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### Research Article

## Romanticism in Ilya Abu Madi's Qatrat-al-Tall and Raghunath Choudhary's Hepah: A Comparative Study

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**Abstract.** Romantic poetry offers a distinctive way to explore love, longing, and emotional depth. The both poems of Ilya Abu Madi's "Qatrat-al-Tall" (The Dewdrop) and Raghunath Choudhary's "Hepah" (Desire) are romantic poems that shed lights on these kinds of themes through distinct perspectives. Abu Madi's poem depicts love as a philosophical mystery, demanding investigation beyond appearances and highlighting romance as a fleeting but meaningful experience, while Choudhary's poem celebrates sensory devotion, where love is deeply connected with nature and impacts the reader in passionate nostalgia, trying to discover the presence of love in the breeze, sunlight, and ocean. This study analyses how both poets expressed love using symbolism and poetic imagery including their brief biography. One is via thoughtful introspection while the other is through sensory engagement. Though they have cultural differences, but they share the same message like love has an emotional resonance which is universal, divine, and transformative.

**Keywords:** Dewdrop, romanticism, desire, devotion, emotion.

## INTRODUCTION

Poetry is an artistic outlet to human emotions, transforming complicated sentiments into verses that echo across time. The poem "The Dew Drop" by Ilya Abu Madi and the poem "Desire" by Raghunath Choudhary are two intensive pieces. Despite their distinct origins, these converge on themes of affection, desire, and existential contemplation. The poem by Ilya Abu Madi encourages the reader to grapple with the mysterious nature of life and the universe by using the image of dew falling on a flower or grass to delicately reveal an intellectual desire for aesthetic and enlightenment. It contemplates the impermanence of existence, exposing an underlying desire to decode the mysteries concealed in the simplest moments of the nature. On the other hand, Choudhary's poem involves the readers in passionate surrender, linking the physical world with deepest desire of the soul. The poet's longing to become the breeze, the spring, lotus, the morning light and the moon which reflect a deep devotion that love stands not as sentiment but as a primal force shaping the course of existence.

Despite their different styles, both pieces consistently concentrated the romantic immersion. One is through introspection and other is by sensory elevation. Together, they demonstrate the universal significance of poetic expression by creating an elegant fabric of feeling and desiring that bridges the nature and the mind.

## RESEARCH METHODOLOGY

In this article, we are using comparative analysis method or literary analysis method wherever it is needed. As both of the poems are romantic poems so it specially explores the concepts of love, longing, as well as transcendence. The measures would be such: the philosophical and sensorial differences in stylistic expression, the cultural contexts interpreting love and devotion, thirst of romanticism in an abstract or immersive way, uses of poetic techniques, symbolism and metaphor through personification, alliteration, meaningful rhythm, and natural aspects.

## LITERATURE REVIEW

During my study I have found both poets contributed a lot in literature of their respective language. I took support from the primary data like the original book "Al-Jadawil" of the Arabic Lebanese poet Ilya Abu Madi and the original book "Sadari" of the Assamese famous poet Raghunath Choudhary. Moreover, I got helped from so many theses, articles, research journals and papers. Especially, I found a huge gap in the topic "Romanticism in Ilya Abu Madi's *Qatrat-al-Tall* and Raghunath Choudhary's *Hepah*: A Comparative Study" I choose because nobody had ever done any article or research paper in the matter. I hope this paper will try to fulfil the gap.

## The Objectives

This analysis would be aim to examine and compare the expressive depths, artistic skill, and the subject matter of thematic richness of two different poetic works: one is *Qatrat-al-Tall* by the Arabic Romantic poet Ilya Abu Madi and the other is

*Hepah* by Assamese Romantic poet Raghunath Choudhary. The objective is to explore how both poets apply emotions, feelings, desire, and the curiosity for meaning through their distinguished writing forms. By looking at the contrast and similarity, we can come across two distinct viewpoints on love such as Centre on introspection and the immersion in sensory experience. The poem of Abu Madi promotes introspection, weaving an intricate tapestry of beauty, thought, and separation. In the meantime, the poem of Choudhary attracts the reader with vivid sensations, mixing love with the nature in a harmonious symphony.

Moreover, the study will also contextualize both poems within their respective cultural dimension revealing the tradition and poetic heritage influence expressions of longing and devotion. Through an in-depth analysis of symbolism, poetic methods, and emotional approach, this comparison seeks to demonstrate how their poetry surpasses the boundaries capturing universal human experiences. Ultimately, this study enriches our understanding of the transformative power of love showing how poets from different society and traditions express emotions and desires in the manners both everlasting and individually.

Before going to discuss about both of the poems, here is a brief about the poets and the books from where these two poems were extracted:

### **Ilya Abu Madi and his book “Al-Jadawil”**

Ilya Abu Maḍī was a prominent Romantic poet in Arabic literature. He was born in Muhaydithah (المحاذة 2010) in the Matn district (الحر. 1955) of Lebanon and migrated to the U.S. in 1912. He became an initial member of “the Pen League” with Gibran Khalil Gibran and established the Arabic magazine *Al-Sameer*. His various writings also appeared in numerous Arabic Magazines along with *Mir’at-al-Gharb*. Abu Maḍī’s poetry represents romantic ideals. It often explores the beauty of nature beauty and struggles of human beings. His narrative approach captures themes like heroism, poverty, birth, betrayal, death, and virtue, establishing himself as a central figure in the Romantic movement through Arabic poetry.

Ilya Abu Madi's third poetry collection was *Al-Jadawil* that was published in 1925. It was one of the modern Arabic literary jewels which explores themes of optimism, nature, and secrets of life (Jeffrey, 1984). It highlights the poet capability of the poets as a testament to mix wisdom and philosophical thought into lyrical verse offering readers with a profound and uplifting backgrounds. Some of the most wonderful poems in this collection act as an inspiration for the harmony of natural integration flowing through the fabric of reality (Romy, 1991). The famous Arabic author Mikhail Nuaimi wrote the introduction of this collection, emphasizing its significance. The verses of the poems in *Al-Jadawil* come from a free-thinking mind that moves away the old rules, creating fresh ideas, cleared, and simple language instead of complex or irrelevant expressions (Abu Madi, 1967).

### **Raghunath Choudhary and his book “Sadari”**

The Assamese language is honoured as the mother tongue and adored by the Assamese people with infinite affection and respect. It discovered its brilliant voices in the twilight of the Jonaki era through the poetic imagination of Raghunath

Choudhary. He was titled as the "Bird Poet" (Mishra, 2021) of the last bastion of that literary age because of his writing on birds and nature. Choudhary holds a remarkable place among other romantic poets (Sarmah, 1980). He and his contemporary poet Duwara are considered as two shining stars in the galaxy of Assamese romantic literature. The former president of the Assam Sahitya Sabha Raghunath Choudhary was born in the village of Laupara in undivided Kamrupa district (Sarma, 2021)(Das, 2013). He was born in Thursday, the 6th of Magha in the year 1801 of the Saka calendar, matching with the blessed occasion of Ganesha Chaturthi. His father's name was Bholanath Choudhary. The poetry of Choudhary consistently distanced itself from the unpleasant facts (Islam & Choudhary, 2025). His poetic spirit desired to escape the burdens of the physical world like a free-flying bird. As we know "The longing for solitude is a common feature among romantic poets." and Choudhary reflected this sentiment deeply. Being a romantic poet, he was above all.

*Sadari* was the first poetry book of Raghunath Choudhary. (Choudhary, 1958) It was very special and dearest to him. He regarded it as his beloved *Manas Kanya* with his warmth and fondness. It was published in 1910 at the famous press of that time, Victoria Press in Guwahati by Jagat Ram Das. Though the original version had thirty poems, but during its selection as a textbook, twelve poems were eliminated and eleven additional poems were included (Hazarika, 2022). Sadari's poetry is categorized into four themes such as natural imagery, spiritual faith, melancholic reflections, and sentiments of national identity. A very significant addition to this edition is the insightful modification authored by an excellent writer Haliram Deka. (Deka & Roy, 2016)

#### The poem *Qatrat-al-Tall* (Dew drop) from al-Jadawil poetry book

إن تر زهرة ورد فوقها للطل قطره  
فتأملها كلغز غامض تجهل سره  
ولتكن عينك كفاً، وليكن لمسك نظره  
ليست الحمراء جمرة: لا ولا البيضاء دره..  
رب روح مثل رحي عافت الدنيا المضره  
فارتقت في الجو تبغي منزلاً فوق المجره  
عليها تحيا قليلاً في الفضاء الحر حره  
ذرفتْها مُقلة الظلماء عند الفجر قطره. (Abu Madi, 1967)

\*\*\*\*

Certainly! This is a very beautiful poem of Ilya Abu Madi which holds rich imagery and deep philosophical reflections. Here's a translation followed by an explanation:

### Translation:

If you see a rose with a dewdrop upon it,  
Gaze at it as a mysterious riddle whose secret you do not know.  
Let your eyes be like a palm, and let your touch be like a glance.  
The red is not a burning ember, nor is the white a precious pearl.  
There are souls, like mine, that have renounced this harmful world,  
And ascended into the sky, seeking a home beyond the galaxy,  
Hoping to live, even briefly, in the free and open space.  
The darkness shed it as a teardrop at dawn.

### Explanation:

This poem is a full of contemplation on perception, beauty, and spirituality. The poet begins the poem with an image of a beautiful rose that adorned with a dewdrop, urging the audience to see beyond the surface and to see it not just as a flower but as a profound inner secret. It emphasized the idea of perception when he comments that one's eyes should act like hands and one's touch should be just as delicate as a glance emphasizing that real knowledge and understanding require sensitivity and depth.

The second part of the poem focuses to a philosophical explanation of the soul. Abu Madi depicts about a spirit that has rejected the material world and seeks refuge in the majestic nature of the universe. As the last visuals of darkness shedding a tear at the crack of dawn suggests an occasion of sorrow or sacrifice; perhaps the soul is departing from this World. This poem beautifully depicts the themes of separation, desire for higher existence, and search for the purpose beyond the physical world. It encourages the reader to see behind manifestations and embrace deeply that can be more spiritual outlook on life.

### Romanticism in the poem

In this poem, Ilya Abu Madi explores subtle romantic undertones despite being primarily philosophical. Here are some romantic angles below that can be generated from it:

#### The rose and dewdrop: a sign of love

The initial few words inspire the reader to interpret the picture of a rose with a dewdrop on it as a mysterious riddle. This imagery can be represented as a metaphor for love and admiration through the way lovers look at each other and trying to understand the deepest level of their emotions. The poet says that true admiration requires gentleness and sensitivity much like how one would admire lover.

#### The longing for freedom: a romantic escape

The poem speaks about a soul that has left the material world and looks for safety outside of the universe. This might be an interpretation of romantic longing for an ideal love where it transcends terrestrial limitations and exists in a pure, invisible realm. The desire to engage into the infinite of space mirrors like the way lovers sometimes dream and imagine of a world where their love is not restricted by the societal constraints.

#### The teardrop at dawn: sacrifice and love

The final picture of darkness dropping a tear at dawn evokes a sense of sorrow and sacrifice. According to the romantic context, it symbolizes the pain of separation, the sorrow of failure in love, or the bittersweet quality of deep feelings. Though, love bears the burden of loss and hope yet it gives much light like the rising sun.

#### The contrast of colours: purity vs. passion

According to Abu Madi, white is not a precious pearl and red is not a burning ember. This difference between red and white can represent passion versus purity being two fundamental elements of romantic love. The poet criticizes common perceptions of beauty, suggesting that love is something deeper and more genuine than fiery passion or pristine innocence. Though this poem is philosophical but carries a romantic essence in its themes of adoration, longing, and emotional depth.

#### **The poem *Hepah* (Desire) by Raghunath Choudhary**

ফুলি আছে মোৰ মানস-হৃদত সোনালি পদুম পাহী; ইচ্ছা হয়, যেন সমীৰণ হই, গোকৰ সঁফুৰা  
দিওঁ মোকোলাই, ভোমোৰাৰ দৰে উৰি উৰি গই, ফুৰোঁ পৰিমল চুহি !  
মালতী তগৰে জাতিষ্কাৰ কৰে পুষ্প উপবনখনি; ইচ্ছা হয়, হওঁ পুৱতি অৰুণ, জেউতি চৰাওঁ  
নিতৌ নতুন, দিওঁ নিৰমল হিয়াত চিকোন, প্ৰেম-নিয়ৰৰ পানী।  
বিহৰিছে আহা, কুঞ্জ কাননত প্ৰেমিকা বসন্ত ৰাণী; ইচ্ছা হয় যেন মন-পখী মোৰ কৰে গুণগান  
নৱ বসন্তৰ, দিওঁ দুগালত হেঙ্গুলী বোলৰ, কুঙ্কুম চন্দন সানি।  
ৰূপহ জোনৰ কোমল হাঁহিটি কিবা বিতোপন ঠাম; ইচ্ছা হয়, যেন নীলসিন্ধু হওঁ, প্ৰিয়া  
প্ৰতিকৃতি একেৰাহে চাওঁ, প্ৰাণ-চকোৰক অমৃত পিয়াওঁ, লভোঁ সুখ অনুপম।। (Choudhary, 1966)

This beautiful Assamese poem is rich with imagery and emotions. Here's a translation followed by an explanation:

#### **Translation:**

Golden lotus flowers blossom in the garden of my heart;  
I wish to become the breeze, spreading their fragrance,  
Like a hummingbird, travelling from flower to flower,  
Drinking in the sweet aroma of life.  
The jasmine and tagar flowers decorate the floral grove;  
I wish to be the morning sun, spreading new light,  
Showering pure hearts with the delicate touch  
Of love's soft dew.  
Spring, the beloved queen, dances in the garden;  
I wish my soul-bird to sing praises of the new season,  
Painting my cheeks with vermillion hues,  
Rubbing them with sandalwood and saffron.  
The soft smile of the silver moon graces a faraway land;  
I wish to become the deep blue ocean,  
Gazing endlessly at reflection of my beloved,  
Quenching the thirst of my soul with the nectar of love,  
Finding unparalleled joy.

**Explanation:**

This poem is a tribute to longing, love, and nature. The poet compares the soul to a garden wherein golden lotus flowers flourish symbolizing purity and splendour. A desire to become the breeze and to spread aroma that reflects a yearning to express love and joy. The second verse speaks of light and rejuvenation where the poet wishes to be the morning sun during dawn enlightening hearts with love and affection. The mention of dew indicates compassion and emotional depth, enhancing the theme of love with gentle touch. The third stanza introduces spring as a cherished queen signifying romance and rebirth. The poet wishes to sing praises of the season adopting its vibrant colours and fragrances conveying a deep relation between love and nature. And finally, the moon and ocean represent the eternal love and devotion. The poet wishes to look at the reflection of his beloved endlessly as much as the ocean reflects the moon. The concept of drinking nectar indicates the fulfilment of love and leads to unmatched happiness. This poem beautifully mixed romantic desires, love for nature, and the longing for a solid emotional bonding.

**Romanticism in the poem**

This Assamese poem is also bounded with deep romanticism and woven with imagery that reflects devotion, love, longing and so on. Here are some romantic angles below:

Love as a fragrant breeze

The poet shows a desire to be the breeze providing the fragrance of blooming golden lotus. This depicts how love spreads slowly, invisibly, and powerfully just like the breeze touches everything in its path. Love is an unseen force that surrounds the beloved.

The lover as the morning Sun

The poet wants to be the morning sun bringing new light and warmth to the lover. It symbolizes the idea that love renews and illuminates life so much like the first rays of dawn. The use of dew emphasizes tenderness as if love is something graceful that nurtures the soul.

Spring as the Queen of love

The poet personified the spring as a beloved queen that dances in the garden. It promotes the idea of love being fresh, young, and full of life. The poet wishes to praise of the new season with his melodious voices much like a lover celebrating the presence of their sweetheart.

The Moon and the Ocean: eternal devotion

The poet distinguishes the longing for the moon and the ocean like an age-old metaphor for the eternal love. The ocean looks at the moon for all time just as a lover remains seduced by his beloved. The purpose of drinking nectar means the fulfilment of love where the soul gets ultimate joy in devotion after the intimation.

Love as a sacred ritual

The poet mentioned saffron, sandalwood, and vermilion as colours related to traditional Indian love and marital rituals. This implies an attraction for a love which is not just rigorous but also sacred, spiritual, and everlasting. Finally, this poem

beautifully mixed romantic desire, love for nature, and longing for deep emotional connection.

### **A comparative study**

Though these two poems Qatrat al-Tall from Arabic language and Sadari from Assamese share deep themes of love, desire, sorrow, and transcendence, yet they have so many differences like their stylistic approach, emotional depth, and philosophical perception. Here is a comparison:

#### Theme & Concept

Ilya Abu Madi's poem reveals a philosophical longing where the poet explores the secrets of beauty, reality, and existence. Desire of love and the soul for a higher plan is intertwined with intellectual insights. On the other hand, the Assamese poem is more sensual and fascinating that celebrates love as a physical and emotional experience which shapes its romantic essence with fragrance, colours, and elements of nature. In a nutshell, the first poem analyses love within introspection and mystery, while the second emphasizes on emotional engagement and devotion.

#### Use of Nature as Metaphor

In Abu Madi's poem, we can see the natural aspects like a rose, dewdrop, and celestial elements that symbolizes a hidden truth of love and beauty with the characteristics of enigmatic to require deep contemplation. Whereas, we can see in the poem of Raghunath Choudhary natural elements like flowers, breeze, the moon, and the ocean that show an extension of love itself. Moreover, the poet desires to meld with nature to get full experience of passion and connection. Thus, we can say that Abu Madi uses nature to convey philosophical meaning, while the Assamese poet Raghunath Choudhary uses nature to express romance directly.

#### Romantic Longing & Devotion

Love is something to be perceived and pondered rather than strongly pursued. This concept is clearly conveyed in Abu Madi's poem containing a sense of detachment. The journey of the spirit is about finding a higher and deeper liberated existence beyond physical boundaries. On the contrary, the Assamese poem is devotional as the poet wishes to become the elements of nature for his beloved, interpreting a kind of love which is total surrender and immersion. The first one can be seen love as a mystery and journey, while the second one shows love as absorption and devotion.

#### Tone and emotion

Abu Madi's poem consists melancholic as well as intellectual. Where he questioned the beauty of nature and existence and give importance to longing for escape into liberation. While Choudhary's Assamese poem is vibrant and expressive to overflow with sensory delight. The poet fully embraces love, joys and emotions. Thus, it can be also said that Abu Madi's approach is mystical and reflective; while the Assamese poem is romantic and engrossing.

## CONCLUSION

Both of these poems reflect a deep longing for beauty, love, and transcendence that is portrayed through rich natural imagery and philosophical depth. From the above discussion we have found that Ilya Abu Madi's poem is a meditation on perception and the journey of the soul from the material world. Both of the poems express a strong desire for aesthetics, love, and something beyond the ordinary using vivid natural imagery and thoughtful ideas for the exploration of deep emotions. Abu Madi's poem especially addresses on how we see life and the departing path of the soul. On the other hand, the Assamese poem of Raghunath Choudhary embraces love as an emotional sensation connecting it with the beauty of nature. The poet highly desires to become the morning sun, the breeze, and even the ocean such as each representing various aspects of love's dedication, revival, and eternity for a sacred and spiritual bond. Both poets expressed romantic longing through their poems in different ways: one through philosophical introspection and another through sensory involvement. They shared the common idea of transcendence and devotion portraying the deep connection between lovers and nature. Ultimately, they remind us that love is not only a temporary emotion but also an experience that transforms, leading the soul either toward freedom or into an eternal connection.

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