

PATTERNS OF ARTISTIC IMAGES IN SUFI POETRY

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Abstract:

Sufi's attitude towards the poet is characterized in thoughts and images by the fact that the poet's experience tends to enrich the sensory existence, while Sufi seeks to realize the annihilation in the absolute. It is one of the differences illustrated by studying Sufi poetry in contrast to the study of another type of poetry, without denying what combined the two and even the existence of a prominent influence between them: the influence of the poet in the Sufi, the influence of the Sufi, and his thoughts on the poet. Hence, we ask the question: the macro image in poetry expressing to us Sufi's journey to the attic self with the infallibility of seeing the universe, and the vision of the component?, Does Sufi poetry preserve its artistic value-at least-in terms of images and imagination, and in some respects, it tends to be more about the nature of systems than the spirit of poetry?

Keywords:images, poetry, mysticism, vision, imagination.

1. Introduction

Sufi poetry shares with others – sentimental poetry – in its outlines, in terms of their need for aesthetic experience, supported by innate talent, and supported by emotional experiences that enable them to find a special artistic vision.

This vision is what directs artists to select and create their tools, in order to achieve this vision aesthetically. As it is known about the emotional experience : “A land built above its perpetuity is the art architecture and its role in shaping these images is evident, on the one hand, and its effectiveness in transmitting the shaking of the poetic psyche, its troubled dangers and its anxious and elegant thoughts, on the other hand” (Adnan, 2000, p.12), such transmission goes beyond what is confined to the poet’s present consciousness in his narrow time, to what deepens his obsession and unconsciousness, provided that all of this is consistent with the poetic vision and words, with the aim of demonstrating the cosmic patterns through the linguistic format.

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In this context, we find that Herbert Read considers metaphysical poetry “an emotional understanding of thought as it is described by “Dante”, a thought transformed into metaphors and fantasies. In Reid’s view, it is wrong to imagine metaphysical poetry as

educational poetry, although we find quite a bit of Sufi poetry dominated by a direct educational nature, as it tends towards pure philosophical abstraction. Also, Reid denies that we rate metaphysical poetry as less than lyric poetry in terms of actions and emotion. Emotion is the possible link between lyric and metaphysical poetry. (Adnan, 2000, p.323)

The poet's philosophical thoughts were generated by emotional experiences which may be aesthetically realized by embodying them sometimes in emotional images, which reveal their essence and surround their dimensions. Because in essence, the poetic image is "a linguistic formation that the imagination works to create from multiple data, the tangible world stands at the forefront in a way in which the image is not just a photographic depiction of things, but rather becomes an expression of a particular psychological state that the poet suffers regarding a specific situation of his attitudes towards life" (Alachmaoui, 1985, p.108).

The image has an enormous role to play among the elements of artistic performance, and we cannot consider it a false one. Rather, "it is the essence of the art of poetry, which frees up the poetic energy inherent in the world" (Fadhl, 1980, p.356), then there is a hidden energy that moves the image, which is the imagination that defines the field of the poetic image in addition to what it can confer on it of the ability by which it can form a basis, then it can bind and fuse with the partial form.

The Sufis are the ones who held the imagination as a position that was raised above all that other theologians, rhetoricians and philosophers gave it to it. "They are the ones who gave the imagination the highest possible sacred in Arab thought, that their imagination helps to uncover an important kind of knowledge, and enlightens the way to realize a set of transcendent truths to which the stern mind of the philosopher does not reach (...) and with the absolute imagination that transcends until it approaches the divine truth and hovers around its protection"(Osfour, p.48). Based on this, according to the Sufi

community, imagination is one of the faculties of perception that transcends the senses and rivals the mind, and may even transcend it as well, and it is the greatest favor that God Almighty bestows on people. The conceptualization of free, vibrant imagination, which is based on perspectives and application in Arab heritage, is summarized by "Ibn Arabi" in His revelation of the imagination and significance. It is the precedent and perhaps the root of the imagination theory of Sufi, and we hardly find it mystical who cares to study and analyze the imagination and demonstrate its levels and prospects, such as he did.

The truth is that the imagination of « Ibn Arabi » is a philosophy that encompasses all existence, and it was like a journey that accompanied man in any case, in which his mysticism took pride of place as he interpreted his mystical experiences, besides connected with him in every state of his conditions, and occupied the forefront of his Sufism, explaining that imagination is the greatest power that created it by God Almighty. "There is no divine power in what has been created greater existence than imagination, from which divine power and divine aptitude have appeared, and by which he has written mercy upon himself, and he is generally required and he is the presence of the divine manifestation in the resurrection and in beliefs, for he is the greatest of God's symbols" (Ibn Arabi, pp.3-492).

Therefore, according to Ibn Arabi, the imagination encompasses the whole universe, and is not limited to a single field of humanity fields. Perhaps, in its talk about imagination, Ibn Arabi is one of the professors of "Al-Shushtari", and the pupil must be influenced by his professors in some way, as much as he is convinced and perceived.

Now, I find myself devoted to going back to talk about the elements of the image, to work on extracting them from the poem, describing the methods of paving, and forming their particles that later became the final and holistic image of the poem.

Therefore, the most important form of art can be those of partial images, since the poem is "an enormous crowd of images that are exploded by each other... Writing with images is perhaps the central

law on which the poem is based, because poetry comes down in the circle of vision, almost unites with dreams, and the picture is the form that responds to visions"(Alyousfi, 1985, p.92) and thus the outside world is the raw material that must be melted down and shaped, dictated by the poet's vision of this existence, thus transforming what is material realism into a spiritual idealism.

Regarding the image in Sufi poetry, Adounis denies that "the importance of the image is in its visible surface, but rather in its being a threshold for a meaning, and a door that leads the beholder beyond the unseen or the abstract, whether in the self or in nature" (Adounis, 1991, p.279), because it achieves the truly Sufi experience, as it was not very creative in and of itself, but rather was a means of recommending their spiritual and emotional sayings related to attaining the highest attainable degrees of purity.(Ben Elsgbir, 2003, p.571)

When the image is "nothing but a tapestry whose threads pull each other in harmony and originality, from here we deal with the systems of the image and not with its linguistic vocabulary" (Soltan, 2002, p.296).

Considering all the features of the poetry image above, the image was formed in pottery in the form of a partial mosaic, which was engineered on the following architecture:

3. Images of the poem:

3. 1 First image (Introductory):

The poem seems to have resulted in a very important meeting, which history has already proven between "Al-Shushtari" (Al-Shushtari, p.09) and " Ibn Sab`în", when he called him in his terrible words: "If you want heaven, go to Abi Madin, and if you want the Lord of Heaven, then come to me " .

If the "Abi Madin" method proceeds towards Sunni mysticism, "Ibn Sab`în" believed in the philosophical mysticism that perpetuates the

notion of existence unity, so “Al-Shushtari” answered his professor's invitation by turning this answer into this: “ I see those who did us not the reward, but something more, inspired by a thought that shot an arrow surpassing Eden.”(Al-Shushtari, p.72)

When trying to dismantle the elements of this image, we find ourselves in front of the image of vision, which in turn includes two angles: heaven (reward) and the vision of God Almighty (seek). In the process of dropping the meeting and its content on the house (image of the house), it is determined that the answer was the Lord of heaven, not heaven, and thus an implicit answer to the request of Professor "Ibn Sab`în".

Since it is difficult "to have a purely objective artistic picture, because what the imagery produced by the creator is influenced by his vision and attitude, and there is no image for the sake of image"(Al-Saigh, n.d, p.141), yet, we will work to dismantle these partial images and thus try to assemble them again to see that overall image later.

Vision in Arabic is what a person sees in his dreams. It's plural is visions that mean dreams which is distinct by an “i” at the end from the word vision, which means seeing in a waking state. Although the lexical definition of the word "vision" gives the word "dream" as synonymous with it, "Ibn Arabi" and many philosophers and mystics who have spoken about visions rarely used the word “dream”, possibly for two reasons (Khamissi, 2001, p.165): The first is that the dream is linked not only to person's state of sleep, but also to his awakening, and the second reason is perhaps the strongest justification, namely, an honorable prophetic talk in which the Messenger distinguishes between vision and dream, saying: "The vision from God and the dream from Satan."(Alboukhari, 2005, p.1244)

If we return to the Sufi lexicon, we find that the vision is: "The vision of the truth which is one of the evidence of the situation and of the shrines, and it is said in it, which is what is said: If you have not seen the truth, you have not been in it, and if you have seen others, you

have not seen it "(Alhafni, 2003, p.775), while the vision is equivalent to the revelation.

On the basis of these data, it is likely that the verb (to gaze) of the poem will be the source of (vision) due to its association with the actual current event between the student and his professor, and then in terms of the act of vision is linked to the truth of the Almighty God, as stated in the Sufi definition.

However, this vision takes two angles, from one of which the Sufi aspires to the station of his Lord, so either he sees heaven and its bliss, or he sees his honorable face, which is what the poet drew for us through the phrase "seek rather than reward", which stabilizes the vision of the Almighty and denying and rejecting reward (Heaven); because it is the goal of the servants and jurists who want a reward for what they have done of worship.

In the eyes of the rightful guardian, it is required to consider his gracious face, and therefore it is a departure from the universe to the component, not from the universe to the universe, considering heaven as a universe that represents "the abode of bliss in which God has prepared in it from His general bounty what the souls desire and the eyes delight in countless of His resident presence." (Alkachani, p.176).

It is noteworthy that the request for such an increase is a proof of thought, since the perfection of knowledge "if the miscellaneous combines and the conditions and places are settled and the vision of discrimination falls."(Altoussi, 1960, p.62). As well as, it was the highest claim, it was an arc that threw an arrow, which was his good vision, and his long hope that he still wandered until he ended it to lift the demands, so he overlooked Eden (Heaven), he did not heed it, nor did he confine his attention to it, but went beyond it, and he intended: witnessing of the beloved who is bliss spirits not heaven that are bliss ghosts.

In the graphic image, he says: "Throw an arrow", he likened the student to a bow that throws arrows, removing the suspect from his supplies (throw, bow) after stating the likeness (requested). This is a comparison between those who see all these visions, and those who throw an arrow, but not as any arrow, and the link between the two images is to encroach on the ordinary and known circle (arrow) as far as possible.

This introductory image illustrates the basis from which the true Sufi must be based, namely the urgent desire to see the truth of the Almighty, without coveting Heaven and its choices as a penalty for worship, and the fear of the Almighty as punishment for disobedience, but pure rather it is pure love for His sake, the Almighty alone.

3.2 Second image (Union image and unity of existence)

In drawing this image, Al-Shushtri expresses the doctrine of his professor "Ibn Sab'in" who believes in absolute unity, which is based on one idea, that only God exists, or "Only God" or "there is only God.". Although there is much difference in the explanation of the theme of unity, in addition to its religious danger, the poet has contributed to the consolidation of this doctrine, which bears the slogan of true existence of God, and other illusions, "The multiplicity of assets is a real multiplicity of appointments".(Kilani, 1962, p.106)

The union means: "One Self-Renunciation, the case of the Sufi connective, is said to be the witness to the existence of the absolute truth, in that all the things that exist with that one are non-existent in themselves".(Al-Hafni, p.628)

The extreme overlap and ambiguity that supersedes these ideas is well known, but we can try to differentiate between them when we know that the union is: "the union of the creator and the creature while each maintaining its own autonomy, so that the creator remains a creator, the creature is a creature, so that the union is spiritual rather than physical"(Al-Saoud, 1991, p.179). That is, it does not express a direct and a personal contact with the divine self, but is a philosophical idea,

because it expresses the unity of the creator and the subethnic creature.

These ideas, which perceive existence as one fact "derived from modern platonism (Al-Saoud, 1991, p.336), are contrary to what the Muslims agree upon, and after the theologians used to say in the unity of the divine being, the Sufis said in a comprehensive unity in everything, and after the first ones used to say that God acted in everything Something, others said it exists in everything" (Aid, 2003, p.280)

As for unity, it is " the one existential truth in its essence, multiplied by its attributes and names, and it cannot be enumerated except by considerations, lineages, and additions " (Charaf, 1974, p.438).

The philosopher portrayed these two ideas in verses, weaving together fragments to transform the vocabulary and phrases into geometric drawings, with the premise that " images are not adornment, they have no meaning, but rather they constitute the essence of poetic art itself, it is she who liberates energy Poetry hiding in the world ".(Couhin, 2002, p.69)

Al-Shauhtari says (Al-Shushtari, p.72): "Our bidder is what we seek, within our own existence; through it we disappear to ourselves when lightning hits."

This poetic line paints an image that unites the requesting self and the desired self, by removing and erasing every linguistic relationship that denies this. As the word (bidder) is synonymous with its predecessor (what we seek) directly and without any linguistic means, and the difference between them is purely a linguistic formality; because the connotation rejects otherwise, neither ethnicity nor other, and "There is no human at all, but in the world of difference the human proves wisdom, and his denial in the world of collectivity is capable. If the human takes over the attraction and the yard at all he misses the place of the difference, there is no slave at all, and the required becomes the seek eye."(Al-Hosni, 2006, p.76)

In this picture is an almost explicit expression of the idea of union when all the differences and variables between worshippers and idolators (bidder and seek) dissolve, to appear as one thing.

As Sufi poetry is an expression of presence and absence: "The presence of the heart in the absence of its eyes with certainty" (El-Hafni, p.721), the poet came up with the image of shocking what he appeared to him. He was absent from the presence of the eyes to become present in the existence of certainty, and we seek his focus on the idea of union when he made verbal manipulations, consisting of a preposition, a noon the conscience of the plural, and the rhyme, in the sense of the look and the appearance, insisting on the idea and image of the plural and union, and perhaps stuck with the noon is evidence of insistence and emphasis on the same idea.

The poet has rejected and erased any existential intellectual distance between him and his required use of language mechanics by lifting all barriers between (our bidder is what we seek) on the one hand, by adding compassion on the other hand.

The poet is more convinced to impose this image on the recipient when he intends to reshape it, saying: " And we find the existence of the cosmos to be but delusion. Nothing is fixed. This is the essence of extinction." (Al-Shushtari, p.72)

The poet denies that there is a real existence in kind, as people imagine. Only the existence of God, and other illusions, is a reflection of the idea of unity of existence, and this idea came perverted - in this line - in the form of shortening (negation + exception) i.e.: no + only.

One of the characteristics of the meaning of shortening is that it "serves as an indication of the assertion of denial" (Yakout, 1995, p.396). The meeting of exile and exemption is subsidized, in that the exile was the instrument of firmness (not) that entered into the act (Nelvi), and it is both dismissed and denied. So the negation went to the verb of (الالفاء), and it won't be at all. It's no exception for him to fulfill his illusion. The dispute exists between what we see: are they a

truth or an illusion? The poet replied that this should all be illusion and nonsense. It is a firm and non-appealable reply.

This visionary image - at the semantic level - created a pure tension between the universe and the illusion, something that once again widened the gap between the poet and the recipient. How should we reject and deny this existence that we see, touch and feel, which has made tension intense. When all of this existence is a delusion, this image irritates the static image in the recipient's mind, and the image becomes the engine that transforms cohesive and static ideas into new buildings that pass through movement and confusion.

The complexity of the image is compounded by: “ The rejection of multiplicity is a duty for us, because our creed is to obliterate polytheism and doubt.

But how to reject [multiplicity], for those who reject are [themselves the] rejected: us and what we were.”(Al-Shushtari, p.72)

If what is required is a refusal of equality; that is to say, the proposition of jealousy, which is a rejection of the obligation of the unitary who believe in the doctrine of eradicating the deceit in God, the poet recaptures you in the house loyal, with a confirmatory question, since how is the rejection of something that does not exist already, "The rejection is us and we were nothing, and we are nothing.”(Ibn Adjiba, p.82)

When the poet asserts that all creation is permanent and swim in the sea of self-secrets, he says: “ If fashions the Throne, the Chair, the Orbit, and the celestial bodies; its ocean is that in which we swim.”(Al-Shushtari, p.75)

This expression is meant to say: "In the ocean we swim", that is, in the sea we all swim, the creation is similar to whale and unity or all of the sea, and the suspect has been omitted. (Whale) And leaving one of his clues (ocean), and in likening everyone to the sea is an indication that the sea of unity is connected, extended and expanding, and created in

it like a whale in the sea even if they have no sense of that. In the analogy of creation to the whale, it is an indication of the need for the aspirant to be convinced and satisfied with the sea of unity, and that if he departs from it, his end will be just like the case of the whale that emerges from the sea.

3.3 The third image (the veil of the mind) :

“Al-Shushtari” considers that the mind is unable to gain access to the reality of God, and to realize divine truths even though it is "a light that distinguishes between good and harmful, which deters its owner from committing sins, and spiritual light by which the soul comprehends the necessary and theoretical sciences, or a power prepared to accept Science "(Ibn Adjiba, 2004, p.54)

Perhaps the first image that have been drawn by the poet of the mind in the poem is that it is a great horror, and this horror is the brainchild of the idea of influence into the fields of the unseen and the space of witnesses, because “the secrets of meanings are outside the circle of minds and the encompassing of narrations” (Ibn Adjiba, p.99)

The poet says:“ Great horror lies before you; listen to my advice, a binding-cord on reason, indeed, we have turned away from it.”(Al-Shushtari, p.73)

Almost the image of the mind represented in the obscure, perched on all the pontifical theories, " Nori” (El-Nouri, p.586) was told: What did God know? He said, "For God's sake." So I said, "What's the mind?" He said: "The mind is incapacitated. It only indicates an incapacitated person like him." (El-Nouri, p.876)

However, "Ibn Arabi" denies the mind his knowledge, and throws it at the absolute inability to recognize this discovery knowledge, even if he contacts the first mind or the whole mind (Ibn Arabi, pp 1-106), perhaps justifying it in their view that the mind is insufficient, limited and narrow, which does not qualify him to know the great, absolute and vast.

"However, acknowledging the inability of the mind to know the absolute is not the sole preserve of the sovereign, but rather supported by scientists who have given high value to the mind, man and humanity in general, and qualitative shifts in the course of science." (Khamissi, 2001, p.203) The human mind, however great, is unable to capture the universe.

Thus, the mind of Safi is "unable to know the secret alone, and the mind has the way of the sane in need of evidence, because it is up to date, and the event only indicates the same". (Al-Awadi, p.220)

With so many mystics who deny knowledge of the divine subjectivity of mind, we meet with the "Al-Jawzi" (Al-Jawzi, p.132), who makes the mind confuse to "philosophers on the one hand that they have been singled out for their opinions and minds, and have spoken out in their thoughts without paying attention to the prophets (...). Most of them proved an old rationale for the world and then said that the world is old, which it still exists with God Almighty and his information. "(Ben Al-Jawzi, 2002, p.61)

This is what the poet pointed out in this verse: "It destroyed mankind with difficulties, and before them it destroyed with conjecture the Jinn and Binn." (Al-Shushtari, p.73)

He then floated around depicting philosophical figures from the Greek, whose attention was on the mind. In his words, he said: "It enthralled the hearts of all the Hermes, and it sufficed for Socrates to dwell in the barrel," (Ibn Adjiba, p.74)

He portrayed the philosopher Socrates who had inhabited the dungeon, a large jar. If he corrected the narrative that "Socrates entered a jar and sat in it to confine his thought so that his mind would not be confused" (Ibn Adjiba, p.122), then the depiction would be real, or it would be metaphorical to tell him that "in the time of Moses peace was upon him, so that he would be told (Socrates) if she went to take the law from him. We are polite people who do not need to be taken. His mind refers to him, as he disconnected him from adhering to the lights of

the Shari 'a. He was wayward "(Ibn Adjiba, p.122). This depiction is thus based on the extent to which the mind is confined to certain words that contradict the Shari' a, and does not reach the end of any mystic, which is the realization of divine truth.

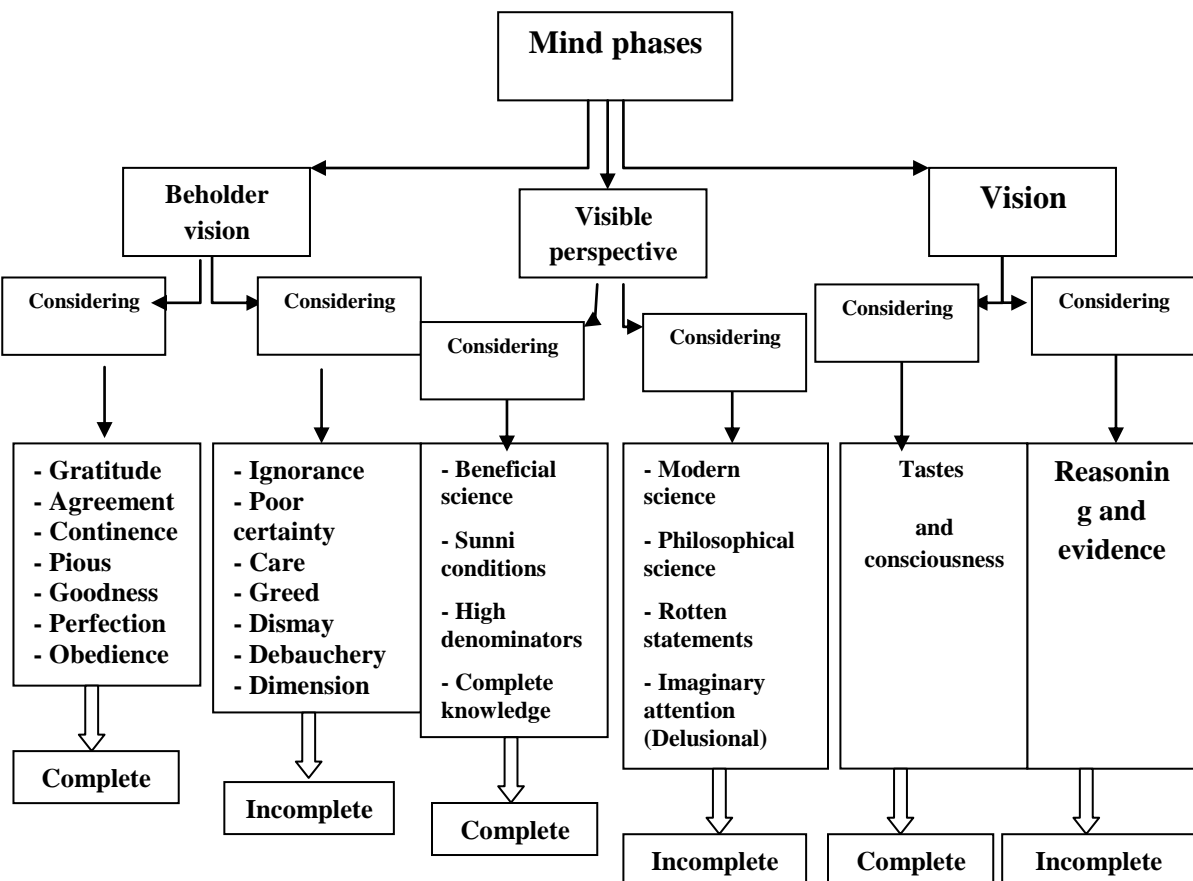
We note how the idea (the inability of the mind) is embodied in a physical sensory pattern, in which it seeks to "make the moral sensory, as if by dividing towards the moral abstract from the cloak and the spatial boundaries into subjects that see, hear, touch or smell..." (El-Saigh, p.307)

Poet says: “ For we are like a silkworm, enveloped by what we fashion, in pushing back the encirclement, we are imprisoned within it.”(Al-Shushtari, p.74)

Perhaps the beauty of the picture is that the prison has us, like the silkworm prison, represented in those silk threads you weave. Our imprisonment consists of the mind's reasoning, his theories and his deductions that trace and restrict the universe, and he imprisons us.

Thus, the analogy is achieved to draw the image of the veil of the mind in this style, which is another image of resurrection the poetic scene, so the simile as a depiction “reveals the truth of the aesthetic situation that the poet suffered during the creative process, and draws the dimensions of that situation by comparing the two sides of the simile, a comparison that does not aim to favor one over the other, but rather to link them in a situation, formula or condition. He instincts the essence of things and makes them able to convey the emotional state » (Adnan, 2000, p.53).

We can explain this composite image of the parts, as will come in this illustrative diagram:

Fig 1. Composition of the Portrait in the Poem

Source: by the author

This complex composition of the portrait in the poem creates tension in the recipient, and the latter then turns into an urgent desire to follow this fictitious reproduction, which refers to the mystical symbolic experiment that "has become a linguistic experience, so that it becomes an open horizon for the absolute and endless, and a transcendent ascension to visions and overhead exposures".(Nasr, 1998, p.65)

This is what Al-Shushtari does in this picture: (Al-Shushtari, p.74) “As tablet, if the lines of our being are manifest to it, [reason] is the tablet and the small Pen.”(Ibn Adjiba, p.106)

If the mind describes and purifies its light until it contacts the greater mind, it sees these universes as lines written in the board, and then the common mind becomes the pen and the board. In the verse a graphic image in his saying (the lines of our being) resembled the origins of this universe and the existence of lines written in a board, the universe becomes the board and the lines are the objects, and when the objects liken to the lines to the lines delete the suspect and declare the likeness (lines). What he says in this is: (Al-Shushtari, p74) “Sketching out the lines of time. From its perspective its comprehension is the utmost, and in it we are manifest.”(Ibn, Adjiba, p.107)

The picture (lines of eternity) is similar to its predecessor (lines of our being), and that poet likened the times to the lines and deleted the suspect and stated the likeness. This greater mind extends from the lines of this time when it is evident from the past and the present. It is as if the times were written and projected in his mirrors, who extended his light when he missed him. This is his utmost briefing and is very aware. Details and qualities are a matter of dignity, because we have appeared in these times and our presence has emerged and we do not know in detail.

This is what makes us acknowledge with the poet that the mind has limitations that it should not overcome. It is already unable to overcome them. Among these limits, it does not go beyond the field of knowledge to the area of detection, because it finds itself in front of three deficiencies and shortcomings: Either he/ she is unable to access what the disclosure gives, fails to realize, or may arrive if he/ she makes the arrival, but his/ her arrival is not trusted; in the sense that it is saturated with suspicion and doubt.

From this point the cognitive alternative highlights the representative in the idea of detection and its necessity, because it is the only and

most useful way, and the sure way to realize and know the same majesty and honour.

3.4 The fourth picture (reveal)

The word “reveal” means in the Arabic language: “You have lifted something from what conceals it and cover it”, and this word was mentioned with this meaning in the Holy Qur’an, as the Almighty says: “You were certainly in unmindfulness of this, and We have removed from you your cover, so your sight, this Day, is sharp.”

In the Sufi terminology, this word is often interpreted, and it is said to mean "to see beyond the veil of absentee meanings and true things, and to find and witness" (Al-Hanafi, p.924); that is to say, it is the owner of the remove that displaces his vision with all the obstacles and obscures that prevent his heart and the endless divine facts, and then the remove becomes "a cognitive behaviour whose purpose is to discover that world and itself together from facts and meanings".(Abdelhak, 1988, p.244)

It should be noted here that we do not take the concept of remove; in terms of interpretation only, we mean it in terms of a process with a complex structure that cannot be reduced to some aspect, but must be understood in its theoretical and practical complexity together.

In Sufi, “reveal” becomes an instrument, and part of the stages of the Sufi experience, in that it is a tool that removes the veil and realizes the truths, and in terms of being a stage, it is a science that perceives and receives from God as a gift.

The poet presented the idea of revealing when he said: “ Al-Ghafiqi revealed what was hidden [in it] and revealed its level, taking away the clouds and the darkness.” “ We unveiled the cloak from its intermingling with its secret, and what you saw hidden in it became visible.” (Al-Shushtari, p.76)

Paying little attention to the beginning of the poem, passing through its middle and end, we notice that sequential order of diverse images,

as at the beginning of the poem the idea of the required and the desired, while for the second one goes to the assertion of unity, and then he paints the picture of the veil formed by the mind, and then comes to demonstrate the method of detecting those veils, so that this logical visual harmony forms an artistic aesthetic value depending on consistency.

The poet's use of the term "remove" twice in those positions was not arbitrary. He "remove" by stressing the 'ش' for exaggeration, that is, to remove the frame of mind, its cloudy mattresses and obscures, and "we remove" by attributing the act of removing to the conscience of the plural pronoun.

Referring to the linguistic meaning that benefits the removal of the veils and barriers from the thing, so that it appears clear and evident, and by projecting it onto the Sufi idiomatic meaning, the reveal in the poem becomes a symbol of "seeing things as they are, and that this vision can only be reached through detachment and struggle, and liberation from Mind and thought are incapable of understanding the vague areas of the unconscious ». (Laboratory of Al-Khitab, 2007)

Then, the picture of this idea is intense in the word "reveal", which paints us in a focused and symbolic manner. A measure of beauty in the choice of word should be a sincere expression of the word, his culture, his intellectual trends, his environment, his philosophical doctrine, and then the discourse in his profound conceptual structure coincides with the rest of the imagination. After verifying the presence of the veil, it is necessary to find a way to detect it.

In this way, the image remains a spiritual equation of the two sides of man (El-Abed) and God (Al-Ma'boud), in which El-Abed draws his conscientious journey to go to a number of provincial levels in those efforts, the purpose of which is to attain the highest degrees of spirituality and individuality with the lights of divine love, which derives from the ladder of conditions.

Sufism therefore rejects reason, admitting only to remove as a means and a cognitive instrument, by means of which the veil is lifted from the knowing self to realize the divine truths directly from their source without mediation.

The poet has likened confusion between Shari'a and slavery, duvet or cover, and he and his professor (Ibn Sab'in) have exposed these clouds and veils so that secrets and facts can be found.

It is an endeavor by the Sufi "to completely reject reality and create an elusive subjective world manifested by internal detection after observing the outlets of all senses and disrupting the mind" (Al-Awadi, p.247). Thus, an attempt is made to make an intimate connection between them and their Lord, melting the boundaries, unmasking the blocks and removing the cheating, begging for redemption from the body's families, and reaching the infinity through an arduous road of "mujahadat".

About these "mujahadat" says "Al-Shushtari": "How much strife and toils before reaching it and how many [wildernesses] have we traversed!" (Al-Shushtari, p.76)

The poet paints us a picture of the bumpy road that must be crossed by the desired to get to the truth, how much without that access of exams and tests for the wanted to verify his honesty in the application. "Firstly, if people hurt, humiliated, diminished and deserted, and may have reached his beating, imprisonment and murder, the minimum will be impatient by decorating her decorations, fortunes and flowers. It is a condition in the sub-architecture by demolishing the apparent." (Ibn Adjiba, p.91)

Among those who were exposed after they had done all those efforts, and to the review of all the conditions and fortunes of the above, what happened to the "Al-Hallaj" when "Al-Shaustari" said: "He was told to retract what he said and he said, "No. I drank the wine that makes all those who taste it sing." (A-Shushtari, p.76)

What is meant in the verse is this image (I drank the wine), it is a kind of access to one of the runways of the mystical upgrade.

Perhaps the semantic medium between the concepts of sensory and mystical drinking is that both means of absence from the sensory world. In real wine, the drinker moves from the perceived world to the fantasy world, but it remains a human world, while drinking Sufi wine achieves a sense of vibration and nervous movement. During it, the soul aspires to unite with the whole, and aspires to dissolve in it, which achieves a presence and a sense of the presence of divinity. (sensory and mystical).(Nasr, p.340)

3.5 The fifth (final) image

This image is represented in the last two verses of the poem: "He guided us to the creed of al-Haqq, that caused us to lose ourselves by His power over our hearts and in Him we were guided.

Those who desire to go to the side of holiness, let them accept it from us." (Al-Shushtari, p.76)

The First verse paints a picture of God's guidance to his worshippers, as the minds have been baffled, and he comes up with the word "Al-'izza"; because " exalted I'zza is not good for anything besides God, and if the speaker of glory spoke, the speakers of every description would have been silent ".(Al-Hanafi, p.872)

Then, after his dissatisfaction with his difficulty and his predominance, he reverted to us. "Hudna", i.e., we were guided and returned after the shadows.

If the first picture is an introductory one in which the required and the desired are appointed, and it shows that they are one thing. The request was made, the essence was known and the first meeting took place between the student and his professor. The man took the path of his professor, seemed to be a obedient student, took all his professor's tips and applied them strictly where he embraced his doctrine in unity and union, and in this way closes the circle of the poem. After, it

started inviting or requesting in the first verse "I see a student", it also concluded by inviting the professor to his suppliers in the last verse: "Let him take it away from us", which constitutes a circular picture of the starting and ending point in which the matter of invitation and request.

Or it is a natural development for the Sufi, because he begins as a disciple and ends as an old man. It is a journey of a Sufi's life that began with seeking "the search for truth and knowledge" and ended as well. And the matter is the same for the poet. Simple and ordinary, moving away from the surface of the image to its depth, and standing on its secrets until true love is achieved. Perhaps this mystical view meets with the Almighty's saying : "And among them are those who look at you. But can you guide the blind although they will not. For the Sufi, looking is the view of the heart and the mind, not the looking of the senses, and this is what every knower means.

4. Conclusion:

In all these images, Sufi's attitude to the poet is characterized, in thought and images, by the fact that the poet's experience tends to enrich the sensory existence, while Sufi seeks to realize the mortality of the absolute. It is one of the differences illustrated by the study of Sufi poetry other than the study of another type of poetry, without denying what combines the two, and even the existence of a prominent influence between them: the influence of the poet in Sufi, the influence of the Sufi and his thought in the poet.

Thus, the macro image is shaped to reflect Sufi's journey to the attic self with an infallibility from the vision of the universe, and the vision of the component.

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