspired directly by an event in the poet’s life.

The earliest of these is a beautiful elegy “*Ibnat al-fajr*” (Daughter of the Dawn)[169] first published in 1917. If the dead youth of the poem is to be identified as Abu Madi’s younger brother Dmitri, who committed suicide in Cincinnati in 1916 at the age of 19, then the tragedy of that death is revealed

[168]. Salim, George Dimitri, Iliya Abu Madi: Dirasat anhu wa-Ash’aruhu al-Majhuleh, Cairo, 1977, pp. 176,185.
[169]. Abu Madi, Iliya, al-Jadawil, New York 1927, p.195

with great compassion as the result of a secret unfortunate love affair with a girls who loved him in return:

A look from you – the skies know from it that the died
for a faithful young girl

If you stand at the brooks
And he swore that he wouldn't betray it

Where you swore that you would keep the promise
and he swore that he wouldn't betray it

The youth urges the girl to be discreet in her public
mourning for him:

Overwhelm sorrow and sit by my coffin
silently, indeed I love calmness

And if you fear that the ecstacy of love rises in you
and our hidden secrets appear

Then come back, and pour out your tears secretly
and wipe with your hands what you pour out

And to release her grief in the company of nature and alone at this graveside:

Then remember him with the caravans of lightening
lament him with the pouring rain of the clouds

And say to the bird: my loved one died!
So why O bird don't you cry for him?

And if you sat alone in the night
and the buried distress rebels in you

And you become angry at the remaining nights
and you yearn for the magnificent nights

Then go from the beautiful chamber and visit
that grave, and greet its inhabitant

Another lovely poem is number 15 "*al-Masa*" (The Evening) first published in May of 1921. This stanzaic poem is thought to have been addressed to Abu Madi's mother Salma[170]; the Salma of the poem is exhorted not to be anxious about the passage of time and other difficulties of life but to keep the cheerfulness of morning and youth:

أم أبصرت عيناك أشباح الكهولة في الغيوم؟[171]
مات النهار ابن الصباح فلا تقولي كيف مات

Did your eyes see the ghosts of old age in the clouds?
The day – son of the morning – died. But don't say how he died

Thinking about life increases the pain of life Leave sadness and tragedies behind, bring back the joy of girlhood

170. Abu Madi Iliya, al-Jadawil, New York 1927, p.56
171. Abu Madi Iliya, al-Jadawil, New York 1927, pp.57,61.

When your face in the daylight reflected a cheerful day he encourages her to see that even in depression, for which he uses the image of night, the lovely aspects of life still exist unchanged:

فاصغي إلى صوت الجداول جاريات في السفوح[172]

For the night there is no difference between the river and the swamp

If night covered the countries, their fields and hilly areas

The night wouldn't steal the fragrance of the flower, nor the rippling echo of the water

It is interesting that this poem appeared during the time in which Abu Madi's mother, in Lebanon, must have been preparing for the marriage of the poet's younger sister Jana. That the family ties were kept close is as clear as the deep affection and compassion of the son toward his mother's psychological situation. The overriding tone of the poem is toward optimism, hope and love:

لتكن حياتك كلها أملا جميلا طيبا

ولتملأ الاحلام نفسك في الكهولة والصبي

ليكن بأمر الحب قلبك عالما في ذاته

أزهاره لا تذبل

ونجومه لا تأمل

[172]. Ibid. p.60.

Let all of your life be good, beautiful hope
And let your soul be filled with dreams, in old age and in childhood

Let your heart be at the command of love, like a world in itself

Its flowers do not wither
And its stars do not set[173]

Abu Madi's shock at the death of this same sister, who died giving birth to her first daughter in 1923, is probably the subject of his second dramatic elegy, poem 43 *"al-Dam' a al-Kharsa"* (The Dumb Tear)[174]. The poet's extreme shock at this unforeseen death is expressed through the image of a tear which

Doesn't fall lovingly, and doesn't dry

It was dumfounded, and everything became silent
the light and the shade and the darkness

The universe most of all is dazed by her daze
until it is as if the earth doesn't rotate

The poet's shock is followed by reminiscences of his sister, of her ways and of her speech with him:

She was teasing me and laughing, then the time of teasing
stopped, and her laugher was thoughtful

[173]. Abu Madi Iliya, al-Jadawil, New York 1927, p.61.
[174]. Ibid. p. 178.

She said, and sorrow had taken her smile he was right who said life is an illusion and he remembers his own fanciful speech to cheer her:

Don’t be anzious, for death does not harm us
we have after it return and resurrection

And you will be back, a fragrant tree
I am on its apex like an attracted nightingale

He sings for her and he flies at her sides and she is in good spirits when he sings and when he flies

And he goes on, speaking now as much to the departed one as to himself, about rebirth in imaginative naturalistic forms: She as a glittering stream and he a laughing wave, she as a fluttering butterfly and he in its wings “like prismatic daylight”, she as a breeze in the meadows and he its whispers and rustles. He conjurges up natural images of great beauty and sensitivity and joy, and in his mind he sees her happiness return, and feels his own escape from the pain:

I treated her with imagination and she was happy
and how the anesthesia benefits the suffering one

But the bitterness of reality soon regains control of the poet’s mind and he finds no comfort, and he echo’s the departed one’s despairing cry:

Then it was like I was a boat that lost its mooring and the sea attacked, swirling around it

Doubts circled around my soul as if it was prey, and as if they were hawks

O night where is the light? Surely I am a stray one either bitterness is emitted or you have no light

Is this the way we die and our dreams vanish in a moment and we become one with the soil?

Jana died in April of 1923. In July Abu Madi published a poem "*Hiya*" (She) in which a young man expresses his love for his mother and his appreciation of her sacrifices.

… I drink the health of she who
sacrifices selflessly for me, and I for her

Her picture is traced on my heart
and nothing can erase it, until death[175]

He raises the love of a mother over the sensual loves being discussed by the companions in the hall:

She has given generously all of herself
and she doesn't fear that I victimized her

The poem was apparently written in anticipation of seeing his mother after many years. Both parents both arrived in New York from Lebanon in

[175]. Abu Madi Iliya, al-Jadawil, New York 1927, p.119.

October of the same year; after Jana's death they no doubt wanted to be near their sons in the new world.

Two other poems may be conjectured to be Abu Madi's response to the birth of his second son in January of 1924. The feelings of the poet after the birth of his first son seem to have been confined within the privacy of the family circle; no poetry was produced in that years, 1922. But perhaps now those aspects of fatherhood that had been accumulating in the mind and soul of the poet call for expression and he commits some thoughts to poetry in April and October of 1924.

The first of these is poem 10 "*al-Hajar al-saghir*" (The Small Stone); Jayyusi rightly calls it "a charming allegory or parable"[176]. The importance of the individual, even the smallest and most lowly, to society, is the theme. By choosing as his subject a small stone in a huge city dam, the poet emphasizes that even the most humble must be shown that he is significant, or his loss of hope can be the downfall of all:

حجر اغبر انا وحقير لاجمالا لا حكمة لا مضاء

فلأغادر هذا الوجود وأمضى

بسلام، إني كرهت البقاء

وهوى من مكانه، وهو بشكو

الارض والشهب والدجى والسماء

[176]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, p.128.

فتح الفجر حفنه... فاذا الطوفان يغشى "المدينة البيضاء"

I am a dusty stone, and a lowly one no beauty – no wisdom – no sharpness

Let me go from this existence
in peace, I have staying here

He fell from his place, blaming
the earth and the falling stars and the daylight and the sky

The dawn opened his eyelids while the flood overwhelmed the city

"*al-Hajar sl-saghir*" is followed by "*al-Yatim*" (The Orphan) where the responsibility of each member of society for not only his own children but for the orphaned ones as well is laid out with a compassionate logic that is both for the sake of the child and for the society:

اليتيم الذي بلوح زريا ليس شيئا لو تعلمون زريا
ربما كان أودع الله فيه فيلسوفا، أو شاعرا، أو نبيا
لم يكن كل عبقري يتيما انما كان كاليتيم صبيا[177]

The orphan who appears miserable
is not nothing is you know misery

[177]. Abu Madi Iliya, al-Jadawil, New York 1927, p.82.

Perhaps God has deposited in him a
philosopher or a poet or a prophet

Every intelligent one is not an orphan but he was, like the orphan, a child

Indeed if death had taken away his father
he didn't take away the feelings form you and me

Don't say who is his mother? Who is his father?
For his father and his mother are Syria!

Fight miseries in the young one while they are small
before a strong one dominates him

Themes restating the importance of love towards fellow human beings are found throughout *al-Jadawil* and will be studied later. Of love poetry, concerning love between man and women, there are at least four examples, each quite different from the others in approach. Three are of unknown dates, and the fourth, "*Ta'ali*" (Come In) was written five years after his marriage to an American girl of Arab parentage.

Jayyusi has introduced the possibility that most of Abu Madi' poems were based objectively on some idea, that through the emotional, lyrical quality of his presentation he conveyed an impression of personal involvement more than a reflection of direct experience. The love poems found in *al-Jadawil* seem to present some examples of this possibility.

يريد الحب أن نضحك فلنضحك مع الفجر

وأن نركض فلنركص مع الجدول والنهر

وأن نهتف فلنهتف مع البلبل والقمري

فمن يعلم بعد اليوم ما يحدث أو يجري؟

تعالي قبلما تسكت في الروض الشجارير

ويذوي الحور والصفصاف والنرجس والآس

تعالي قبلما تمطر أحلامي الأعاصير

فنستيقظ لا فجر، ولا خمر، ولا كاس[178]

(Love wills that we laugh gaily with the laughing dawn of the day. Let's leap with leaping brooks and rivers and let us sing gaily with nightingale and turtle dove. Who knows what happens to us tomorrow?

Come here before the black birds hush their songs in the orchards. Before myrtle and narcissus and willow fade. Come before the storms descend to end our dreams and finish our dawn, wine and the cup.)[179]

Poem 46 " '*Arus al-jamal*" (Bride of Beauty) is a short romantic song evoking the image of an untouchable beauty, which can only be reached vicariously, through the sight of the full moon, the song of the nightingale, the night fragrances of the meadow flowers. It is a pretty, artistic poem in which one sees the poet like the nightingale, succeeding through his own special gifts in toughing beauty.

[178]. Abu Madi Iliya, al-Jadawil, New York 1927, p.33.
[179]. Hameed, Prof. V.P. Abdul, An Introduction to Modern Arabic Literature, 1998, p.121.

"*Ya shadhahunna*" (O, Fragrances!), poem 49, opens with a conversation between two friends on a sleepless night, each remembering his experiences in love. The poet then drifts in his own thoughts around a woman whose memory stays with him in the exile where he fails to find any one like her. the image of this woman is a symbol of the homeland from which he is exiled:

خلت اني إذا بعدت سأنسا ها ويطوي الزمان سفر هواها

I imagined if I was far away I will forget

her, and time will fold the journey of her love[180]

"*Gharamiyya*" (The Enamoured One) is a soliloquy within the soul of the poet, where the images of the beloved homeland create the magic in his soul that makes him more than an ordinary poet:

عيناك والسحر الذي فيهما صيرتاني شاعرا ساحرا

ان غبت عيني وجن الدجى سألت عنك القمر الزاهرا

وأطراق الروضة عند الضحى كما أناجي البلبل الشاعرا

Your eyes and the magic that is in them

made me a magic poet

If you remained based from my eyes and the night grew

I asked the bright moon about you

[180]. Abu Madi Iliya, al-Jadawil, New York 1927, p.205.

And in the morning I go the meadow

to confide in the poet nightingale[181]

The beloved in this poem is the same woman we were told of in "Ya *shadhahunna*". He addresses her now as he inhales the fragrance of a rose:

يذكر الصب بذاك الشذا هل تذكرين العاشق الذاكرا

It reminds the enamoured one of that fragrance

do you remember the lover who remembers?[182]

He continues, complaining of the unfairness of love, and ends by distaining complaint, suggesting that if he was just an ordinary poet, rather than an inspired "magic" poet, he would not suffer as he is suffering:

And he complained to me and I to him

the atrocity of love, and the forsaking, and the forsaker

And a planet that heard my sigh

spent his time with me, a distracted sleepless one

I drove even the sleep from my eyes

and I don't care about the complaining scold

يا ليت اني مثل سائر كيما تقول المثل السائرا[183]

O I wish that I was a walking proverb like the popular expressions say!

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[181]. Ibid. p.209.
[182]. Abu Madi Iliya, al-Jadawil, New York 1927, p.209.
[183]. Ibid. p. 210.

Finally, in "*Ta'ali*", the poet builds on an idea already suggested on in "*Arus al-jamal*"; that love lives within the province of nature:

Love wants us to laugh, so let us laugh with the dawn
And to run – let's run with the brooks and the river
And to shout together with the nightingale and the moon

Come in, before the beautiful blackbirds fall silent in the meadow

And further, that love was created by God just as nature and humans were created. Therefore freedom is not a sin as traditions or religions claim but rather a fulfillment of what has been created:

Come in to free our souls from the prison of traditions
Challenge the greybeard and what he classified
Isn't it for the brook to flow and for the rose to spread its perfume?

God wanted us to love deeply when he created beauty
he cast love into your heart and also into mine
His will wasn't without meaning
If you love, what is your sin? And if I love, what is my sin?

It may be that this poem was written some years before 1925 and only published when the times were more accepting of such ideas. But whether these poems are direct expressions of Abu Madi's own experiences or simply meditative reflections of ideas about freedom that developed after his arrival in the United States, is not in the end so important as his introduction of such thinking into modern Arabic poetry. The poet was still a young man when he

came into contact with new ideas, and his poems on love no doubt had a similar attraction for young readers throughout the Arab world. What he offers them is not a mass revolt against cultural norms so much as a new view of freedom, both personal and universal, and sensitivity to the realities of humans in a created world.

Jayyusi finds poem 16 "*al-Kamanja al-muhattama*" (The Broken Kamanja) one of the few examples, in her mind, of a case where Abu Madi's poetry is the outcome of a personal experience, a psychological crisis.[184] She is certainly correct that it is; the poem is laden with a sadness and a despair that can be understood on two levels, the personal level of the poet and the national level of the poet's homeland,

A reading on the national level is appropriately examined first, as it describes the emotional context within which we find the personal crisis. The years immediately preceding the publication of this poem in 1925 had seen the dark night of the Turkish occupation ended in 1918, and a long-awaited nationalist government, opposing sectarian rivalries and religious discrimination, committed to modernization within an Arab context, installed in Damascus. This heartening situation was to last only two years- the French occupation of Syria commenced in 1920 to re-establish French hegemony in Lebanon and to implement French plans for permanent domination of Syria. The Syro-Americans of this generation felt strongly their Arab identity and had retained close ties with families and event in the homeland. In this

[184]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, p.127.

context, the "*broken kamanja*" can be seen as an image for the homeland itself, the pride and strength of her glorious history forgotten by her own people she is left with no champion against the new aggression:

مهجورة كسفينة منبوذة في الشط غاب وراءه ماضيها

نسجت عليها العنكبوت خيوطها

وكسا الغبار غلالة تكسوها

She was forsaken like an ostracized ship

her past hidden behind the seashore

It was as if she was in her silence perplexed

that she can't see any who care about her cry

لله عهد مر لي في ظلها أبكي عليه وتارة أبكيها[185]

The promise of God passed for me in her shadow

I cry for it and sometimes make her cry

يا صاحبي وفي حنايا أضلعي هم يكظ الروح بل يدميها

كمدينة دك القضاء صروحها دكا وكفن بالسكوت ذويها[186]

O my friend! In my breast and in my limbs

despair crowds the soul, and bleeds it

Like a city that fate pounded hard upon

and unconfined its inhabitant with silence

[185]. Abu Madi Iliya, al-Jadawil, New York 1927, p.64.
[186]. Ibid. p. 66.

He attributes the disaster to fate, and seems to hearth wind elegizing the kamanja, the homeland enshrouded in abandonment:

There is no surprise in the wilderness in the moaning
of the wind and its crying, indeed the wind elegizes her

If you both hear this whisper flowing
it is like magic in the souls that attract her

Then you would know that fate killed her
so she does not reveal the secrets still living inside of her

Of his personal role in light of this national tragedy Abu Madi shows himself utterly in despair and looking for solace in nature, where his personality found sympathy and reinforcement thanks to his universal outlook:

Then the sweet melodies of the birds alone
make a barrier to protect my feelings

How many times the soft melody shakes me and my soul falls down
Troubled, near to crisis

The only trace of Abu Madi's usual steadfastness is in the

second line of the first bayt, when he first sees the broken kamanja:

I saw her like a dead one in its shroud
I was suddenly speechless, except for an admonition to sow

All that the poet personally can do is to make the most of his life and his talents, and not to forget the kamanja:

How often I heard the footfall of the ghosts of sadness with the evening, by moaning pleasing it Finally there is a poem, number 26, that must be included in any talk relating Abu Madi's poetry to his life, emphasized by its autobiographical title[187] "Ana". First published in 1919, this poem is a direct successor to the classical idea of fakhr, the poet boasting of his own virtures and capabilities. It is a tribute to Abu Madi's great sense of humanity that what he finds worthy of praise in himself is his sense of justice:

Indeed I became angry for the generous one berated
by a lesser one, and I blame he who doesn't get angry

And I love each polite one, even if he
is my oppose, and I am compassionate for each impolite one

My heart refuses to stoop to harm the love of harm
is from the scorpion's mood

As for me, I reflect back offense for offense

Even if I accept lightening without a downpour his perception of human character:

The view of the mistaken one is his feeling and his words in his secret;
O I wish I was not guilty his faithfulness to his fellows:

[187]. Abu Madi Iliya, al-Jadawil, New York 1927, p.99.

Indeed if disaster came down on my fellow
I defended him with my teeth and my claws

And I see his mistakes as if I don't see and I see
his excellence even if it isn't written

I blame myself before him that errs
and if he hurts me I don't reprimand him

and his faithfulness to his own soul for which he suffers and is misunderstood:

because of my conscience I live in a prison
through myself I am walking in a crowd

And if the stupid one sees me lower than him
it is like you see the shadow of planets in the water

This is Abu Madi's view of himself in 1919, a year before he married. The marriage was followed by a period of poetic hiatus – relatively few poems were offered by the poet until after the birth of his second son early in 1924. Of the forty-six poems in *al-Jadawil* the original publication dates for some thirty-five are known; of these, twenty-three were first published during the period 1924-1927. So it seems that the ideas of Abu Madi in response to the stimuli of *al-Rabita* incubated for some time in the warmth of domestic life. That he found attractive qualities in these new ideas is clear when we look at the eventual outpouring of poems that now comes to us as *al-Jadawil*. Yet the conflict in Abu Madi of his Arab background with the innovative *al-Rabita* ideals and the social situation in the land of exile are frequently visible.

One poem from this period of incubation directly expresses Abu Madi's awareness of this inherent contradiction. Poem 9 "*Rih al-shamal*" (The North Wind) opens with the poet questioning the wailing north wind as to the reasons for its crying:[188]

Whatever destination you rush to
isn't there a resting place, a refuge?

How you wail and how you shout
Like a small bird terrified by something new

Do you lament your lost hopes?
Does the wind hope like mortals?

Does a huge army pursue you?
Is one like you frightened by a huge army?

And he accuses the wind of disrupting nature itself: the trees lose their leaves, the brook is disturbed, the mountains want to run away, and even the nighttengale is disoriented. Here the image of the nightingale in "*Arus al-jamal*" should be recalled; in that poem the bird is an image of the poet ursuing beauty in his art. With this in mind, the image of nature here, particularly of the brook, come into focus as symbols of the new poetic current with which the poet is experimenting. The wind is causing a disruption of the new currents and disorientation of the poet himself:

[188]. Abu Madi Iliya, al-Jadawil, New York 1927, p.34.

The bough has cast its leaves
form fright and from the disturbance of the brook

And it lost its way to the nest
so the nightingale wandered aimlessly

Distraction covered his face in distress
like the fearful disarmed one secludes himself

So what is this north wind? On the one hand it is the Arab literary tradition which is being lifted in the pursuit of change and on the other hand it is the cultural heritage of the Arab poet:

In the night a caller replies
you were wrong, so what is this north wind?

It is the ancient ones
touching the homes, and they don't come down

The ancient ones are in all that we drink
and they are in the food that we eat

They are in the air which surrounds us
and in what we say what we do

This is that same heritage on which the poet, in "*Barridi ya suhub*", relies for the way to compatibility with life despite its troubles. Abu Madi is expressing as well the situation of living in exile, where the social environment is so often at odds with traditional Arab thinking and attitudes.

Where he had opened the poem confidently in the role of the avant-grade poet, the poet, humbled by the recognition that the strong tradition to which he has intrinsic emotional response is omnipresent, concludes with the realistic outlook to which he is also heir. He acknowledges that if the Arab man and poet cannot separate himself from the influences of the exile, neither can the avant-grade poet separate himself from his Arab character.

And that Arab character which is so strong in Abu Madi includes a nationalist facet which, although it does not directly show itself often in *al-Jadawil*, was seen in "*al-Kamanja al-muhattama*" where Iliya's despair at the abandonment of Syria to an imperialist-designed fate was seen.

There is no doubt that events in Syria and Lebanon continued to affect the psychology of the immigrant poets. Abu Madi's own brush with the Ottoman occupation occurred in 1911 when he left Egypt, where he had been living with his uncle since 1900, to visit Lebanon for a few months. While there, the young poet joined with the political opposition, producing a poem of protest. It was after this that Iliya fled to the United States to avoid Turkish authorities[189]. The poet of *al-Jadawil* was not a voluntary exile, searching in America for a better livelihood, but a political exile by virtue of his poetic truthfulness. al-Na'uri mentions that while in Egypt Abu Madi had written many political poems that were not published in his first diwan for political reasons.[190] The scarcity of political or nationalistic poems in *al-Jadawil* is most likely because of the more universal tinge encouraged in the *al-Rabita*

[189]. Salim, George Dimitri. Iliya Abu Madi (1989-1957): Dirasat anhu wa-ash'aruhu al-majhuleh. Maktabeh al-dirasat al-adabiyeh, Cairo: 1977. p. 176.
[190]. Al-Na'uri, Isa. Iliya Abu Madi: Rasulu al-Shi'r al-Arabi al-hadith. Beirut: 1977., p. 116.

poets, but it has been noted that Abu Madi's next *diwan al-Khama'il* contains many nationalistic poems. Perhaps the priorities of the poet as he grew older concentrated more along the line of his Arab heritage and homeland that on the romantic universalism of the *al-Jadawil period*. Or, to follow Jayyusi's thesis, the challenge of *al-Rabita* having been met successfully, the poet lost his interest in the innovative concepts and returned to more traditionally Arab modes in poetry. It is very likely that, in response to the ever-worsening political climate in the homeland in the 1930's, Abu Madi re-focused his talents to speak more directly to the situation in the Arab lands.

In any case the only real nationalistic poem found in this diwan is poem 45 '*Mata yadkuru al-watan al-nauma*?" (When will the Homeland Remember Sleep?) which projects simultaneously an angry cry at the injustice of the Arabpolitical situation and expressed bewilderment at those countrymen who play while occupation threatens the homeland. The opening abiyat of the poem find the anguished poet recalling the tyranny and hypocrisy of the great powers towards the Arabs:

جلست وقد هجع الغافلون أفكر في أمسنا والغد
وكيف استبد بنا الظالمون وجاروا على الشيخ والأمر
ذكرت الحروب وويلاتها وما صنع السيف والمدفع
وكيف تجور على ذاتها شعوب لها الرتبية الأرفع[191]

I sat while the careless slept peacefully
musing on out past and the future

[191]. Abu Madi Iliya, al-Jadawil, New York 1927, pp.189,190.

And how the tyrants ruled despotically over us
and how they committed outrage on aged and young alike

I remembered the wars and their calamities
and what the sword and the canon did

And how nations of the greatest honorability
commit outrage themselves[192]

He remembers the humiliations under the Ottoman rule, and the apparent inability of the nation to defend itself:

Her heroes and her men of letters were forced
to the execution place as sheep are forced

Each person who doesn't die from humiliation
they killed with the sword of starvation

Injustice is not enough to move their pride
and seeing the blood is not enough to rouse their anger

The people and the stars change
and their circumstances were unchanged

He envisions the creatures of nature who strongly defend their homes, form the lion to the ant to the shaker-bird, and he observes:

[192]. Ibid. p. 190.

So not the predatory female beast, not the lion
nor the sheep recommends its own butcher

He is frustrated, anguished that some countrymen have no concern for the fate of the homeland, and indeed encourage the aggressors:

I wondered at the playing laughing one
while his people are between lances and swords

And at those who clap for the killer
while his loved ones are drinking death

and concludes wondering when there will be a just peace in his native land:

When will the homeland remember sleep
like the birds remember their nests?

The date of composition of this poem is unknown. Abu Madi's view of political warfare shows that the poem predates the advent of the Arab nationalist party governments:

Is it for one individual to escape from danger
that the blood is splashed everywhere and the thousands die?

And the father plants his sons
for the swords' blades to harvest them?

While several later abiyat indicate that the poem was written after the commencement of the French aggression in 1920:

As a bird is killed in a garden
and the deet is hunted in the desert

Like that my nation was murdered
without a reason and with no motive

So for what is it taken by force?
It is taken by revenge, and it does no wrong

As noted earlier, it is not certain that “Mata” was included in the original diwan *al-Jadawil* in 1927. All that can be said is that it seems, on superficial examination of the historical context, that the poem was probably written during the period of the French occupation, sometime between 1920 and 1946.

And so we have part of the picture of the life of Abu Madi from the poems he offered. Six poems have been considered as related directly to specific events in the life of his family. Others express romantic ideas about beauty and love.

Four other poems contribute to our picture of the poet’s psyche, to his adaptations to the conditions of exile and the resulting complications. That the poet strongly felt his Arab essence is evident, and it is interesting when al-Na’uri notes, in recollection the occasion when Abu Madi finally returned to Lebanon in late 1948, that the homesick poet found himself also homesick for his second home, where he had left his family and work, the theater of his

struggle[193]. And so the closing bayt of "*Rih al-shamal*", written in 1921, proved prophetic:

So he who expects to live in one world or the other
He is a man with a distorted intellect!

Abu Madi himself, in his poetry, has given us lines from which his ideas about poetry and his poetic development can be understood. It is within the scope of this paper to point out some of those lines that are found in *al-Jadawil*, where the fruits of his most innovative period are presented.

For example, in the sixth poem "*Barridi ya suhub*" (Cool o Clouds), the poet introduces himself as one who does not chase wildly after purposeless concepts or endeavors:

كل نجم لا اهتجاء به لا ابالي لاح أو غربا
كل نهر لا ارتواء به لا ابالي سال أو نضبا[194]

Each star that has no guidance in it
I don't care if it appears or sets

Each river that has no quenching in it
I don't care if it flows or drys up

[193]. Al-Na'uri, Isa. Iliya Abu Madi: Rasulu al-Shi'r al-Arabi al-hadith. Beirut: 1977., pp. 27,28.
[194]. Abu Madi Iliya, al-Jadawil, New York 1927, p. 27.

He complains about the uselessness of some traditional poetry, about its lack of guiding principles and truths, and he finds little of value in it. Playing on a famous qasida of Abu Nawas, he concludes:

It doesn't satisfy me, your speech
indeed, it is vanity that pours out

The he explains why that poetry is so unsatisfactory. There is no learning, no moral advancement, to be expected from those who are intellectually separated from the world. And no literary advancement can come from those confined by tradition[195]:

ما على من لا يطيق يرى نور الوادي أو اكتأبا
ضاق هذا الجو أو رحبا ما يفيد الطير في قفص[196]

What happens to him who can't tolerate seeing
the light of the valley or the sadness

What benefits the bird in the cage
if the atmosphere closes in or opens widely

The poet then states his expectation that in nature can be found the freedom and inspiration that produce precious poetry:

بردي يا سحب من ظلمأي واهطلي من بعد ذا ذهبا

Cool, O clouds, my thirst and after that precipitate gold[197]

[195]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, p.10.
[196]. Abu Madi Iliya, al-Jadawil, New York 1927, p. 28.

The conclusion of the poem affirms the opening bayt, and the origin of his satisfaction. He in his thinking is being true to his heritage, to his culture, and he doesn't need to follow other "stars".

أنا من قوم إذا حزنوا وجدوا في حزنهم طربا

I am of a nation who when they got sad
found melodies in their sadness

From his people he has learned flexibility and the way to true compatibility with life despite its difficulties. And this final point is an example of what al-Na'uri meant when he called Abu Madi the truthful poet.[198]

As early as 1919 Abu Madi had already made his indictment of the traditional poets in "*al-Faqir'* (The Poor One):

لا تسألوني المدح أو وصف الدمي
اني نبذت سفاسف الشعراء
لم يفهموا ما الشعر، الا انه قد بات واسطة إلى الإثراء[199]

Don't ask me to commend to describe the dolls
I threw away the silly talk of poets

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[197]. Ibid. p. 28.
[198]. Al-Na'uri, Isa. Iliya Abu Madi: Rasulu al-Shi'r al-Arabi al-hadith. Beirut: 1977., p. 34
[199]. Abu Madi Iliya, al-Jadawil, New York 1927, p. 213.

They don't understand what poetry is
except that it has become a means to wealth

and announced his poetic mission, to inspire humanitarian emotion towards those who are less fortunate in life, and to give them hope:

I don't stand today among you in my position
except to give tearful condolence to the miserable ones

It is for me through poetry to move their hearts indeed the hearts are the place of deep love

Also written in 1919, Poem 19 "*al-Umayan*" (The Blind Ones) anticipates the innovations of diwan *al-Jadawil* in structure as well as content. The mystical position of the poet, linking the visible world with the hidden world of universal truths, is emphasized in this poem, which is organized in a non-traditional stanzaic form:

انما نحن معشر الشعراء يتجلى سر النبوة فينا[200]

Indeed we are society of poets
the secret of prophecy is revealed in us

He explains clearly the path to poetic truths and to appreciation of this poetry:

[200]. Abu Madi Iliya, al-Jadawil, New York 1927, p. 73..

لو دخلتم هياكل الإلهام وسرحتم في عالم الأحلام

واجتليتم سر الخيال السامي

وعرفتم كما عرفنا الله لخررتم أمامنا ساجدينا[201]

If you entered the house of inspiration

And you roamed freely in the universe of dreams

Then you received clearly the secret of honorable imagination

Then you know God as we know him

and you fall down bowing before us

After acknowledging that some people are in doubt about the new poetry, in spite of their intoxication by it, he explains that they put too much concern with the formal structure, and not enough with the meanings, which should charge them with a universalized, truthful emotion, humanistic and unselfish:

Your anxiety is in the glasses and the tumblers

Ah, if your concerns were in the drink!

Then you would free yourselves from the shackles

of the self And you would feel, in rapture or in suffering,

this wine – I hope you drink

The lyricism for which Abu Madi became so well-known, the music so rhapsodized by Nu'aymah, pervades diwan *al-Jadawil*. It is seen clearly and

[201]. Ibid.pp. 74, 75

simply, even in translation, in poem 34 "*Maut al-'abqari*" (Death of Scholar) which is organized as a traditional elegiac qasida. The subject of the poem, *Sulayman al-Bustani*, is attributed with the aspect of poet as magician, one of the new roles of the poet according to the *al-Rabita* ideas:

شاعر كان يرقض الدهر أحيانا ويبكي حينا على نغماته [202]

A poet was making time dance, sometimes
and it cries sometimes at his melodies

A romantic concept that was brought by Jibran and Nu'aymah into the *al-Rabita* vision, as mentioned, was the idea of the search in nature for the meaning of life, and the corollary that the answer is within the soul of the poet, who transmits it to humanity, is found in perhaps half a dozen *al-Jadawil* poems. Some of these will be considered in a later section of this paper but at this point two poems representing tow aspects of this concept should be noted.

In "*al-Asrar*" (The Secrets), Jayyusi sensitively observes, nature appears "as a mysterious Being that attracts the poet's spirit":[203]

Awe introduced its secret to me in the fields
and the secret in the gaiety of the flowing stream

And the smile of the fertile grassy meadow

[202]. Abu Madi Iliya, al-Jadawil, New York 1927, p. 136.
[203]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, p.132.

So many times I looked at beauty that I imagined it
nearer to my sight than the edges of my eyelids

I asked for it, and the locks opened
and there were a thousand thousand curtains

Understanding of it appeared, making my emotion impossible
and I give up my life to the appearance of death

The simplicity of the traditionally ordered, monorhymed "*al-Asrar*" is in stark contrast to the structural complexity of "*al-Majnun*" (The Crazy One) Which in its unusual stanzaic pattern and its rhyme scheme, which varys and yet remains consistent, gives an impression of unusual beauty of structure that is, in fact, internally regular. Only the smallest detail, the rhyme in the last two lines of each stanza, is inconsistent and irregular, yet it comes to be expected to be so. For this reason the poem in its structure alone could be said to resemble nature itself: unique in its patterns and reliable, the accidents and coincident within the pattern are unpredictable but predicted.

The subject of "*al-Majnun*" is not nature itself, but the romantic mystical poet introduced in "*al-Asrar*", aware of his dichotomous position and willing to isolate himself from society and go to nature to find the understanding that will unify his psyche. But the understanding remains unattainable:

أنا الشادي، أنا الباكي، أنا العاري انا الكاسي
أنا الخمرة والسدن انا الساقي، أنا الحاسي

خلعت ثوبا لم تفصله يدي وهمت في الوادي بلا سربال[204]

I am a songster, I am the one who cries; I am the naked one, I am the clothier I am the wine and the earthen wine-jug; I am Saki the server and I am the wine-sipper

I got rid of clothes that my hands didn't design
I began to go to the valley without a garment

Even the mysterious places where, in the previous poem, he had found solace, are inaccessible as the poet struggles with this mystery:

فقلت من هذا؟ فقال صاحبي موسوس يهذي من الخيال[205]

I said who is this? And my partner said
a whisperer raves from the imagination

At last the dilemna is resolved when the poet realizes that the reconciliation he desires is to be found not in nature but in his own imagination. He has finally grasped the essence of his humanity, and no longer raves:

Whenever the horizon became spacious
then my soul is the greater horizon

If a longing for reunion of lovers is within me
indeed my affection is toward my imagination

[204]. Abu Madi Iliya, al-Jadawil, New York 1927, p. 85.
[205]. Abu Madi Iliya, al-Jadawil, New York 1927, p. 86.

I wore the daylight and the night
in my peace and in my sorrow

Indeed the darkness of night doesn't increase my fear
and the daylight doesn't increase my peace

In its meaning "*al-Majnun*" is closely related to two other *al-Jadawil* poems. "*al-Talasim*" (The Enigmas), the famous long poem,[206] will be considered in a later section. One difference between "*al-Talasim*" and "*al-Majnun*" is that the poet is very evident in the latter, the mystical poet who recounts his psychic struggle to attain mastery over the enigmas of existence, while the narrator of the former is less poet than pedagogue, as it will be presented.

In its mystical intent and initial premise that answers may be found in abandoning themselves to nature, "*al-Majnun*" is much like "*Fi al-gafr*" (In the Wilderness), composed a year earlier, where the poet in a similar way comes to realize his humanity. Of these two "*al-Majnun*" is the more lyrical, evocative, imaginative work.

From these examples we can see that in *al-Jadawil* Abu Madi has come some distance from tradition in terms of formal structures, most strikingly in the lyrical "*al-Majnun*", and in poetic concept, through his creative response to the stimuli of *al-Rabita* and the special attentions given to his talents by its leadership, Jibran and, even more so, Nu'aymah.

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[206]. Ibid. p. 139.

And yet there remain some links to the tradition in the meters, in the bayt as the basic formal unit, and even in content where mystical elements, like the imagery of wine as creative inspiration, have been present in Arabic poetry since '*Umr Khayyam*, the Sufis, and others.

Indeed, it seems that Abu Madi himself was perfectly confident in the poetic value of these verses, and yet he clearly anticipated some opposition. For this reason, it seems, he wrote "*al-Fatiha*" (The Opening), the poem which introduces the diwan, and which had not been previously published. His sense of the cooperative relationship between a poet and his public is clear:

يا رفيقي... أنا لولا أنت ما وقعت لحنا[207]

O my companion, if you took care of my dawn it would become more brilliant

If you tour in my vineyard you will increase it productively and peacefully

I had poured the wine for you, so drink calmly

He is confident in the value of his new offerings:

So give a drink, generously, to whom you will, don't fear that you will incriminate him

[207]. Abu Madi Iliya, al-Jadawil, New York 1927, p. 7.

He admits that formal structure and linguistic feats are not priorities in these poems:

You are not with me if you expect the poetry of words and rhythms

and acknowledges that not everyone will approve:

Your road differs from my road and what was between us passed away

To these he advises that they find another poet, more gay and conventional perhaps, more compatible with their expectations:

Then go away from me so you don't have to have troubles and sadness

And take another as companion, and another world rich, not like mine

And in these final lines we understand that Abu Maid himself sees his poetry as a result of the facts of his life which, as will be seen in the next section, was not an easy one. Much of the power of his poetry is to be found in his lyrical and truthful portrayal of the human character, and his realism is the source of that power. The drink Abu Madi offers is his meanings, in his vision of an inspired struggle toward a society of justice and humanity and equality.

Perhaps in light of his bayt quoted above, desiring the elimination of ignorance through a responsible press, we find the intellectual context for a poem in *al-Jadawil,* first published in the month after " '*ld al-Nahy*" appeared, that conveys the poet's response to a simple news item, the notice of the unveiling of a statue of some public figure.

The poem "*al-Tamthal*" (The Statue) could at first glance fit easily into the stream of Abu Madi's dialy editorials in "*al-Samir*" as *al-na'uri* has described them to us above. The poem pre-dates the first of those articles, however, by three years and the subject is rightfully couched in verse rather than prose as it steps beyond journalistic commentary to a poetic endorsement of natural powers greater than men. The poet introduces his subject, the viewing of a new statue of some public figure. The viewers interviewed give their reasons for the commemoration of this man: we want to immortalize his portrait in recognition of his excellence and his generosity; he lived to defend honor with his strength. The poet then proceeds to discredit each reason, showing each to be insignificant against the magnitude of the eternal natural world: the excellence is in the marble stone, the generosity is in the rain, the strength is in fate. At this point the poet questions the wealth, courage and goodness of the commemorated man and the commemorators themselves. In these abiyat he shows a realistic understanding of the gilt which is often mistaken for gold in human society:

رأيتكم لا تعرجون بروضة

إذا لم يكن في الروض فيء ولا تمر

ولا تعلفون الشاة إلا لتسمنوا

ولا تقتنون الجيل إلا على سفر[208]

I saw you, you don't come by the meadow

if there is in the meadow neither shade nor fruit

[208]. Abu Madi Iliya, al-Jadawil, New York 1927, p. 55.

And you don't feed the sheep except to fatten yourselves
and you don't have horses except for travel

but concludes that, if true excellence is worthy of recognition and if one makes no mistake, the recognition should be of the excellence of nature:[209]

Then what is the matter with you, you aren't generous to the night or the day And you don't erect a statue for the sun and the moon

We are reminded of another *al-Jadawil* poem, number 13 "*Fi al-qafr*" (In the Wildnerness) Published in the same year, where the poet, bored by life in society, lists in his grievances against society the situation seen in "*al-Tamthal*":

سئمت نفسي الحياة مع الناس
وملت حتى من الاحباب
وتمشت فيها الملالة حتى ضجرت من طعامهم والشراب[210]

My soul was weary of the life with people
it was bored even with intimate friends

And boredom walked in that life until
it became dissatisfied with their food and drink….

[209] . Ibid. p. 55.
[210]. Abu Madi Iliya, al-Jadawil, New York 1927, p. 84.

It is clear that Abu Madi's scornful view of those individuals around whom society flows, who are often treated as demi-gods in the society, was intended to awaken critical thinking. And this critical thinking, which he sees as an individual struggle, is what Abu Madi encouraged in both his poetry and his journalism. This is expressed in two abiyat from " '*Id al-nahy*":

> Indeed the truths you who published its articles
> at one time science was like atheism
>
> The people became miserable when they became miserable in their ignorance
> and became proud when they became proud as individuals[211]

And Madi was successful as a poet and as a journalist because he felt in both endeavors a drive to lighten ignorance, to improve the quality of life for his people.

[211]. Ibid. p. 127.

2.2. **THE PAST: CONTEMPORARY RESPONSE TO AL-JADAWIL**

It has been mentioned that certain ideas of Jibran and Nu'aymah exerted great influence on the group of men who called themselves *al-Rabita al-qalamiyya*. Demonstrating "his revolt against the established modes of thought in social, religious and literary spheres" Jibran emphasized freedom, human brotherhood and spiritual progress to combat social conventions and outdated literary taboos. Jayyusi observes that by the early twentieth century the Arab people had already entered on an age of adventure, had laid themselves open to ideas from all corners of the world, provided they did not openly challenge religious dogma"[212]. In such a climate, she continue, the ideas of Jibran must have been infectious and stimulating to the Arab creative mind, of which Abu Madi showed himself to be a talented component.

The literary expressions of the northern Mahjar writers have been seen as resulting from, in part, their Christian background, and in the contribution of a Christian trend to Arabic literature. Abu Madi, however, is seen as the least basically "Christian" of these innovators, and, in mood, tone and general attitude, the most basically "Arab" among them.[213] This essential "Arabness" in his works is probably the secret of his great popularity with the Arab reading public. Reasons for the great positive response of the Arab reading public to Abu Madi's innovative poetry have been elucidated by a number of writers. Abu Madi walks, with his poetry, within limitations and objectives that spring from his society and we have seen that outside the small circle of

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[212]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, p.98.
[213]. Ibid. p. 133.

al-Rabita fellows and other Mahjar journalists, his society[214] is the Arab society at large. While he could be novel and express new attitudes, he never shocked his readers by overstepping the boundary of acceptability. Jayyusi finds several other more specific reasons for the persistently enthusiastic response to Abu Madi's poetry.[215]

She notes that from the classical period up to the 1950's Arab poetry exhibits a certain dogmatism, a direct portrayal of "truths" and firm conclusions, and that Abu Madi strongly confirms this stand. There are plentiful examples in *al-Jadawil* of these short, concise statements, from "*al-Sajina*":

So how much the virtue in life suffers
and how often the wrong flourishes

And how often the quality of beauty lived as faults to avoid its mischief and from "*al-Tinah al-hamqa*":

Who is not generous as life is generous
indeed is foolish: by avarice he commits suicide

Another broadly appealing aspect of Abu Madi's poetry is his choices of allegorical symbols. His use of familiar objects, mostly from Nature, as subjects for his parables, demonstrates the inspiration derived from popular culture and village life. All seven of the parables or allegories in the diwan are

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[214]. Al-Na'uri, Isa. Iliya Abu Madi: Rasulu al-Shi'r al-Arabi al-hadith. Beirut: 1977., p. 34
[215]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, pp.133, 134.

expressed through such symbols: the frogs, the donkey, the small stone, the fig tree, the moon, the fox and the lion, the spring-pond, and the crow and the nightingale. Outside the allegories, other poems abound with natural imagery of meadows, forests, mountains and wilderness as well as imagery of the solar system: sun, moon, planets, stars and galaxies. Certainly themes of the power and beauty of nature had been woven into Arabic poetry since at least the days of 'Imru al-Qais. Jayyusi points out that in the classical tradition nature was treated as an external phenomenon, whereas, beginning in the Mahjar with Jibran, the emotional and spiritual relationship of man with nature, the mystical unity achieved through a sensitive response to the natural world is viewed as a philosophical ideal.[216] The familiarity of such symbolism must have made the abstract conceptual themes favored by *al-Rabita* as transmitted to readers by Abu Madi in *al-Jadawil* immediately comprehensible, facilitating sympathetic reception of the poems and appreciation of a new concept of literature.

The philosophical steadfastness of Abu Madi, rooted in his culture and carried by him through the difficulties of his exile, has been discussed. Naturally and as if in homage, he offers it back to hs fellow countrymen, to the homeland, as a remedy that has been tried and found true. As Jayyusi says, "his poetry often shows a strength of spirit and optimism greatly needed by a

[216]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, p.97.

frustrated nation needing to muster all of its spiritual resources.[217] The abiyat from "*Barridi ya sahib*" have been mentioned:

I am of a nation who, when they got tired
found melodies in their sadness

And when a desire had difficulties
they ease it by lifting what is difficult

Al-Dafadi' wa-al-nujum (The Frogs and the Stars) presents this spiritual strength and optimism in an expressive parable not dissimilar in concept to the old tribal poetry. In this story the tribe succeeds in defeating a great enemy, and proudly lauds its victory. The victory, over the night stars, was inevitable with the coming of the dawn, is not the point so much as the solidarity that was inspired in the frogs in the defense of their territory and the unity and pride resulting from their success. Five abiyat from poem 20 "*al-Zaman*" (Time) illustrated the realistic outlook of Abu Madi. He warns that the joys of this life are ephemeral, but allows that dreams enhance appreciation of life. Finally, he advocates an accepting approach to the future:

من ليس يضحك والصباح مورد
لم يكتب والصبح غير مورد
سيان أحلام أراها في الكري
عندي، وأشياء بها اشتملت يدي

[217]. Ibid. p. 134.

أنا في الزمان كموجة في زاخر

انا فيه ان يزبد وان لم يزبد[218]

Who doesn't laugh when the morning is rosy
wouldn't be upset when the morning was not rosy

No matter the dreams I saw in the globe
I have them and the things in my hand

I am in time as a wave in the sea
I am in it whether it foams or not

So here is the key to Abu Madi's popular appeal. He called for facing life with a smile, and this is a theme whose threads continue into *al-Jadawil* from his earlier diwans. Much of the intent of the poems is to console the unhappy, advise the straying, promote hope in the pessimistic and bring calmness and peace to the fearful. In *al-Jadawil* Abu Madi accomplished this intent through a contemplative philosophical mood that aims to enlighten, for the poet's soul is human like the souls of his readers, and his resolutions of the difficulties of life are advanced with hope.

Beyond favorable popular acclaim, critical response to Abu Madi seems also to have been very positive with a notable exception.

Mikha'il Nu'aymah, the critic, wrote his own poetry during the same period during which the *al-Jadawil* poems were composed[219]. Thus his

[218]. Abu Madi Iliya, al-Jadawil, New York 1927, pp. 79, 80.

influence on Abu Madi: as poet-pioneers in *al-Rabita* they advanced together along a path indicated by Nu'aymah's ideas about the need for evolution in Arabic poetry. Thus it is natural that Nu'aym was one of Abu Madi's most enthusiastic critics. He wrote the introduction to the original edition of *al-Jadawil* where he hailed the flexibility of the talented but hitherto traditional poet.[220]

The majority of the Arab men of letters found in Abu Madi a literary nobility of great poetic value. A small group divested him of all merit, and al-Na'uri explains this as a misunderstanding of the Mahjar poets' basic perspectives. For example, one criticism, advanced by an Iraqi professor Najd Fati Sufwa in 1945, was that philosophically Abu Madi was a sceptic, a pessimist, an Epicurean. A reading of *al-Jadawil* makes it difficult not to agree with al-Na'uri that, although Abu Madi is not an optimist, he is a "cheerful pessimist" who doesn't deny the injustice and sufferings of life but takes refuge in every opportunity for happiness to arm himself against the injustices of the day and the inevitable trails of the future.[221]

The single great exception to the favorable critical response to *al-Jadawil* came from the established sheikhs of literature in Egypt, headed by the great Taha Hussein, who took a stand against the Mahjar poets generally.[222] These men had themselves issued a vigorous call for innovation

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[219]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, p. 118.
[220]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, p.125.
[221]. Al-Na'uri, Isa. Iliya Abu Madi: Rasulu al-Shi'r al-Arabi al-hadith. Beirut: 1977., p. 34
[222]. Ibid. p. 114.

in Arabic poetry, yet were put off by the progressive, imaginative solution that was independently flowing out of the Exile. Their actual criticisms were couched in their own terms, the aspect of language and its limits, and they chose to discredit or disregard the richness of the new expressive forms, the creative and humanistic meanings, the harmony with the times, and the fresh approach in attitude.[223]

The reluctance of the Egyptian arbiters to accept the innovations of the Exile poets was perhaps due to a sort of regional pride, among other factors. Al-Na'uri points out that the perspectives of critics generally can be influenced by a proscribed point of view, be it personal taste or regional sensitivity, as well as political and social orientations, social environment and sometimes unjust moods of selfishness, suspicion and envy. He says this as he cannot understand in any other way the negative response from the Egyptian critics to the Mahjar poets.[224] Jayyusi also feels that Taha's criticisms of his contemporaries was often swayed by personal feuds or prejudices, or marked by excessive pedagogical attitude.

Abu Madi himself, in a letter to Taha Hussein, expressed his belief that the great critic's provincialism, the prejudice against innovation from outside of the sphere where he reigned, blinded him to the philosophical and poetic concepts that made *al-Jadawil* a wonderful contribution to the development of Arabic poetry. He defends the charge of "foreign" influence with appreciation

[223]. Al-Na'uri, Isa. Iliya Abu Madi: Rasulu al-Shi'r al-Arabi al-hadith. Beirut: 1977, pp.115, 116 .
[224]. Ibid. p. 106.

of the absolute freedom he enjoyed in the United States, pointing out that his earlier diwans also were the products of his life, in Lebanon and in Egypt.[225]

Two of the *al-Jadawil* poems were singled out for specific attacks that seem to be totally unfounded. For example, Abu Madi was accused of stealing the poem "*Hiya*". Abu Madi's response was to point out that indeed he had said in the opening abiyat of that poem that he was narrating a story told to him by someone else. The evidence is in the poem:

I narrate to you from a poet
whose enchanting story is praiseworthy

Another incident caused years of controversy and ended in a broken freiendship. Through a series of incidents at first unrelated to Abu Madi personally, the poem "*al-Tin*" (The clay) also became the focus of an accusation as to its origins. The reasons for the resulting accelerated argumentation appears to be more in the nature of jousting between personalities that of literary substance.[226]

So *al-Jadawil* was well accepted both by the Arab reading public and the literary establishment generally. Abu Madi, during the *al-Rabita* period in which he wrote *al-Jadawil*, displayed a purity of phrase, a warmth, a far-ranging imagination and a sensitivity for beautiful images taken form nature, as well as a sense of honesty which he applied to both individual and

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[225]. Salim, George Dimitri. Iliya Abu Madi (1989-1957): Dirasat anhu wa-ash'aruhu al-majhuleh. Maktabeh al-dirasat al-adabiyeh, Cairo: 1977. p. 110.

[226]. Al-Na'uri, Isa. Iliya Abu Madi: Rasulu al-Shi'r al-Arabi al-hadith. Beirut: 1977, pp.123, 141.

collective social life.[227] One can perhaps summarize the success of the diwan by suggesting that the portrayal of the exile and the assimilation of innovative influences into the established tradition are so response to the needs of the people in the homeland.

[227]. Ibid. p. 23.

2.3. THE PRESENT: VIEWS SINCE THE DEATH OF THE POET

The influence of the *al-Rabita* poets on Arabic literature was great, bringing greater flexibility of language, meter and rhythms, and a new tone of personal directness[228] that freed Arabic literature to survive, to breathe in freedom. Abu Madi's poetry was a source of inspiration for the following generation of Arab poets. His modern sensibility in *al-Jadawil*, his presentation of ideas in suggestive, often oblique manners such as allegory, pictorial images or narrative incorporated a good sense of organic unity of a type not previously emphasized in Arabic poetry. Thematic continuity, the yearning to the homeland and distress at separation from it in the Exile, is the main current in *al-Jadawil*. It is expressed symbolically in "*Hiya*" where love for the mother also represent love for the homeland with the context of the Exile. In "The Dumb Tear" the death of the poet's sister can be equated with the shock at the western aggression against Greater Syria, and in "*al-yatim*" the responsibility of the nation to raise a population of committed and useful people is placed in the hands of the people themselves. The love poems also symbolize the poet's yearning for the beauty and people of the homeland. His poem "*al-Masa'*" demonstrated strong thematic unity and fluidity of style within an atmosphere of gentler melancholy and soft musical tones. Fadwa Tuqan, also a poet, considers that Arabic poetry knows none equal to Abu

[228]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, p.122.

Madi: he has a power of influence that shakes the soul and produces magic in it; his poetry has characteristics that no other Arabic poet has.[229]

If one considers the function of literature at the level of the culture in which it is create, it is found to deal with problems of social structures rooted in the political and cultural traditions and established political realities. In this sense the literary offerings of specific cultures can reflect realities and possibilities within the given social framework. In the case of the northern Mahjar literature, produced by men exiled from the beloved homeland that so dominated their hearts and minds, a choice seems to have been made to incorporate some new patterns into the literary tradition to mark a turning point in social and personal mentality. The turn of the century found the Arab creative mind not in a religious mood, Christian or Muslim, but rather in struggle for identity both as individuals against society and as individuals in society facing a stronger and often hostile world.[230] Traditional solutions, under the specific conditions of the Ottoman occupation, had lost their power to inspire the cultural personality necessary for development and modernization within an Arab framework. A new stimulus was needed. The literature from the Mahjar, in its more universalized themes and its more personal style, served to challenge the stagnating social and political status quo both from above and below, from the broader universalized perspectives on the human condition and form the level that emphasized the value of the

[229]. Al-Na'uri, Isa. Iliya Abu Madi: Rasulu al-Shi'r al-Arabi al-hadith. Beirut: 1977, p.9.
[230]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, p.98.

individual, his contribution and position. *al-Jadawil* is rich in applications of this concept.

One poem epitomizes the concept of portraying the universal to conserve and serve the humanistic aspirations of the Arabs. Through its approaches to the universal condition of all people, “al-Tin” became one of the best known poems of *al-Jadawil*. In it the poet challenges the norms of social distinctions, advocating love, responsibility and equality towards and between human beings regardless of their social or material stations. The poem opens with a reminder that men, with their too-often quarrelsome natures, have forgotten that their common origins are from clay, and that silk clothes do not justify the posturing of any one human over the other:

> You didn’t make the silk that you wear
> nor the pearls that adorn you
>
> You in your elegant clothes are like me
> in my ragged clothes, you also despair and find happiness
>
> You like me are of the earth, and will return to it
>
> so why my friend the quarrelsomeness and opposition?

He emphasizes that, in the eyes of nature, an individual no matter how wealthy or powerful in society, is relative:

> Don’t you have a palace full of armed guards
> and a strong wall surrounding it?
>
> Don’t you forbid the night to extend its dark
> corridor over it, and the fog to gather?

Look how the light enters without asking permission
why is he not being expelled?

The personal directness of the poet's message to his readers asserts the value of the individual, his contributions and position in society, with the intent to reinforce the personality necessary to organize and liberate an oppressed society. A beautiful allegory, "*al-Tinah al-hamga*"" comments on the results of failure by an individual to share his unique abilities with his community. The fig tree, feeling that its fruit, its shade and its shelter are only useful to others, birds and people, refuses to produce its leaves and fruit, and in its stinginess commends itself to being uprooted and burned. This commentary on the fig tree's refusal to produce ends succinctly; because she did not see that in her production was comfort and life for others and a reason for her own existence:

Who is not generous as life is generous
indeed is foolish: by avarice he commits suicide

If people are encouraged to give unselfishly toward the good of the community or society, the rewards are great for both society and the individual, seems to be the poet's message. In another well-known poem "*al-Talasim*" Abu Madi demonstrates his inclination to share his own satisfying solutions to those abstract enigmas of life that can distract from happiness and usefulness. The poem is a compilation of meditations inquiring into the meaning of life and the truths and realities of human existence. al-Na'uri sees Abu Madi as a teacher only pretending confusion on these issues, guiding his reader to solve the puzzle via the same pathe that he himself had followed.

For Abu Madi is one of the skillful sons of life, not naïve, who searched his soul and came to a realization, and satisfying opinions and happiness enter his soul, a happiness which is not complete unless he shares his solution. And this solution is that the highest justice is the true equality between all of the sons of life, distinguished by their common humanity.[231] And he recommends in the end acceptance of ambiguity, and says

> Don't debate with those who allege: Indeed
> I don't know

[231]. Al-Na'uri, Isa. Iliya Abu Madi: Rasulu al-Shi'r al-Arabi al-hadith. Beirut: 1977, p.88.

2.4 THE FUTURE ASPECT:

CONTRIBUTION OF AL-JADAWIL TO WORLD LITERATURE

At the world level, the best of the literary offerings of any culture can serve as a guide not only to that culture but in a universalized application that encourages better understanding between peoples and their respective societies. This understanding arises from the recognition of a common humanity and appreciation of the way the intelligence of any given society lead the people to a higher awareness of their common condition as individuals in the human society.

The literatures of the various cultures are life the seas and oceans, which meet and intermix despite the land barriers that separate them; all of them together serve the life of this globe. And if literature is the sea then poetry is the river that feeds the sea and is fed by the sea, and *al-Jadawil* means “the brooks”, the streams of poetic artistry and inspiration from the pen of Abu Madi into the river of poetry. And in this way the poet makes his contribution, which finds its way into the oceans of universal literature, the world literature that unites in the common continuity, the existence of the human being at the universal level.

Universalism in *al-Jadawil* is achieve substantially through the use of natural imagery to stir the reader to harmony with nature, to recognition of Abu Madi’s view of nature as an ideal of beauty, purity, directness and truth. Nature is like a living being, to communicate with and from it draw strength to see beyond the suffering and injustice of society, and so try to draw the

reader into his solution for change through the magic of harmony with nature and the awareness of being one of its living creatures. And all that are in nature are living creatures, trustworthy in their expressions of their feelings, so his poetry pulses with them and his reader feels that indeed he lives in a life filled with rising suns, fragrance and flowers, erected by beauty and flooded by melodies and pure music.[232]

In his poem "*Fi al-qafr*" some of these images illuminate the universal scope of Abu Madi's concept. Speaking first of his weariness with life in urban society, the poet is drawn to the open spaces of nature:

وايك الليل راهبي، وشموعي

الشهب، والأرض كلها محرابي

وكتابي الفضاء اقرأ فيه

سورا ما قرأتها في كتاب

وصلاتي الذي تقول السوافي

وغنائي صوت الصبا في الغاب

وكؤوسي الأوراق القت عليها

الشمس ذوب النضار عند الغياب[233]

And the darkness of the night is my monk, and my candles

the falling stars, and the earth my mihrab

[232]. Al-Na'uri, Isa. Iliya Abu Madi: Rasulu al-Shi'r al-Arabi al-hadith. Beirut: 1977, p.65.
[233]. Abu Madi Iliya, al-Jadawil, New York 1927, p. 49.

And my book is the universe, I read in it
suras I never read in any book

And my prayer is that which the small streams say
and my songs the voice of morning in the jungle

And my glasses the leaves the sun glistens on them
like the melting of the snow at sunset

And my nectars what drip from the eyes of the dawn
on the grass as melted sweets[234]

To let the hand of the evening kohl my eyelids
and to let its dreams embrace my eyelashes

One hour in the open area is better than all stages of life
spent in the enclosed space

He expresses the contentment and peace found in nature, away from the bustle of urban life:

And we spent a lovely time in the jungle
beside the springs and green grasses

Sometimes we feel joy as if a breeze in the valley
and sometimes like a flowing brook

[234]. Abu Madi Iliya, al-Jadawil, New York 1927, p. 49

The reference to "*al-ghab*" (the jungle), translated by Jayyusi as "the forest" in deference to Arab landscapes, is an image crystallized by Jibran and Nu'aymah, and a central idea in the Mahjar romantic poetry. Abu Madi uses it toward the notion of escaping from established norms and expectations, towards an idealized existence in harmony with natural life, inspired love and perpetual beauty. It has been pointed out however that for Jibran the forest was a symbol not of escape but to be used to solve the problems of human differences through an all-embracing love. Nu'aymah, following Jibran, found nature evocative of emotional and spiritual yearnings. Abu Madi's directness compels him to admit to escape, with the intimation of purity found, and inspiration, but his poem concludes with a surprising and honest confession: freed as he desired from the bustle of city life, he finds that he also becomes discontent, trapped in his solitude in the wilderness:

> Indeed myself which was bored with the buildings
> was also bored in the silence of the jungle
>
> I am in it free and independent
> yet it is as if I am moving slowly in a natural

He concludes with the realistic comment that he is no different than any other human being, and, Jayyusi suggests, that life cannot bring a true solution to man on earth.[235]

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[235]. Jayyusi, Salma Khadra., Trends and Movements in Modern Arabic Poetry, II Vols. Leiden: E.J. Brill, 1977, p.126.

In the wilds life taught me that
wherever I live I am on the soil

And because I am in the cage of clay I will remain
a slave to desire and a prisoner of my wishes

In the wilds I imagined myself alone
but indeed all of the people are in my clothes

The genius of Abu Madi's poetry is that he found his true inspiration in his people and in nature, and through his imagery transfers to his readers the atmosphere which inspired his determination to face life with cheerfulness despite its injustices and sufferings, and to struggle against them. In the end, the common base of all world literature is humanism, and the importance of the literature of any nation is that it offers its own perspectives about the common human condition- the response to struggle, war, history, tradition, hopes, suffering, love, lamenting, yearning.

Arabic literature offers its contribution from its own proud history and long stages of development. It offers prose and poetry. The Arabic word for poetry is shi'r_derived from shu'ur (feelings), indicating the most sensitive feeling, a sentimentality with its origins in the culture. Poetry is the main pillar in the literature. More publically "of the people" than perhaps in any other culture, poetry is part of the life of the Arab people. It is a sensitive string whose tone strikes a responsive tone in the soul of the reader. Its objectives are to build and direct the ardor of the people in times of crisis and to strengthen their determination.

The political conditions in the Arab land, the oppression under ottoman rule, followed by the eastern aggression and the resulting French and British occupations, forced many into Exile. The Syrian men of letters who gathered as *al-Rabita al-qalamiyya* established literary reviews and daily newspapers as forums in which they voiced opinions and indicated their response to the political and social situation in the homeland, and united their aspirations to introduce into Arabic literature an innovative literary experiment. In the *Qanun* of *al-Rabita*, written by Nu'aymah, they called for a new spirit in literature aimed at the emergency of literature from rigid imitation (*al-taqlid*) of the classical tradition. The desire was not to cut links with the excellent poets and thinkers of the tradition, but to avoid being fenced in by the limitations that came with the tradition in terms of structure and language. The men of *al-Rabita* were very successful in translating these ideals into beautiful poetry that has influenced the style, approach and imagery of modern Arabic literature ever since. The ever-present imagery of the homeland, symbolized by the mother, the sister, the orphan, the broken kamanja, acknowledges the yearning that was always with them in the Exile. And the parables and narratives like the small stone, the spring-pond, the foolish fig, the chatterbox god, and so on were designed to reinforce the qualities in the people that must be strengthened to throw off the occupation that oppressed the Arab society. The love of homeland and its people were ever-present in the works of Abu Madi and the other *al-Rabita* poets and writers. Improvement of the situation there was their high goal, and the *al-Rabita* group made their contribution to that goal through their literature and journalism. Abu madi became the most celebrated poet of that group.

Al-Jadawil of Abu Madi may mark the turning point out of the classical tradition into modern poetry. The poet Nazik al-Mala'ika, in an article published in *al-Shi'r* (Poetry) magazine in 1958 stated "perhaps it is not fair to say that Abu Madi was the only innovator in Arabic poetry in the sense that we know innovation (*al-tajdid*) today, but with him the literary critic is able to date a new period in Arabic poetry."[236] *Al-Jadawil* means 'the brooks", the stream of poetry that flowed from Abu Madi to the people. In it he expresses a strength of purpose, through the situation of his own exile, in a universalized language of natural imagery that can be understood in both the Arab context of its time and since. The genius of Abu Madi's poetry is that he found his inspiration in his people and in nature, and through his imagery transfers to his readers the atmosphere which inspired his determination to face life with cheerfulness despite its injustices and sufferings, and to struggle against them. Abu Madi in *al-Jadawil* is a poet and a philosopher. He spent his poetic life with a pen dipped in his hearth, searching toward truth and a way to alleviate the social and political suffering of his nation. And so he expressed the humanistic contribution of the Arabs: he spoke of the value of each human being, and of tyranny, which he criticized with the rationality of the wise philosopher, and he spoke of equality, and justice. And because of his deep humanistic concerns and his use of natural imagery, the poetry of *al-Jadawil* is as inspiring to non-Arab readers as it was to the Arab readers in the exile and in the homeland.

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[236]. Salim, George Dimitri. Iliya Abu Madi (1989-1957): Dirasat anhu wa-ash'aruhu al-majhuleh. Maktabeh al-dirasat al-adabiyeh, Cairo: 1977. P. 113.

APPENDIX

List of the Poems of al-Jadawil

1. al- Fatiha (The Opening Poem)
2. al- Anga’ (The Phoenix)
3. al-Sajina (The Prisoner)
4. al-Dafadi wa al-nujum (The Frogs and the Stars)
5. al-Sama’ (The Sky)
6. Barridi ya suhub (Cool O Clouds)
7. al-air al-mutanakir (The Wild Donkey)
8. Ta ali (Come IN)
9. Rihal-Shamal (Wind of the North)
10. al-Hajar al-saghir (The Small Stone)
11. al-Tin (The Clay)
12. al-Tina al-hamqa (The Foolish Fig)
13. Fi al-qafr (In the Wilderness)
14. al-Timthal (The Statue)
15. al-Masa (The) Evening
16. al-Kamanja al-muhattima (The Broken Kamanja
17. Zahra uqhuwan (The Camomile Flower)
18. al-Asrar (The Secrets)
19. al-Umayan (The Blind Ones)
20. al-Zaman (Time)
21. al-Yatim (The Orphan)
22. al-Majnun (The Crazy one)

23. Qatra al-Tall (The Drop of Dew)
24. Nar al-qiran (Fire of Hospitality)
25. Ibn al-Lail (Son of the Night)
26. Ana (I Am)
27. al-Ilah al-tharthat (The Chatterbox God)
28. al-Ashbah al-thalatha (The Three Ghosts)
29. al-Ullaiga (The Thorny Bush)
30. Hiya (She)
31. La anti wa-la ana (Not you nor I)
32. Al-Nasika (The Devotee)
33. ‘Id al-nahy (Festival of Prohibition)
34. Maut al-Abqari (Death of the Scholar)
35. al-Ghadir al-Tamuh (The Inspied Spring-pond)
36. al-Talasim (The Engimas)
    i. al-Bahr (The Sea)
    ii. Fi al-dair (In the Monastary)
    iii. Baina al-Muqabir (In the Cemetery)
    iv. al-Qasr wa-al-kukh (The Palace and the Hut)
    v. al-Fikr (The Thought)
    vi. Sira wa-irak (Struggleand Quarrels)
37. al-Dama al-Kharsa (The Dumb Tear)
38. Kam tashtaki (How often you Complain)
39. Mata Yadhuru al-watan al-naum? (When will the Homeland Remember Sleep?)
40. Arus al-jamal (Bride of Beauty)

41. Ibnat al-fajr (Daughter of the Dawn)

42. al-Ghurab wa al-bulbul (The Crow and the Nightengale)

43. Ya shadhahunna (O Fragrances)

44. Min adab al-zunuj (From Negro Literature)

45. Gharamiyya (The Enamoured One)

46. al-Faqir (The Poor One)