

Language and Meaning in the Poetry

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Abstract

Through this paper, we explore the doctrine of the Sufi poles in their theological arguments by referencing poetic examples from the poems of Muhyiddin Ibn Arabi. We attempt to provide interpretations of the legitimacy of meaning in their language, rooted in the authenticity of their Islamic ideas, which require understanding, methodology, and a particular behavioral belief. We inquire about their way of representing the logic of thought in their unity of existence and unity of witnesses. We also elucidate their complete denial of the principle of contradiction and conflict between the reality of existences and their counterparts. Then, we discuss the reasons for their fusion in the meanings of inspiration, taste, and insight, and why they reject settling for knowledge derived from reason and perception without the reality of faith.

Keywords: Inspiration, Proximity and Transcendence, Mysticism, Logic of Thought, Poetic Expression.

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Introduction

The Arab poet and poetry are made of their environment, subject intellectually and linguistically to the dominant cultural system. We see the poet as a creator within this context, without deviating from its form. They are “instinctive and profound, not directed horizontally, as human love is, but vertically, meaning not towards something around us but above us. It is the mysterious feeling of the existence of a higher order of things, nobler than us, and beyond everything that surrounds us here. Our beings are only complete when oriented toward it”¹. Therefore, his creative work is influenced by four main factors: the motives for speech, his time, the extent of his need, and the choice of words. In his approach to poetic creativity as a form of expression, he doesn't delve into the horizontal and vertical dimensions in his understanding and interpretation of nature and the unseen. Instead, he tends to represent his

innermost thoughts through sensory elements from his surroundings. This reflects the sedimentation of a cognitive and linguistic system that expresses his perception of the logic of life."Poetic language is a stylistic phenomenon in the general sense of the term, and the basic principle upon which this analysis is built is that the poet does not speak as people in general do. His language is extraordinary, and what is extraordinary in this language gives it a style called "poetic." This is what is sought in its characteristics in the science of poetic style"ⁱⁱ. Therefore, the connotations of words and poetic expressions are closely related to the moment they were uttered, as they are associated with the intended mental image of the thing referred to. The poet "dispenses with the idea or image in order to obtain the poetic universality. Just as form and content merge completely in music, and the body and soul unite during dance, likewise, the poem possesses the ecstasy of unity, as it is a vision of the universe and life that is not divided but rather complete."ⁱⁱⁱ

The language of Sufi poetry is a foundational language for symbolic Luminous writing that departs from interpretative linguistic patterns. It reflects a religious cognitive vision based on evoking the absent and interpreting it, making the mystical tangible. Because "it emerged with the Quranic text on the human level, creating a new human, and it grew as pure literary readership, a new reader. It's a model of writing where various forms of knowledge intersect—philosophical, ethical, political, legislative, social, and economic—all coalesce in different types of writing. This allows the writer to reconsider their vision of humanity, the world, and writing, and this vision will be universal and human. There will be no difference between one human and another except in the depth of expressing this vision and in its richness and uniqueness. It is a text, an invitation to new writing with a new vision"^{iv}. Hence, the aims of Sufi writing are "directed towards forming a complete human in specific contexts. Writing, as known, encompasses various types, such as jurisprudential, theological (related to theology), poetic, and grammatical writing. So, Sufi writing is a part of all these, sharing with them the means of expression, which is natural language"^v. Their vision of writing and its symbolism is based on the requirement for differentiation and deviation in religious and linguistic purposes to unveil the hidden and move towards the known.

The Research Problem

Therefore, our paper aims to address the following questions: How do Sufi poets write? Who is the competent reader to understand the style of their writings? What is the boundary between the literary and the religious in their poetry? Was the style of Amir Abd al-Qadir literary and sensory or mystically philosophical? How is understanding constructed in hid verses?

Study Objectives:

We aim to provide a stylistic analysis of the Sufi poetic language philosophy by referencing the poetry of Sufi poles within their Luminous contexts. These contexts are based on pure cognitive

transcendence and the interpretation of existence (l'étant). We will attempt to reexamine these poems to clarify their existential understanding through language and the relationship of all of this to poetic language.

Study Methodology:

In our paper, we have relied on various mechanisms of the analytical and descriptive methodology. We have clarified the connection of Sufi language to spiritual aims and elucidated the conditions for the success of poetic writing within their framework. We have supported this with the statements of their masters and utilized their Luminous explanations of their language concepts, all substantiated with their poetic texts.

1 - Inspiration:

Sufism is an open inspirational experience, producing religious knowledge with the aim of reaching a high level of knowledge and union with Allah without intending to deify human beings or humanize Allah. This is because "the divine truth, distinguished by attributes of transcendence, when seen, extinguishes every vision besides itself. If its views differ in the same person based on their conditions, or in different people due to their varying conditions, it's due to what the truth bestows. For the truth is seen by none but oneself, just as it sees none but itself. Every truth is a mirror to another," (There is nothing loke Him)^{vi>>vii} as Ibn Arabi (al-Kamil) says^{viii}.

Look at the beginning of existence and be sure to,	انظر الى بدء الوجود وكن به
Perceive the ancient generosity ever renewing.	فطنا تر الجود القديم المحدثا
Everything looks like something, except that	والشيء مثل الشيء إلا انه
It initiated in the eye of worlds, ever creating.	أبداه في عين العوالم محدثا
If the seer swears that his existence	إن أقسم الرائي بان وجوده
Is eternal, then the covenant will remain true	أزلا فبر صادق لن يحثنا
Or if the seer swears that his existence	أو أقسم الرائي بان وجوده
Is more worthy of presence than absence and triangular.	عن فقده احرى وكان مثلنا

The language of the Quran is an indication of divine discourse, self-revealing and transcendent in its own essence. It precedes existence and the intellect because it is "beyond the reach of intellects, transcending intellectual phenomena, outside the realms of acquisition and contemplation in books."^{ix}In contrast, human language is connected to the process of conceptual

sedimentation and the images of things in the human mind. This is what makes the objectives of their poetic writings primarily dependent on the inner and aesthetic interpretation of the sacred language. "In its highest forms, poetry is not a creation but a discovery and revelation, a return to fundamental truths, a rejection and exclusion of all appearances to return to existence. It dismantles the constructed world of our habits, aspiring to reveal a more truthful world. This is so much so that it is feared that philosophy may forget its mission while poetry remains faithful to its mission"^x. Therefore, their followers acknowledge that the basis of their heart-centered worship is the same path followed by the Prophet Muhammad (peace be upon him), the Perfect Human as described in the Quran, and the Messengers before him. They have a unique approach to their worship, allowing divine inspiration to manifest itself to them.

2 - Transcendence and Proximity:

In the literary writing of Sufi poets, transcendence and proximity serve as representations of the divine oneness in all existing things. They work towards a complete transcendence of sensory correspondence in language, in harmony with the non-veiling, in an attempt to approximate the understanding of the absolute truth mentioned in the verses of the Quran that point to the unseen reality and the truth of the Prophet Muhammad. This aligns with the Quranic statement, "But it is an honored Quran. In a Register well-protected"^{xi} (Quran 85:21-22). Their insights operate according to a creative aesthetic knowledge that perpetually transcends itself. "The style is a stance towards existence, a form of being, not something we put on and take off like clothing. It is the pure thought itself, the miraculous transformation of a spiritual element into a singular form that we can receive and absorb"^{xii}.

This representation occurs beyond any intellectual understanding of the system of human language. It combines the ethical, the aesthetic, and the imaginative, presuming the existence of integrated relationships between the disciple and the absolute truth. It opens up meaning to all aspects of divine transcendence, surpassing any fixed cognitive linguistic knowledge based on constant perception. Because "this cognitive process is the essence of the relationship between the self and the object, and hence the search for the role of language in knowledge"^{xiii}. As al-Kibrīt al-Aḥmar (al-Wāfir) says^{xiv},

I am the Quran and the seven repeated verses,	انا القرآن والسبع المثاني
And the soul of the soul, not the soul of selves	وروح الروح لا روح الاواني
My heart remains with the known ones,	فؤادي عند معلومي مُقيّم
Who behold it, while with you is my tongue	يُشاهدُهُ عندكم لساني
So, do not look with your eyes upon my form,	فلا تنظرُ بطرفك نحو جسمي

And refrain from indulging in worldly matters	وَعُدَّ عَنِ النَّعْمِ بِالْمَعَانِي
Dive into the deep of self-awareness, you'll see	وَعُصْ فِي بَحْرِ ذَاتِ الذَّاتِ تُبْصِرُ
Wonders that have become manifest to the eyes	عَجَائِبَ مَا تَبَدَّتْ لِلْعَيَانِ
Secrets unveiled yet enigmatic,	وَأَسْرَارًا تَرَاءَتْ مِبْهَمَاتُ
Veiled by the spirits of meanings	مُسْتَرْتَةً بِأَرْوَاحِ الْمَعَانِي

The meanings of poetic language for the Sufis are more metaphysical than intellectual, as it connects imagination to understanding. They employ Quranic or sensory meanings within their linguistic forms to establish aesthetic judgments based on the unseen, rather than those stemming from the intellect. The poet strives to find symbolic parallels between linguistic expressions, knowledge, and practical understanding, all without deviating from the truths of the Quranic text and its language. "This text is not called by a specific name, and it does not conform to predetermined rules or principles. Its standard is internal, not external. It is absolute, beyond comprehension, without beginning or end. It is continually manifesting within time and space, conveying meaning, and it is infinite and open-ended. It is synchronic eternity, existing beyond history, which is read and understood through history. The Quran, in their view, is a form of writing that affirms ancient but ever-renewing revelation, distinctively connected to the relationship between God and His creation. It is a denial that doesn't equate to the absolute transcendent reality"^{xv}, the Quran, to them, like all Islamic sects, is a written confirmation of an ancient yet renewable revelation, continuous as a divine speech, establishing as eternal connection between Allah and his servants. Its essence is determined by the nature of the relationship between human and their Creator, and it is a negation that cannot be measured against the reality of the absolute unseen, leaving it open to various interpretations and methods of understanding. The concept of tawhid, or the oneness of God, can differ from one individual to another. "Their tawhid is not the tawhid of the theologian or the philosopher but the tawhid of the revealed books and the traditions of the messengers. It is the way of the Caliphs of Righteous Caliphs, the Companions and Successors, the enlightened scholars, even if the majority doesn't accept it, it remains their way"^{xvi}.

As a result, we find them relying on revelation, taste, direct experience, as well as rational and inferential knowledge to express their beliefs. They diligently describe and clarify two main subjects: the comprehensive unity of existence (Panthéisme Immanentiste), which essentially means that all beings in the universe are of the same essence as Allah. The second is the unity of witnessing, which distinguishes between the Creator and the created, and in these concepts, the Sufi seeks to achieve union with Allah. Ibn Arabi (Al-Wafr) states^{xvii}:

I am the universe like no other,	أنا الكونُ الذي لا شيءٌ مثلي
And who is like me, before or after?	ومن أنا مثلُها قبلًا أم بعدًا
Behold this wondrous thing, so rare,	وذا ما عجايب الأشياءِ فانظر
Perhaps you'll see the impossible share.	عسا كتر بمماثلة استبحالا
In the universe, there's naught but one,	فما في الكون غير وجودٍ فردٍ
Resisting or obtaining, none can be done.	تنزها نيقًا وما وينا لا

There is no doubt that individuals and minds vary in their ability to appreciate the meanings of the Quranic language, depending on their intellectual and spiritual levels. Sufis and jurists undoubtedly agree in reciting the oneness of "There is no god but Allah," but they must differ in their explanations. "Sufism is like a fertile land where the seeds of feeling grow and thrive, reaching out into the limitless world. Sufism is not what some may think, mere words to be recited, books to be written, or sayings to be spoken. It is a world of illumination in a moment of revelation, a vision of beauty, a world of joy. It is a flash that ignites the heart with the spark of divinity, releasing the soul to embrace all"^{xviii}. The purpose of this unity is not necessarily what sensory Arabic language with its human rules establishes, but rather an affirmation of the absolute divinity and a confirmation of the humanity of the created being.

3 - The higher self

The poets of the Sufis focus their discourse on the "Higher Self," which is based on their connection and perception in the spiritual world. If it receives divine attention, it awakens, becomes aware, and knows what it is in and of itself. Their understanding of it is an existence in itself, and thus the attribute of its transcendence is formed. Its true value is realized in the presence of the absolute existence. Therefore, they are seen striving to understand and discover the value of meanings or attempting to create them. This makes them live in a state of separation from creation and constant connection with the Creator. Language, in this context, becomes a visual presentation to the recipient, where the mystic's experiences, behavioral intuitions, religious ideas, and beliefs are communicated in an artistic and expressive manner. Ibn Arabi pointed out "The wider the vision, the narrower the expression. Language becomes a veil."^{xix} The presence of the "Higher Self" in their language is an indication of existence and serves as a "foundation to existence through their discourse"^{xx}, which aims to convey their acquisition of cosmic knowledge through the external and internal aspects of existence. Iben Arbi (Majzou'e Aramel) says^{xxi}:

And I have certitude in Him,	وأنا منه يقينًا
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In the place of the supreme secret.

بِمَكَانِ السِّرِّ الْأَفْضَلِ

With the eye of the eye, I ascend,

فِي عَيْنِ الْعَيْنِ أَسْمُو

And by the command of the command, I descend.

وَبِأَمْرِ الْأَمْرِ أَنْزَلُ

The languages of poetry and religion are two writings that establish a vision of self-beauty and a characteristic of their cohesion with the subject. "In order to perceive something with a beautiful perception, we must add to its sensory reality a "value"... not drawn from the world of sensory perception and reality, nor from the world of pure reason, but rather a world in which all of that is mixed with the queen of taste so that it informs us about the pleasure, ecstasy, and joy within ourselves."^{xxii} Therefore, the naming style with the concept of the feminine is their way of writing about the femininity. Talking about Soudah, Salma, Hind, Leila, aims to seal the heart of the adept when the state of vision ends. Writing names solidify the mystical transition from the world of the unseen to the world of cognitive presence and serve as an invitation to the closest call to every near person to indicate the realization of existence. "To name means to call, signifying a call and an invitation that makes the caller closer"^{xxiii}. Therefore, we find Sufi poets employing sensory names and attributes within absolute templates as they attempt to transcend time and place. When the prince-poet names the manifestations of sensory existence such as fire and light, the cup and wine, the moon, and the sun, he invites them to be as they are in their eternal essence. This is in line with the verse, "We said, 'O fire, be coolness and safety upon Abraham'"^{xxiv} (Quran 21:69). It's not how the creations perceive their indications. It's a call for comprehension to reveal the ultimate truth, as their fundamental principle of knowledge is the unseen.

4- Symbolism:

The language of the Quran, with its separated letters and words that indicate possibility, preference, and the continuity of meanings, provided the Sufis with a devotional system, as well as a high literary and expressive approach to linguistic purposes. It transcends the utilitarian function of language as it serves as a veil. "The letters are a nation among nations that do not die, with eternal souls that continually flow and descend forever. They flow from the higher world into the forms of the letters in the lower world. These souls have eternal abundance, and their descent is permanent. They occupy the station in which they were created, compelling the celestial bodies to accompany their flow in their forms"^{xxv}. These letters are a means of communication between the believer and their Lord, and they represent heavenly support that never breaks between God and humankind. As Muhyiddin (Ramel) says^{xxvi}:

My self has purified itself; do you have

أَلْفَالذَاتِ تَنْزَهُتْ فَهَلْ

A place or an eye in the universe's expanse?

لَكَفِيَا لَأَكُوَانِ عَيْنِوَمَحَلْ

He said, "No, except my inclination; I am	قالا غير التفاتينا
An eternal letter, encompassed by eternity	حرفتا بيديتنا الأزل
I am the chosen, feeble servant, and I am the one	فأنا العبد الضعيف المجتبى
Who magnified my dominion and majesty."	وأنا من عز سلطاني وجل

The use of the letter "Alef" as a symbol in weaving the poem gave it a profound and mystical dimension. Starting with the letter "Alef" and its transition from one phrase to another, this letter carries a meaning both in its form and in its essence. It leads to an idea, as "the Alef's station is the station of gathering, bearing many names, including the name of God, as well as various divine attributes and actions, such as the Initiator, the Awakener, the Expansive One, the Preserver, the Creator, the Initiator, the Shaper, the Bestower, the Sustainer, and many others,"^{xxvii} as explained by Ibn Arabi. The appearance of the letter "Alef" as a symbol carries hidden meanings, pointing to itself, which are interpreted through the succession of words and meanings. Ibn Arabi establishes his relationship with language at the beginning to define what we haven't grasped about the conditions for advancement, the cascading luminous effusions in his devotional path.

5 – The Sufi logic

The boundaries of language for the Sufis extend beyond the limits of reason, logic, and the general purposes of language because their words delve into the inner, esoteric meanings, moving away from material and temporal concepts. They depart from the formal and logical standards in their approach and differ in their aims because they rely on a spiritual experience to shape their meanings. They elucidate them based on the vision of the heart, intuition, and taste to prove the disciple's ability to achieve cognitive transcendence paralleling the purposes of religious texts. "Sufism is an experiential phenomenon, and this experience condenses meanings and expressions that only the person who has undergone it can understand. It cannot be comprehended from an external perspective. All external signs that we assume can mediate our understanding of it are insufficient to reveal its true essence"^{xxviii}.

Ibn Arabi (Al-Kamel) emphasizes by saying:^{xxix}

Until a bearer of good news came from you,	حتى اتاه مبشرا من عنديكم
Gabriel, the special messenger of tidings.	جبريل المخصوص بالانباء
He said, 'Peace be upon you, O Muhammad,	قال السلام عليك انت محمد
The essence of worship and the seal of	سر العباد وخاتم النبء

messengers.

My lord, indeed, I speak the truth,' I replied, ياسيدي حقًا أقولُ فقال لي

He said, 'You have truly spoken, and you are صدقًا نطقتَ فانت ظلُّ ردائي
the shade of my cloak.

So praise and magnify your Lord with effort, فاحمدُ وزد في حمد ربك جاهدا

For you have been bestowed with the truths of فلقد وهبت حقائق الاشياء
all things.

And disperse for us the attributes of your Lord, وانثزلنا من شأن ربك ما انجلى

To enlighten your heart, preserved in the لفؤادك المحفوظُ في الظلماء
darkness.

From every right standing in reality, من كل حقٍ قائمٍ بحقيقةٍ

They come to you, owned without any price. يأتيك مملوكًا بغيرِ شراءٍ

Muhyeddine deliberately chose the path of imaginative symbolism in his expression of the inexpressible, which cannot be confined within prescribed definitions to become a subject amenable to intellectual contemplation. The following notion underlies his approach: "Existence is one reality, while multiplicity and diversity are concepts perceived by limited reason and sensory perception."^{xxx}

Therefore, his symbolism of the Self (or "us") is intended to affirm his ascent to the station of eternal existence, which represents a higher cognitive state attained by the seeker in their Sufi journey. It is a declaration of the culmination of their spiritual experience, the realization of perfection in existence, and the mystical knowledge (gnosis). In this context, Muhyeddine recognizes that "words are mere symbols of things, and their purpose is to convey information or knowledge about those things. However, the words themselves are limited in their ability to fully convey the depth of meaning that transcends the confines of language"^{xxxi}. In his view, the limitations of language can be surpassed if one could directly perceive the essence of things, which he implies could be achieved through a deeper, more comprehensive understanding beyond words. Therefore, certainty in meanings represents a cognitive transcendence, and these meanings are reflected in the divine language associated with the sacred purposes of language. This allows him to communicate symbolically because "symbolism is the only approach that can address the Sufi condition that goes beyond the limitations of words. Symbolism can create imaginative equivalents for this state. It talks to the heart not the intellect, because the Sufi state is not reached by the criteria of the senses or the intellect."^{xxxii} This approach to language is meant to emphasize the effect of existence in which he combined silence and speech, beauty and

sublimity, absence and presence. It expresses the unseen through the presence of the intellect, as "a being is only present in its absence, and it is only absent in its presence. The presence of the unseen reveals an infinity; it reveals that this visible presence is nothing more than a partial representation and that, essentially, it is an absence."^{xxxiii} So, this approach allows language to communicate beyond the boundaries of the ordinary and the empirical and goes beyond the confines of reason and senses, speaking directly to the heart rather than the mind. It creates a space for the imagination, symbolically addressing the ineffable Sufi experiences that cannot be captured by conventional language. Therefore, they turn to poetry because it serves as a multifaceted medium. Poetry is revered as a form of expression, even approaching the status of a prophet in Arab culture. Moreover, poetry can be considered a form of philosophy, in the sense that it represents an attempt to explore and understand the other aspect of the world; the hidden or metaphysical dimension. In philosophical terms, every great poem is, from this perspective, inherently metaphysical^{xxxiv}. Sufi poets diligently explore this dimension in their poems, trying to convey and uncover their inner experiences through metaphorical language. They turn to poetry because it allows them to capture the ineffable, and it is precisely their intimate experience with the divine that informs their poetic expression. This approach arose as a response to "the Qur'anic text, which, in its capacity as a negation of poetry, indirectly opened new horizons for a different kind of poetry. Ultimately, it paved the way for literary and poetic criticism, giving birth to a new understanding of the art of poetry"^{xxxv}.

6 - Poetic revelation

In Sufi belief, poetry serves as the primary language for explicit expression, clarification, interpretation, explanation, guidance, and the opposite, which is silence. It's about making something evident and clear, and at the same time, offering an opportunity for interpretation and understanding. "To speak is to respond to the extent that one answers through speech. To answer its meaning is to listen. There is listening where there is belonging to the command of silence."^{xxxvi} However, what sets Sufi belief apart is that it emphasizes the necessity of speech, which differs in its meaning from conventional communication. "The significance of Sufism does not lie in its creedal text as much as it lies in the approach it has taken or the method it has followed to reach this creedal text. It lies in the cognitive field it has established, the principles that have emerged from it, which are unique and distinct for research and revelation. It is in the space it has opened and in the manner of disclosure, primarily through language." This reflects the Sufi belief that their primary focus is not on the written creed but on the intellectual field they have established and the principles that have emerged from it. Their language is a unique medium for exploring and unveiling profound spiritual insights and experiences^{xxxvii}. Ibn Arabi emphasizes this perspective in his statement:

God is the Greatest, and the Grandeur is my
robe, فالله اكبر والكبير رداي

Light is my moon, and radiance my insight.	والنور بدري والضياء ذكائي
The East is my West, the West is my East,	والشرق غربي والغرب مشرقي
Distance is near, and closeness is my dichotomy.	والبعد قربي والدنو تنائي
Fire is my absence, and Paradise is my testimony,	والنار غيبي والجنان شهادتي
The realities of creation, my new maids.	وحقائق الخلق الجديد إمائي
So, if you desire to wander in my garden,	فإذا اردت تنزهها في روضتي
You shall see all of creation in my mirrors.	ابصرت كل الخلق في مرآتي
And when I depart, I am the Imam, with none to follow behind,	وإذا انصرفْتُفأنا الإمامُ وليس لي
Praise be to God, who	أحدا اخلُفُهُ من ورائي
has united me with the	فالحمدُ لله الذي انا جامعٌ
truths of creation and creation itself.	لحقائق المنبئِ والانشاءِ
This is my creed, announcing the wonders,	هذا قريضي منبئ بعجائب
Whose pathways have become too narrow for the eloquent.	ضاقَت مسالكها على الفصحاءِ

The perception of poetic writing for them is a devotional experience that demands the creation of innovative and profound imagery. It reflects a transformation of states, an evolution from one station to another, or an acknowledgment of divine guidance and purification. This aligns with the Quranic verse: "Those are the ones into whose hearts Allah has inscribed faith and supported them with a spirit from Him."^{xxxviii} It implicitly contradicts the sensory poetic meanings commonly found in the works of most poets. "Sufism is a philosophy of life aimed at moral elevation, achieved through specific practical exercises that lead to moments of self-annihilation in the ultimate truth. Recognition of this truth is an aesthetic experience rather than a rational one, and its fruit is spiritual happiness. Expressing the truths of Sufism is challenging in ordinary language because they are inherently intuitive and self-centered"^{xxxix}. Their writings opened up onto horizons of a cognitive, illuminating aesthetic language, mediating between the phenomenal and the noumenal. "Because every image among the images speaks of the divinity of the Truth, glorifying Him. Each one of the objects of worship and faces of worship is the realization of the self-unity in recognizing that you are Him, and He is you."^{xl} Their writings established an

alternative relationship with religious, social, and literary beliefs. They forged luminous meanings, bridging the gap between the broader objectives of language and religion while simultaneously creating a complete separation in how the sacred text is read. Their interpretations are based on the re-reading of the hidden aspect of belief, highlighting the evident difference between the canonical religious language and the Sufi language.

Conclusion

An example of the language of the Quran is a divine discourse directed towards human contemplation, in written form, with evident references both seen and perceived. It descended in the form of words to convey truths to people and bring them closer to their understanding. On the other hand, poetic discourse is a form of human literary creativity elevated to the highest degree. "Poets are the princes of speech; they direct it as they wish."^{xi} Poetry is entirely open to all forms of human knowledge. Based on this, we have reached the conclusion that:

- * Sufi writing is implicit criticism of the authority of logical reasoning (sharia, truth) as it addresses the limitations of human language and writing in matching the experiences of individuals. It represents a taste-based interpretation that illustrates the extent of the openness of the Quranic text and its capacity to encompass all existential levels of the self.
- * In their view, the luminous poetic word combines the unseen as a reality and explains the reality of the disappearance of the manifestations of existence in a sensory language. It bridges the meanings of life known to the general public and people of heedlessness and the eternal knowledge suggested by Sufism.
- * Their poetic experience discussed the qualities of the divine self, divine overflow, and its manifestation, the relationship between the truth and creation, the perfect human, and the unity of religions.
- * The boundaries of the language's meanings in his poetry transcend the limits of human comprehension and rise above material and temporal purposes of writing. They encompass the knowledge of names and letters, thus differing from its formal and logical standards of interpretation.
- * The unity of existence they speak of in their poetry is present, evidenced by the words of Allah before creation and the separation of the created from the Creator. It is also confirmed by its descent to the material world, and the reality of ascension was realized by the Prophet Muhammad (peace be upon him) when he transcended the world of creation. Therefore, understanding the esoteric meanings of Sufi poetry is preferable to be read and comprehended with the human soul detached from materialism and connected to the unseen world.
- * The style of employing words in Ibn Arabi's poetry is marked by clear and precise indications, aiming to achieve perfection and ascend from the world of transience to the world of the unseen.

* The temporal and spatial significance of words in their view is eternal because they express the effects of the manifestations of existential truth in them, deriving the legitimacy of their mystical meanings from the Holy Quran.

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