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MYSTICAL ARABIC POETRY: DEPICTION OF LOVE AND ITS SIGNIFICANCE FROM 'OTHERS'

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Abstract:-Love is considered as a mean to understanding and gaining knowledge of God since ancient period, consequently mysticism continue as a way to being set free from worldly things and attaining approbation from the God. Literature had much done in circulating importance and role of mysticism in society. Mystical Arabic poetry goes through several stages including *'Isthmic' (Barzaqi')* by which knowledge can be achieved through wisdom and sense. Deep love and affection have more importance in these steps of mysticism, while we can see plenty of Arabic poetry dealing with mystical ideas through whole hearted love. Mystical Arabic poetry depict broad concept of love. *Jalaluddin rumi, Ibnul farid, Imam Busuri, Hallaj* and others portrayed the concept of love through their collection of poems (*Diwaan*). There are some differences in the idea of love in mystical Arabic poetry and other which from Dark Age and medieval period of Arabic literature, for instance, feeling of love in the ode of *Imrul Qais* and *Burdah of Busuri*. This paper examine in the last chapter the ways by which love be cause to coexistence and peace in mystical view.

Keywords: Concept of love, Sufi poetry, profane love, Arabic Poetry.

INTRODUCTION :-

When I started my research on topic, I supposed to limit it on concept of love in mystical Arabic poetry, but the study itself convey me that depiction of love in mystical Arabic poetry are significant from other poetry in Arabic literature. On the title I used 'others' to indicate the all poetry from Dark Age to Modern period and which are not considered as Sufi poetry. However there are a number of poets considered as Sufi poets as well as poetry from 'others' also which regarded as in mystical way.

Sufism defined as inner and mystical dimension of Islam. Sufi scholars defined it as a science whose objective is the reparation of the heart and turning it away from all else but God. While certain voices hold that Sufism is a foreign addition, Sufis themselves view it as the essence (*Jawhar*) of Islam. Mysticism gained devotees among a number of Muslims as a reaction against the worldliness of the early Umayyad Caliphate when Khilafah turned from Shura (consultation) to Varasa (Heirship). Sufis have surrounded several continents and cultures over a millennium, at first expressed through Arabic, then through Persian, Turkish and other languages. Sufis consider themselves devout Muslims for whom devotional love for God, for the prophet and his family, for the saints, for each other and for everyone is primary, for it is only through love that worship of God can be complete. Poetry is mysticism's most important expressive medium, languages closest approach to the subtle fragrance, the ineffable flashes characterizing the Sufis mystical life. Literature had much done in circulating the importance and role of mysticism in society. Concept of love was depicted more through much literal work in Arabic. Deep love and affection have more importance in mysticism, so we can see the mystical Arabic poetry as flourished with the depiction of genuine love deep affection, as they differ from the others' illustration of love. These poetry served Sufism to be spread and extended. The spread of Sufism has been considered a definitive factor on the spread of Islam and in the creation integrally Islamic cultures especially in Africa and Asia. Recent academic works on the topics has focused on the role of Sufism in creating and propagating the culture of the Ottoman world and in resisting European imperialism in North Africa and South Asia..

CONCEPT OF LOVE IN ARABIC LITERATURE

Love is considered as a mean to understanding and gaining knowledge since ancient period. Plato sees the love as liveliness of nonsensical mind without any thought. Love in the view of Aristotle is blindness of sense to percept the imperfection of beloved. Pythagoras said that the love is character which arise, move, develop and nourish on heart and convene the clause of desire to it and whenever the love is forceful, it multiply the excitement and insistence on its companion, the persistence on greedy, the thought on desire and the aspiration on demand till it lead to worrying grief. The great Arabic poet of Abbasid period *Mutanabbi* convey us the same meaning through his words,

The love is nothing except blaze and greed
Expose the heart itself, then to be afflicted

Dark Age Arab women saw the love as synonym to servility and madness. It is hidden like the latency of fire on stone. *Shihabuddin Al Nuwairi* mentions some of the concepts of Arabs regarding to love in his famous book. He collects lot of sayings of Arab writers and poets in connection with love and indicates many aspects of love. There are some steps to love like inclination, relation and affection. The 'affection' differs from 'ardent love, the affection is one which the subjectivity is same while the adjectives are different (*Jins*) and the 'ardent love' is general term which consists the *Jins* more than one(*Naugh*). Poet says:

The loves are three; relation,
Complimented love
And love is death

There are some causes to be loved and to begin the love like look and glimpse. This is why *Qur'an* (24:31) and *Sunnah* dishearten the repeated look to opposite sex. *Farazdaq* says:

She geared the look, you never leave
The heart for it, he didn't feel whatever provided by her

Abdulla ibn Al Muatazz says

My eyes set a fire on love by my blood
So cry as fallen, some of it is murders.

Some Arab philosophers added the hearing of song and singing of flirt (*Gazal*) as the reasons for love and it would be affirmed by the addictive look, by the muchness of meeting and chat. If we look into the steps, beginning and causes of love as described by *Al Nuwairi* we can understand it as the reflection of worldly love which largely based on the prosperity of body rather than the sanctity of mind and the depth of ardent love. I quoted some sayings of the poets and writers to prove the concept of love which deeply rooted through the minds of Arab. Arabic, although as in some other languages, far outnumbered by *Diwan* of poetry or tales about love which is sacred and profane, the mystical concepts lover differ from here because it promote only sacred love, even without the 'look' which is considered as the main cause of love among Arabs and in religious doctrines also. But the Sufism promotes the love through *Dikhr* (remembering of God). Love of God entails or is entailed by *Dikhr*, which is a kind of remembering original self as well, since spirit id from God and does not die.

MYSTICISM IN ARABIC POETRY

The mystical poetry is inundation from God on his regents with the knowledge of vicinity and inspiration. If the adjectives and designations of God came into view of their heart, the reality of His mercy will appear over them. The relation between poetry and mysticism is interesting because the religious poetry is fluid, freer to express and arouse personal mystical feeling unlike Qur'an and Hadith which constitute the textual core of the Sufi's spiritual life, as they do for other Muslims. Thus Abu *Hamid Al Gazali* advised: “then know that singing is more powerful than Qur'an in arousing the ecstasy”. His justification for this statement rests in part on the Qur'an's fixity. When people understand the new sense of *Qur'anic* verse (26:224) and the sayings of prophet about poets, they began to defect the poetry in praise of sensual love and turned to begin every work with hymns to praise The Creator and the beloved prophet. The mystical tendency leads the poets to asceticism, to abstaining from worldly life to stand against king, to order the virtues and to prohibit the forbidden. There is one poet on Abbasid period called as 'poet of asceticism'. *Dhu noon Al Misri, Ibn Al Keezani, Umar Ibn Al farid, Al Busuri, Al Sha'raani* and others also known as mystical poets in the history of Arabic literature. When the mysticism or Sufism developed as full independent discipline with specific

theories and terminologies, the mystics occupied the poetry as important stone to circulate the ideas of mysticism to the people. *Ibn Al Arabi, Jalaluddin Rumi, Mansur Al Hallaj* and others contributed more to this kind of Arabic Poetry. They depicted several mystical concepts of *Fana* (Extermination) *Jama wal Farq* (assembling and diversity) *Sakr wa Sahv* (conscious and unconscious) and *Ishq* (love) and mystical ideas like existentialist Sufism, Certainty of *Muhammed*, Unity of Religion, Esteem of regents, unreasonableness and others. The social role of Sufi poetry is not to communicate, but to reawaken mystical knowledge and feeling to cause the reader or listener to remember.

Like the other forms of *Dhikr*, Sufi poetry points back to the archetypal moment of divine awareness. " Though Sufi poetry may be defined as poetry used in Sufi ritual contexts or carrying specifically Sufi meaning, there is no sharp divide between Sufi poetry and Islamic poetry generally just as there is no sharp divide between Sufism and 'mainstream' Islam. The critical study of mystical Arabic poetry divided into two ways, firstly, aim to project the motions and indications of Sufism and secondly, aim to expand the concept of Sufism as included all poetical experience of affection and romanticism.

I here aim to exhibit the concept of love, its portrayal of poets and to project the ideas of love among the other terms and notions of Sufism as I mentioned before. The forms of mystical and general Arabic poetry are same, either classical or colloquial. Generally, Sufi poetry will perform or memorize from its collection to be entered oral form. *Munshidin* (Singers) have great role in this process, thus Sufi poetry moves fluidly between the oral and the written.

DEPICTION OF LOVE IN POETRY

Portrayal of love through the mystical Arabic poetry differs from the portrayal of other poets in Arabic literature. Whenever love considered as the result of 'look' and other steps, mystics saw the love as a mean to sacred one, leading to love of God and prophet. The flirt (*Gazal*) divided into two because of the differences between love, *Al umari and Al udhari*. The poetry of al udhari accords with the Sufi poetry in the concept of love. Honesty of affection to beloved, sincerity to only one, willingness to dedicate for that one, and extermination (*Fana*) over it are the symbols of love in both, while they differ in the case of beloved one because *Al Udhari* depict the human being while Sufi poetry attribute this love to God and his messenger only.

Prophet says, "Allah is most beautiful and like beauty." Thus the beauty of Allah reflect on the universe when Sufis see this beauty of universe, they will fall in ardent love and passion with Allah, then the extinction will be concealed from them because he reflects then the mirror of reality, this is why *Ibn Al Arabi* unleash the imagination through this poem.

"What happened to abundant fool on love?
Without any complaints of distance and exile
I am just opposite, my lover on my imagination
So it continue as near to me
My lover from me, on me, near to me
Then how can I say what in me? What in me?

Some of them believed that the mystical love is unconditioned extinction. It make the love and beloved are same where as no chance for any pain on the mind of Sufi because the pain is in the practice of Sufism as like as good news from The Truth (God) about advancement to the position of witness and watching, so he is desired one.

The spiritual love which deprived of wishing to flesh and of instinctive desire and this condition make the concerned in total inclusion and where pure emotional tendency outshine the concept of love in mystical poetry.

Annamerie schimmel says; "the Sufis also wanted to attract people, wanted to tell them of the marvelous on the way to God and were often compelled by an inner urge to do so. The contradictory sayings, 'who knows God, his tongue becomes dumb' and 'who knows God, his tongue becomes long' were well known among the Sufis and although they often professed to abhor books and bookishness, the amount of literature produced by them is certainly as great as great and not always more enjoyable than that written by those theologians and Jurists consults whom they liked to attack for their lack of spiritual insight".

The great Sufi poetess *Rabia* portrayed her love to God which is absolute and the thought of paradise or hell neither can't diminish it nor to grow. She introduced the absoluteness of devotion in her poetry.

Two ways I love three; selfishly
And next, as worthy is of thee
This selfish love that I do naught
Save think on thee with every thought
This purest love whom thou closest raise
The veil to my adoring gaze
Not mine the praise in that or this

There is the praise in both I wish

And even more typically, she takes refuge with God, the only goal of her life who loves to the exclusion of everything else, even to the exclusion of prophet.

We can generalize that the most of the depiction of love on Sufi poetry is the result of loneliness and isolation, not of 'look, vision and bodily presence. They feel the depth of love only in isolation while they need not to be presented near to beloved. Their affection begins and continued through the invisible communication of minds. *Ibn Al Arabi* says:

Greeting to *'Salma'* and to those who dwell in the preserve
For it behaves one who loves tenderly like me to give greeting
And what harm to her if she gave me a greeting in return?
But fair women are subject to no authority
They journeyed when the darkness of night had

Let down it curtains,

And I said to her; 'pity a passionate lover, out east and distraught

He alludes *solomonie* ecstasy *(Halath ul sulaimaniyya)* through these verses and this ecstasy descended upon him from the station of *Solomon* in virtue of prophetic heritage. The author indicates the divine solomonic apparition by the term 'marble statue' (i.e. women fair as marble statue). He indicates through third line, the ascension of the prophets always took place during the night because night is the time of mystery and concealment.

The metaphysical priority of the divine voice is a source of confusion for the Sufi poet who does not seem to retain a clear perception of the respective identities of the speaker and hearer. A poem of *Hallaj* highlights this kind of indecision and the disorienting inversion,

Here I am, I am, my secret, my bliss
Here I am, here I am, my soul my thought
I call you, no you call me, now can
I call you, if you don't whisper to me?
O! Eye of my being's eye, O! End of my wish
O! My speech and my terms and my stammering

Moulana Jalaluddin Rumi depicts love as the transformative force that infuses every aspect of Rumi's world and herein lays his appeal and the timelessness of his message. There is inherent unity in our universe and love is the key to realizing it. By this reason, we have the capacity to love and moreover the need to be loved. Rumi says:

I lamented in every gathering
I associated with those in bad or happy circumstances
(But) every one became my friend from his (own) opinion
He did not seek my secrets from within me
My secret is not far from my lament
But eyes and ears do not have the light (to sense it)

Love is ailment and the forms and manifestations of poisoned love are many. The love for ephemeral whether for a women or man, for possessions, position, power or legacy is all ultimately illusory.

How long will you say?
I will conquer the entire world and fill it with myself
Even if snow covered the world completely
The sun could melt it with a glance

Umar Ibn Al Farid, another noted Sufi poet who transcends by transforming the love to wine as created new term 'love of wine' along with the love of God.

We drunk continuously in lover's memory
We are intoxicated by her before by wine
She have moon, a cup, she is sun
The full moon surrounding it

How it clear when she intermixed by star!

He is also speaking about the loneliness and returning to God as like the return of lover to loved one. His poetry, dealing with the 'love of wine', was never to be considered as the byproduct of intoxicated mind engaged in wine, but all are symbolic, depicting the intoxicated love to God. He says:

By her, I departed to her
From me, never to return
One like me never speaks
Of coming back
Kindly I secluded my soul
Away from my departure
Never again did I allow it
To be my companion

Burdah of Busuri also a beautiful depiction of love to God and to prophet in more. This poetry stand on the position of Imam to all Poets who wish to praise the Prophet *Muhammed* and it makes the root clear to the Divine love which extends from the Creation of Adam and continued up to last prophet through several decades.

Comparison between concepts of love

This part dealing with the comparison between mystical Arabic poetry, which I introduced on the first part of this paper, and other Arabic poetry, which from Dark Age and Umayyad period . I consider here *Imrul Qais* and *Umar Ibn Abi Rabia* as example for the poetry of *Jahiliyyad* (Dark age period) and *Umayyad* periods respectively

Imrul Qais says:

Stop oh! My friends let us pause to weep
Over the remembrance of my beloved
Behold how many pleasant days have I spent with fair women
Especially do I remember the days at pool *Darat I Juljul*
Has anything deceived you about me, that your love is killing me?
And that verily as often as you order my heart,
It will do what you order

Imrul Qais portrayed the love which emerged from the sexual feeling in the seeing of opposite sex and aiming to get that one to be closed and to intercourse. He will obey anything ordered to him from the lover to fulfill his desire; it is another form of selfish. That love will disappear on the absence of beloved, even any tag from beloved; otherwise he can't remember or feel the past love. However he introduces the 'past love' only, there is no active passion towards one, the long period make the love passive. We can see the reflection of these types of love as *Gazal* (Flirt) which describe the qualities of body parts and it sweetness in the view of worldly man. *Umar Ibn Abi Rabia* says:

Oh! What a day in which I accomplished my desire
I kissed what lay between your eyes and mouth
And these types of poetry differ from others by three significant as follows,

1-Took place the pleasure and appetite above all
2-Women and wine are overpowered it
3-Pure emotion, useless and entertainment, luxurious life

There some poetry from modern period dealing with the mystical concepts and ideas, but the poets didn't consider as mystic merely. For instance, *Abd Al Wahhab Al Bayyati's* 'The Novice' (*Al Murid*) and a journey around the world.

And here I am, seeing you bent over the ashes of this very fire
Your silence is the cobweb; your crown is the prickly pear
You who butcher his only she- camel for his hungry neighbor
You knocked on my door after the singer had
Gone to sleep after the lyre stopped

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