SJIF Impact Factor (2025): 8.688| ISI I.F. Value: 1.241| Journal DOI: 10.36713/epra2016 ISSN: 2455-7838(Online)
EPRA International Journal of Research and Development (IJRD)
Volume: 10 | Issue: 12 | December 2025 - Peer Reviewed Journal

ROMANTIC SENSIBILITY AND HUMANISTIC THOUGHT IN ILIYÂ ABÛ MÂḌÎ'S POETRY

Dr. Noor Uddin Ahmed[1], Dr. Abu Bakkar Siddique[2], Shabnam Habiba[3]
[1]*Associate Professor, Department of Arabic, Cotton University, Guwahati, Assam, India*
[2]*Professor, Department of Arabic, Gauhati University, Guwahati, Assam, India*
[3]*Research Scholar, Department of Arabic, Cotton University, Guwahati, Assam, India*

Article DOI: https://doi.org/10.36713/epra25446
DOI No: 10.36713/epra25446

ABSTRACT

Iliyâ Abû Mâḍî stands as one of the most prominent figures of Arabic Romantic poetry, particularly within the Mahjar literary movement, where poetry became a medium for emotional expression, philosophical reflection, and humanistic ideals. This paper examines the romantic sensibility and humanistic thought embedded in Abû Mâḍî's poetry, highlighting how his verse departs from classical rigidity to embrace individual emotion, nature, and universal optimism. Abû Mâḍî's poetic vision foregrounds the inner life of the individual, emphasising personal freedom, self-awareness, and emotional sincerity as essential components of human existence.

The study explores how Abû Mâḍî employs nature not merely as a decorative backdrop but as a living, symbolic presence that mirrors human emotions and philosophical inquiry. Through imagery drawn from landscapes, seasons, and natural phenomena, he articulates themes of harmony, renewal, and interconnectedness between humanity and the universe. His poetry also reflects a profound concern for human dignity, compassion, and tolerance, advocating love and coexistence over conflict and despair.

Furthermore, the paper analyses Abû Mâḍî's philosophical optimism, which distinguishes him from many Romantic poets inclined towards melancholy. His verse encourages hope, resilience, and faith in life's inherent goodness, even amidst suffering and uncertainty. By blending romantic imagination with ethical reflection, Abû Mâḍî transforms poetry into a space for moral contemplation and spiritual upliftment.

This research argues that Abû Mâḍî's romantic sensibility and humanistic thought significantly contributed to the renewal of modern Arabic poetry by expanding its emotional depth, thematic scope, and philosophical relevance, thereby securing his place as a key architect of Arabic Romanticism.

KEYWORDS: *Iliyâ Abû Mâḍî; Arabic Romanticism; Humanism; Nature Imagery; Individualism; Optimism, etc.*

INTRODUCTION

Iliyâ Abû Mâḍî occupies a distinguished place in modern Arabic poetry as one of the foremost voices of Romanticism and optimistic humanism, particularly within the Mahjar literary movement. Living and writing during a period of profound cultural transition, Abû Mâḍî succeeded in reshaping Arabic poetic expression by infusing it with emotional sincerity, philosophical reflection, and a deep concern for the human condition. His poetry transcends mere aesthetic pleasure, functioning instead as a medium through which ideals of hope, beauty, tolerance, and self-awareness are articulated. In an age marked by displacement, uncertainty, and spiritual crisis, Abû Mâḍî's verse offered reassurance and moral guidance to readers across the Arab world.

As a Lebanese poet and journalist who experienced exile and settlement in the United States, Abû Mâḍî's literary sensibility was profoundly shaped by the condition of migration. His active participation in *al-Râbiṭah al-Qalamiyyah* (The Pen League) placed him alongside eminent Mahjar writers such as Khalil Gibran and Mikhail Naimy, all of whom sought to liberate Arabic literature from rigid classical constraints. While remaining respectful of literary heritage, Abu Madi embraced Romantic ideals that emphasised individuality, imagination, emotional depth, and communion with nature. His poetry thus reflects a harmonious blending of Romantic and classical elements, enriched by a modern philosophical outlook.

A defining feature of Abû Mâḍî's poetry is its unwavering optimism. Unlike many Romantic poets who gravitated towards melancholy and despair, Abû Mâḍî adopted hope as a central poetic principle. His poems repeatedly urge readers to smile in the face of adversity, to recognise beauty in nature and human relationships, and to value the present moment. This optimistic vision is not naïve or superficial; rather, it emerges from a profound understanding of human suffering and psychological struggle. Drawing on insights that resonate with modern psychological thought, Abu Madi contrasts optimism and pessimism, advocating the former as a vital force for personal and social resilience.

SJIF Impact Factor (2025): 8.688| ISI I.F. Value: 1.241| Journal DOI: 10.36713/epra2016 ISSN: 2455-7838(Online)
EPRA International Journal of Research and Development (IJRD)
Volume: 10 | Issue: 12 | December 2025 - Peer Reviewed Journal

Another remarkable aspect of Abû Mâḍî's poetic craft lies in his humanistic inclusivity. Despite his Christian background, he skilfully incorporates Qur'ânic allusions into his poetry, demonstrating a rare capacity to transcend religious boundaries and appeal to universal human values. Through celebrated poems such as *"Smile," "How Much You Complain," "Live for Beauty,"* and *"The Little Stone,"* Abu Madi addresses themes of self-worth, moral responsibility, and the transformative power of hope.

The present article seeks to examine the romantic sensibility and humanistic thought embedded in Iliyâ Abû Mâḍî's poetry, with particular emphasis on his philosophy of optimism. By analysing selected poems, this study aims to demonstrate how Abu Madi contributed to the renewal of modern Arabic poetry by making it a vehicle for emotional healing, ethical reflection, and a hopeful vision of human existence.[1]

A Brief Biography of Iliyâ Abû Mâḍî

The poet Iliyâ Abû Mâḍî was born in 1889 in the village of al-Muḥaydithah in Lebanon into a poor family whose only source of income was the rearing of silkworms. Abû Mâḍî grew up within the surroundings of this village, which God had endowed with breathtaking natural beauty. During his childhood, he delighted in the splendour of its landscape, its radiant sun, and its shining moon. He thus internalised feelings of beauty and joy, which he carried within him, an experience that likely contributed to the emergence of the Romantic tendency in his poetry later in life. [2]

Abû Mâḍî lived a stable family life: he married and was blessed with three sons.[1] He learned the basic skills of reading and writing in al-Muḥaydithah and later moved to Egypt, where he worked for the magazine *al-Zuhûr* and published his first poetry collection, *Tadhkirât al-Mâḍî* (*Memories of the Past*), at the age of only twenty-two. Subsequently, he emigrated to New York, where he initially engaged in trade before devoting himself fully to journalism, poetry, and literature. He later became the editor-in-chief of *al-Majallah al-ʿArabiyyah*, published by the Arab Palestinian Youth Association, and contributed to the editorial work of *Majallat al-Fatâh*.

Abû Mâḍî was actively involved in numerous cultural activities in New York and was a member of al-Râbiṭah al-Qalamiyyah (The Pen League), founded by a group of prominent Syrian and Lebanese writers, including Khalil Gibran. This association played a decisive role in establishing his reputation both in the Arab world and in the lands of the Mahjar. The poet passed away on 23 November 1957, after a life rich in intellectual activity and achievement across poetry, literature, journalism, politics, and national and pan-Arab causes.[3]

Abû Mâḍî as a Poet

Abû Mâḍî was one of the most renowned poets of Mahjar literature, a fact that is clearly reflected in his poetry, which is characterised by several distinctive qualities. Among these are his deep longing for his homeland and his optimism regarding its reform and the improvement of its conditions. His poetry also prominently displays a strong humanistic inclination and a concern for social values.
Among the most important factors that influenced his poetry are the following:
Love of Nature: Iliyâ Abû Mâḍî was one of the poets most deeply affected by nature, and its beauty was reflected in the elegance of his poetry and the sweetness of his diction.

Romanticism: His romantic tendency manifested itself in his intense love and yearning for his homeland. Through this sensibility, he was able to attract wide audiences to his poetry, in which sighs melt and the hearts of those who long are fused.[4]

The Romantic school is concerned with the question of the human being, the expression of what predominates within the self, and the individual's role and position in society. It seeks to create an ideal society capable of producing a complete human being who lives a free and satisfied life, far removed from all constraints and limitations.

A distinction must be made between Romanticism as a tendency and Romanticism as a literary movement. Romanticism as a tendency is an ancient phenomenon in the history of literature and can be traced back to early periods in certain songs and poems. Romanticism as a literary movement, however, is a more defined and conscious phenomenon.

In ancient Arabic literature, this tendency appeared in poetry dealing with women and in the description of the emotions of longing and passion that occupied the poet's imagination. Some pre-Islamic poets described women in a complete and idealised manner, portraying their faces, eyes, teeth, and other physical features with great care and emotion. Such poetry reflects a romantic inclination in early literature.

Among the notable examples of this tendency in ancient Arabic poetry is the work of 'Antarah ibn Shaddâd al-'Absî, the pre-Islamic poet, particularly in his descriptions of women.

SJIF Impact Factor (2025): 8.688| ISI I.F. Value: 1.241| Journal DOI: 10.36713/epra2016 ISSN: 2455-7838(Online)
EPRA International Journal of Research and Development (IJRD)
Volume: 10 | Issue: 12 | December 2025 - Peer Reviewed Journal

As a literary movement, Romanticism is characterised by distinct features and is founded upon clear philosophical and critical principles. It demonstrates an evident relationship with intellectual development. However, the concept of Romanticism did not emerge with a single, fixed definition among critics, owing to the multiplicity of interpretations proposed by both its supporters and its opponents. There has been no unanimous agreement on a single definition of Romanticism.

In *Shelley in Arabic Literature in Egypt*, Jihân Ṣafwat Ra'ûf, citing Ernest Bernbaum's *A Guide to Romanticism*, states that Romanticism is "a term whose manifestations are numerous and whose directions are diverse, to the extent that it sometimes approaches a form of ambiguity."

Romanticism as a literary movement began in the early nineteenth century and came to dominate the classical school, eventually rising upon its ruins. However, this movement did not achieve victory overnight. Its success was the result of prolonged efforts, as the strongholds of Classicism were gradually attacked throughout the eighteenth century by writers and philosophers who advocated renewal, particularly in its latter half. These intellectual struggles paved the way for the emergence of pure Romanticism in the nineteenth century.

Romanticism was not confined to Europe alone; rather, it extended to various parts of the world. This was because it articulated a conception of beauty and a vision of the world that corresponded with the social, intellectual, and spiritual conditions prevailing in different regions at that time, especially in the Arab world.[5]

The Romanticism Movement in Arabic Literature

The Romantic movement in Arabic literature was established through several literary schools. Khalîl Muṭrân is regarded as the first poet to lead modern Arabic poetry into a new phase oriented towards Romanticism. Subsequently, other literary schools emerged, most notably the Diwan School, the Mahjar School, and the Apollo School. These schools collectively advocated an emotional and subjective approach to poetry, emphasising the depiction of feelings, emotions, and psychological experiences. They also encouraged engagement with nature through the poet's personal emotions and sensibilities.

Moreover, these schools called for organic unity in the poem, liberation from the constraints of mono-rhyme, rejection of artificial and archaic diction, and abandonment of conventional imagery. Their efforts played a significant role in paving the way for the Romantic movement in Arabic poetry.

Among these schools, the Mahjar School, like other Arabic literary movements, made a particularly notable contribution to the consolidation and dissemination of Romanticism. It produced several prominent Romantic poets who successfully represented the movement and helped spread it widely. One of the most distinguished figures of this school was Iliyâ Abû Mâḍî, who emerged as the most effective representative of Romantic poetry. Abû Mâḍî, the foremost poet of the Mahjar movement, was one of the leading pillars of Arabic Romanticism.

As a Romantic poet, Abû Mâḍî placed strong emphasis on the emotional dimension of poetic experience. He addressed major themes that embody the defining characteristics of Romanticism, such as nature, woman, the experience of pain, and nostalgia for the homeland. Through these themes, his poetry vividly reflects the core values and aesthetic principles of the Romantic movement.

Nature

Nature has been one of the most prominent themes in literary works across the ages, and Arab poets since the pre-Islamic period have turned their attention to nature and its manifestations, describing it with great precision. Similarly, Iliyâ Abû Mâḍî, as a Romantic poet, blends his emotional sensibility with the elements of nature. He expresses human feelings through natural imagery, allowing nature to reflect inner psychological states.

In his poem *al-Masâ'* (*Evening*), Abu Madi addresses Salma within a natural setting whose elements are all characterised by melancholy and existential stillness. The surrounding environment, marked by silence and a sense of being, mirrors Salma's sadness and emotional distress. The gloom and bewildered silence of nature thus become a reflection of Salma's inner sorrow and suffering.

"Lâ farqa ʿinda al-layli bayna al-nahri wa-al-mustanqaʿ
Yukhfî ibtisâmâti al-ṭarûb kâdim al-dumûʿ
Inna al-jamâla yaghîbu mithla al-fajri taḥta al-rawʿ
Lâkin mâdhâ ikhtarta ʿalâ al-nahâri wa-al-nadâ
Aḥlâmuhu wa-riyâḍuhu
Wa-samâʾihi wa-kawâkibuhu"[6]

SJIF Impact Factor (2025): 8.688| ISI I.F. Value: 1.241| Journal DOI: 10.36713/epra2016 ISSN: 2455-7838(Online)
EPRA International Journal of Research and Development (IJRD)
Volume: 10 | Issue: 12 | December 2025 - Peer Reviewed Journal

(“*There is no difference at night between the river and the swamp;*
it conceals the smiles of the cheerful, stifling the tears.
Beauty disappears, like dawn, beneath terror;
but what have you chosen over daylight and dew?
Its dreams and its gardens,
its sky and its stars.”)
The poet seeks to rescue his beloved Salmâ from pessimism and lead her towards optimism. To achieve this, he employs a radiant image of the evening to draw her away from her gloomy state. He tells Salmâ that in the darkness that envelops the night, there is no distinction between the flowing river and the stagnant swamp, for both are concealed by the same darkness of their waters. Similarly, a beautiful face may hide the smile that belongs to a cheerful soul, while weary feet, exhausted by hardship, are still beckoned forward by dreams.

Moreover, the sensory and visual imagery employed by the poet beneath the shadow of fear conveys a deep sense of sorrow. Salmâ appears sad and distressed, surrounded by a suffocating mist and moving within a space whose boundaries are vague and undefined. This atmosphere mirrors her inner turmoil and emotional confusion.
Silent nature, too, responds to this sorrowful condition of Salmâ. The poet turns his attention to the nightingale, the frogs, and other elements of the natural world that echo her sadness. In this context, he has a poem entitled *“The Frogs and the Stars”*, in which he says:
(“*Dawn tore apart the veil of darkness*
and erased the figures from the face of the earth.
She fell silent, concealing her secret,
like a blind woman leaping among the cairns.
Then she proclaimed to you the glad tidings:
We have now escaped the treachery of the clouds.”)[7]
When the frogs noticed that the stars occupied the entire surface of the water, they imagined that an enemy was approaching, attempting to invade their territory and drive them from their home. They therefore ordered the army of frogs to assemble and prepare to repel this lurking foe. When dawn finally broke, and they realised that they had been saved from a great danger, the glad tidings reached their army. In this poem, the poet offers a masterful depiction of the reflections of the stars and related images. The poem presents an imaginary battle fashioned by nature itself, and this vividly demonstrates the poet’s deep immersion in nature and his remarkable ability to imitate and animate it through artistic imagery.

Woman
Love has played a prominent role in the literature of different peoples across the world. Throughout the ages, women have been the principal source of inspiration for men, giving rise to a rich tradition of love poetry. Here, we observe a modern poet portraying this dimension while striving to liberate women and to take them by the hand so that they may share life alongside men. In his poetry, the woman is no longer a weak, submissive being, nor is she merely a figure concerned only with physical appearance. Rather, she is portrayed beyond the body, with attention to the emotions and feelings that lead the beloved and her companion to journey together through the realms of imagination and dreams.

Abû Mâḍî devoted great care to the portrayal of women, elevating her status in his poetry and departing from the conventional perspective of classical literature. He relocated women to their rightful place within society and directed both women and men alike towards the highest human ideals, deepening them through knowledge and faith.

The poet Iliyâ Abû Mâḍî says in his famous poem entitled *“The Prisoner”*:
(“*She has beautiful stones in the palace, yet*
more beloved to her are a garden and books.
More beautiful to her than the light of lamps
are bubbles that pass through the darkness and disappear.
And from the maidens of the palace, some dance around her
to melodies as if they were something wondrous.”)[8]
Through these verses, the poet Iliyâ Abû Mâḍî introduces us to a woman of noble standing, presenting nature and beautiful things as symbols of woman herself.

SJIF Impact Factor (2025): 8.688| ISI I.F. Value: 1.241| Journal DOI: 10.36713/epra2016 ISSN: 2455-7838(Online)
EPRA International Journal of Research and Development (IJRD)
Volume: 10 | Issue: 12 | December 2025 - Peer Reviewed Journal

The Sense of Pain

Pain has spared no one; it has struck every person with its arrow. Every being has passed through moments, long or short, during which they have suffered sorrow and grief over hopes that were lost. Everyone has felt, at some point in life, that existence in this world has become futile, that it is a long and barren struggle, and that moments of happiness and joy are far fewer than moments of hardship and suffering.

Pain has found reflection in literature, and its presence is most intense in Romantic writing. Abû Mâḍî addressed this pain in most of his poems, for he lost his mother and experienced many difficult events in his life. Moreover, the political circumstances that surrounded the Arab world due to colonialism on the one hand, and hatred and wars on the other, deeply affected his psyche, turning him into a sorrowful sufferer who sang of torment. Abû Mâḍî's poetry echoes the harsh life endured by his people because of the aftermath of colonialism, and it reflects the social tragedies and economic hardships suffered by the sons of his homeland.

In his poem "The Poor Man," he says:
("*The soul of the poor man has lodged sorrow within his ribs,*
and sorrow is a fire without light.
He weeps like a child separated from his mother,
what does the afflicted one need but tears?
Bewildered, he does not know why he was created,
deliberately sincere in answering the call.") [9]
The poet declares that his soul is burdened with constant grief, and that one may suffocate under the weight of sorrow, much like a child struggling to breathe after losing his mother. The anguished individual may reach a state of ceaseless weeping and moaning, remaining bewildered and unable to understand the purpose of his creation, yearning only to be freed from pain.

Longing for the Homeland

National consciousness begins with love for the homeland and longing for it, a feeling that intensified in the nineteenth century. Pride in one's country becomes a deep-rooted quality in the human heart, fostering devotion to the homeland and its causes. Migrants do not forget their Arab lands; rather, their discourse continues to revolve around their homelands. Life in foreign countries does not distract them from following the issues of their societies in pursuit of progress, for their roots remain firmly embedded in those lands.

They have continually endured this condition to the extent that longing for the homeland became one of the most prominent features of poetry in émigré literature.

The migrants' nostalgia and yearning for their homeland know no bounds; it springs from the depths of the heart and is imbued with sincere emotion. Abû Mâḍî, as one of the poets of the Mahjar, expresses his love for his homeland and his longing for the natural beauty of Lebanon. Consequently, we find in his poetry a particular concern for national issues, as well as a reflection of the nature of Lebanon itself, which embodies hopes and dreams. Love of the homeland is deeply imprinted throughout his poetic collections.

His heart grows ever more intense as time advances. Abû Mâḍî never forgot the image of his homeland; rather, he embodied it in his life and celebrated its nature and beauty whenever the opportunity arose. Among his finest poems about Lebanon is *"Homeland of the Stars"*, in which his love and longing for the country he would gladly give his life for are clearly expressed. How elegant the poet is in his style and how graceful his expressions are as he speaks of the homeland from which he departed and which he left behind. Exile did not diminish his yearning for Lebanon. It is natural for a person to love the place in which he was raised, for life is bound to that place where one's family, relatives, and community reside. This enduring attachment is evidence of his sincerity and loyalty, and of his deep sense of belonging to the society in which he once lived; such longing remains permanently within his being.

("*Homeland of the stars… here I am.*
Look closely, do you remember who I am?
He climbs the trees without fear or weariness,
and wades through the winter mud,
gently, gently, take care of us.
No eyelid of the eyes closes,
and our lion knows no fear.")[10]
In these lines, the poet says: "O my homeland, homeland of the stars, do you recognise me? I am that boy who used to climb trees without fatigue or hardship, who would joyfully plunge into the mud of winter, and who did not fear the malice, injustice, or envy of others."

SJIF Impact Factor (2025): 8.688| ISI I.F. Value: 1.241| Journal DOI: 10.36713/epra2016 ISSN: 2455-7838(Online)
EPRA International Journal of Research and Development (IJRD)
Volume: 10 | Issue: 12 | December 2025 - Peer Reviewed Journal

This romantic spirit is considered one of the defining features of Abû Mâḍî's poetry. He began his career as a classical poet in its early stages, but this gradually became evident through the evolution of his ideas, as he moved from an intensely subjective mode, dominated by sorrow, melancholy, and despair, to, at times, a spirit of rebellion against society, a liberation from the constraints of reason, and a soaring flight into the realms of imagination, imagery, and dreams.

FINDINGS

The study reveals that Iliyâ Abû Mâḍî's poetry is a mature synthesis of Romantic sensibility and humanistic thought, firmly rooted in the Mahjar literary movement. One of the most significant findings is that Abu Madi consistently departs from classical rigidity without entirely rejecting tradition. Instead, he reshapes Arabic poetry by introducing emotional sincerity, philosophical reflection, and ethical optimism, thereby contributing to the renewal of modern Arabic literature.

Another important finding is Abû Mâḍî's distinctive optimism, which sets him apart from many Romantic poets who incline towards melancholy and despair. His poems advocate hope, resilience, and trust in life, even in the face of suffering. This optimism is not superficial; rather, it emerges from personal loss, exile, social injustice, and collective Arab suffering under colonialism. His poetry, therefore, functions as a psychological and moral response to pain rather than a denial of it.

The research also finds that nature in Abû Mâḍî's poetry operates as a symbolic and philosophical medium, not merely as decorative imagery. Landscapes, night, dawn, rivers, stars, frogs, and seasons are invested with emotional and existential meanings. Nature mirrors human states of sorrow, fear, renewal, and hope, as clearly demonstrated in poems such as *al-Masâ'* and *The Frogs and the Stars*.

Furthermore, the study highlights Abû Mâḍî's humanistic portrayal of women, where women are elevated beyond physical beauty to represent emotional depth, moral dignity, and intellectual companionship. This marks a significant shift from classical portrayals and aligns with Romantic ideals of equality and shared humanity.

Finally, the research establishes that nostalgia for the homeland (*ḥanîn ilâ al-waṭan*) is a central thematic pillar in Abu Madi's poetry. His longing for Lebanon reflects both personal exile and collective Mahjar consciousness, reinforcing poetry as a space of identity, belonging, and emotional continuity.

DISCUSSION

The findings confirm that Iliyâ Abû Mâḍî occupies a central position in Arabic Romanticism, not merely as a participant in the Mahjar movement but as one of its most philosophically consistent voices. His Romanticism is not limited to emotional excess or subjective confession; rather, it is grounded in a broader humanistic vision that seeks moral reform, emotional healing, and spiritual upliftment.

A key point of discussion is Abû Mâḍî's reinterpretation of pain. While Romantic poetry often dwells on sorrow, Abû Mâḍî transforms pain into a catalyst for ethical awareness and compassion. His personal losses, particularly the death of his mother, combined with political turmoil and exile, shape a poetry that recognises suffering but refuses surrender. In poems such as *The Poor Man*, sorrow is universalised, allowing the poet to speak not only for himself but for the oppressed and marginalised.

Another critical dimension is his philosophy of optimism, which functions as a corrective to pessimism and despair. Unlike naïve positivity, Abû Mâḍî's optimism emerges through confrontation with fear, uncertainty, and existential confusion. His poetic voice urges the individual to smile, reflect, and reconnect with beauty as acts of resistance against despair. This aligns his poetry with modern psychological insights concerning resilience and emotional well-being.

The discussion also underscores the symbolic use of nature as a romantic strategy. Abû Mâḍî's natural imagery dissolves the boundary between the external world and inner consciousness. Night conceals truth, dawn restores clarity, stars inspire awe, and landscapes become emotional mirrors. His poem *The Frogs and the Stars* exemplifies this symbolic method, where nature stages an imagined conflict that resolves into enlightenment and relief.

Additionally, Abû Mâḍî's inclusive humanism, evident in his use of Qur'ânic allusions despite his Christian background, highlights his commitment to universal values. This interfaith openness enhances the moral authority of his poetry and strengthens its appeal across religious and cultural boundaries.

SJIF Impact Factor (2025): 8.688| ISI I.F. Value: 1.241| Journal DOI: 10.36713/epra2016 ISSN: 2455-7838(Online)
EPRA International Journal of Research and Development (IJRD)
Volume: 10 | Issue: 12 | December 2025 - Peer Reviewed Journal

Finally, his treatment of women and homeland reflects Romanticism's ethical evolution. A woman becomes a partner in intellectual and emotional life, while homeland becomes an enduring emotional presence that transcends physical separation. Both themes reinforce Abu Madi's belief in love, belonging, and shared humanity.

CONCLUSION

This study concludes that Iliyâ Abû Mâḍî's poetry represents a landmark in the evolution of modern Arabic Romanticism, distinguished by its fusion of emotional depth, philosophical optimism, and humanistic ethics. His poetic vision transcends aesthetic innovation to address fundamental questions of existence, suffering, identity, and hope.

Abû Mâḍî successfully transformed Arabic poetry into a space of emotional healing and moral reflection, particularly for communities experiencing exile, colonial oppression, and psychological fragmentation. His romantic sensibility does not retreat into despair but actively resists it, offering optimism as a moral stance rather than a sentimental illusion.

Through his symbolic engagement with nature, dignified portrayal of women, profound exploration of pain, and enduring nostalgia for the homeland, Abû Mâḍî articulated a poetry that is deeply personal yet universally resonant. His work demonstrates that Romanticism in Arabic literature was not merely an imitation of European models but a creative and culturally rooted movement responding to Arab realities.

Ultimately, Iliyâ Abû Mâḍî emerges as a poet who renewed Arabic poetry by restoring faith in human goodness, emotional sincerity, and the transformative power of hope. His legacy continues to affirm poetry's role as a force for intellectual renewal, ethical consciousness, and spiritual resilience in modern Arabic literature.

REFERENCES

1. *Iliyâ Abû Mâḍî: Shâʿiru al-tafâʾul wa-mulhimu al-amal fî adab al-mahjar. Retrieved from. https://www.ktlyst.org/resources-more.php?id=134.Accessed. 18th December 2025*
2. *Amîna, Nabâtî. Iliyâ Abû Mâḍî Shiʻr al-Tafâʻûl. pp. 1-11. Retrieved from.https://mawdoo3.com/بحث_عن_الشاعر_إيليا_أبو_ماضي Accessed. 18th December 2025*
3. *Baḥth ʿan al-shāʿir Īliyā Abū Māḍī. Retrieved from. https://mawdoo3.com/بحث_عن_الشاعر_إيليا_أبو_ماضي Accessed. 18th December 2025*
4. *Ibid.*
5. *Malāmiḥ al-rūmānsiyya fi shiʿr Īliyā Abī Māḍī. Retrieved from. https://arabic.uok.edu.in/Files/bc6237c7-f150-4e26-9ca8-1426bd8695c6/Journal/e7ccacc7-2684-4c8f-8859-bc238cb8328c.pdf. Accessed. 18th December 2025*
6. *Al-Mâḍî, Iliyâ Abû. Dîwân. Dâr al-'Awda. Beirut.1986. P.766*
7. *Ibid. p. 667*
8. *Ibid. p. 131*
9. *Ibid. p. 105*
10. *Ibid. p. 736*