

Layla's Fire

Nada Yousuf Al-Rifai

Kuwait University

ABSTRACT

The poem is a kind of religious courtship, woven according to Sufi patterns of poetry and divine love. The poem deals with the journey of the poet to search for spiritual tranquillity and the absolute reality for which he puzzledly travelled out at night so that he might be guided to its holy fire with his companions. He starts his poem by describing the hardships of travelling at night to search for his aimed and beloved Laila and the plight of access to the homes of her people on a high plateau. Their fire was glowing from the distance, which indicates their prestige and the elevation of their place. He then describes the difficulties he suffered on his way until he discarded his travelling stick and met the beloved. In his first verses, the poet pictured his situation among a group of people who did not fall under the influence of the factors that made him a unique man in their convoy. They blamed him and mocked him and thought that he was deceived by false lightning. Love or ambition is the motive for embarking on this journey despite the difficulties that weigh the fates of those who walk in various scales because they have different conditions and natures in their positions on the path to the Divine Being. Each has a beginning and a door through which he enters. There are fluctuations, trainings, adversity, horrors, and valleys of fall.

INTRODUCTION

This is also called the *Mousel* poem in reference to the city of Mousel in northern Iraq where the poet lived. The poem is one of the finest symbolic poetries in Arabic, and the use of the symbol— in addition to the figurative imagination—makes it a rare work of art whose words resonated among the tongues and ears of its era and beyond. It is considered among the best examples of Arabic poetry and Sufi poetry in particular. It was written by Abu Muhammad Abdullah bin Al-Qasim bin Al-Muthafar bin Ali Al Qasim Al-Shahrazouri who was a Shafi'i jurist, prophetic narrator, and famous Sufi poet.

"Abdullah son of Al-Qasim son of Al-Muthaffar son of Ali (1073 AD - 1117 AD) was born in the city of Mosul and is known as Al-Murtada Al-Shahrazouri. He was a poet, prophetic narrator and jurist from Mosul. During a period of his life, he moved to Baghdad, where he studied the sciences of Hadith (prophetic traditions) and Islamic jurisprudence, then returned to Mousel and took over the judiciary in its city, and remained in Mousel until the end of his life. Al-Shahrazouri excelled in speeches and sermons, and composed poetry of a Sufi Islamic type."

Farroukh, Omar. (1981). *History of Arabic Literature*. part 3. Dar Al-Elm Lilmalayeen. - Beirut. Lebanon. Fourth Edition - p. 230-232

Al-Zarakli, Khair al-Din. (2002). *Al-A'alaam*. Part 4. Dar Al-Elm Lilmalayeen. Beirut. Lebanon. Fifth Edition. p. 235.

The symbol, the sign, and the override of the apparent language

The aesthetic experience practiced by the Sufi does not deal with the apparent beauty in its real form but rather is borrowed from divine beauty. When the conducting Sufi finds himself—and having reached the divine presence, and standing on the threshold of the Divine Essence—he cannot bear the situation. Thus, a violent ecstasy occurs in him with which he cannot conceal the secrets that he learns; thus, his tongue utters strange phrases that transcend the limits of reason, logic, and reality. These are called "Al-Shatah", which Al-Sarraj defines by saying: "A strange phrase describing a found that was overflowing with its strength, raging with the intensity of its boiling and overpowering it.

Al-Tousy, Al-Siraj. (1960 Al-Luma'. Dar Al-Kutub Al-Haditha. Cairo. page 453.

"God Almighty opened the hearts of his beloved saints and authorized them to overlook at transcendent levels, and Allah the Exalted granted His chosen people and those who were verified by turning and detaching to Him by revealing what was hidden from them before that of the ranks of His elite and the ranks of the elite among His servants."

Al-Tousy, Al-Siraj. (1960 Al-Luma'. Dar Al-Kutub Al-Haditha. Cairo. page 454.

The symbol and allusion of the Sufi poets

Sufi poetry is not just poetry arising from a belief and philosophical thought, but rather arises from a sincere emotional experience and an abundant soul that contacted its Creator who refined and polished its mirror so that it may receive the divine truths. It did not find an opportunity for expression except to derive appropriate symbolic images from the imagination stock through which to express high feelings. A spirit melted in its beloved whereby he reached through revelation suitable symbols without arrangement. Therefore, only those who have tasted it understand his words of ambiguity without interpretation.

The feminine symbol in Sufi poetry

Salma, May, and Laila are among the names that have been frequently mentioned in the poetry of the Sufis, but there is a big difference in the explicit meaning of love between Sufi and religious poetry. The religious subject is the divine, the prophets, and the stations of the saints and the righteous as seen in Al-Busiri, Al-Bura'i, Al-Husari, Muhammad Iqbal, and others. Sufi poetry is known for its composing methods, its ranks, its goals, its nature, and its meanings. Examples include famous masters such as Al-Hallaj and Al-Nafari, Abu Yazid Al-Bastami, Ibn Arabi, Ibn Al-Fared, and others.

Sufis took the female as an inspiring symbol of divine love, and Sufi poets tried to combine divine love with the feminine. The female is a symbol of absolute beauty, and thus when the poet reveals his yearning for it, he is actually expressing what it symbolizes in terms of truth and beauty. If divine love is based on pure spirits and abstract matters, then it is impossible to express its glint and to spark its dominance as it is in the soul's innermost being except through a simile taken from the reality of life. Therefore, the symbol of the woman was favoured as the greatest manifestation of God's beauty. This is what made the Sufi poets set the example of divine beauty with the woman and use her as a symbol of the divine self. "Layla" and other adored women were mentioned as living symbols of this sublime divine affair.

Dr. Yousuf Zidan stated:

"The most famous symbols that the Sufis used, is the reference of the Arabic beloved (Layla) to the divine Being. It is a symbol that we hardly find a Sufi poet, in the period from the sixth century of Islam until today, who did not use it, so that this symbol (Layla) became of the traditions of the Sufi symbolism."

Zidan, Y. (1997) *Ilitiqa' Al-Bahrain, Al-Dar Al-Masriya Al-Lebnaniya*. Cairo, Egypt. Page 145.

While virgin love is related to the mortal beloved, divine love is related to an everlasting eternal beloved, and that is why it was natural that the results of each experience differ. Virtuous love may be extinguished by reaching the beloved. It ends with achieving the desired, and then the soul calms down after it loses its burning flame. Yet Sufi love is a sea without a coast—a road whose path does not end and a spring that does not quench thirst because the manifestations of Allah may not satiate the knower and the thirst may not be satisfied with it.

"Divine love in the eyes of those with Sufi experience is 'the erasure of the lover with his attributes, and the affirmation of the beloved in himself,' and it is 'a departure from the vision of the beloved,' and it is also 'your inclination towards God in your totality, and then your preference for Him over yourself and your soul....' All these definitions - and others - if they indicate anything, they indicate that the Sufi wants to erase himself in order to approach with all his determination toward his Lord... There is no doubt that such a 'Sufi experience' only presupposes from the beginning that divine love is a personal connection between the Creator and the creature".

Ibrahim. Zakariya. (1984). *Mushkilat Al-Hub*. Maktabat Masr. Cairo. Egypt. pages 110-111)

The meaning of "Layla" in Sufi poetry

Laila who is mentioned in the poem and symbolizes the divine love and the exalted reality. The name of the adored Laila is frequently mentioned in the Sufi sermon as a metaphor for the Hadra (The Divine Attendance). When "Layla" appears in Sufi poetry, she is the bride of the Divine Presence; only the people of witness can comprehend her. When the Sufi poets chant about Layla, we do not understand from their sayings anything other than that overwhelming abundance of love and the wonderful description of beauty and gorgeousness as well as the attractive charm of longing. We do not know the meaning of Layla that they talk about because, as they say, she collected all the meanings.

This is what we see in all the poems of the Sufis who sang for Layla. Thus, "Layla" stands out as an inspiration to him because she is the sum of meanings; he portrays her in a wonderful way with beautiful divine words that rob the soul and the mind and refresh the enchanted heart with pleasure.

The Sufi meaning is that Layla's fire is a metaphor for the emergence of the true existence. The night is a metaphor for the darkness of the universes.

The Holy Fire

When the poet states (their fire shone), it draws a reference to the story of the prophet Moses with the fire in the sacred valley of Sinai as mentioned in the following verses of the Holy Quran.

" إِذْ قَالَ مُوسَىٰ لِأَهْلِهِ إِنِّي آنستُ نَارًا سَاتِيكُمْ مِنْهَا بِخَبَرٍ أَوْ بَشِيرٍ قَبِيسٍ لَّعَلَّكُمْ تَصْطَلُونَ (7) فَلَمَّا جَاءَهَا نُودِيَ أَنْ بُورِكَ مَنْ فِي النَّارِ وَمَنْ حَوْلَهَا وَسُبْحَنَ اللَّهُ رَبِّ الْعَالَمِينَ (8) يُمُوسَىٰ إِنَّهُ أَنَا اللَّهُ الْعَزِيزُ الْحَكِيمُ (9) "

"Recall when Moses said to his family: I saw a fire; let me bring you news therefrom, or a torch to warm you. * When he came to it, he was called: Blessed is the One (who is speaking from) within the fire, and those around it." Glory be to GOD, Lord of the worlds.* "O Moses, this is Me, GOD, the Almighty, the Most Wise. (Qur'an.27:7-9)

The Sufi master and poet, Ibn Al-Fared, said:

لَيْلًا فَبَشَّرْتُ أَهْلِي	آنستُ فِي الْحَيِّ نَارًا
أَجِدُ هُدَايَ لَعَلِّي	قُلْتُ امْكُثُوا فَلَعَلِّي
نَارُ الْمُكَلِّمْ قَبْلِي	دَنُوتُ مِنْهَا فَكَانَتْ
رُدُّوا لِيَالِي وَصَلِي	نُودِيتُ مِنْهَا جَهَارًا
مِيقَاتُ فِي جَمْعٍ شَمَلِي	حَتَّى إِذَا مَا نَدَّأَنِي أَلْ
مَنْ هَيَّيَةِ الْمُتَجَلِّي	صَارَتْ جِبَالِي دَكَا
يَذْرِيهِ مَنْ كَانَ مِثْلِي	وَلَاخَ سِرِّ خَفِي
مَذْ صَارَ بَعْضِي كُلِّي	وَصِرْتُ مُوسَى زَمَانِي

I saw a fire in the neighbourhood,
at night, so I told my family the good tidings.

I ordered them to stay, so as I might,
find my guidance.

I went near it, and it was,
The fire of the one spoken to, before me.

I was loudly called out by it,
Return the nights of my linking.

So as when came near;
the timing of my recollection.

My mountains were demolished,
by the prestige of The Manifested.

Then appeared an unseen secret,
known by those who were like me.

And I became Moses of my time,
since part of me became my whole.

The walking stick

Among the prominent symbols in the poem in which there is a lot of allusion without an explicit declarations is the walking stick: a metaphor for the constant readiness for the journey, carried by the traveller, and seeking help from it in the manner that the prophet Moses did as declared in the noble verse:

(قال هي عصاي أتوكأ عليها وأهش بها على غنمي ولي فيها مآرب أخرى). (طه -18)

"He said: "It is my stick, whereon I lean, and I beat the leaves with it to make them fall upon my sheep, and I use it for other purposes." Qur'an. 020:018.

In the past, the Arabian traveller used to hang his luggage on it, and he might spread his clothes over it to give himself shade from the glare of the sun. The poet here is indicating his long journey on the way to God.

Sufi poets

Sufi poets include Al-Junayd al-Baghdadi (910–830) who was a central figure in the spiritual lineage of Sufi orders. Abu Bakr Al-Shibli (861-946) was a disciple of Junayd Al-Baghdadi. Rabi'ah Al-Adawiya (717-796) has become a model for women in the journey of longing, passion, and spiritual manifestation. Dhul-Nun al-Masry (796 - 859) was well-versed with a deep sense of divine love and attained a high rank in Sufism. Al-Hussein bin Mansour Al-Hallaj (858 –922) had a famous tragedy until he became a martyr of divine love. Muhyi al-Din Ibn Arabi, (1165 – 1240) nicknamed "The Great Sheikh" or "Sultan al-Arifeen" with his poetry collection "The Interpreter of Longings". Ibn al-Farid (1181 – 1234) had his famous prolonged poem called "Nathm al-Suluk" in which he deposited his spiritual biography through 761 verses of poetry charged with love, conscience, manifestation, and glory. Shihab al-Din al-Suhrawardi was also known as Sohrevardi (1191–1154). Jalal al-Din al-Rumi (1207-1273) had his poetry collection Al-Mathnawi in which he deposited his visions and sermons. Others include Abu Madyan Al-Ghouth (1126 – 1198), Afif Al-Talmisani (1213-1291), Ibn Ata Allah Al-Sakandari (1260-1309), and many others.

All of them expressed an enjoyable spiritual journey through their poems in the world of divine love, which represents the highest, holiest, purest, and most beautiful form of love.

Examples of poets of Sufi love

Ibn Al-Fared and Divine Love

Ibn Al-Fared was one of the most famous Sufi poets in the history of Islamic civilization. He is called the Sultan of Lovers. Ibn al-Farid's poems are from the delicate Sufi poetry that calls for divine love to the point of annihilation in the divine being. Here are some of Ibn al-Fared's poems from the poem *My Heart Tells Me*:

ما لي سوى روحي، وبأذل نفسه
ولقد أقول لمن تحرش بالهوى
في حب من يهواه ليس بمسرف
عرّضت نفسك للبلا فاستهدف

Ibn Al-Fared, Omar. (2002). Diwan Ibn Al-Fared. Dar Sader. Beirut. Lebanon. Page 152.

I have nothing but my soul, and he who sacrifices himself,
for the love of whom he loves is not extravagant.

And I say to the one who incites himself to love,
you have exposed yourself to harm, so be targeted.

Sufi Master Jalal Al-Din Rumi said:
*"The agony of Lovers
burns with the fire of passion.
Lovers leave traces of where they've been.
The wailing of broken hearts
is the doorway to God."*

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"My heart is burning with love
All can see this flame
My heart is pulsing with passion
Like waves on an ocean
My friends have become strangers
And I'm surrounded by enemies
But I'm free as the wind
No longer hurt by those who reproach me"

Page 28.

Chopra, D. (1998). *The Love Poems of Rumi*. Harmony Books. New York. USA.

Another poet, Al-Desouqi, (1255-1296), was an Egyptian Imam and the founder of the Desouqi Sufi Order:

رفعت ليلي التداني	في دجى الليل نقابا
وإذا جئت خيام	وربوعا وقيابا
قل مشوق مستهام	جسمه أسى مذايا

Al-Desouqi, Ibrahim. *Jawharat Al-Desouqi*, Maktabat al-Kulliyat al-Azhariyah. Cairo, Egypt.

Laila of closeness, lifted a veil in the darkness of the night,
And if you come near the tents, quarters, and domes,
Say, he is an enthralled, and intrigued,
whose body is sorrowful and shrivelled.

Love, love, love

The Sufi is in love with his creator, yet he must pass the sword of claims to prove the sincerity in the experience of loyalty: (Go), they are directed, then there are those who actually reach the truth, walking to their goal, and there are the people of false pretences, and each of them has a desire and struggle for the sake of truth.

"I do not know a word from the names of meanings that occupied the Sufis as the word love engaged them, and it suffices to remember that the Sufi chants all revolve around love, and that Sufism is only valid by virtue of love and does not get spoiled except because of love. Love is the first and the last in the lives of those people."

Mubarak, Zaki. (1938). *Al-Tasawuf Al-Islami*. Part Two. Matba'at Al-E'timad. Cairo. Egypt. (page 228).

"Some critics believe that Sufi poets seem to have experienced human love before entering the area of divine love; Because longing is known only to those who had suffered it, and this is supported by the fact that they left us a legacy of courtship that reflects a complete experience of love, depicting the heartbeats at meeting and separation. In summary, they put us before a historical problem of great importance, as it is often difficult to find a presumption that reveals the sayings attributed to them."

Bassiouni, Ibrahim. (1969) *Nash'at Al-Tasawuf* (The Rise of Islamic Sufism), Dar Al-Ma'aref, Cairo, Egypt. page. 217.

The difference between the love of a believer and the love of a Sufi

This former love is dominated by the utilitarian character; the believer loves God, i.e., obeys Him, in order to enter Paradise and be safe from Hellfire. Yet the Sufis saw that they should strip love of the utilitarian character and make it pure for the essence of God regardless of the hope of the reward and the fear of punishment. This spiritual elevation has brought to literature the most benefit because verses and paragraphs of great beauty have been narrated from Sufi lovers. For example:

لما علمتُ بأن قلبي فارغٌ * مِمَّنْ سِوَاكَ مَلَأْتُهُ بِهَوَاكَ
وملأتُ كُلِّيَّ مِنْكَ حتَّى لم أَدعِ * مِنِّي مَكَانًا خَالِيًا لِسِوَاكَ
فالقلبُ فِيكَ هِيَامُهُ وِغْرَامُهُ * والنطقُ لَا يَنفَكُ عَن ذِكْرِكَ
والطرفُ حَيْثُ أَجْبِلُهُ مُتَلَفِّئًا * فِي كُلِّ شَيْءٍ يَجْتَلِي مَعْنَاكَ
والسمعُ لَا يُصْنَعِي إِلَى مُتَكَلِّمٍ * إِلَّا إِذَا مَا حَدَّثُوا بِحَلَاكَ

When I knew that my heart was empty,
of anyone but you, I filled it with yours.

And I filled the whole of me with you until I left no place,
in me free for anyone but you.

The heart is, but in you, in its fascination and love,
and the utterance does not stop remembrance of you.

Wherever I look around,
in everything, I observe your meaning.

And the hearing does not listen to a speaker,
unless he speaks about your beauty.

Mubarak, Zaki. (1938). *Al-Tasawuf Al-Islami*. Part One. Matba'at Al-Risala. Cairo. Egypt. pages (284-285).

Introduction to the poem

"Al-Shahrazouri's poem is one of the Sufi poetry that was narrated and conveyed by the travellers, and spoken by the riders, and it is one of the best Arabic poetry. The poem consists of forty-four lines in which you find nothing but perfection in consistency, description, and allusion. The style of the poem is narrative describing the Sufis, their conditions, their longings, and their yearning as it contains bewilderment, ambiguity, and twists common of Sufi expression."

"The poem consists a lot of Sufi terms and is considered as an everlasting Sufi masterpiece"

Al-Kan'ani, No'man, M. (1967). *Shu'ara Al-Wahida*. Dar Al-Jumhuriya, Baghdad, Iraq. Pages (77-78).

The following poem is a masterpiece that the poet puts in our hands. It is a sumptuous poem full of narrations that introduce us to what some of the mystical Sufi statuses and conditions are and inform us of the news and information about the phases that they have gone through in a unique style of gentleness, ecstasy, and singing of the divine self and the predominance of spiritual longing over all sides of the self.

The verses contain the words of human love, and what is related to it (arrival, abandonment, affliction, leanness, enjoying the agony, sweet discourse, infatuation, and intensity of love). The poet transforms them through transgression and correspondence into a symbol of the intensity of his love for divine beauty and the places of its manifestation. The verses indicate that his use of the symbol and the sign, instead of the statement and the phrase, is to hide secrets that should not be revealed. This is in addition to the fact that the phrase is unable to express the amount of divine knowledge.

Al-Shahrazouri begins by wondering, "Who is in the dwellings?" The overlapping answer comes to him (a wounded, handcuffed captive, and a killed one) in reference to those who have cut a way before him in the experience. At this point, the Sufi thought in the poem begins to take on a new nature, and the stage of intent has ended to begin the stage of enjoying the principles of the difficult exam that the poet is preparing for. He claims that he is: an unanticipated guest who came hoping for an acquisition; thus, he descends and slashes his beast at the invitation of the inhabitants of this deserted state who are stricken with divine ecstasy.

The poet found the stricken from this fire suffering from the overwhelming emotion that made them forget their names; thus, they are wounded, captive, and killed according to their ranks, which Al-Shahrazouri elaborated on. The verses explain the principle of striving in the Sufi path through which the Sufi reaches the most prominent position through many means. This path is the path of trainings, struggles, and self-compulsion in transgressions that make the traveller subject to various conditions including love, jealousy, anxiety, thirst, and lightning in order to get the fruits of his efforts and reach what he wants from this long journey.

The Poem

Abu Abbas Shams Aldeen Ahmad bin Mohammed bin Khalkhan in *Wafeyat Al-A'ayan*, said: "I stuck this poem as a whole; because it is rare and it is demanded".

Ibn Khalikan, A.M. (1978). *Wafeyat Al-A'ayan*. (Part 3). Dar Sadir. Beirut, Lebanon. pages 49-51.

لمعت نارهم وقد عسعس الليل وملّ الحادي وحار الدليل
فتأملتها وفكري من البين عليل ولحظ عيني كليل
وفوادي ذاك الفؤاد المعنى وغرامي ذاك الغرام الدخيل
ثم قابلتها وقلت لصحبي هذه النار نار ليلى فميلوا
فرموا نحوها لحاظا صحبجات فعادت خواسنأ وهي حول
ثم مالوا إلى الملام وقالوا خلّب ما رأيت أم تخيل
فتجنبتهم وملت إليها والهوى مركبي وشوقي الزميل
ومعي صاحب أتى يفتقي الآثار والحب شأنه التطفيل
وهي تلعو ونحن ندنو إلى أن حجزت بينها طول محول
فدنونا من الطول فحالت زفرات من دونها وعويل
قلت من بالديار قالوا جريخ وأسير مكبل وقتيل
ما الذي جئت تبتغي قلت ضيف جاء يبغي القرى فأين النزول
فأشارت بالرحب، دونك فاعقرها فما عندنا لضيف رحيل
من أتانا ألقى عصا السير عنه قلت من لي بها وأين السبيل
فحططنا إلى منازل قوم صرعتهم قبل المذاق الشمول
درس الوجد منهم كل رسم فهو رسم والقوم فيه خلول
منهم من عفا ولم يبق للشكوى ولا للدموع منه مقيل
ليس إلا الأنفاس تخبر عنه وهو عنها مبرأ معزول
ومن القوم من يشير إلى وجد تبقى عليه منه القليل
ولكل رأيت منهم مقاما شرحة في الكتاب مما يطول
قلت أهل الهوى سلام عليكم لي فؤاد بحبكم مشغول
وجفون قد أقرحتها من الدمع حثيثا إلى لقاكم سيول
لم يزل حافر من الشوق يحدوني إليكم والحادثات تحول
واعتذاري ذنب فهل عند من يعلم عذري في ترك عذري قبول
جئت كي أصطلي فهل لي إلى نارك هذه الغداة سبيل
فأجابت شواهد الحال عنهم، كل حد من دونها مفلول
لا تروفتك الرياض الأنيفات فمن دونها ربا ودحول
كم أتاهما قوم على غرة منها وراموا أمرا فعز الوصول
وقفوا شاخصين حتى إذا ما لاح للوصل غرة وحجول
وبدت راية الوفا بيد الوجد ونادى أهل الحقائق جولوا
أين من كان يدعينا فهذا اليوم فيه صبغ الدعاوى يحول
حملوا حملة الفحول ولا يصرع يوم اللقاء إلا الفحول
بذلوا أنفسهم سخت حين شحت بوصال واستصغر المبدول
ثم غابوا من بعدما اقتحموها بين أمواجه وجاءت سيول
قدفتهم إلى الرسوم فكل دمه في طولها مطلول
نارنا هذه تضى لمن يسري بليل لكنها لا تنيل
منتهى الحظ ما تزود منه اللحظ والمركون ذاك قليل
جاءها من عرفت يبغي اقتباسا وله البسط والمنى والسول
فتعالّت عن المنال وعزت عن دنو إليه وهو رسول
فوقفنا كما عهدت حيارى، كل عزم من دونها مخدول
ندفع الوقت بالرجاء وناهيك بقلب غداؤه التعليل
كلما ذاق كأس يأس مرير جاء كأس من الرجا معسول
فإذا سولت له النفس أمرا حيد عنه وقيل صبر جميل
هذه حالنا وما وصل العلم إليه وكل حال تحول

Their fire glittered, while the night approached,
the camel driver got bored, and the guide was at a loss.

I looked thoroughly at it, while my thoughts, out of remoteness,
were muddled and my eye glances were blunt.

My heart was that anguished heart,
and my love that intrusive love.

Then I faced her and said to my companions:
This fire is Layla's fire, so lean toward it.

They threw right glances towards it,
which turned back, kicked out and cross-eyed.

Then they leaned to the blamed one and said:
Was what you saw bewitchment or imagination?

So, I avoided them and inclined towards it,
passion was my vehicle and longing my comrade.

And with me was a companion who came to follow the trails,
As intrusion is among love matters.

It was rising as we approached until,
We were kept apart by barren ruins.

We approached the ruins, yet,
we were hindered by sighs and wailing

I said who is in the dwellings?
they said: a wounded, a chained prisoner and a killed one.

What did you come seeking?
I said: A guest came seeking hospitality, so where to lodge?

It signalled welcome, it is below you, so slaughter it,
we don't have a guest to leave.

Whoever came to us threw the walking stick on his behalf,
I said, "How could I get it? Where is the way"?

Thus, we alighted at the homes of people,
who were stricken down by wine, before they tasted it.

Passion wiped every tracing out of them,
It is a tracing, and the folk are settled in it.

Some of them were wiped out, and nothing
was left out of them to complain or to shed tears.

Nothing but breaths tell about him,
and he is exempted and isolated from it.

Among the folk are those who pointed to a passion,
little was remained out of them.

And for every one of them I saw a rank,
whose explanation is too lengthy to write down,

I said: oh people of love, peace be upon you,
I have a heart that is occupied by your love.

And eyelids that were ulcerated from shedding floods of tears,
Steadfastly, to meet you.

There is still an impulse of longing that draws me to you,
While events turn around.

My apology is a sin, so is it acceptable,
to someone, who knows my excuse, to leave my excuse?

I came to warm myself, so do I have
a way to your fire this day?

Evidence of their state answered for them,
every threshold is beyond them, imposed on them.

Do not be appealed by the elegant gardens ,
As beneath them are hills and holes.

How many people came to it without prior notice,
and wanted a thing, yet was too costly to them to get to.

They stood staring, so when,
an onset of connection appeared,

And the banner of loyalty appeared in the hand of ecstasy,
and the people of realities called out: Go ahead, (get through it).

Where is the one who was claiming us?
this is the day when the claims' dye changes

They attacked like stallions, and it is stallions,
who are killed on the day of confrontation

They sacrificed their souls when connection became scarce,
and they belittled their scarification.

Then they disappeared after they broke into it,
Lost in its waves, while torrents overcame,

They were thrown to the ruins,
where all their blood left traces within its traces.

Our fire lights up for those who travel by night,
but cannot be reached.

The utmost luck is what is provided by a glance,
and those who are aware of that, are few.

To it came whom you know, seeking an extract,
and he gets the delight, aspiration, and his demand.

It was too exalted and glorified to approach,
Even to a messenger.

So we stood, as you know, confused,
every determination below it was let down.

pushing the time with hope,
not to mention a heart fed by justification.

Whenever it tastes a bitter cup of despair,
comes a cup of sweetened hope.

If the soul enticed him with something,
he would be deviated from it, and told to be nicely patient.

This is our condition and where knowledge has reached,
and every situation is changeable.

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