

RESEARCH
ARTICLE**Spiritual Poetry between the Aesthetics of Mysticism and the Allure of Transcendence: The Collection “Speak of Passion” by Abdullah Hammadi as a Model**

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Abstract

In this study, I shall attempt to discuss a significant feature of spiritual poetry, namely "transcendence," considering it as the primary value in modern poetry. Transcendence manifests at the levels of form, themes, language, and space, whereby the poet distances him from the veneration of the old and embarks upon a new experience, driven by Sufi motives, towards the Absolute in a desire for union with it. This phenomenon is evident in the poetic experience of Abdullah Hammadi in his collection *Speak of Passion*. How, then, is this theme manifested in his poems?

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Introduction

The contemporary poem is no longer confined to a particular mould or a flattened world that the reader may grasp without effort. Instead, it has rebelled against traditional modes of thought by transcending the old conception of poetry with its attendant values of fixity. Some advocate for the destruction of Arabic prosody as a prerequisite for the advancement of poetic modernity. Poetry has thus become imaginative speech, known variously as contemporary poetry, new poetry, free verse, or prose poetry. It represents a discourse of inquiry and semantic plurality, owing to its openness to new values has enabled considerable development. Sufism has contributed significantly to this evolution, serving as a heritage-based foundation to which poets have resorted, prompted by the anxiety, oppression, and backwardness from which the Arab individual generally suffers.

Sufi expression constitutes a form of release emanating from a soul experiencing solitude and suffering, in addition to the isolation inherent in the Sufi condition itself. Sufi poets have thus offered a novel vision of the cosmos and existence, seeking a transformation of prevailing reality. Scholars discern this influence in the contemporary spiritual poem, which Sufi ideas have shaped. This influence is particularly evident in the poem's utilisation of the Sufi lexical repertoire to express dissatisfaction with and opposition to the religious and political authority dominant in their era.

1. The Aesthetics of Sufism in Abdullah Hammadi's Collection *Speak of Passion*

The resurgence of contemporary Arabic poetry's engagement with Sufism is closely linked to the realities of the Arab world, a reality which Sufi poets sought to transcend by exploring a more perfect and luminous world by revealing the essence and beauty of life. This poetic modernity emerged from a pressing need for new poetry that breaks away from conventional patterns and seeks a renewed poetic practice, thereby opening avenues for the poet to awaken the latent energies inherent within poetic expression.

This has rendered the realm of spiritual poetry a magical world, vibrant with movement and colours and unconstrained by dimensions or boundaries. It is a poetic sphere characterised by transgression, transcendence, and the pursuit of the Absolute, acquiring these attributes through its openness to new aesthetic values derived from a return to Sufism. Sufism has elevated imagination to an esteemed status within the poetry of contemporary poets, endowing their language with a profound suggestiveness and enriching the thematic content of their poems with philosophical concerns and existential inquiries previously unfamiliar to them. Consequently, this new poetic experience has prompted numerous questions concerning the nature of poeticity embodied in the spiritual poem and how it can address contemporary issues through a new imaginative language.

Abdullah Hammadi's poetic experience aligns with this trend, as he is among the Algerian poets who have employed Sufi symbolism in their poetry, transcending clarity and direct language in favour of a Sufi language replete with symbols and allusions. This approach has given rise to mature poetic meanings and visions through which he expresses the duality of self and subject. Hammadi holds that poetry has been proven to resist borders, constraints, and barriers throughout the ages. In this regard, he states:

الشَّعْرُوثُ عَلَى سِرَجِ الْأَقْمَارِ
وَطُولُ شَوْقٍ إِلَى اسْتِنطَاقِ أَفْكَارِ
فَغَمْرَةُ السَّكَرْفِيهِ سَفَرَةُ رَكْبَتِ
سَيْبِ الْخُلُودِ، بِدَمْعِ الْجُوعِ وَالْغَارِ
وَقَبْلَةُ السَّلَامِ ذُوقَ هَامِ شَارِبِهَا
يَرْقِي لِرَفْضِ عَلَى مَزْمُورِ طَيْلَارِ

English Translation

Poetry leapt astride the saddle of moons,
Endlessly yearning to give voice to thoughts.
In drunken ecstasy, it embarked upon a journey,
Unbound towards eternity, through tears of hunger and laurel.
And peace's kiss—a taste that enthralled its drinker,
Ascending to rebellion upon a soaring psalm.¹

Manifested in these poetic lines is the concept of limitlessness in poetry, which has captivated many contemporary poets. For Hammadi, poetry is neither confined by ideology as a structured system of ideas nor by any specific current or theory since it is fundamentally opposed to association. Should poetry ever align itself with any such group or classification, it forfeits its place within the realm of the infinite.² Thus, the poem does not merely represent its limited structure; rather, it transcends this structure, encompassing diverse symbolic dimensions and projections, merging temporal phases and laying the foundation for a post-poetic-text stage.

The poet Abdullah Hammadi shares a quest for the truth hidden behind sensory perception with the Sufi. To achieve this goal, he embarks upon a journey of self-purification and spiritual refinement, enabling his soul to ascend and thus become worthy of unveiling, union, and identification. Hence, the contemporary poet needed to draw inspiration from this experience to plumb the depths of human consciousness and reveal the contours of strength, weakness, and struggle in the present age.³ Hammadi thus transcends themes typically celebrated in Sufi poetry, addressing instead issues that haunt his existence, as articulated in his poem "Andalus of Yearnings," where he states:

لا سيف "طارق"

يعبق الزحان من شفتيه،

ولا هديل "طوق الحمام"

يهي بما دون الفنا والانكسار...

وليلي الصبّ على موعد مع غدنا الآتي من

رحم الشّها...

أندلس الأثواق...

إلى قوله:

وأزمة الفراديس الضّائعة

English Translation

No sword of Tāriq

With the fragrance of basil upon its lips,

Nor does the cooing of the "Ring of the Dove."

Drizzle forth what falls short of annihilation and fracture...

Yet the nights of yearning await

Our tomorrow is emerging from the womb of distant stars...

Andalus of Yearnings...

[... until his line:]

Moreover, the epochs of lost paradises.⁴

In these poetic lines, the poet expresses himself in a language imbued with longing and nostalgia, blended with lamentation over vanished glories forged by men and dissipated following the reign of Abd al-Rahman al-Dakhil. Thus, they have become epochs of lost paradises, leaving a concealed sorrow lingering within the consciousness of every Arab.

Abdullah Hammadi further presents an innovative spiritual poetic image in his poem "The Suicidal Poem," where he states:

كتب الوجود بأنّ عصرا زاحفا
تراءى للسيوف ظلّالا
وتصير فيه الروح "لغما ناسفا"
ويكون فيه "الانتحار" حلالا.

English Translation

Existence has decreed an encroaching age,
Where shadows appear as swords;
The spirit then becomes an "explosive mine,"
And "suicide" therein permissible.⁵

The poet transforms the spirit into an explosive mine, effectively establishing spirit/life as an objective correlative of death and destruction. In doing so, he reflects upon the phenomenon of human bombs (suicide operations) in an age when one's only remaining weapon is one's soul, as exemplified by events in Iraq and Palestine and the ensuing debate regarding their permissibility. He stands astonished by an era in which the forbidden becomes permissible, and taboos are sanctioned to sustain existence.

The Sufi experience in Abdullah Hammadi's poetry manifests itself at various levels; however, it remains closely linked to sorrow, pessimism, rebellion against prevailing conditions, and anger towards moral degradation. He articulates these sentiments in his poem *Speak of Passion*, stating:

هذا زمن تركبه الشهوة
تنتهك فيه الأوقات الخمسة،
يعترف فيه لسان الشعر
في ذيل عباءته

This is an age ridden by desire,
Where the five appointed times are profaned,

Where the tongue of poetry stumbles

Upon the hem of its cloak...⁶

This passage highlights the poet's indignation at the reality in which he lives, for it has stripped him of his sense of existence and, by extension, of his very self. His inability to articulate poetry has plunged him into a state of loss and anguish, a condition that becomes strikingly evident in the poem *The Question....*

ماذا لو ارتحل السّوال

من الوجود،

وتمدّدت في الأفق أغنية

يردّها الخلود،

وتهاطلت من سرّ بارئها

السحائب والعهود؟؟

English Translation

What if the question were to depart

From existence,

And upon the horizon unfolded a song

Chanted by eternity,

And from the secret of its Creator

Descended clouds and covenants;⁷

Accordingly, Abdullah Hammadi's poetic practice reflects his preoccupation with Sufism and his deep entanglement with its existential questions.

II. Transcendence in Sufi Poetry

The Sufi, in his poetry, does not transcend language alone by opening it to metaphor, simile, metonymy, and displacement, but also surpasses material and immaterial relations in pursuit of being and the Absolute, aided by traditions such as *khalwa* (spiritual retreat), *samāʿ* (mystical audition), and contemplation.

The modern spiritual, poetic experience assumes its place in existence through a language that transcends the limits of space, time, and conventional expression: "The early Sufis engaged in stripping the word of its denotation and recharging it with new meanings, to the extent that the Sufi word became a different entity altogether."⁸ Sufi language is characterised by its specialised terminology: for example, "woman", "wine", "longing", and "barzakh" All of these signifiers acquire other signifieds, and the poet uses them in a particular, individual way. It is "a language concerned with psychological shadows and emotional connotations and embodying sensations and feelings." Thus, the language of the modern poem arrives with unfamiliar dimensions, especially given that modern poetry, as Adonis asserts, is "an art that compels language to say what it is unaccustomed to say."⁹

The new poetic language generally constitutes another form of rebellion against ready-made forms and the breaking of habitual patterns. Among its characteristics are:¹⁰

- *Innovation and originality; it does not repeat or regurgitate its stock.*
- *Freshness, dynamism, and provocation.*
- *Poetic language is both end and means.*

The contemporary poet drew upon the Sufi experience due to the shared dimensions between the poet and Sufi, particularly contemplation and exploration. This Sufi experience assisted him in shaping an epistemological vision aimed at comprehending the reality of the cosmos and existence. Such is perceptible in Abdullah Hammadi's poetry, notably in his collection *Speak of Passion*, which presents a vision both of the self and the universe to uncover the mystery of creation and the oneness of God Almighty.

His poems combine the beauty of expression with linguistic and rhetorical displacement. Each poem in the collection is shaped by a linguistic dimension grounded in allusion, with vocabulary that runs parallel to the Sufi lexicon, which bears manifold meanings. At the same time, Hammadi devises new meanings grounded in contradiction and the synthesis of opposites, thus reinforcing a revolt against reality and transcending it to a realm of dreams and visions. These opposites are separation/union, water/fire, paradise/hell, and beginning/end.

In the majority of the collection's poems, the poet draws inspiration from the language and ambiance of chaste love poetry (*ghazal 'udhrī*), gradually describing the beloved's attributes from sensuality to abstraction. In the poem *Fire of Paradise*, the poet enumerates the beloved's physical features, stating:

يرهقني إقلاع تفاصيل
قامتها الملقاة على صدري...
تَهَبُ الرَّحْمَةُ
وَتَمْنَحُنِي السَّكِينَةَ،
وَتُعِيدُ زَمَنًا يُسْتَبَاحُ فِيهِ الْأَنْجُ المَحْمُومُ
القابع بين الدَّهْشَةِ والغَوَايَةِ.
أَتَسَلَّقُهَا لِأَطَالِ النَّسَمَاتِ المَرْسُومَةِ
على خَدَّيْهَا...
أَتَحْرِي لِسَعَاتِ الكُحْلِ
المفضي
بِغَارَاتِ الشُّوقِ القَادِمِ
من عَيْنِهَا...

English Translation

The ascent of her details,
 Strewn across my chest, wears me down...
 She bestows mercy
 And grants me tranquillity,
 Restoring a time in which the fevered fragrance
 Lying between astonishment and temptation
 It is made permissible.
 I climb her to reach the breeze
 Drawn upon her cheeks...
 I pursue the stings of *kohl*.
 Leading
 To the assaults of longing
 Rising from her eyes...¹¹

A superficial reading may classify these verses within the realm of sensual *ghazal*, which traditionally focuses on describing the beloved's physical charms. However, delving into the world of the spiritual poem, one shaped by the influence of Sufi discourse, allows us to perceive an intertextual resonance between these verses and the Qur'anic verse: "*They are a garment for you, and you are a garment for them*" (Sūrat al-Baqarah, verse 187), a verse that has long preoccupied the Sufis in their attempts to portray the dynamic of union and separation between man and woman.

Therefore, the poet's celebration of the woman celebrates *woman as a symbol* and *a spirit*. This being embodies the meanings of the universe, occupying a space without limits and a time without end. The woman is not a lifeless body but a moving, renewing spirit, constantly reshaped by the objects and elements surrounding her. This notion is evoked in the following passage from the poem *Kāf al-Kawn* (*The K of the Cosmos*):

عيناك يا حبيبة مرافق للدّفء
 والعبير....
 حكاية تردّد من سالف السّنين
 سنابل رحيقها بوابة هداية
 وزرقة مراكب
 ومشتلّ زنايق
 يراقب سحابه...

English Translation

Your eyes, beloved, are harbours of warmth
 and fragrance...
 A tale retold from ages past,
 With stalks whose nectar forms a gateway to guidance,
 A blueness of vessels,
 A nursery of lilies
 gazing upon its cloud...¹²

The symbol of woman does not appear in its conventional and explicit form (*woman*) but manifests in other forms. She embodies a set of particular feminine attributes and qualities through which the poet symbolises woman as warmth, woman as story, and woman as guidance. Thus, the poet addresses us in his verse through a language that is sometimes sensual and, at other times, chaste. This human love becomes a passage toward divine love in the poet's hands.

In his poem "*Speak of Passion*," Abdullah Hammadi affirms that women compel him to compose poetry; his poem is nourished by the sparks of confession, and writing becomes, in his words, "the greatest act ever practised by humankind."¹³ From an artistic perspective, confession carries connotations of seduction, invitation, and imagination. He writes:

أنت سيدتي... فيك الشعر
 ومنك الشعر،
 وفيك الأجل الموعود
 وساعات البوح القادم
 من معراج نافلة القبلات..

English Translation

You, my lady... in you resides poetry,
 And from you, poetry is born,
 In you is the appointed fate,
 And the hours of confession
 Emerge from the ascension of voluntary kisses...¹⁴

With the presence of a woman, poetry is made manifest before our poet; she is his muse and source of inspiration, and he writes by addressing his discourse to her. Whereas the addressee in the Sufi text is God the primordial Beloved in the poetic text, the addressee is a woman, yet one who bears divine attributes.¹⁵

Confession (*bawh*) holds an esteemed position in the Sufi tradition. It transcends the mere disclosure of simple, personal secrets concerning daily human life and extends to the revelation of profound mysteries related to life and death. Among the manifestations of confession is the admission of repentance and the courage required to do so, for not every person can acknowledge their sins, even though such an act is a path toward elevation and purification.

The poet Abdullah Hammadi approaches this confession from the perspective of weakness, for the weak confess to one stronger than themselves, placing the confessor in submissiveness and humiliation. Thus, we find him yearning for poetry, not born in the sanctuary of confession at a moment of frailty. He writes:

أهض من ذاكرة
الأوجاع...
أمي النفس بشعر
لم يتوضأ من إبريق،
لم يركع في محراب
البوح
أو يهتك أستار النور...

English Translation

I rise from the memory
of pain,,,
I console myself with a poetry
that has not performed ablution from an ewer,
that has not bowed in the sanctuary
of confession,
nor torn the veils of light...¹⁶

And he adds in the poem *Kāf al-Kawn* from the collection *Al-Barzakh wa al-Sikkūr*:

حبيبي لا تسألني عن جذوة للنار
عن شجرة الخطيئة/
عن موعد البدايات/
عن تفاحة الأقدار/
هناك في الأفاق

موعدنا اللقاء، ورشفة من وارف الزلال

ينكها الذبول

وطائر من شتاء..

English Translation

My beloved, do not ask about a spark for the fire,

About the Tree of Sin,

About the hour of beginnings,

About the apple of fate.

There—on the horizon—

Lies our appointment with the meeting, and a sip from the shaded spring,

withered by fading,

And a bird from winter...¹⁷

At first glance, the poet refuses to confess to his beloved. However, despite his insistence on withholding confession, we find him unable to conceal his desire for it—a desire betrayed by subtle signs that whisper of a spark of fire, the tree of sin, the hour of beginnings, and the apple of fate. It is as though the poet has postponed his confession to another time—to the moment of meeting and identification.

The Sufi language in Abdullah Hammadi's poetry opens onto its divine preoccupation, which is present in all things: in woman, the elements of nature, and the manifestations of the vast universe. This language, through its density and symbolism, "has made available rich possibilities for the recipient in the construction of meaning, thereby contributing to the renewal of perspective."¹⁸ Divine love in Arabic poetry emerged as a development of human love, which, in most of its forms and meanings, revolves around describing women in terms of their physical and spiritual attributes.

In Abdullah Hammadi's collection, a woman becomes one with the devil figure, as she is associated in his poems with seduction and poetry, just as the devil is linked to temptation in the religious tradition and to the inspiration of poetry in the pre-Islamic tradition. Hence, the poet celebrates woman as the she-devil of poetry and seduction. In the poem *Temptation*, he writes:

Wait—

O beloved of my sorrows and my muse,

You are the radiance by which the moon regains its grace.

You are the tunnel of verses through which

All temptations resounded... or what humanity worships.¹⁹

Perhaps this also explains the poet's address to the Divine Self in the masculine form, contrary to the approach of other spiritual poets, who associate the feminine figure with the Divine Self. He writes in the poem *Veil of Veils*:

هوى بنفسك
يهواني ... فأهواء...
وطيف عرشك يلقاني
فألقاه
وما احتجائي
وراء النور ألا هوى
به التناهي تدنى
صوب محياه

English Translation

Desire Yourself—

He desires me... so I desire...

And the shadow of Your throne meets me,

So I meet it.

Moreover, what is my veiling?

Behind the light, a desire

Through which finitude

Descended toward His countenance.²⁰

In the contemporary spiritual poem, the creative writer frequently resorts to symbols shaped by subjecting them to semantic systems and employing them to construct meanings unique to his vision. Among these is the concept of *al-barzakh* (the isthmus), whose meaning in the Sufi lexicon is closely associated with Ibn 'Arabī's conception of God and existence, upon which he founded his theory of imagination. He views the imaginal world as an intermediate realm—or *barzakh*—between the sensible and the intelligible worlds.²¹

Abdullah Hammadi employs the concept of *al-barzakh* in his poem *The Book of al-Jafr* in its Sufi sense, as "that which faces both sides by its very essence,"²² to use the expression of Ibn 'Arabī. We read:

ها هنا يتسلق الإغراء

جانب الممكن والمستحيل

بذرع بسمه الطقوس

ومفردات الشؤون...

تسرح همّة البروق

من جمرة الدّواة

تتهجّى مهاجل التنزيل...

English Translation

Here, temptation ascends

The edge of the possible and the impossible,

Clad in the smile of rituals

And the lexicon of affairs...

It saddles the ambition of lightning.

From the member of the inkwell,

Spelling out the nocturnes of revelation...²³

In the collection, *al-Barzakh* functions as a zone of passage, a boundary between opposing realities. It is the dividing line between the possible and the impossible, hope and despair, joy and sorrow. Accordingly, the poems of the collection and their thematic content carry profound meanings and new gnoseological symbols, through which the poet distances himself from the familiar and conventional.

3. Transcending Space and Time

The poet refuses to allow the place to be reduced to mere geography or a fixed spatial category, as is the case with classical poetics, namely, as "the spatial framework within narrative generally, that is, the geographical references the poet includes in his poem; the realms within which the poet's imagination moves."²⁴ The place has come to assume a figurative, displaced quality; it now represents a living, active element that embraces events and characters and influences them. Frequently, the poet assigns to it a central, even heroic role, abolishing its boundaries so that no separation remains between one place and another, nor between heaven and earth. At this point, speaking of conventional geographical dimensions of space becomes futile, for space radiates with new meanings and dimensions, religious, Sufi, and historical, that the poet has intentionally embedded within it.

The same applies to time, for the poet no longer engages with time according to its conventional order, "past, present, future," in its familiar, linear form, which reduces it to history. Instead, time becomes shaped by the imaginative structure of poetry, wherein the poet disrupts temporal logic, dissolving chronological distinctions and moving freely through time using various techniques, including anticipations, foreshadowings, prophecies, and journeys between life and death, between this world and the hereafter, between imagination and reality.

This disruption of time and space appears in our poet's conception of *hijra* (migration), which "is a Sufi practice that embodies the longing of the gnostics for a journey not bound to any particular geography, but one that ascends toward God, as imagined in their vision of the *mi' rāḥ*,"²⁵ Which they regarded as a means to attain knowledge and comprehend the truth of existence.

We read in his poem *The Book of al-Jafi*:

مفعم بالهوى والمتاريس
والكائنات الضئيلة...
هو عتق يطال مداه البحر
ومغريات العيون...
ما دونه الظلّ والسّحر
ومعراج يخطّ السبيلاً"

English Translation

"Brimming with passion and barricades

And minuscule beings...

It is a liberation whose reach touches the sea

And the allure of eyes...

Beneath it lie shadow and magic,

Moreover, an ascension that inscribes the path."²⁵

Another journey in our poet's work is distinct from the first, yet takes place beyond real space and time. It is a journey through the body of the woman. We read in the poem *Fire of Paradise*:

شرفات الحور المنشور
على عينها
يثقلها الكحل المتدّى
من أهداب صوارمها.
وضياء الصدر النافر
يمنحني أسباب الغوص
في دقات القلب المسرّج
للأسفار القادمة...

إلى قوله:

أن تنثري رمادا على خارطة الجسد

المسكون بنار الجنة الموعودة..."

English Translation

The balconies of Houris unfurled

Across her eyes,

Are burdened by *Kohl*

Dangling from the blades of her lashes;

And the radiance of her swelling chest

Grants me the means to dive deep

Into the beats of a heart

Saddled for journeys yet to come...

Until he says:

"To scatter ash upon the map of the body,

Inhabited by the fire of the promised paradise..."²⁷

Here, the woman's body is transformed into regions and terrains; through the poet's presence within his beloved's body, he constructs his own time. The body becomes both time and space, leading to the intermingling of their elements and the dissolution of their boundaries. This is because Sufi creativity, "by its very nature, transcends time and space, for it rejects limitation and specification."²⁸

The Sufi experience is embodied in the *Speak of Passion* collection by employing the night motif as a temporal unit rich with limitless connotations. Night symbolises solitude and estrangement; it also signifies an endless extension and a voyage without pause, an emblem of isolation and loss. We read:

يشتهي أطوار الليل

القادم من أعراس الوحدة

ثم نقرأ قوله:

كنت أهدي في ساعات

الفجر الليلة

English Translation

He yearns for the phases of night

Emerging from the trellises of solitude²⁹

Moreover, we read further:

I used to offer, in the hours

Of dawn, the night itself.³⁰

In the Sufi experience, night is considered "a veil behind which things appear as distances dissolve and merge into one another. It parallels the inner self, in contrast to day, which resembles the rational faculty in its discernment of things, as they are bathed in the light of understanding. Night is also the original state of things and the covenant of divine manifestation."³¹ In the night, the self embarks upon a journey of *isrā'*, departing from the world of the senses toward a world of visions and dreams. Abdullah Hammadi writes:

(...) في وهج اللَّيْلِ

المورق بالعفة

والخجل المسدول

على قافلة التَّور

ينتحل العراف

حكايًا سور الإسراء

English Translation

(...) In the blaze of night,

Lush with chastity,

And draped in modesty

Over the caravan of light,

The seer adopts

The tales of the *Sūrah al-Isrā'*.³²

In this poetic experience, time differs from natural, familiar time, as it celebrates an inner time that "is a private temporality not subject to measurement, for it has no reference point other than its possessor."³³ It is a time concerned with seizing the present moment, bearing no relation to the past or future.

Conclusion

In conclusion, this study reveals that the contemporary spiritual, poetic experience has remained faithful to the fundamental components of Sufism, which it has adopted as the foundational ground for its movement between the defined and the infinite. It transcends all that is ordinary and familiar in Arabic poetry, becoming an arduous yet exhilarating journey through open spaces embodying a mature Sufi creative vision that surpasses the boundaries of time and space toward the Absolute.

In his collection, *Speak of Passion*, Abdullah Hammadi draws inspiration from Sufism through its allusive, symbolic language whose semantic dimensions cannot be grasped without a serious and interpretive reading of the texts. Spiritual poetry requires an interpretative approach different from conventional reading practices, as it generates unique aesthetic and hermeneutic dimensions. Thus, his poetic text mirrors the Sufi experience founded upon the Absolute, the atemporal, the invisible, and the intangible. This explains the pervasive ambiguity that characterises many of the collection's poems, an ambiguity that should be regarded not as a flaw but as a distinctive feature that heightens the reader's aesthetic pleasure.

In Abdullah Hammadi's poetic experience, we also observe a rebellion against traditional poetic concepts, ideas, and values, alongside a tendency to draw upon numerous Sufi symbols and invest them with new meanings suited to expressing the concerns of his era. For this reason, the collection abounds with Sufi symbols taking on diverse forms, from which new meanings are generated.

Endnotes and References

¹ Abdullah Hammadi, *Tahazzaba al-'Ishq Yū Laylā* [Love Took Sides, O Layla], Dār al-Ba'ṭh, Algeria, 1982, p. 216.

² Bachir Taouririt, "The Theory of Modernist Poetics in the Poetry of Abdullah Hammadi," *Majallat al-Naṣṣ*, no. 7, Jijel, March 2007, p. 185.

³ El-Saïd Bousakta, *Sufi Poetry in Contemporary Arabic Poetry*, Bouna Publications for Research and Studies, 2nd ed., December 2008, p. 186.

⁴ Abdullah Hammadi, *Dīwān Anṭiq 'an al-Hawā* [Speak of Passion], Dār al-Alma'iyya for Publishing and Distribution, 1st ed., Constantine, 2011, p. 116.

⁵ Ibid., p. 121.

⁶ Ibid., p. 136.

⁷ Ibid., p. 129.

⁸ Saïd Bousaḡta, *Sufi Poetry in Contemporary Arabic Poetry*, p. 8.

⁹ Ahmed Mazdoor and El-Saïd Bousaḡta, *The Movement of the Journal Shi'r and the Problematic of the Modernist Project: Theory and Creativity*, Publications of the Laboratory of General and Comparative Literature, University of Annaba, pp. 147-148.

¹⁰ Ibid., pp. 148-149.

¹¹ Abdullah Hammadi, *Dīwān Anṭiq 'an al-Hawā*, p. 78.

¹² Ibid., p. 29.

¹³ Shadia Shakroush, *The Semiotics of Poetic Discourse in the Collection Maqām al-Bawḥ by the Poet Abdullah al-Ashy*, 'Ālam al-Kitāb al-Ḥadīth, 1st ed., Jordan, 2010, p. 58.

¹⁴ Abdullah Hammadi, *Dīwān Anṭiq 'an al-Hawā*, p. 138.

¹⁵ Shadia Shakroush, *The Semiotics of Poetic Discourse*, p. 181.

¹⁶ Abdullah Hammadi, *Dīwān Anṭiq 'an al-Hawā* [Speak of Passion], p. 135.

¹⁷ Ibid., p. 24.

¹⁸ Amina Belaala, *The Analysis of Sufi Discourse in Light of Contemporary Critical Approaches*, al-Amal for Printing and Publishing, n.ed., Tizi Ouzou, 2009, p. 37.

¹⁹ Abdullah Hammadi, *Dīwān Anṭiq 'an al-Hawā*, p. 65.

²⁰ Ibid., p. 55.

²¹ Sa'īd Maṣlūḥ, *Hazim al-Qarṭājannī and the Theory of Mimesis and Imagination in Poetry*, Faculty of Dār al-'Ulūm, 1st ed., Cairo, 1980, p. 115.

- ²² Khaled Belkacem, "Adonis and the Sufi Discourse (Textual Construction)," *Fusūl*, vol. 16, no. 2, Autumn 1997, p. 62.
- ²³ Abdullah Hammadi, *Dīwān Anṭiq 'an al-Hawā*, p. 15.
- ²⁴ Shadia Shakroush, *The Semiotics of Poetic Discourse (in the Collection Maqām al-Bawḥ by the Poet Abdullah al-Ashy)*, p. 202.
- ²⁵ Khaled Belkacem, *Adonis and the Sufi Discourse (Textual Construction)*; and Muhammad 'Alī Kindi, *On the Language of the Sufi Poem*, Dār al-Kitāb al-Jadīd al-Muttaḥida, 1st ed., Libya, 2010, p. 270.
- ²⁶ Abdullah Hammadi, *Dīwān Anṭiq 'an al-Hawā*, p. 16.
- ²⁷ Ibid., pp. 76–79.
- ²⁸ Muhammad 'Alī Kindi, *On the Language of the Sufi Poem*, p. 270.
- ²⁹ Abdullah Hammadi, *Dīwān Anṭiq 'an al-Hawā*, p. 71.
- ³⁰ Ibid., p. 135.
- ³¹ Saïd Bousakta, *Sufi Poetry in Contemporary Arabic Poetry*, p. 204.
- ³² Abdullah Hammadi, *Dīwān Anṭiq 'an al-Hawā*, p. 43.
- ³³ Muhammad 'Alī Kindi, *On the Language of the Sufi Poem*, p. 271.

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