

Mystical Illuminations in Contemporary Arab-Anglophone Poetry: Adeeb Kamal Ad-Deen as a Case Study

Arwa Hussein Al Doory

Department of English, College of Education for Humanities, Tikrit University, Tikrit, Iraq

* dr.arwa.hussein@tu.edu.iq

KEYWORDS: Arab Anglophone poetry, Adeeb Kamal Ad-Deen, Sufism, Secularism, spirituality.



<https://doi.org/10.51345/v35i2.911.g444>

ABSTRACT:

This paper aims at scrutinizing mystical elements in the poetry of the contemporary Arab-Australian poet Adeeb Kamal Ad-Deen. The poet's infusion of mysticism in his poetry reflects an exploration of identity and functions as a bridge between the mystical traditions of the Arab world and the English-speaking global audience. Through a close textual analysis of Ad-Deen's poems, the article explores how the examined poet reinterprets Sufi motifs like love, longing, and unity within a contemporary cultural context marked by displacement, hybridity, and political turmoil. The study argues that Ad-Deen's poetry, instead of escaping the secular realm, utilizes mystical language and imagery to illuminate the sacred aspects within the everyday life. The article's design employs a qualitative approach, combining close textual analysis in relation to contextual understanding of the poet's background and his influences upon contemporary poetry. Data collection involves a comprehensive review of Adeeb Kamal Ad-Deen's poetic oeuvre with special focus upon poems that exhibit mystical themes, symbols, and motifs. The selected examined poems are analyzed through the theoretical framework of mysticism and spiritual symbolism. As such, literary analysis as well as interpreting the spiritual significance of the poems within the broader context of Arab-Anglophone literature are achieved through identifying key mystical concepts alongside examining the use of figurative language and imagery. The findings of the study reveal that Adeeb Kamal Ad-Deen's poetry is deeply imbued with mystical illuminations, reflecting a profound spiritual journey and a quest for divine knowledge.

REFERENCES:

- Abdul Zahra Adul, F., & AL-Iwdani, J. (2022). Significations of the new interrogation developed in the poetry of Adeeb Kamal ad-Deen. *ADAB AL-BASRAH*, 100(1).
- Ad-Deen, A. K. (2009). *Fatherhood*. (A. Muhammed & A. Kamal Ad-Deen, Trans.). Seaview Press.
- Ad-Deen, A. K. (2012). *Something Wrong*. Salmat Press. https://www.adeebk.com/kasaedy/plaz/new_page_323.htm
- Ad-Deen, A. K. (2018). *Paradise stand* (Vol. 4). Lebanon.
- Ad-Deen, A. K. (2021). *Adeeb Kamal Ad-Deen Poetry*. Fujifilm Data Management Solutions Pty Ltd. https://www.adeebk.com/Untitled_18.html
- Amouri, N. (2020). The symbolism of mysticism in the poems of Sohrab Sepehri and Adeeb Kamal al-Din. *Adab Al-Kufa*, 45.
- Balawi, R., & Humadi, A. A. (2017). Symbolism of letters and periods in the poetry of Adeeb Kamal Al-Deen. *Basic Education College Magazine For Educational and Humanities Sciences*, 34.
- Müller-Zetzelmann, E., & Rubik, M. (Eds.). (2005). *Theory into poetry: New approaches to the lyric* (Vol. 89). Rodopi.
- Ruya Foundation. (2017). *Themes of archaic writing*. <https://ruyafoundation.org/en/2017/11/themes-archaic-4/>
- Spurgeon, C. F. E. (2004). *Mysticism in English literature* (Vol. 66). The University Press.

1. Introduction:

Mysticism in contemporary Arab Anglophone poetry is a powerful and transformative force. It serves as a conduit for poets to navigate the complex interplay of languages and cultures while addressing contemporary issues. This mystical dimension invites

readers to explore the “sacred and spiritual realms,” ultimately aiming to create a bridge between different worlds. As poets continue to embrace the mystic's journey, their works enrich the global literary landscape, reminding us of the universality of the human quest for meaning and connection to the divine (Spurgeon, 2004, p. 13).

Contemporary Arab anglophone poetry is a realm where language and culture intertwine, often creating a bridge between Arabic and English-speaking worlds. This poetry not only serves as a medium for self-expression but also as a means of transcending linguistic and cultural barriers. One of the distinguishing features of mysticism in contemporary Arab Anglophone poetry is its ability to transcend linguistic and cultural boundaries. Poets navigate the intricate link between Arabic and English, allowing for the seamless integration of mystic elements. They tap into the rich lexicon of Arab mysticism, intertwining it with English, resulting in a fusion of languages that resonates with both native Arabic speakers and English readers. This linguistic interplay becomes a metaphor for the quest for unity and understanding in a diverse world.

Mysticism, emphasizing the ineffable and the metaphysical elements, often defies conventional linguistic boundaries. Arab anglophone poets, who incorporate mystical elements into their work, employ language in a way that goes beyond a mere usage of words. This transcendence of linguistic limitations opens a pathway for readers from various linguistic backgrounds to connect spiritually and emotionally. They rely heavily on symbolism and allegory to convey spiritual experiences. Symbols and allegorical language are universal, often resonating with readers regardless their linguistic proficiency. The works of these poets frequently deal with experiences and ideas that are challenging to be expressed in words, leading to a shared sense of linguistic limitation among readers. This common struggle creates a sense of unity and empathy. Their poetry creates a fusion of two distinct cultural worlds, namely the Arab and the Anglophone.

Arab anglophone poets use mysticism to blend these diverse elements, fostering a sense of unity among their readers. Mystical themes, represented by contemporary Arab-Anglophone poets, intensify “an appeal to the shared human desire for spiritual connection,” making them accessible to a broad audience (Zettlemann, 2005, p. 21). The emphasis of these themes on spiritual unity and interconnectedness fosters a sense of harmony and reconciliation among readers from different cultural backgrounds. Through mysticism, poets and their audiences come together to explore the profound and the uncharted, forging a path toward greater understanding and unity in a diverse world. Mysticism, in this context, is more than poetic; it is a spiritual force that brings people from different corners of the world closer to each other.

Moreover, mysticism often serves as a vessel for poets to address contemporary issues, including identity, belonging, and the search for meaning in an increasingly interconnected yet fragmented world. Arab-Anglophone Poets often delve into the complexities of the self about the mystical experience. They frequently explore the tension between individual identity and the dissolution of the self in the presence of the divine. The struggle to articulate this experience is a recurring theme, and it reflects the contemporary struggle to reconcile personal identity with spiritual transcendence. These poets draw upon Sufi concepts like "Ishq" (divine love) and "Fana" (annihilation of the self) to explore themes of self-discovery and the reconciliation of one's identity in diaspora. These mystical themes

offer a profound and contemplative lens through which contemporary challenges are examined—a matter that gives poetry a sense of depth and universality.

This article focuses on the mystical elements in the poetry of the contemporary Arab-American poet Adeeb Kamal Ad-Deen who is known for his ability to merge the spiritual and the earthly seamlessly. His verses often evoke a sense of transcendence, inviting readers into a realm where the boundaries between the material and the mystical is demolished. Ad-Deen taps into the rich tradition of Sufi philosophy, infusing his poetry with the essence of Islamic mysticism. Ad-Deen was born in the historic city of Babylon in 1953. Ad-Deen is a poet, journalist, and translator. He is an Iraqi modern poet who earned a bachelor's degree in business management from Baghdad University in 1976, a bachelor's degree in English literature from Languages College in 1999, and a diploma in interpreting from Adelaide Institute in South Australia in 2005. He denounced the strategy of exclusion, marginalization, and injustice, and to maintain his creative approach and spiritual purity, he left the nation and resided in Australia.

Adeeb Kamal Ad-Deen's mysticism is not detached from the contemporary human experience. His poetry often grapples with the complexities of identity, displacement, and the tumult of the modern world. In intertwining the mystical with every day, he invites readers to see the divine in the ordinary, fostering a holistic understanding of existence. He sees poetry as an examination and an attempt to unlock life's code so as to comprehend its profound mysteries, which may be humorous at times and tragic at others. This signifies that the poet has an amazing ability to discover the world's mysteries through his poetry. He states that a poem is a live mirror that detects society's harmful elements and traditions and attempts to find a convenient solution to these concerns. This mirror reflects the mind's most profound and darkest areas in response to a fantastic scene, a perilous situation, tears, or a terrible scene. The poet might use this scenario to express and communicate his aching soul, transforming it from an "abstract idea to a visual image with words" (ruyafoundation, 2017, p. 10).

Ad-Deen writes his mystical poetry using certain methods or strategies. For example, he places a strong emphasis on representing his thoughts, views, and reflections through letters as a means of demonstrating his inventiveness. He manipulates the poem's structure to provide an allusion to particular goals. In addition, he describes specific difficulties ambiguously. Moreover, he frequently used the dot as the world's center in his poetry, particularly in his mystical poetry which stands for the location of the heart, body, and soul.

In contrast to the old mystics who focused on abstract sceneries, he helps to make the spiritual experience visually appealing. In personal contact with the poet, Ad-Deen argues that using oral traditions diminishes the importance and magnificence of poetry. However, he makes an effort to ensure that everyone can understand his poetry, which is the poetic challenge of his work. One can argue that Adeeb Kamal Ad-Deen has a touch of Transcendentalism since he believes in love and desires an ideal world and actual existence in the spiritual world. Furthermore, he possesses imagination, which is regarded as a critical component of transcendentalism. He also desires a genuine beloved who is above or beyond this world, and this beloved reflects God's heavenly beloved. Nonetheless, his poetry is shrouded in obscurity and intriguing imagery.

2. Themes of Love, Immortality, and Death

Ad-Deen pays close attention to details. He attempts to depict human reality utilizing story-telling. In most of his poems, he uses narrative elements to explore topics like love, death, sadness, and nature. In Ad-Deen's "Together on Bed," the antithesis, death, and sea, which exist together in one scene, are personified as the narrator's partners on the bed, lying on both sides: "I put the sea on my left hand /And death on my right hand (Ad-Deen, 2012, p. 8). The sea symbolizes the deep recesses of the human psyche, where paradoxical realms of hope, pain, enigma, nostalgia, and love exist together. The narrator's emotions calm down as he sleeps, yet death is awake and waiting on the same bed.

Ad-Deen addresses the concept of death in a broad sense since it is a worldwide issue that all humans are concerned about because of their elusive afterlife destiny. He focuses on death because of his religion, namely Islam, which repetitively tackles death in the Holy Quran. In Ad-Deen's mystical poems, death is repetitively personified as a partner whom he addresses and connects with. In his poem 'Intertextuality with Death' the poet says:

*On the way to death, the ancient holy death,
I was surprised by a new death:
A delicious death with the taste of poison
A death that I did not book for an appointment
Or a seat. (Complete Works, 2012, p. 1)*

Personifying death as an ancient holy city, one could envision it as a timeless place where souls gather after their earthly journeys. Its streets are paved with memories and wind through the ages, leading each individual to their final resting place. The city's architecture, a mix of ethereal beauty and somber grandeur, evokes a sense of reverence. In this city, death is not an end but a transition, where one finds solace and unity in the tapestry of existence. The metaphorical, unique, and vivid description of the complexity of death as a delicious liquid with a poisonous taste is a way to convey the idea that death can be alluring and attractive on the surface but ultimately leads to the journey of the unknown.

The poet mentions death as an unavoidable fate for all humans. This vision is religious, although, he speaks about a new death in the above lines, which might be viewed differently from an Islamic perspective. This dying is a blend of bliss and misery. Furthermore, he attempts to show estrangement as death since he is forced to leave his country and lives alone and distant from home. As a result, alienation is the source of lyrical inspiration in this stanza, and he believes death and alienation to be distinct in shape but the same in content or outcome:

*I said to death, 'Bravo'!
Did I say to death 'Bravo'?
Or was it death that coldly said to me,
'Welcome? (Complete Works, 2012, p. 3)*

Speaking to death, the inevitable force that shapes man's existence, and ironically saying "bravo" for its relentless and impartial nature, makes life's moments all the more precious. Bravo for the reminder to cherish our time. Death is personified as a non-judgmental listener who does not evaluate a person's life or deeds. He is a stoic and emotionless figure, showing no joy or sorrow. He carries out his duties with a calm and steady hand, never hurried or delayed.

In Arab mythology and culture, the crow is often viewed as a symbol of a bad omen or harbinger of misfortune. This perception is rooted in several factors: The crow's black feathers are associated with darkness and are often seen as a symbol of death and mourning. The loud and sometimes eerie cawing of crows can be unsettling, and in some cultures, it is believed that it foretells death or other calamities. In his poem "The Crow", Ad-Deen draws a parallel between death and a crow:

*When the crow passed
Over the head of Death, it said:
"I am the crow!"
"So what?" Death said.
"I am the black crow!" the crow said.
So Death laughed and said:
"For me you are whiter than ice!"*

(Ad-Deen, *The Crow*, 2013, p. 1)

The poet depicts an interchange between death and this bird. Ironically, death concedes that the crow is whiter than him. As a result, one could say that the poet sees death as the worst inevitable fate, that people are always anxious about. This imaginary dialogue between death and a crow explores the interaction between two contrasting elements: death, a symbol of finality and darkness, and a crow, often associated with omens and mystery in literature. This juxtaposition allows the poet to delve into themes of mortality, the unknown, and the human fascination with death. This fascination bears mystical connotations because it encompasses realizing death as an immortal journey.

Shahrazad, the central character in the timeless collection of Middle Eastern folktales known as *One Thousand and One Nights* or *Arabian Nights*, is not a conventional figure of immortality. She does not possess eternal life in the traditional sense, nor seek it. However, Ad-Deen shows his readers that Shahrazad's immortality is achieved through an extraordinary means, which is storytelling:

*You will tell the tales-what beautiful tales they are!
To Shahrayar watching your lips astonishingly.
You will claim that great wars have broken out,
And the loaded ships with gold sank on the high seas,
Kings have been hanged and then relieved from the cross,
Thieves have ruled Baghdad's alleyways,
Lovers have become mad of love and suffering of love*

(*Complete Works*, 2012, p. 30)

The narrative of Shahrazad's life is rooted in a dark and compelling premise. She marries King Shahryar, a monarch who has a harrowing habit of marrying women only to execute them the following morning. Aware of her impending doom, Shahrazad makes a brave and audacious decision to offer herself as a bride to the king, with a remarkable plan to end this cycle of violence. Her extraordinary strategy involves storytelling. Each night, she begins to narrate a captivating tale to the king. However, she deliberately leaves the story incomplete, forcing Shahryar to spare her life for another night to hear the conclusion. Through storytelling, Shahrazad defies death and postpones her execution indefinitely. In this context, Shahrazad's immortality is not one of physical longevity but rather one of narrative perpetuity.

Her powerful storytelling grants her a form of immortality that transcends the boundaries of time and mortality. Shahrazad's ability to craft and narrate captivating tales makes her an eternal storyteller. The tales themselves become a form of cultural and literary immortality. Her tales serve as a testament to the idea that stories can change destinies, unite people, and, in a sense, outlive death itself.

Ad-Deen, significantly, uses the character of Shahrazad in an exceptional way to show that Shahrazad's immortality is not about escaping the passage of time but transcending it through the timeless resonance of her narratives. She is, without a doubt, an immortal figure in storytelling and literature. While Shahrazad does not achieve physical immortality, her use of storytelling allows her to achieve psychological and narrative immortality as her tales continue to be told and retold, making her a symbol of the enduring power of storytelling. Ad-Deen's Shahrazad is an immortal maiden who surpasses the boundaries of time and mortality. She makes a journey through history to tell bitter-sweet stories of a new Baghdad where thieves are ruling, and lovers are "suffering of love." The poet tries to imagine the future, potentially uniting his grief and nostalgia, but he is unhappy and uncertain.

Love is articulated mystically because, in Ad-Deen's poetry, the poet pretends that it is divine or dedicated to God, secular love has hidden repercussions on it. Adeb Kamal Ad-Deen is a remarkable poet who can diversify his poetry with various subjects. As a mystic poet, he seeks to represent this notion in his poetry while also emphasizing his love for God Almighty. In his poem "Depths," the poet combines worldly love and mysticism to convey his desire for God, his adored. The poet communicates his intense affection for an encounter with God in an unclear and perplexing manner. He compares the soul that suffers life's brutality and strives to attain the presence of its lover to a killed bird. As a result, one may argue that the poet demonstrates the depth of his love for God and that the root of this love is his mystical experience:

I will write about you the rain poem,

I will write about you the love poem,

I will write about you the death poem,

And I will ask you with child's innocence:

Can the rain be stronger than love?

Can love be stronger than death?

Or can death be stronger than the rain?

(Complete Works, 2012, p. 3)

Rain, love, and death can be metaphorically connected through the cycles of life. Rain can symbolize renewal and cleansing, much like the rejuvenating power of love. However, rain can also be destructive in a sense that intense love can be overwhelming. Death, on the other hand, represents the end of one cycle, but it can also be seen as the start of another, much like rain and love can bring new beginnings after the end of something old. This metaphorical connection underscores the complex and intertwined nature of these fundamental aspects of

human existence. The poet attempts to capture the triangular link between these three fields: love, rain, and death in the opening lines of his poem, which is a reflection of the future.

Romantic love is shown in these two sentences. Therefore, love and rain are two sides of the same coin. The poet queries the potency of rain, love, and death. The final two lines, which try to distinguish between the ideas that death implies being mortal and that it is a doorway to the beloved's presence in this genuine life reflect the speaker's vague attitude. Ad-Deen's poetry is filled with paradoxes and ambiguities, reflecting the enigmatic nature of the mystical experience. He challenges conventional understanding through his use of paradox.

3. Mysticism and Poetic Structural Diversity

Adeeb Kamal Ad-Deen is known for his unique approach in terms of using mystical elements in his poetry, he often employs diverse poetic structures to convey mystical themes. The interplay of symbolism, metaphor, and poetic forms creates a rich tapestry that invites readers to explore the mystical realms he seeks to illuminate in his poetry. Ad-Deen's poetry is heavily influenced by Sufism, a mystic Islamic tradition. He often uses Sufi symbolism and concepts to convey his mystical themes. For example, he may draw upon the idea of the Sufi's search for divine love and union with the divine. He frequently employs the 'ghazal' form in his poetry. Ghazals are characterized by their lyrical and emotional nature. This form allows him to express his deep, often unrequited, love for the divine or the mystical in a structured manner. Moreover, repetition of words and phrases, and the use of rhythmic patterns, are common in his poetry. This repetition can create a meditative quality, drawing the reader into a state of reflection and contemplation:

There is something wrong in the bed,

In the bird that flew over the bed,

In the poem that was written

To describe the pleasure of the bed

And in the surprise waiting for the bed at the end. ("Something Wrong", CW)

In these lines, the image might depict a serene bedroom, bathed in the warm glow of soft, golden evening light, with an open window that allows a gentle breeze to enter. A translucent, ghostly bird could be portrayed gracefully gliding just above the bed, its delicate wings casting a faint, fleeting shadow. This ethereal scene could evoke the sense of memories drifting through time, reminding the viewer of moments long past. The repetition of some words in certain lines lends it a lyric quality. The speaker feels nostalgic for his homeland; thus, he attempts to produce a fitting tone that communicates the poem. Nonetheless, these lyrics express a yearning for the past. This suggests that the poet successfully converted the abstract into words, expressing his longing for his homeland. In reality, because the song is emotive and intimate, its musical quality may best convey the personal sentiments of nostalgic identification.

In his poem "My Life, My Life", the poet depicts a portrait of natural scenery to represent issues of life, fate and destiny:

A leaf has dropped from tree

That is my life

The bird has landed and picked up that leaf

And has gone back to the top of the tree.

The tree is very high

And its leg is smooth like a curse

To let me live or die

(*My Life, My Life*, 2021, p. 15)

The literary devices in these lines work together to create a complex and layered meaning, inviting readers to contemplate the transient nature of life and the cyclical or repetitive aspects of existence. The comparison of a leaf falling from a tree to "my life" suggests that the speaker's life is transient and fleeting, just like a falling leaf. The imagery of a leaf falling from a tree and a bird returning it to the top of the tree creates a vivid mental picture, which can evoke various emotions and interpretations in the reader. The leaf can symbolize the speaker's existence, and the bird's actions can symbolize the passing of time or life's events. The description of the bird as having the agency to "pick up that leaf" and return it to the top of the tree gives human-like qualities to the bird, which adds depth to the poem.

The image of the tree as a tall man with legs as smooth as a curse is a vivid and intriguing metaphor, illustrating the power of creative language in art and literature. Trees are often associated with wisdom and ancient knowledge in various mystical traditions. Personifying a tree in human form may suggest that it holds hidden wisdom, and the smooth legs could symbolize an otherworldly or ethereal quality, implying that the tree-man possesses esoteric knowledge. The transformation of a tree into a human form might signify a shapeshifting or metamorphic power, a common theme in mystical and mythological stories. Trees are often seen as a bridge between the earthly and the spiritual realms in many belief systems. The personification of a tree as a man could symbolize a spiritual messenger or guide, indicating a connection between the physical world and the mystical or divine.

The simile is another literary device repetitively used by Ad-Deen to represent mystical and metaphysical themes. In his poem "No, No, No", Ad-Deen assimilates women's bodies to fire. He intersects men's and women's physical love and men's desire to women's bodies as part of human love with immortality. The idea of physical love as a road to immortality is often metaphorical or symbolic. Some philosophies suggest that the emotional connections formed through intimate relationships contribute to a lasting legacy, as memories and impacts on others can endure beyond one's lifetime: "*Do not approach the fire/ Because its lights are misleading like the woman's body*" (Ad-Deen, 2021, p. 16). Due to its transformative and enduring qualities, fire is often used as a symbol of immortality in poetry. It represents the idea of renewal, as it can consume and destroy, and give birth to new life through its ashes. This duality of destruction and rebirth is a powerful metaphor for the eternal cycle of life and death, making fire a rich and evocative image in poetic expressions of immortality.

Representing sexual desire, the image of a woman's fire body is a vivid and historical literary device. It conveys the intensity, passion, and sometimes uncontrollable nature of

desire, drawing parallels between the consuming nature of fire and the powerful allure of a woman's sensuality. The connection between love, physical desire for women's bodies, and immortality is complex and often influenced by cultural, philosophical, and personal beliefs. Some may associate love and desire with the idea of perpetuating one's legacy through offspring, linking it to immortality through descendants.

Others might explore immortality metaphorically, seeing enduring love as a way to transcend time. In literature and mythology, the theme of seeking immortality through love or a connection with a beloved often appears. The idea is that a profound, everlasting love can provide a sense of continuity beyond one's own mortal existence. "The Buried Giant", a novel by Kazuo Ishiguro (2015), provides a captivating portrayal of the interwinning between love and immortality. This novel delves into a mythical and atmospheric world where collective forgetfulness and the pursuit of enduring love shape the characters' destinies, offering a unique perspective on the complexities of memory and lasting connections.

Fire is a source of light, and in mystical poetry, can symbolize enlightenment, transformation, or awakening. The image in the above lines by Ad-Deen can suggest a spiritual or mystical journey of discovery and growth. Fire can be destructive as well as transformative.

Ad-Deen skillfully incorporates modern poetic techniques, allowing his verses to resonate with contemporary themes while maintaining a connection to the rich heritage of Arabic poetry. He employs his lyrical ability to portray the issues and concepts he grapples with. For example, he used dramatic monologues to depict the soliloquy of the soul and his loneliness. While the dialogue is used to express desire for the beloved, a mystic poet may refer to God as Beloved, as well as the beloved. Furthermore, his use of dramatic poetry reveals his battle with life and how he overcame it. Ad-Deen links tree with immortality in his poem "My Life, My Life". He says: "A leaf has dropped from tree/ That is my life" Using a tree as a metaphor for immortality often symbolizes enduring strength, growth, and continuity. Trees, with their long lifespan and ability to withstand changing seasons, become a powerful symbol of resilience and permanence. The metaphor implies that, like a tree, aspects of one's legacy or influence can live on, even beyond their lifespan. It conveys a sense of lasting impact and a connection to something more significant than the transient nature of individual existence.

Being a leaf dropped from the tree of immortality suggests the gloomy mood of the speaker and his sense of isolation and nostalgia. The falling leaf suggests detachment, as if being separated from its roots, mirroring the poet's feelings of being uprooted or distanced from his origin. The metaphor can evoke a poignant longing for the familiar and a yearning for the connection to one's cultural or geographical roots:

*A leaf has dropped from tree
That is my life
The bird has landed and picked up that leaf
And has gone back to the top of the tree.
The tree is very high
And its leg is smooth like a curse
To let me live or die (Ad-Deen, 2012, pp. 1-7)*

The falling leaf from the tree represents a phase or event in the speaker's life. The bird picking up the leaf might symbolize external influences or forces intervening in the speaker's journey. The tree, described as very high with a smooth "leg" (trunk), could represent challenges or

obstacles, possibly with a sense of fate ("smooth like a curse"). The choice of living or dying may reflect the speaker's internal struggles or decisions influenced by external factors. It seems to capture a complex interplay of life events, fate, and personal choices. The image of the bird picking up the fallen leaf could symbolize the dispersal or migration of the speaker. The bird, representing a force or entity, takes something valuable (the leaf) and moves to the top of the tree, possibly signifying a migration to a higher or distant place. This imagery might be metaphorically linked to the diasporic experience of the speaker who left his original home, carrying aspects of his original culture or identity to the new host culture. The bird returning to the top of the tree could represent a connection to roots or a longing for a homeland despite the dispersion.

4. Conclusion:

Adeeb Kamal Ad-Deen is a luminary in the realm of mysticism within contemporary Arab Anglophone poetry. Through his linguistic prowess, cultural fluency, and profound engagement with the mystical, Ad-Deen's poetry becomes a transcendent journey that resonates across diverse audiences. His verses serve as a testament to the enduring power of mysticism to bridge cultural divides, offering readers a glimpse into the interconnectedness of the human spirit with the divine.

Ad-Deen's work contributes to the understanding of how mystical poetry can offer insights into the human condition, addressing universal themes such as love, loss, and the quest for meaning. His poems serve as a vehicle for expressing the ineffable experiences of the mystical journey, capturing the nuances of enlightenment, despair, and hope that define the spiritual landscape.

Ad-Deen's employment of symbolic language and imagery, drawn from both his Iraqi heritage and his interactions with Western literary forms, enriches his poetic landscape. The interplay of these elements facilitates a dialogue between the ancient and the modern, the East and the West, which is emblematic of the broader trends in Arab-Anglophone literature. This synthesis not only highlights the fluidity of cultural identity but also the potential of poetry as a medium for spiritual exploration and cultural critique.

Ad-Deen's poetry, rich with spiritual depth and linguistic dexterity, exemplifies how the mystical can be both a refuge and a revelation in the modern world. This research invites further exploration into other voices in Arab-Anglophone poetry, encouraging a deeper appreciation of how mystical themes are articulated in diverse cultural contexts. The ongoing dialogue between tradition and innovation in this literary field promises to enrich our understanding of both poetry and spirituality in the contemporary era.

الاشراقات الصوفية في الشعر العربي الانجلوفوني: أديب كمال الدين كدراسة حالة

أروى حسين الدوري

قسم اللغة الانكليزية، كلية التربية للعلوم الانسانية، جامعة تكريت، تكريت، العراق

* dr.arwa.hussein@tu.edu.iq

الكلمات المفتاحية | الشعر العربي الانجلوفوني، أديب كمال الدين، التصوف، العلمانية، الروحية

<https://doi.org/10.51345/v35i2.911.g444>

ملخص البحث:

يهدف البحث الى دراسة العناصر الصوفية في شعر الشاعر العربي الاسترالي أديب كمال الدين، الذي يعكس تغلغل التصوف في شعره استكشافا للهوية ولكنه يعمل ايضا كجسر بين التقاليد الصوفية للعالم العربي والجمهور الناطق باللغة الانكليزية. يستكشف المقال كيف يعيد كمال الدين تفسير الصوفية الكلاسيكية مثل الحب والشوق والوحدة في سياق معاصر يتسم بالتشرد والتهجين الثقافي والاضطرابات السياسية من خلال تحليل نصي دقيق لقصائد كمال الدين. يناقش البحث بان شعر كمال الدين يستخدم اللغة والعناصر الصوفية في الحياة اليومية بدلا من السعي للهروب من العلمانية. يستخدم تصميم البحث نمجا نوعيا، يجمع بين التحليل النصي الوثيق والفهم السياقي لخلفية الشاعر وتأثيراته. يتضمن جمع البيانات مراجعة شاملة للأعمال الشعرية لأديب كمال الدين، مع التركيز على القصائد التي تعرض الموضوعات والرموز والموتيفات الصوفية. يتم تحليل القصائد المختارة باستخدام إطار يستند إلى نظريات التصوف والرمزية الروحية والتحليل الأدبي. تشمل طرق التحليل تحديد المفاهيم الصوفية الرئيسية، ودراسة استخدام اللغة المجازية والصور، وتفسير الأهمية الروحية للقصائد في السياق الأوسع للأدب العربي الإنجليزي. تكشف نتائج الدراسة أن شعر أديب كمال الدين مشبع بعمق بالتجليات الصوفية، مما يعكس رحلة روحية عميقة وسعيًا وراء المعرفة الإلهية.