

Features of Modern Sufi Intuition in The Poetry of Salah Faiq

Assist. Prof. Dr. Ibrahim Khalil Ajmi

Anbar University College of Arts

Department of Arabic language

Introduction

There is no suspicion the Sufism shaped a large aspect of the Arab heritage in general and poetic in particular, and it was not just a poetic phenomenon that floats at some point in time on the surface of the literary text. Then, after a short time, its light fades and disappears from existence. Therefore, the concept of Sufism has taken a large space. In the space of the old and modern poem, until it became referred to and-so text that it is (a mystical text - with a mystical tendency). However, the ancient poetic mysticism took its own turn that made it closed to itself carrying certain qualities and advantages that remained constant for centuries without anyone trying to change them. However, the development of the poetic text and its modernization imposed on many poetic concepts that modernization process, especially the concept of Sufism, and accordingly it came the manifestations of the modern and contemporary poetic text carrying a new mysticism of a new type that differs greatly from the old poetic mysticism, so it came carrying that new mystical intuition through which the poet tried to present a new image of Sufism new it added to the contemporary poem features that gave it a new poetic form, and this is what the poet Salah Faiq used in his contemporary poetic texts, and this is what this research tries to uncover as the poet tried through his experimental poetic means. He want to discover modern Sufi poetic method that differs somewhat from the classical method, and the poet took Sufism as a tool with multiple purposes in order to achieve many poetic goals behind it, so Faiq's Sufism was like a mask as one of those purposes releasing what he wanted from his hidden sounds and after Sufism was a science that examines the education of the soul, its purification and purification at the time of its emergence (in the past) tomorrow (recently) a form of myths of proof and nonsense that no authority can boast about in science, That what can call contemporary Sufism.

The Paper:-

Salah Faiq's poetic Sufi method may be a new attempt by him seeking to spread his mysticism in a new contemporary fashion by presenting it in a new modernist way by mixing this mysticism with surrealism and existential philosophy. Here no one will be able to prosecute Faiq for the accusation of the old obsolete mysticism. On the other hand, it is an attempt to preserve his father's Sufi heritage, its renewal and to revival and make it as a contemporary formulation, and here we readers are forced to accept a new historical son. Thus, Salah Faiq was able to change the course of his mystical poetic text through his poetic intelligence and gave it the character of self-poetry in relation to the concept of ancient mysticism that Faiq had modernized and modernized, the stages of which among the ancients,

as is known, were the stages of (concealment - annihilation - survival) under the veil of those stages. The term "Tawheed" belongs to them, as the issue of monotheism among Sufis, especially the ancient, refers to the issue of "Fana". If the Sufi thinks about it, he throws his stick and the nuclei settles on it, and they mean that it perishes from the universe and is absent from the assets until he is close to his beloved. to the bliss of witnessing by reading the lights and revealing the secrets, and this maqam is called the shrine of the gathering, drunkenness, stupidity, backbiting and erasure ...)¹

We cannot accept that all the poems of the Sufis are necessarily fixed in the matter of divine and spiritual love (and this is an excuse that the contemporary poet has taken as a vehicle for the modernization of the concept of Sufism) because many of the poems of the Sufis are clear in what cannot be doubted that they came bearing the meanings of the explicit sensual spin on which he went. Before them Arab poets and its main topic without a doubt is the woman, her body and her charms, and the explanation for this tends to be that these poets have gone through two mature age stages, the first of which is the stage of youth, strength and aggression. Unless he passed through this poetic stage, from here it can be said that the Sufi poet at this stage proved his flirtation explicitly sensual and feminine has no relation whatsoever to divine spiritual spinning and this is an excuse that the contemporary poet clings to, through which he proved (the absence of the holiness of the Sufi text) which enables him to change his features easily. While serving the poem

Contemporary while the second stage represented the stage of old age, old age and asceticism in the world and its pleasures. The poetry of that stage can be asserted that it was purely mystical poetry about divine love and the divine self.

The concept of intuition refers philosophically to a type of multiple knowledge that does not necessarily use logic, and the mechanism of intuition comes from two parts referring to (cause – effect) and here this situation usually comes in a surprising way, while Plato's concept of intuition refers to A human mental product that cannot be explained rationally relates to a supreme knowledge that lies in the same logic of cause and effect, innate knowledge that is not obtained. Likewise, according to Aristotle, it refers to an immediate conception of the first principles. 2

The term intuition is shared in the use of the term intuition and its use in the traditional Islamic phonological philosophy as well as the mystical philosophy (born from the Christian ghouls)³

In this regard, Bergson points out that (the great Sufi is that man who transcends the limits that I drew for the human kind, his materialism).⁴

Sadiq Jalal al-Azm explains the meaning of (Sufi intuition) and says (Sufi intuition reveals to its owner its true absolute metaphysical essence, directly that does not depend on perceptions or on reason and denial at all ...)⁵

Based on all these definitions and concepts, we say that Salah Faiq tried hard through his vast culture that depends mostly on the tributaries of Western culture. He tried to transfer the concept of Sufism (through the mechanism of intuition) from the meaning of originality and classicism to the meaning of modernity and contemporary through the mechanism of employing ancient mystical symbols and

mixing them with his philosophy Contemporary modernism by modeling it in the forms of Western Christian existentialism and presenting it to the contemporary reader as a new and uncharacterized poetic achievement, an achievement that is counted for the superior as he was able to extract the concept of Sufism from (the first bottle of ancient and original events) and reformulate it in a new formulation, which helped him to obtain two important results One of them is to create a new poetic style and the other to gain legitimacy

His prose poem therefore became the Sufi intuition of (Al-Adim) (transcending the usual research paths, as it has an intensification, extension, and superior knowledge that is fulfilled by the mind)6 As for (Abdo Shehitli), (the reality of existence does not reach it by means of generalization, and it can only be given through experience, and this experience is called external perception when it comes to a material topic and takes the name of intuition when it is called on thought. To where does this intuition lead? Who can answer that)7

When changes are compelled, the concept of intuition represents (a space of expression, repetition, selection and rejection of movement and deletion because intuition does not produce a fixed reality, but rather produces a space for the truth through which the developments of visions and the mutations of meanings move through, and the confused facts are always stubborn to constancy and inertia)8

We are fully aware that Fae'eq is an intelligent poet, as he is fully aware of the possibility of approaching existential philosophy from Sufi philosophy because of the points of contact between them that ultimately reach the same focal point, so he made his Sufi text on these foundations and on the other side he could not abandon and relinquish his father's legacy (The original Sufi) as well as his inability to abandon his existentialism acquired through his Western culture, so all these ideas and visions were fully reflected in his poems, so it is not surprising that we find them coming out in this combination of mystical and existential, and here lies the poet's intelligence in making the poetic text, especially if it is a poem. Prose as is the case with Salah Salah , where his dynamic poetic mechanism was able to transfer the concept of Arab mysticism to the existential Western culture, and this is evident through his texts that are between our hands that illustrate those (the existential intersections - Sufism - clear) at the level of (principle, method and purpose) and this Values and concepts drag us into dark depths and lead us to think that (the Sufism movement) is a self-developing dynamic movement characterized by permanence and continuity, although it tries from time to time to strip its clothes And updating its ideas, but its nucleus is fixed and is not subject to change or fall, as it remains with an effective dynamic magical effect, so when an era passes, another era comes and a symbol is absent from its sky, so it soon finds a presence for its substitute very quickly, as it has a transforming form that is not fixed branches and origins.

Salah Salah , through his poetic text based on (his Sufi intuition), tries to realize the reasonable and the absurd - that is, the meta-reason - in order to reach this Sufi intuition to logical and illogical things. A connoisseur - extrapolates and concludes - and he wears the mask of the Sufi character in the text to make himself an insightful reader who tries to succeed in anticipating those future events without the presence of previous data. Recently, these two matters refer to the concepts of (inspiration and intuition), and in order to quickly reach these meanings mentioned above, one must go into the depths of the poet's texts to discover this, Faiq says:

Someone is knocking on the door

How will be there?

Bustami is your friend.

Open the door complaining.

Knocked on my door at this late time.. ??

In one of your poems you asked me to describe heaven for you

So?

I called Allah today and asked him about it

Allah told me about amazing photos and incredible sights

Can you tell me some?

Including rivers of milk, drink and honey

Millions of virgins here and there

Whoever does not believe this, woe to him?

I was so disgusted, I hung up.

What did you finally tell him?

I told him: Oh Allah, your paradise is nothing but children's play and I ran away

I want to stay at home tonight because I am afraid

He might track me down with his hideous mummies

Come in, I said while I was wondering what poem I had

I asked him about heaven?⁹

The features of contemporary Sufi intuition in the texts of Salah Farik from time to time read that intuition based in its fundamentals on the symmetrical duality of - authenticity - contemporary and what these two issues contain of matters such as the past - the present - the old fixed heritage - modernity and contemporary that are subject to renewal and continuous change, all of these issues Faiq employed it, directly or indirectly, to construct his poetic texts - prose - such as this text being read.

The text - here - is based on several pillars, all of which have combined to produce a text with a contemporary Sufi intuition. These pillars are represented in several issues such as: the bilateral

dialogue with a tendency aimed based on two personalities and the dramatic dialogue based on my issues - the authenticity - the contemporary - on two contradictory sides - the ancient legacy. - Al-Bastami the Sufis - the contemporary - the contemporary poet - the supreme - the personality of the mystic Al-Bastami was not the focus of the text in the old concept inherited by everyone. In the dialogic interior approach - the poetic retrospective method - the displacement - the poetic image with contemporary mystical features - in the text, the character of Al-Bustami, with the ancient Sufi features, was nothing but a means used by a supreme goodness in order to create a sufficient space with multiple angles through which (the window of the reciter) could access this The space and its disclosure of it was for the purpose of establishing the rules of his contemporary Sufism, and that Sufism, which took on another face that is very different from the ancient Sufi faces, however, the similarity between these two Sufism lies in the Dhaya (infidelity - atheism - imaginary superficialities with far-reaching horizons, mockery, mockery of constants and other things ..) In this regard, Nasr Hamid Abu Zayd spoke about the name of disbelief, saying: (The disbelief in the sense of not recognizing the existence of a Allah for the world does not really exist with our Sheikh - meaning Ibn Arabi- As the whole world from above to below, with its different levels and ranks of souls, minds, astronomical bodies, and natural elements is nothing but manifestations and manifestations of a single truth that is applied in its parts in different proportions. This is the divine reality ..) This is almost exemplified by the parable of the phrases (Al-Bustami - Your Friend - I called Allah - I describe to you Paradise - I asked him about it - He told me - wonderful pictures - incredible scenes - rivers - milk - drink - honey - millions of virgins ...) on the basis that the features of contemporary Sufi intuition of Faiq result in their conditions in the exchange of the images that came on The face of truth and confirmation in the old tradition and referring it to the cynical face with the sarcastic language that came with the meanings of mocking these constants and trying to deny them through the language of skepticism and appeal. These pictures are (rivers of milk - a drink of honey - millions of virgins ...) then a supreme mysticism results in another contemporary face of him when he takes the text to another direction and directs it to another direction (I said to him: - Oh Allah - this is your paradise - a children's game - with his mummies. These are the features of contemporary mysticism by Faiq that would not have acquired its wide fame in the text and would not have taken place for it in the spaces of the text were it not for the fame of the old Sufi character (Al-Bastami) and its popularity in both the ancient and modern poetic text and on the other side, the text based on the duality of the dramatic dialogue It is based on two figures that are far apart in terms of time, features, identity and the contradiction that these two characters bear - the personality of the pure Al-Bastami Sufi and the personality of Faiq al-Mutamqir, the role of the contemporary Sufi taking those features from his famous quote (Abi Sophia was). This dramatic dialogue helped the text obtain the contemporary (Sufism identity) from Through the mechanism of the existing dialogue and its nature based on Sufism, here, a superior goodness takes us towards a great problem, as he uses his Sufi intuition as a valid means

In order to try to blow up all the occults based on the issue of (absolute faith) in it from us, or just this attempt to blow up this one, he has moved from the stage of Sufi intuition to the stage of bad diabolical conjecture (from there - Al-Bustami your friend - knocked on the door - in one of your poems - you asked me - I shouted to Allah today - from it - hit me - what did you say to him? The same tone carrying the meaning of boredom and rejection, as it is issued by one of the two parties to the dramatic Sufi dialogue. These inherited matters have become (structured) and are no longer of much use, especially in the times of modernity and contemporary, and that alternatives must be searched for, and these alternatives are nothing but this contemporary mysticism present in the text of Salah Faiq.

Those experimental poetic means practiced by Salah in his texts would have resulted in mixing and combining two literary cultures with the least advantages of producing a contemporary poetic text such as a super text that is full of these experimental means. These two cultures are represented by the eastern literary culture represented by the ancient mysticism, the personality of the Sufi mystic and its accessories in the text and Western literary culture that Salah influenced greatly and imported it to put his text for him. It was represented in the text by the effects of contemporary mysticism that we have referred to in many places of this reading. These connotations would not have been generated in the text had it not been for the presence of those experimental means on the other side. The preference that the semantics of the text clearly yields, this imitation may lead some readers to accuse an exaggerated accusation with some accusations, including: denying the ancient Arab heritage with all its details.

The vision of Salah Faiq, which resulted from these critical views, was not deduced by the poet through his influence with Arab criticism schools, whether ancient or modern ones. Rather, these two schools did not have that sacredness and great prestige, perhaps a superior. Rather, all these things came as a result of that great influence in literary studies The Western and even reverence for the systems and laws of its institutions, which resulted from this contemporary formulation of ancient Arab mysticism, and that is what led to the occurrence of this great gap and that continuous rupture between the ancient and modern Arab poet and heritage alike in his poetic and critical schools.

Salah's mysticism leans towards (radical mysticism) as it approaches Western radical movements intellectually and fully adopts their principles, he says in his text entitled Scholars Walking in the Air.

I don't have a grandchild yet and probably won't be
After what I saw scientists walking in the air
From side effect of my condition
I go to a nearby cafe in the evening
And observe the Priest back from prison
I imagine hiding old Turkish liras in his waistband
Or drugs he sells at night

To caravans of immigrants.¹¹

In this text, Faiq tries to differentiate between two basic times of the emergence of Sufism. That is the first time that represented the essence of Sufism and its true metal, and the last time in the poet's time - the time in which the ancient mineral of Sufism was filtered, filtered and re-corrected, its current images according to the contemporary visions of the poet, not as the previous ones saw it. Of scholars and jurists, and this is what a skilled reader can seek in the folds of this text under reading, and it is certain that not every reader can reveal these features.

The semantics of the text's words and their meanings refer us to a kind of semantic association between the phrase (scholars walking in the air) and a sentence (in his waistband hides Turkish lira), which led us to think that there is a kind of mysticism of the mysterious contemporary style hidden behind the words of the text and the semantics (Bishop - Zandar - Turkish (all of them carry - on one side of the meaning - mystical connotations, but they are contemporary Sufi glimpses that are more contemporary than they are a purely ancient Sufism. Insult-or-misdemeanor) What implies backwardness and retreating backward while it is intended is to advance towards contemporary as much as he can, then he intends to conceal the features of mysticism in the text through an evasive process by manipulating the wording of the text and the indications of its inspection and taking it towards another direction far away from its first basic orientation - Sufism - this is represented by a characteristic character (the bishop) with the ascetic religious scarf of the Sufi and the straight path towards a secondary connotation far from the first in a way not befitting for this character, making its owner a drug and drug seller who sells it at night - to the caravans of immigrants - that displacement transfer The surprise represented the new face that Salah wanted for Sufism, where lies - here - the point of conflict between Sufism - the authentic oriental - and between intruder Western mysticism and between mythology and pragmatism. On the one hand, he is represented only by him and represented at the same time by an individual elite, hoping that this founding invitation will bear fruit in the long future, and that it will take upon itself the task of spreading this new mysticism formulated in a life and not eschatological form. From here we find a superior who referred the concept of Sufism according to his point of view to two main references represented by the Bedouin society, i.e. the old, closed, puritanical Sufism associated with the stereotypes close to the religious authority, and the second is the modern civilized society, i.e. the mysticism that is open to other cultures and civilizations free of liberation or to the transfer of unrestrained and perhaps One of Salah Salah's critical views of ancient mysticism with a religious character was that it was oppressive and oppressive, and that it may have ended in effect as it is an unseen, existential, spiritual experience. That there are our suspicions that lead us or push us towards thinking that a supreme goodness represents Sufism in his texts, he refers to the existence of a kind of interconnection between three matters related to a dialectical relationship. These three parts are the first: Sufism with its true old concept, the second: the poet himself and the third: the issue of monotheism to which the philosopher referred Andalusian (Ibn Baja al-Andalusi - d. 533 AH), as he counted these three things all pouring

into one melting pot, which is (isolation and isolation). The first Sufism was its owner and his adherent tending towards silence and stooping away from creatures and celibacy alone in the darkness of the corners until what he sees perhaps one of these Creatures and we also learned that the poet in his last years tended towards the retirement of people and living on a remote island in the Philippines, and the third thing is that the idea of oneness that Ibn Baja referred to means moving away from people and retiring from the social body .. and the philosopher cannot reach good and truth unless he is united This world and society composed of ignorant people and the mob has isolated itself, as this society disrupts the individual faculties of the mind and hinders it from achieving perfection due to the many vices it overwhelms. Society is burdened by the profanation of custom, customs and dialects.¹²

Elsewhere in another text, Salah tries to represent the role of the Sufi through the mechanism of the unconscious, so he tries to interact with the relevant events through multiple mental images as (many narratives of telepathy share one feature of the message. The sender of the message is then in a state of crisis while the future tends to relax. Does something specific or asleep adrenergic stimulation is the name Buharis gives to the first state in which the sympathetic nervous system is activated towards a dominant role while the cholinergic state is the predominance of our other parasympathetic nervous system)¹³ Faiq says.

I hide the last picture from the others, lest the snatch by cold
 Confused harm me, ostrich chasing an arrow shoot by a hunter
 , I am taking a drug to arrive my childhood.
 My childhood lost between father and mother and the phone rings and I hesitate
 Then pick up the phone and ask me the voice I want to speak with
 Salah, you talk to him, I will answer, I am Jalaluddin Al-Roumi
 told me that you want to reach your lost childhood
 Between father and mother, yes, I answer continues, Lord
 My friend, the way the soul, parts the body, love and existence
 This does not change for long your search for the beloved in the cottages
 Ships, markets, stadiums even if you enter
 A house covered in fog and you will find an allowance inside
 Beloved yourself bending over a stove
 You are afraid and you run away stumbling
 In the paths with boxes and boilers
 You will receive colors befitting you
 You may be betrayed by a horse heading into the deep waves with on
 His back is heated, not surprising all of that, but he waved his hands despite it
 He may not see you, even though he will go away with an elastic head

Loving having and remembering this....

The sound cuts out....14

Through an in-depth reading of this text, we can discern that Salah ultra-Sufi is trying to consult his mind and move his faculties in order to reach or try to reach the unknowns and unknowns through a mechanism to override known matters and then try to achieve what is called by (Kant) and his supporters as (the brilliant idea) as well as Albert Einstein and others.

This open text refers us to a new form of the contemporary Arabic poem, and where does this form refer us next? We do not know after floating in this open text many poetic images that are features that intermingle in drawing the dimensions and features of contemporary Sufi intuition with a high Salah. These poetic images are numerous and each image has its own features and its own self-standing entity. From the amazing fantasy image of strangeness and significance shifting (my repercussions Ostrich An arrow fired by a fisherman pursues) this strange image that strains the reader's mind a lot as he tries to explain it and uncover its beauty. This image enters into the formation of an antagonist duality based on contradictory meanings with an image (thus Ali since now taking a drug) that is the duality of - revolution - stillness - then we refer to this Duality into another duality is - the reasonable - and the absurd - the past - the present - through the intensity of the strangeness of the poetic image (an ostrich chasing an arrow) the absurd - while it was reasonable to be (an arrow fired by a hunter chasing a fleeing ostrich) those strange contradictory images were from the poet's intentional making In order to make it appropriate signals in order to enter into a large spacious space that space is the space of mysticism, where this scene narrated from (and the phone rings ... until the end and the sound is cut off, those triggers were prepared for the mind of the reader and prepared for him in order to anticipate For the main topic of the text - Sufism - and here the poet was clever in placing a special imprint of the text in the mind of the reader by choosing the character of the text that famous Sufi character (Jalal al-Din al-Rumi) to know in advance the extent of this character's immortality in the souls of society, in the past and present, so he made it the focus of the text and on which his events revolve The immediate and then the dramatic dialogue takes place between Jalal al-Din al-Rumi and Salah Fa'iq, so that the poet gains his fame in the text through that dialogue and imparts on himself that pure mystical hue. Your search for the beloved (thus we notice that it is purely ancient mystical Roman advice so that the text reaches the limit that the poet desires and enters the new field of contemporary mysticism that is somewhat strange for the reader, especially the clever Sufi reader. This is represented in an exalted saying) A horse may betray you heading towards the deep waves carrying On the back of a heater) that this sentence came full of contemporary meanings and it is far from the field of (Rumi and his original Sufism) that semantic shift and the poet's deviation from the real, familiar meaning to the non-metaphorical meaning He is the one who helped super-contemporary Sufism to impose its mark on the content of the text. These symbols, signs, and signs with which the text was embraced would make it a text of many interpretations subject to multiple interpretive capacities, especially after the multiplicity of its constructive patterns, and some

of that so a super-aesthetic text lay in an attempt of a super-aesthetic Flood lights through his closeness to Jalal al-Din al-Rumi, and that some of the other lies in the fact that poetry and mysticism are very close in their behavior in the same way.

Some of our interpretation of Sufism in the contemporary concept according to Faiq is that the poet launches it all at once, such as the idea of attacking the poet's imagination, then on his mouth, then on his pen, then on his papers one attack. It is despite its errors, strangeness, and the contradiction of every familiar matter. That is because (the eternal mind is the mind whose owner demands knowledge of the objects of things, which are the inner descriptions and the internal actions of things or their selves, that is, what is in it that the thing is (its identity) and the intended subject is the person who is in existence and realized in The eyes are a subject that needs to be perceived not to look alone, not to work with him, but to them together with the help of experience, that is, a live practical consideration ...) 15

On the other hand, the features of Sufi intuition in the poems of Salah take another direction in his text

Before writing

The shimmer of golden domes charmed me

I was reassured Dervishes led by my father

Rejoice in their stubbornness against annihilation with their eyes and voices

Flattering promises

Here they are in their confusion

You are strange

Call the wolves with cold vocabulary

On your eyelashes the rest of a miracle

A sniper shouted at her

Go to the river

Longing will not remove this body from its little vanity

And his mountainous temperament.16

In this text, we notice the extent of a superior insistence on making a Sufism of his own, and he is alone, so he goes through his contemporary text to opposing the origins of old Sufism and his insistence on blasting (the delusions of that mysticism) because it is no longer useful to his contemporary and is useless and here he intends to blow up one of the Muslim Sufis who have been persistently Adhering to it and its veins as the idea of (the annihilation), so he intended to formulate it a new contemporary formulation (rejoice in their stubbornness against annihilation) and Salah was reassured about changing the course of the old mysticism, since those who carried out this change are among the contemporary Sufis as well as those who are imitating his father and his dervish party (I was reassured by the dervishes led by my father ..) And the most reassuring thing about his superlative vision of the magic of the lights that adorn the domes of the modern Sufis, so that the

matter became more firmly established in the soul of the superlative (the new mysticism) (I am enchanted by the shimmering of golden domes) The problem of hermeneutics of the text lies in the attempt of a superlative to create a pure superlative creativity and a world of its own only and this creativity is reflected in it Features of ambiguity and sometimes extreme ambiguity, which makes the relationship of the analyst critic with the text a difficult relationship, even if it is (a dialectical relationship, not a false formula that tries to mediate between two extremes)¹⁷

The features of Sufism, unlike the old Sufism that used to cover the entire area of the text, either here was not widespread on the map of the text as a whole. Rather, the poet soon evaded the correlation of this characteristic to another characteristic, and this is the course of contemporary poetry, which he sees as moving from one topic to another. It is related to the topic of mysticism, and sometimes it is far away from it (the correspondence of wolves with the vocabulary of the cold) (on your eyelashes) as if he insists on making a new mysticism that mixes it with modernity and contemporary vocabulary, as well as in (a sniper hoops to it) that is because the interpreter's attempt to find a dialectical relationship between the sniper - And between the miracle - and between the eyelashes - perhaps this will lead to great mental hardship, and perhaps that attempt will defame him without his success in it. That trend helped us discover this mystical color with a contemporary mantle in the texts of Salah Salah . On the other hand, you find this text along with most of the poet's other texts floating in a wide space of images and matters most of which enter the entrance to contradiction, as well as the entrance to turn You do not find it concentrating or relying on a single matter on which to base its text, so it soon comes up with a poetic issue, then we find it jumping quickly between the branches of the text by turning from one side to the one and another issue that is often far removed from its predecessor and its successor as well as it moves from the old issue of mysticism The old - by way of dualisms to the issue of new modernity (wolves correspond with the vocabulary of cold - on your eyelashes the rest of a miracle - a sniper's lashing out - here you find the speed of turning from the past to the present and then jumping from the Arab heritage to the Western heritage as evidenced by reading the text and then jumping, turning to issues Other, from - clarity - to - strangeness - and from - the familiar - to - the unfamiliar - through the shift mechanism - the upper part of the text - and on your eyelashes the remainder of a miracle - the sniper cries out - then jumps more quickly and turns toward another issue far from the target of snipers and snipers - Go to the river-then-to-nostalgia-then to another world towards temperament, instincts, and mood - and this is a great goodness in all his other texts, as it is difficult for the reader, especially the ordinary reader, to focus his critical view and read it on one issue in the text, as it quickly begins Other issues attract him and baffle him until he finds himself puzzled by a Again, regarding many of these issues, this is what the text space suggests, according to Salah Faiq Al-Muamiz, that it is not easy to be bound by certain boundaries, but rather it is an open, chaotic and sprawling space.

Another text explains another aspect of the contemporary Sufi intuition of Faiq.

It's my thoughts

These are relationships, as Al-Hallaj told me:

We met a few days before his last trouble

On Bridge

And the water was his only friend

Before they miss

Tell me about the plight of the residents

At that time it was Scheherazade

She lists her nightly lies

On a sad king

And I was then

Throw pages after pages

With creatures imagination. 18

The contemplator of the poetry of Salah tries to taste it himself, but he finds it some difficulty, as it is poetry that leads to complexity and chaos, so that it is difficult to penetrate so easily into the interior of the soul, as this needs great ability, since this type of poetry does not possess that fluidity and it is close to mystery, complexity and philosophy. It is also a type of experimental and metaphysical poetry.

In this text, Salah intends to adapt one of the most prominent elements of ancient Arab mysticism famous in the ancient Arab heritage (Al-Hallaj) in order to highlight the text's front in front of the reader. The text is not considered a mysticism in the true sense. The poet himself called this (al-Khawatir), even though it was perhaps mystical thoughts, and it was issued by the famous personality of al-Hallaj. The Islamic (his last dinner) and what is between his Sufism is - an expression of his personal suffering (we met a few days ago on a bridge - he told me). Then the meeting of the contemporary Sufi super-mystic Salah ends with the old Sufi Sufi, with the last talk of his friend about his ordeal that he faced (the plight of the residents) and then ends at this point. The task of Sufism in the text and then a new scene begins, which is somewhat close in terms of heritage and history to the scene of previous mysticism. Sufism and their myths and legends, and this undoubtedly stems from his deep intuition on the public side and his intuition for Sufism in particular.

We follow the features of contemporary Sufi intuition by appearing in the texts of Faiq's statement from this saying:

who reached into perspective

Take off consideration

Hallaj said he was lost in a rectangle

I got to perspective

If you dispense with looking

However, I am not saying that he made a mistake

Although I am leaving
 I passed by the bandits
 And whoever mourns for the graves
 Although a horse was crying
 In the hallway
 Come across me
 He stopped crying ...19

In this text, Fae'iq starts from the sayings of Sufism famous for its ambiguous philosophy, blending this philosophy with his philosophy is the inventor (he who reached the perspective - the perceived self - dispensed with looking - that is, from looking at something else - as Al-Hallaj said, and this was represented by the Sufis in their delinquency of reaching the Divine Self. - Perspective) and the solutions of their souls in that manifest self, and whoever dispensed with every other perspective, trying to blend that high-language philosophy and ambiguity with his modern philosophy of simple appearances (he was lost in a rectangle) and because his philosophy is modest if it is placed in the category of Al-Hallaj's philosophy, he tried to reduce its importance as Al-Hallaj proved to him the sincerity of his philosophy (I reached the perspective - and I did not give up on looking) and its mistake. Nevertheless, I do not say that he made a mistake .. In this space the features of supreme mysticism revolved in a contemporary modernist astronomy, and as an extraordinary habit in most of his texts, the text - takes another turn away from the meaning Sufism (although on my departure I passed by bandits - and those who called the graves - and although a horse was crying - crying in the hallway - he encountered me - stopped crying ...) on the fact that this textual approach was not far from the weirdness and mystery of the extremist that has gone on super To stick to it and use it in the majority of his texts, Those texts that came free from the innocence of poetry, its printing, ease, lyricism, clarity and conscience, and that artificial poetry remained a prisoner of ambiguity, philosophy, experimentation, rejection and Western formation, as well as that poetry remained delayed in sadness and depression.

On the other hand, another aspect of mysticism that is subject to intuition comes from Faiq, including his saying:

Today, as you recall what happened
 Then I show one memory and another
 A period of Bustami's sayings
 Some of what happened to you astonishes you
 And what was said by that perplexed
 You stand at (You are a stranger and I am your home)
 Phrase breakup
 Looking for what makes your words atrophied
 And the waters are turbulent as you approach the banks

The voice, I am Bustami, listen to my advices
 Get away from people
 People are a deep sea and distance from them is a ship
 Hunger is clouds
 If you answered in the name of Allah, frightened Or regret
 Know that I am the point under the letter B
 Remember what I said and do not despair....20

In this text, Salah tries to create a new modernist philosophical poetry that is parallel in its philosophical strength to the philosophy of the ancient Sufis, and this philosophy seems confused and troubled by Faiq, or perhaps he is trying to synthesize it in this way so that it is also parallel to the troubles of the Bustami and the general public of the Sufis (You are a stranger and I am your homeland) and then the philosophy of (People) A deep sea - far away from them is a ship - hunger is clouds. An interdependent and interrelated human relationship between Sufism, his industry and the ancient Sufism, and because he also tries to make that relationship close to the reader, he intends to use the most common and famous symbols and close to the reader's heart as it is in the text - Al-Bustami - and through this character, a superior tries to open a window Expand on a larger world to shed light on larger emotional issues such as the issue of (the homeland) and the human being (you are a stranger and I am your homeland). That in spite of Salah's attempt to remove Sufism in its great and ancient concept from its old bottle through the mechanism of intuition and to tear off its sturdy robes that have been shrouded in it for many centuries and present it in a contemporary modernity, it remained subject to Western tradition and extravagance, fond of them worshipping them...

Conclusion:

Through all the previous readings, the results of this research have been summarized in the following:

- It became clear to us that the Sufi text carries two main faces that represent it, namely the apparent face and the inner face. There must necessarily be an interactive relationship connecting these two faces in order to produce an integrated mystical text. That is what Salah Faiq tried to reveal his features through his intuition mechanism
- A kind of interactive relationship results between the Qur'anic text and the Sufi poetic text. However, not every reader can be aware of the nature of this relationship for many reasons, including the difficulty of the Sufi poetic text existing in many of its laws and laws on the issue of stylistic poetic coding, which no reader can have the key to this. Ciphers This is what Salah Faiq tried to explain to the reader by presenting some Qur'anic sentences mixed with a modernist image with the vocabulary of contemporary mysticism as passed in some texts.
- Two basic concepts are reflected in the poetic text of the Sufi tendency, which are considered among the fundamentals of the Sufis, namely the aspect of vision and the aspect of discourse.

- Salah Faiq's poetic contemporary language with a contemporary Sufi dimension was characterized by being a coded language through an attempt to change the perceptual vocabulary map with modernist vocabulary clad with experimentalism
- Salah Salah was living in the midst of a psychological alienation from the worlds of living things, so he turned to the issue of free imagination, fleeing from this painful reality. One crucible
- Salah Salah 's language, which has a contemporary Sufi tendency, approached ambiguity and ambiguity and the lack of clarity of vision in many citizens, so it was a natural matter for him to tend toward the language of symbols, talismans and ambiguities.
- Salah Faik, with his experience and poetic intelligence, was able to change the course of his contemporary Sufi poetic text and added many poetic stamps to it, including the character of self-poetry.
- Salah Salah , through experimenting with contemporary Sufi intuition in his modernist poems, has attempted to establish a new reference for Sufism that is completely independent of the old Sufi reference. It is an attempt by him to create a new mysticism by blasting the old heritage and building a new contemporary Sufi poetic heritage that is produced by Salah Farak alone...

Footnotes:

-
1. Min Mushkat Al Nosah - monotheism among Sufis - Akram Mubarak Osban - magazine Sufism - issue (1) - Muharram - 1428 AH - January - 2007 AD -28
 2. look "The analysis of the Sufi speech in the light of contemporary approaches - Dr. Amna Bilali - Dar Al Amal for Printing, Publishing and Distribution - Marwah - Yitzi Ouzou - Algeria - 2009 – 280
 3. Looking at the energy of Sufism and announcing the end of meaning - Fahad Al-Shukairat - Al-Hayat Newspaper - Issue 7 - January - 2 - 2013 AD -5
 4. Ibid -6
 5. Ibid-7
 6. Ibid -8
 7. Ibid-9
 8. The power of mysticism and the announcement of the end of meaning- 8
For more information, see the website <https://ar.m.wikipedia.org> and www.hayat.com.
 9. In the cities of mummies - a collection of poems – 51
 10. This is how Ibn Arabi spoke - Evil Gate - Nasr Hamid Abu Zaid - Sufism Magazine - Issue (1) - Muharram (1428 AH) ---- January-2007 AD-31
 11. Broken Guitar in -a collection Poetry - 86

12. Tasbir al-Mutawhid - Ibn Baja al-Andalusi - (died.533 AH) - The book is missing, but an analysis of it by Musa al-Narboni was found in some of his books
13. Telepathy and clairvoyance - The power of reason and will - Trilogy of Medicine, Mind and Magic - Guy Leon Bellefire - Translation - Issa Samaan - Dar Al-Hiwar for Publishing and Distribution - Syria - 1st Edition - 1990--39
14. Departure - a collection of poems -29
15. Analysis of the Sufi Discourse in the Light of Contemporary Curricula - 286
16. Departure - a collection of poems -127
17. Non-innocent readings in interpretation and recitation - Amina Ghosn - Dar Al Adab for Publishing - Beirut - Lebanon - First Edition - 1-1999 AD-22
18. Departure - a collection of poems - previous source -70
19. Departure - a collection of poetry - the previous source - 71
20. Departure - a collection of poems - previous source - 74-75

References

1. *Min Mushkat Al Nosah - monotheism among Sufis - Akram Mubarak Osban - magazine Sufism - issue (1) - Muharram - 1428 AH - January - 2007 AD -28*
2. *Analysis of the Sufi discourse in the light of contemporary curricula - Dr. Amna Bilali - Dar Al Amal for Printing, Publishing and Distribution - Fan - Yitzi Ouzou - Algeria - 2009.*
3. *The Power of Sufism and Announcing the End of Meaning - Fahad Al-Shukairat - Al-Hayat Newspaper - Issue 7 - January - 2- 2013 AD.*
4. *The Power of Sufism and Announcing the End of Meaning - 8 - For more information, see the website <https://ar.m.wikipedia.org> and www.hayat.com*
5. *In the cities of mummies - a collection of poems.*
6. *This is how Ibn Arabi spoke - Evil Gate - Nasr Hamid Abu Zaid - Sufism Magazine - Issue (1) - Muharram (1428 AH) -January-2007 CE.*
7. *Broken Guitar in Coast Poetry Collection.*
8. *Tadbir al-Mutawhid - Ibn Baja al-Andalusi - (died.533 AH) - the book is missing, but an analysis of it by Musa al-Narboni was found in some of his books.*
9. *Telepathy and clairvoyance, the power of reason and will, trilogy of medicine, reason and magic - Guy Leon Beliver - translation - Issa Samaan - Dar Al-Hiwar for publication and distribution - Syria - 1990-1990.*
10. *Departure - a collection of poems.*
11. *Analyzing the Sufi discourse in light of contemporary curricula.*
12. *Non-innocent readings in interpretation and recitation - Amina Ghosn - Dar Al Adab for Publishing - Beirut - Lebanon - First Edition - 1-1999 AD.*