The Mask of Farīd ed-Dīn Al-`Aṭṭār In Modern Arabic Poetry[1]

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This paper will discuss the mask of Farīd ed-Dīn Al-`Aṭṭār as portrayed in the poetry of Abdul Wahab Al-Bayyati and Mahmud Darwish with the aim of studying the concatenation between the Sufi mask and intertextuality, and between poetry and meta-poetry.

Despite the gap of time that separates Darwish and Al-Bayyati from Al-`Aṭṭār, they share a lot of common points. They all were exposed to oppression by the ruling authorities. As a result, they led a life of bitter struggle using the weapon of poetry. More important, they came across the revolutionary ideas and practices of Sufism, which endowed them with an ever-flowing river of mystic thoughts and an impetus to their fight.

Moreover, they were all celebrated as great and well-known poets. They left a rich legacy whose impact was so profound, wide and everlasting that it transcended their own culture and time.

Al-`Aṭṭār(1145/46–1221) was a Persian Muslim poet and theoretician of Sufism from Nīshāpūr. While practicing the profession of pharmacy, Al-`Aṭṭār had the chance to meet a lot of customers and listen to their stories which affected him deeply. His Sufi activities and ideas turned him into a very influential figure. Following the Mongolian invasion, Al-`Aṭṭār used his influence to sway people against the foreign invaders. Consequently, the Mongols slaughtered him along with the people of Nīshāpūr, his native city, in April 1221 when Al-`Aṭṭār was 70.

[1]. All quotations from Arabic sources including poetry which appear inside the text in addition to the titles of these sources were translated to English by the writers.

Upon his death, he left an interminable inspiration on Persian poetry and Sufism. Although he was not well known as a poet during his own lifetime, his greatness as a mystic, a poet, and a master of narrative was discovered only in the 15th century (Reinert, 20-25). His works were the inspiration of poets in the past like Ar-Rūmī and in our time like Abdul Wahab Al-Bayyati and Mahmud Darwish.

Similarly, the leftist politics of both Al-Bayyati and Darwish got them into trouble. Al-Bayyati (1926–1999) was an Iraqi poet who tumultuous relationship with the successive Iraqi regimes over the course of his life. Speaking about his relationship which was the central topic of many of his poems, he once drew an analogy between his own story and that of Prometheus. "Of course," Al-Bayyati said, "my relations with Iraqi governments were never conciliatory. I belong to the Iraqi people. I cannot separate myself from the people" (*Wikipedia,* 14 Jan 2010).

Al-Bayyati's rebellious spirit was reflected in the writing of poetry. He led Arabic poetry beyond the constrictions of classical Arabic poetical structures, thus going beyond the age-old rhyme schemes and typical metric models that had reigned for more than fifteen centuries. His poetry impressed many Arab poets particularly Darwish.

But Darwish's battle was harder and harsher than Al-Bayyati's since like, Al-`Aṭṭār, Darwish was fated to struggle against occupying forces rather than an authority from his own flesh and blood. After the establishment of Israel, Darwish led a life of imposed exile which paradoxically helped to ignite his poetic flame. He found out that through the medium of poetry, he could launch a successful struggle against his oppressors. His works turned him into a Palestinian symbol, a spokesman for Arab opposition to Israel. In 1988, his widely-spread, defiant poem "Passers-by in Passing Words," was cited in the Knesset by Yitzhak Shamir, then the prime minister of Israel, who accused Darwish of asking the Jews to leave Israel. Yet, Darwish rejected all claims that he hated Jews. "It's not comfortable

that they show me as a devil and an enemy of Israel. I am not a lover of Israel, of course. I have no reason to be. But I don't hate Jews" (Imoli, *Ezine Articles*).

After the failure of the Oslo Agreement, Darwish grew more critical of both Israel and the Palestinian leadership. Still, he never lost hope. “I do not despair," he told the reporter of *Haaretz Magazine*. “I am patient and am waiting for a profound revolution in the consciousness of the Israelis. The Arabs are ready to accept a strong Israel with nuclear arms - all it has to do is open the gates of its fortress and make peace” (Karpel, 12/7/2007).

Although Darwish is widely considered as the voice of his people and is also applauded as “the savior of the Arabic Language” (Saith, 2005 28-29), his work attains a universal recognition primarily because it “contains a universality born from specific suffering that reaches across the boundaries of language and nation” (Mena, 2009 111).

All three poets led a nomadic life. After abandoning his pharmacy store, Al-`Aṭṭār traveled widely to Kufa, Mecca, Damascus, Turkistan, and India, meeting with Sufi *sheikh*s with the view to promote Sufi ideas (Bashiri, 2002). Correspondingly, Al-Bayyati lived in a wide range of major cities in the world; he kept moving between Cairo, Paris, London, Madrid, Jeddah and Delphi but always returned to the Middle East. Al-Bayyati was philosophical about his constant wandering; he says, "I've always searched for the sun's springs. When a human being stays in one place, he's likely to die. People too stagnate like water and air. Therefore the death of nature, of words, of the spirit has prompted me to keep traveling, so as to encounter new suns, new springs, new horizons. A whole new world is being born," (Rakha, 1999). In the same way, Darwish moved from one place to another: from his native village, destroyed in 1948, to Deir Al-Assad, from his homeland to exile and while in exile he lived in the capitals of numerous countries, settling in Cairo, Beirut, Paris, Amman, Tunis, Moscow, and finally Ramallah. Yet, there are profound differences in the three forms of nomadic

wandering: Al-`Aṭṭār's traveling is for the purpose of acquiring knowledge, Al-Bayyati's is a self-exile while Darwish's is obligatory.

In their works the three poets refer to materials and figures from within and outside their own culture. In explaining his thoughts, Al-`Aṭṭār employed data from older ascetic legacies rather than depend on strict Sufi sources. He introduced stories from historical records, volumes of tales, and all sorts of well-regarded literature. Still, he viewed the ancient Aristotelian legacy with cynicism and incredulity and so he made use of pagan ideas only in the context where the theme of a story dictated it.

The works of Al-Bayyati and Darwish are full of references to contemporary and ancient writers, philosophers, poets and politicians the world over. Always involved in world affairs, some of al-Bayyati's poems are in fact addressed to international figures such as T. S. Eliot and Che Guevara. And Darwish cited Rimbaud and Ginsberg as literary influences. He even admired the Hebrew poet Yehuda Amichai, whose poetry was described by Darwish as a "challenge to me, because we write about the same place. He wants to use the landscape and history for his own benefit, based on my destroyed identity. So we have a competition: who is the owner of the language of this land? Who loves it more? Who writes it better?" (Jaggi, 2002).

The three of them are related to Sufism. As a child, Al-`Aṭṭār was encouraged by his father to be interested in the Sufis and their sayings and way of life. So he grew up regarding their saints as his spiritual guides. Later, he became a major theoretician of Sufism. Similarly, Al-Bayyati and Darwish were exposed to Sufism in their early childhood and afterwards they employed Sufi meanings and sources in their poetry. Al-Bayyati was born near the shrine of the 12th century Sufi Abdel Qādir Al-Jilānī and Darwish grew in Deir Al-Assad, a village established by *Sheikh* Muhammad A-Assad Al-Jilanī, descendant of the Sufi Abdel Qādir Al-

Jilānī of Baghdad. Yet, neither Al-Bayyati nor Darwish was a devout Muslim or a Sufi practitioner.

Still, there are some questions to be asked and answered in this paper: Why did Al-Bayyati and Darwish wear the mask of Al-`Aṭṭār? Was it a mere fondness of an influential ancestor? Was it an act of protest against severe spiritual and intellectual deficiency and poverty which modern Arab literature suffers from? Was Al-`Aṭṭār simply used as a Sufi mask, or as a signal of inter-textuality? Did they intend to pay homage to an ancient ancestor without whom they could not live their present lives and lead a successful struggle? In other words, did Al-Bayyati and Darwish intend to resurrect Arab poetry and its revolutionary spirit by using Al-`Aṭṭār's heritage? If so, is Al-`Aṭṭār a revived Sufi living among us to guide in person the battle for freedom and to promote the level of Arab literature? And were Darwish and Al-Bayyati given life by Al-`Aṭṭār, the Sufi saint?

Farīd Ad-Dīn Al-`Aṭṭār as depicted in Abdul Wahab Al-Bayyati's Poetry

In his volume, *Mamlakat As-Sunbulah* (*The Kingdom of the Spike*), which is rich with Sufi masks, Abdul Wahab Al-Bayyati inserts a long poem of ten length-varied parts titled, "Parts of Farīd Ad-Dīn Al-`Aṭṭār's Tortures."

The poem which is full of terms of passion seems to focus on deep infatuation. However, a deeper reading indicates that this intense craving is the Sufi love. Moreover, a much deeper reading signals that the central purpose of this poem is poetry itself. This poetry, which is expressed in Sufi terms, is reflected in the poem's words of passion. To be more precise, the speaker is engaged in a dialogue with an absent "other" that surprises the speaker with passion. The "other" is the beloved, God or the poem, while "he" is the lover, the Sufi or the poet. The "other" tells the speaker that their souls have merged and become one and for the remainder of the poem there is a detailed description of the perfect union between the lover, the Sufi saint or the poet and the beloved, God or the poem.

Generally speaking, the poem is a dialogue between a Sufi saint and his follower. The focus of talk is intoxication, divine passion and craving. This dialogue reveals to us the attitudes, practices and beliefs of these two Sufi characters. The *murīd* is exhausted by his constant Sufi travels to God but he is happy to submit himself to Him. On the other hand, the Sufi saint maintains that he spends his time in the tavern intoxicated with the wine of his passion to God until his soul unites with God's. In addition, the saint states that he has become a mirror to God, the beloved, after God has been the mirror to him.

The speaker adds that he sacrifices many things so that he can be worthy of God's love. He slaughters his camel to feed the poor and the guest, avoids earthly travels to devote himself to the journey leading to God and remains close to the divine wine. Moreover, he wishes that the world were better and more just and that man loved his fellow man.

What helps the Sufi saint attain this situation is `Aaeshah, his beloved, who made him abandon the mundane world and seek refuge in God. Furthermore, rather be hopeless by this deteriorating world which is jam-packed with concerns and worries, this Sufi saint is motivated to find shelter in God. In this lover's opinion, the universe is doomed to end and the victor is inevitably God. So he asks `Aaeshah not to shed tears because they will all die sooner or later and eventually they will return to God.

Al-Bayyati regards the poem as a mirror through which he can see and transmit his ideas. After he gets rid of all bad ideas and enjoys a pure mind, he can dissolve within the poem and write it freely. For him, the poem is his tongue, the light of his soul and the source of his life. The passion which he has for poetry is everlasting. `Aaeshah, who stands for all the beloved women throughout ages and places and poetry, gives him love, life and energy to go on.

This poem represents a phase in Al-Bayyati's poetry where he deviates from the familiar poetical experience to the technique of the mask where he employs a

wealth of images, advanced structures, Sufi terms, practices and philosophy, implicit meanings and connotations (Al-Yanhoum, 2002 19-21). But this poem is particularly affluent with Sufi intertextualized phrases, terms, meanings and characters. Notably, the title is indicative of Farīd Ad-Dīn Al-`Aṭṭār. Al-Bayyati's investment of this functional or redolent title is not meant to merely present Al-`Aṭṭār. Instead, Al-Bayyati intends to make use of the various aspects of this character, his life, career, philosophy, manners, works and relationships. Moreover, the word "tortures" in the title hints at a wide range of modern poetical works containing or suggestive of this word. The list is long but one might consider Kamal Abu Deeb's introduction to his *Athābāt Al-Mutanabbī* (*The Tortures of Al-Mutanabbī*), where he comments on the word "tortures," its association with the historical figure of *Al-Mutanabbī* and the relationship of the figure with him. He says,

> It's a dual career and enigmatic writings of two fascinating men; each was fascinated by the other and each one was a man possessing a charm. They lived in an era when all times vanished and all types of corruptions were ignited. So people were enchanted by them and they enchanted people. Both lived like strangers. They knew no one and were acquainted by no one and when they departed, nothing was left of them except words mixed with words (Abu Deeb, 1996).

What Abu Deeb says about *Al-Mutanabbī* can be used to refer to what Al-Bayyati feels towards Al-`Aṭṭār. Al-Bayyati too believes that the relationship between him and Al-`Aṭṭār is a form of duality where they are combined by speech, poetry and tortures. Al-`Aṭṭār is known to have been a figure who gave up himself for the sake of others and his principles. Al-`Aṭṭār's torture is entwined with poetry and Sufi passion as is Al-Bayyati's (Este`lami, 2003 31 and Beneamarah, 2000 91).

In addition, Al-Bayyati's use of the word "parts" in the title signifies that Al-`Aṭṭār's anguish is too excruciating to be depicted in full. Besides, Al-Bayyati's employment of the plural form of torture intensifies the sense of pain that Al-`Aṭṭār suffered from. In other words, Al-Bayyati feels he cannot transfer to the readers the awful experiences that Al-`Aṭṭār underwent. Thus, he picks only tiny fractions hopefully to give justice to the saint's life of anguish so the title which he eventually coins is "Parts of Farīd Ad-Dīn Al-`Aṭṭār's Tortures."

The meaning of torture here is different from Al-Bayyati's in his other poem, "Al-Ḥallāj's Torture," because the torture of Al-Ḥallāj is material. This Sufi saint was exhibited to actual torment while Al-`Aṭṭār's pain was spiritual and rooted in *tasawwuf* and unremitting devotion. Moreover, "Al-Ḥallāj's Torture" is a title which calls to mind the historical story of Al-Ḥallāj's agony whereas the other title indicates no actual occurrence that is attached to Al-`Aṭṭār.

But this is not the only example of intertextuality. In fact, the poem includes several types of intertextuality. The title refers us to previous Sufi texts, the interpretation of the poem is strongly related with the general spirit of the Sufi text and the poem is attached in particular to Al-`Aṭṭār's life, experiences and philosophy. In addition, the poem contains a wide range of Sufi vocabulary strewn in the poem. Investigating these items helps the reader to understand the connotative meanings rather than be trapped by their superficial import. The "drinking," and "intoxication" are widely used in this poem:

*He faced me with intoxication and said, "I am the wine and you are the butler
*…I look in my intoxication … For you.
*Here I kneel in the Presence intoxicated
*…so let's drink in the blue dome
Of this night

(Lines: 1, 7-8, 39-40)

In Sufi terms the word "intoxication" means "the absence from distinguishing between things rather than absence from things" (Al-Ajam, 2000 468). These lines point out the condition of the first-person speaker who is probably the poet wearing the mask of Al-`Aṭṭār. The speaker is surprised by a mysterious power that proves to be *Allah*, Who presents him the Divine love becoming therefore the reason for the intoxication of the speaker. As a result, the speaker is persistently engaged in looking for *Allah* while intoxicated and kneels to Him in presence while intoxicated, too. So the first person speaker is intoxicated by the Godly love while *Allah* is the beloved.

The word "passion," meaning in Sufism "a noun which exceeds the limit of love" (Al-Ajam, 2000 641), is another term used abundantly. The utterance "And cries while maddened by passion" alone is repeated three times in the poem. In so doing, the speaker wishes to confirm that his love of his Lord in the Presence trespasses any convention. It is analogous to crying, intoxication and madness.

The word "corundum" means "the psyche as a whole because of the merging of its light with the darkness of the attachment to the body compared with the departing mind defined as the white pearl" (1061). Al-Bayyati repeats this word twice to confirm that the mouth of the beloved, the speaker, glows with light.

More to the point, Al-Bayyati speaks of "the seven orbits," which means "the seven heavens." Surely, he alludes to Al-` Aṭṭār, who uses the term abundantly in combination with "corundum." Writing about the creation of these orbits, Al-`Aṭṭār writes, "In six days He created seven stars (seven orbits) with the command of two letters 'be;' and he created all the stars as if they were beads of golden righteousness so that the orbit can play with it every night…" (1979, 139). In the chapter titled "The Seven Orbits," Al-`Aṭṭār says, "That whose ascent across the seven orbits/ And the prophets and the God-picked people were in desperate need of him" (1972, 32). The reference is to Muhammad, the prophet of Islam.

And the word "Presence" is one of Al-Bayyati's Sufi terms. He says,

*Here I kneel in the Presence intoxicated,

And,

*I wouldn't have undressed my wound in the Presence if I hadn't lost `Aaeshah
In the tavern of fates.

(lines: 12, 31-32)

The term means "the presence of Him in the heart while full of truth during His absence" (Ibnul-`Arabī, 2001 410); and it also means "The whole truth of the Godly truths or the truths of the universe with all their manifestations in all the worlds compose a presence" (2001, 323). Al-Bayyati intends the Sufi meaning to tell about the moment when the beloved God appears to the Sufi lover.

All the previous Sufi terms indicate the common type of intertextuality which, as Genette maintains, is associated with the common presence of two texts or more in another text. The presence may be wholly quoted, literally adopted or hinted at by another text.

Why does Al-Bayyati's resort to Sufism? Apparently, his use of Sufi material or wearing the mask of Al-`Aṭṭār comes forward after the suffering of Al-Bayyati has become too deep to be expressed by straightforward reports. Al-Bayyati, it seems, has reached the conclusion that he could no longer depend on his words only to meet the needs of his vision. Hence the need for the mask which comes to give him a new outlet. So in this poem, Al-Bayyati invokes Al-`Aṭṭār mask which gives him the chance to use the tongue of Al-`Aṭṭār and simultaneously allows Al-` Aṭṭār, the Sufi figure, to express his pain which is associated with poetry and craving. In the conclusion of his *M*anṭeq *a*ṭ-*Ṭayr,* Al-`Aṭṭār, points out he is a suffering craver who addresses the crowds of all lovers to endow them with his painful craving (Beneamarah, 2000 91). Addressing himself, Al-`Aṭṭār makes use of his pen-name which means "the perfumer" or "the pharmacist." He says,

"You, Al-`Aṭṭār, have sprayed the full scent of must which is full of secrets over the world at all times. Soon the horizons of the universe

> became full of your perfume and the disturbance of the universe cravers increased because of you. So always talk about passion and forever and a day reiterate the songs of cravers since your poetry incessantly supplies the cravers with ammunition (Al-` Aṭṭār, 1979 432).

By giving his approval to Al-`Aṭṭār talk about the tortured lover-poet, Al-Bayyati exemplifies the extent to which poetry is linked to pain and paradoxically to ecstasy. This point, however, is expressed implicitly rather than explicitly. Like Sufi figures, the poet resorts to the use of symbols a lot. If the symbol is regarded a necessity in the Sufi discourse, it is equally so in this poem of Al-Bayyati.

The poem, as it has been asserted, is a dialogue between the speaker and the mask of Al-`Aṭṭār, who is skilled at intoxication.[2] Al-`Aṭṭār wine, however, is not the earthly wine nor is his intoxication analogous to intoxication of this world.[3] Rather, it is the intoxication attained after drinking the divinely wine derived from the Sufi experience which causes the Sufi to wander aimlessly and cry because he is maddened by passion. By referring to the wine, Al-`Aṭṭār intends to highlight its spiritual concept rather than the sensual or gustatory aspects.

The speaker sees the listener, "the other," or Al-`Aṭṭār as a mirror reflecting his own philosophy. Furthermore, the speaker initially has spotted the ideas of *tasawwuf*, asceticism and godly love in the whole world (Fadl, 1995 16). Today, however, the speaker's attitude has drastically changed. He has embraced the concepts of Al-`Aṭṭār in full and he feels elated to have done so. This is reflected in his repetitive confirmation of the alteration in his position in the poem: "A mirror

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[2]. The terms related to the divinely and earthly wines are the same. For further comparisons, see Zidan, 1992 230.

[3] . For a detailed study of the meanings of drunkenness and regaining consciousness among Sufism, consult Dawood, 1997 316.

for me you were and now I became the mirror." Evidently, this line connotes the Al-Bayyati lives in between the life which he has lived and the life he will move to. "A mirror for me you were" is the first state while "now I became the mirror" is the second. As a result, Al-Bayyati has two lives: the first is pre his present era whereas the second succeeds the present era. The first is the age of Al-Bayyati's heroes like Al-Ḥallāj, Al-Ma`arrī, Al-Khayyām and Al-`Aṭṭār, who export their experiences, philosophies, wisdom to our age to teach us, warn us and show us the good things necessary for our redemption. Consequently, these heroes' lives are the models that will guide us and show us our future lives. This means that these heroes died in the past only to be resurrected in our era for the purpose of our redemption (Al-Bayyati, 1999 86).

But the poem is not free from negative hints inherent in this exhausted world which is analogous to the similar state typifying the kingdom of poetry. According to Al-`Aṭṭār, the universe is like an old woman who made up herself to look like a bride. So, the universe is tough as is the road to the Simurgh, the God of birds (Al-`Aṭṭār, 1972, 87). In other words, the road to the kingdom of poetry is hard-hitting, full of fear and hiding thieves. So one should follow a master to guide him in this life.

Indeed, the poet not only chooses Al-`Aṭṭār to be his guide, but also puts on his mask and speaks through it. This choice creates a confusion of pronouns as the opening lines indicate:

He faced me with intoxication and said, "I am the wine and you are the butler;

So be, oh you, me, my beloved."

(Lines: 1-2)

There are three pronouns: “he,” “I” or “me” and “you.” The "he" becomes "I" while the "Me" becomes "you." This confusion between the speaker and Al-`Aṭṭār’s mask is so subtle that it is difficult to distinguish the identity of the

speaker. The truth is that the speaker is Al-`Aṭṭār while the speaker puts on Al-`Aṭṭār's mask to portray the meanings of his own time. The content of the talk indicates that Al-`Aṭṭār, his passion for God and sense of ecstasy are parallel to the poet, his love for poetry and the sense of pleasure rising from the process of writing poetry. In other words, in the spirit of Al-`Aṭṭār, who is undergoing a crucial phase of ecstasy emerging from the divine passion, the poet is in a state of intoxication derived from writing poetry. Despite the prevailing sense of joy accomplished by linking the past to the present, the poet seizes the opportunity to criticize the world exhausted by all sorts of plights including the deteriorating level of literature and poetry (Subhi, 1990 84). Additionally, the poet manages to talk about his torture derived from writing poetry in the same way that Al-`Aṭṭār expressed his anguish in the wake of his godly yearning. Both types of suffering are detached from the personal agendas. Both Al-`Aṭṭār and Al-Bayyati are subject to anguish and torture to reform the society and to create a world where man befriends his fellow men and is crowned king of the seven orbits (Al-Bayyati, 1999 160).

In the fourth part the poet invokes the head of the misled Arabic poetry: "I butcher the camel of this sorrowful, desolate night" and repeats Al-`Aṭṭār's words: "And a king of the seven orbits." Then, he narrates how `Aaeshah rises from under the wild grass and runs like a golden deer. He crazy-like follows her under the grapevine, catches her then he strips her off only to see his own nakedness. This experience which is presented by Al-Bayyati but attributed to Al-`Aṭṭār epitomizes a futile existential experience which does not emerge from the spirit of *tasawwuf* (Este`lami, 2003 31-35). Nor is it related to the Great Being. Instead, `Aaeshah in this experience presents a range of images of life, ponders at the comedy of existence and makes fun of the futility of death. Furthermore, `Aaeshah considers intoxication and ecstasy as the only exit from the plight which modern man suffers from. Accordingly, the conclusion here is that there is no victor but the butler. Amazingly, this conclusion is purely secular; it is in fact a revision of "There is no

victor except with God," the famous slogan adopted by Banei Al-Ahmar, rulers of Spain (Fadl, 1995 16-17).

Still, the excessive use of terms related to intoxication, nakedness and craziness which generally denote intensely mundane images connote in this context deep Sufi conditions. The crazy intoxication which, as already emphasized, is the epitome of ecstasy reached by the Sufi floods not only the speaker but the others surrounding him. Similarly, nakedness which is a recurrent image in the poem exceeds its being a mere deed. All the trees and the wounds are also stripped naked. Additionally, the poet seeks to give expression for the presence of modernity in the poem. This suggests the first person speaker, i. e. "I," is the actual speaker here while his assistant is "he," the third person speaker, who, as said in the text, "placed the rag of his tortures upon him so that we can meet him in this filthy context, in the noisy places of the universe."

The meta-poetical indication in this poem asserts that Al-Bayyati's poetry is famous but unknown. Since he writes about subjects of interest to all people who remain unconscious of his writings, he is famous but not known. Like Al-`Aṭṭār, whose poetry and ideas were a true translation of his heart's words (Este`alami, 32)[4] and an interpretation of his concerns (Avery, 2001 14), Al-Bayyati's poetry has become a reflection of the torture of poetical creativity, the concerns of writing and the condition of society where he lives. This means that Al-Bayyati or the speaker employed the poets and Sufi figures (their philosophy included) like Al-`Aṭṭār, As-Sahrawardī, Al-Ma`arrī, Al-Mutanabbī and Iben `Arabī as sources of inspiration. The poet regards the poem as a reflection of himself. In other words, the poem which is the tongue of the poet and his storage of ideas, experiences and philosophy is an integral part of the poet. In so doing, the poet imitates Al-`Aṭṭār,

4. The saying is borrowed from Badī` Az-Zamān Frozengār, one of Al-`Aṭṭār's best scholars.

who regarded his own Sufi self and ideas as defenders of him. But it is not a mere rereading emptied of real values or recopying of ancient heritage. Rather, Al-Bayyati shows great perception of this tradition. He has digested it and integrated it within his depth which suggests he has perceived both the Sufi philosophy and the historical heritage (Ash-Shamaah, 2002 74-75). So, by wearing the mask of Al-`Aṭṭār, Al-Bayyati rereads the Islamic legacy, which is considered a cultural key, a revitalized turning parallel to the claim of the European culture that it emerges from Greek and Romanian roots and simultaneously has Christian and Jewish derivations.

One of Al-Bayyati's goals in employing Sufi masks, therefore, is the confirmation of the avant-garde, spiritual thinking of the figures represented by these masks. Sufi figures like AL-Ḥallāj and As-Sahrawardī did not only call for asceticism and giving up all sorts of materialism but they also sought to radically reform society. In appealing to these figures, Al-Bayyati means to demonstrate and market his rebelliousness. So he calls for discarding the material life and resorting to the spiritual world which includes poetry and literature in addition to the simplicity or harshness of life (Azouqa, 1999 260-261).

But the question to be asked is: Why does the modern poet has to wear a mask of Sufi figures or to resurrect the past to address his fellow citizen? There are many answers to this question. One may be related to the claim that our modern culture suffers from a severe lack of philosophy and thinking. Another is linked to the poets' fear of the ruling authorities. But it is most likely that modern poetry despite its abandonment of many rules that the traditional poetry maintains cannot strip itself from its heritage. The modern poet is a natural extension of his predecessors. He has to return to his past to express the plights of his own era (Asfour, 1990 11-20). He needs to revive the Sufi figures so as to guide oppressed people on the way to freedom and to show poets the true core of wisdom.

Farīd ud-Dīn Al-`Aṭṭār as depicted in Mahmud Darwish's Poetry

Mahmud Darwish is a literary find: at once critically acclaimed as one of the most important poets in the Arabic language, and cherished as the voice of his people. From the chronological perspective throughout the Arab world, Mahmud Darwish belongs to the second generation of post-modern poets. On the artistic level, Darwish and other Palestinian poets of his generation are considered pioneers who have established a phase whose major poetical preoccupation is the issue of resurrection. These poets have been obsessed with reform in meter and topics reflecting deep sense of patriotism (Ash-Shonatei, 1981 139-155).

In the poem depicted in this paper Mahmud Darwish has depended on his ancestral legacy to create his poetical images. Seeing that his bitter life in exile is characterized by total loss of homeland, identity and culture, he turns to poetry for redemption. He believes that through poetry, if derived from the genuine legacy of the ancestors, can redeem the Palestinian character and maintain the Palestinian heritage as a whole (Ad-Deek, 1995 76). This long poem, "The Hoopoe," which appears in Darwish's *I see What I Want,* is rich with vague meanings, confusing references, connotative diction, advanced structures, figurative language, Sufi implications and types of intertextuality drawn from the content which the poet deals with and the messages which he intends to convey. Aware of the ambiguity of his poem, Darwish says that ambiguity is the road that leads to clarity. In his opinion, the goal of poets is not the search for uncertainty or indistinctness. Rather, the poets seek to attain lucidity. Darwish maintains,

> Like every other poets, I wish to be understood by people. The dream of poets is to write poetry which is as simple as bread and as clear as all obvious phenomena. This ambition is legitimate and real. We must always seek to be really more understood because the poet's goal in the long run is not the search for enigma but the arrival at plainness

through the road of enigma which is a trend of the poetical work. Still, vagueness is never an end (Al-Harub, 2004).

What Darwish says is indication that the quasi-Romantic diction of his early works is traded in for a more personal, flexible language. Besides, the mottos and declarative language that featured his early poetry are exchanged by indirect and apparently apolitical declarations, although politics is never abandoned. More important, Darwish does not intend to give his reader the role of a passive recipient who is detached from the events being described or disengaged from the intellectual discussions being held. Rather, his reader plays the role of an active participant in the poetical experience as well as in the content of the events described.

Still, for the purpose of clarity, it is necessary to restate the meaning of the poem in simple prose, to decode its Sufi terms and to clarify the forms of intertextuality used.

This poem talks about the journey of a flock of birds which starts from the eye of a needle towards the God of birds, the Simurgh, represented by "our far star." Both the starting position and the destination are places associated with feats that are too difficult to be attained. As a matter of fact, the whole journey is coupled with difficulties, problems, questionings and moments of hopelessness and tiredness. At the outset of the journey the birds recognize the need for a guide. After serious arguments, they agree on the hoopoe known for his wisdom and expertise as their guide and protector. The road to the Simurgh, the God of the birds, is harsh and rife with hazards and fears. Furthermore, the birds have to pass seven barriers. Each is more dangerous than its predecessor. Once they pass one barrier, they encounter more veils and darkness. As a result, the birds fall victims to uncertainties and they fear their progress is futile. While crossing the Valley of Passion, they wonder if it has even been crossed. The hoopoe reassures his group

that he will find the source of water in case the plants become dry and affirms that despite everything, he will try to cross the seven valleys. Towards the end of the journey the hoopoe provides his group with hope and optimism. He asks his group to continue flying and to give no mind to obstacles until they reach their goal.

Doubtlessly, the poem offers a variety of interpretations. It can be claimed that the central purpose of the poem is the achievement of the Palestinian dream: to return home from the Diaspora and establish an independent state. This dream which is too thorny to be accomplished in reality can be achieved by means of poetry. This is the only available way for the speaker's group (the flock of birds) to enjoy peace and freedom following the example of peoples the world over. In the present time, their life is an exile or a forced expulsion outside of Palestine and, in consequence, they will be considered as captives until they manage to accomplish their desire.

So what keeps the speaker and his group hopeful is the presence of a guide (the hoopoe) among them. Writing from his place in exile about the birth of the new and free home, this guide (the hoopoe) will lead them to their inevitable redemption. So after having lost faith in people who can fight for their cause, the group have great expectations from this poet/guide who is going to let the voice of this dispersed people be heard all over the world. This is why the group described in this poem ask the poet/guide to speak loudly so that everybody can hear him and realize their just cause. Yet, the birds have their own doubts and questions. They wonder whether they are doomed to fly in the sky of their exile awaiting salvation and whether they are fated to walk along a road full of one mirage followed by another.

Likely though this interpretation is, other alternatives will also be discussed. But first there is a need to explain the Sufi terms. The hoopoe, to start with, is a very clear Sufi symbol which draws on King Sulaimān's hoopoe mentioned in the holy

Qur`an.[5] This symbol was endorsed by the Sufi doctrine especially Al-`Aṭṭār to tell about straightforward Sufi saint, master or *Sheikh* who can lead the Sufi practitioner on the path to God (Al-Athmah, 2000 40).

Another Sufi term employed by Darwish is "passion," which is an eminent rank in the various stages on the way to God. Such an exalted position is attained by *sheikhs* and desired by novices (Qassem, 1970, 456-470; Nicholson, 1953 102-105; Helminski, 1999 52-55).

The "drunkard" is also a Sufi term evoked by Darwish. Ibnul-`Arabī defines intoxication as the accomplishment of what is absent through a strong flow or *wārid*. He adds, "Intoxication goes beyond the accomplishment of absence since the drunkard may not be pleased, if he is not fully intoxicated. Intoxication is confined only to people having profound passion. And intoxication means the illusion of the self annihilation while preserving the traits. This is the *ḥijāb* (veil) itself" (1997, 316).

"The One in all," is a clear Sufi expression which means the immanence of God in man and the immanence of man in God following a strong *wārid* and a period of divinely floods and revelations through which the Sufi adherent merges into the Whole (Bhatnager, 1984 109).

In addition, Darwish uses the Sufi term, "heavens" which implies "the cover of creation and the whole Face of the Most Compassionate" (Al-Hakeem, 1981 210).

Darwish evokes the Sufi word "wind," which denotes

> [T]he wind of the will the Compassionate which is connected with the Ancient Will and attached to reality and is the reality of the universe. He makes time meaningless and distracts the peasant away from his being. And He is split in His psyche into bothering gift until the peasant finds it and into an idea which totally haunts the peasant. This

[5] . See *Sūrah*, 27, *An-Naml* 20-27.

> idea has good consequences and leads only to virtue. And it is a gift that causes pleasure if it occurs in isolation with God, or when the soul is detached from the body or when the soul unites in God or when the peasant says true words full of love (Al-Ajam, 2000 319, 432).

The peasant in this extract is the Sufi and as long as this Sufi has not found God, God will be an unbearable gift to him. However, if this peasant has accomplished love and craving, his life will be full of happiness.

And the "water" is "the science that cleanse the self from the pollution of manners and the contamination of vices and it is the real witness in the Ancient Revelator, the Lifter of the universe" (Al-Ajam, 2000 819).

But Darwish's use of Sufi meanings goes beyond the borrowing of Sufi terms. The element of the content's attachment is very prominent. The content of Darwish's poem is profoundly attached to Al-`Aṭṭār's *Manṭeq aṭ-Ṭayr*. The second text is added to the first and then the mixture of the two texts soar in the space of the Darwish's poem. But first let us consider the plot of Al-`Aṭṭār's *Manṭeq aṭ-Ṭayr*

Led by the hoopoe, the birds of the world set forth in search of their king, the Simurgh. Their quest takes them through seven valleys in which a hundred difficulties overwhelm them. In the first, they try to free themselves of what is dear to them but in the process they undergo many ordeals. Once they succeed in their task, they are filled with longing. Then, they ask for wine to reduce the influences of doctrine, belief, and unbelief on their daily lives. In the second valley, the birds renounce reason for love and carry on their search for the Simurgh. In the third valley the birds are bewildered upon their discovery that their insight has become unsure and their worldly knowledge has grown ineffective. They cross this valley differently. When they finally arrive at understanding, they find out that some have found the *Miḥrāb*, others the idol.

The Valley of Detachment, i.e. disengagement from instinctive lusts to acquire material possessions and the aspiration to discover spiritual knowledge is the name of the fourth valley. Here, the birds feel that they have become part of a universe that is aloof from their physical reality.

The planets in their new world are as tiny as sparks of dust and elephants look like ants. In the fifth valley they realize that unity is not distinguishable from multiplicity. Furthermore, they realize that God is beyond unity, multiplicity and eternity. Once they are in the sixth valley, the birds become dazed at the magnificence of the Beloved. However, they experience intense sadness and gloominess and feel that their understanding and feeling are crippled. Worse, their sense of self- awareness is shattered.

Surprisingly, only thirty birds manage to reach the Simurgh. To their disappointment, the Simurgh is nowhere to be seen. While kept waiting for the Simurgh, the birds figure out that they themselves are the *si* (thirty) *murgh* (bird). The seventh valley is the valley of dispossession, absentmindedness, dumbness, deafness, and bereavement. The future and present lives of the thirty successful birds become ghosts chased by the celestial Sun. And lost in the sea of His Being, the birds themselves are the Simurgh (*Manṭeq aṭ-Ṭayr*, 1979).

Clearly, Al-`Aṭṭār's poem serves as an inspiration for Darwish's "The Hoopoe." Al-`Aṭṭār's plot, content, characters, Sufi terms and other details find direct and indirect reflection in Darwish's poem. Darwish's choice of the hoopoe is similar to Al-`Aṭṭār's. Writing about the choice of the hoopoe as the guide of the flock, Al-`Aṭṭār says,

> And they vowed to walk the road; in fact, they accelerated their walk on the road. And all said, "We must have a pioneer on our way, in whose hand he gathers the scheming of things as well as the solution; he will be our guide on the road because it is impossible to cover the distance relying on arrogance." They held a vote and their election

> was blessed. Their choice fell on the hoopoe, the lover. So they all made him their guide…. And they all vowed that he will be their chief, their guide on the road and shower of the right path, the ruling is his and the command is his (1979, 79-80).

And describing the hoopoe's directions to his followers, Al-`Aṭṭār adds,

> Disperse the souls on the road and walk ahead towards those grasses because we undoubtedly have a king, behind a mountain named the Mountain of *Qāf*; his name is the Simurgh, the King of Birds. He to us is close and we from him are far. On his place rises a great tree of veils some of which are of light while others are from darkness. He is the absolute King diving in the perfection of honor, power and glory (1979, 79-80).

Now reading Darwish's poem more carefully, one finds strong evidence of intertextuality between the two works. Let's consider the line where the hoopoe presents himself: "I am a hoopoe -the guide said- I will find the way to the spring if the plants get dried." Noticeably it draws on Al-`Aṭṭār's hoopoe, who commands the birds, "Disperse the souls on the road and walk ahead towards those grasses." And Darwish's saying, "But our journey to forgetfulness has become long and the veil ahead of us covered the veil," is reminiscent of Al-`Aṭṭār's saying, "He is covered by hundreds of thousands of veils." Let's also read Darwish's following lines:

We said unto you: we got tired. He said: You will not find a pine tree to rest. In vain
Will you request landing. So soar in order to soar. We said: tomorrow
We will fly again.. for that land is a mature bosom sucked by these clouds.

(Lines: 60-62)

These lines are indeed evocative of Al-`Aṭṭār's description of the exhausted birds standing before the hoopoe:

> Around the road the birds, all of them, moaned; the blood seeped out of its wings and feathers; they did see the road whose end was unknown. They saw the disease but the cure of it did not become clear…. Eventually they all gathered in one place and stood before the hoopoe spreading their souls. They all came willing to march giving up their souls (1979, 244).

Additionally, Darwish makes use of some terms like "the Valley of Knowledge," and "the Valley of Passion," derived from the story of the birds in their march to the Simurgh. He says, "In the belly of the Valley of Passion. Did Al-Ma`arrī stand next to the Valley of Knowledge?" Obviously, these valleys are suggestive of Al-`Aṭṭār's Seven Valleys of Love in *Manṭeq aṭ-Ṭayr*: the Valley of Quest, the Valley of Love, the Valley of Understanding, the Valley of Independence and Detachment, the Valley of Unity, the Valley of Astonishment and Bewilderment, the Valley of Deprivation and Death. According to Al-`Aṭṭār, on their way towards the Simurgh, the birds have to pass through these valleys (102-105). Describing the road towards the Simurgh, Al-`Aṭṭār says that it is full of fear and thieves. So the birds have to pick a guide in order not to get tired on the earth (126). Darwish must have been aware of these details because he too refers to the road in his poem. Darwish writes, "Indeed, the answer is the road and there is no road except vanishing in the fog." Darwish must also have been influenced by Al-`Aṭṭār's idea of the necessity to choose a guide, which is an educational principle in Sufism. The Master is the guide. Al-`Aṭṭār says that the group needs a guide and an escort (127).

Darwish in his poem also employs the element of what Gerard Genette calls "paratextaulity" which refers to the relation of the text with its "paratext." Here Darwish refers the title, the story of the hoopoe and the flock of birds on their way

to the Simurgh to Al-`Aṭṭār's *Manṭeq aṭ-Ṭayr*. Moreover, interpreting Darwish's poem reconnects with the interpretation of *Manṭeq aṭ-Ṭayr* without necessarily citing it. This is the element of which Genette calls "metatextualité."

Thanks to Al-`Aṭṭār's book, the Sufi terms and the different types of intertextuality, Darwish goes beyond the literal meaning of the discourse in "The Hoopoe," to a deeper figurative and implied meanings.

In employing the "hoopoe," Darwish manages to improvise a new literary technique which typifies Arabic literature in the phase of postmodernism. This technique involves the reading of an old narrative work and making use of it in such a way that is different from its original intent. In Darwish's case, the hoopoe is taken from its narrative form and moved to modern poetry thus converting the story in Darwish's poem into "expanded narrative" by which critics mean any narrative transcending the literal level of the discourse (Yaqtin, 1997 23; Kilieto, 1997 29-30; Hollway, 1979 47-100 and Ibrahim, 1990 157-158).

Conspicuously, the poem advocates a number of implications related to conversion and cycling in the universe of appearance and disappearance. The hoopoe represents one of Darwish's diversity of flight images which indicates mobility that admits no definite home, basis or steadiness. One of Darwish's goals is perhaps to reflect the Palestinian's expulsion from his homeland. In the Diaspora the Palestinians live under the condition of a constant flight (Al-Hawei, 1992 25).

In essence the poem, as already indicated, is a dialogue between a hoopoe and a group of birds inquiring about the road to the God of birds. The dialogue, however, is loaded with indications because it, to borrow Ali Ash-Shara's description, depicts two great visions: the vision of the seeker for the sky after evolution and comfort versus the vision of the seeker clutching the earthly world where man can practice his creative human activities (2002, 55-56). To put it simply, it is a dialogue between the earthly and the heavenly worlds which centers on flying, steadfastness and commitment. The use of the dialogue re-shifts the focus on the reader. The

dialogue presented in the mood of "here" and now" turns the reader into a direct witness of the events described. In other words, the events are presented in a mimetic manner, to borrow Genette's words. This means they are presented in a scenic way. What is done and said by the characters is staged for the reader, creating the illusion that the readers are "seeing" and "hearing" things for themselves (1972, 162).

Right at the onset of the poem, Darwish renders his plural "I" as a thread in the eye of the needle from which the poem takes them to weave a new cloak for the speaker's space. The relationship of the "I," which stands for the hoopoe, with the "we" is so intricately built that the "I" becomes an integral part of the "We" and a constituent of its composition. Darwish employs the medium of the plural first person speaker to foreground a well established literary legacy in which "we," the group, replaces "I," the individual. Such a technique reflects the poet's purpose to make the cause of the Palestinian people a human, social project, i. e. the cause of all (Araydei, 1999 64).

The voice of the "I" speaking out, "I am a hoopoe" affirms the search for the self. The poet is the hoopoe and the hoopoe is the flock or the group and the "I" becomes the "we" and all of them are on their way for salvation. Hence, the hoopoe is the guide because the hoopoe is always mentioned in association with the guide.

* I am a hoopoe said the guide to the master of things- I look for a sky which has gone astray.
* I am a hoopoe, the guide said to us, and he flew with the rays and dust.
* I am a hoopoe -the guide said- I will find the way to the spring if the plants get dried.

We said to him: we are not birds. He said, you will not reach Him. All belongs to Him And all is in Him and He is in all. Look for Him to find Him in Him for He is in Him.

(Lines: 8, 12, 14-16)

The "we" needs the "I" to instill it with continuity and hope for eternal search for the unknown. Accordingly, the "we" represents the realistic life distinguished by human flaws while the "I" stands for the tendency of absenteeism, or what is behind reality. It is this conflict between these two poles that gives a dramatic value to the poem (Araydei, 1994 66 and Refaei, 1994 29-30). The "we," which stands for the Palestinian people is inclined to go towards absenteeism to rid the people from their weak reality.

The hoopoe moves gradually from the position of the speaker in the first quotation to the position of unification between the speaker and the listener (the addressor and the addressee) in the second, i. e. the hoopoe becomes the guide. The third contains the response of the flock of birds: "We are not birds." The statement reflects the relationship between Sufism and the birds because birds symbolize flying and in consequence deliverance from captivity and slavery. In other words, the poet hints at his desire to free himself from the chains of the present situation and to attain a new status where he can fly without confines (Hamzah, 2001 45).

In line 29, "Oh, the hoopoe of secrets! Strive so that we can watch in the beloved our beloved," the tone of the poetic "I" comes out clearly. At first, it sounds pessimistic because the poet expects the journey to the Simurgh to be futile. But the Sufi terms immersed in the line (Strive so that we can watch) reverse the meaning. They affirm one meaning which is the poet's search for the universal self manifested in the road of integrity which goes straightforward without the poet's knowing its end. The poet along with his group intends to move on with his plan of building the Palestinian dream without having to realize the difficulty of the road leading to the accomplishment of the dream.

The question is: how can the dream be achieved? The answer as the following lines indicate lies in poetry:

> Did Al-`Aṭṭār haunt you with his poetry? We said. He said: he addressed me and vanished

In the belly of the Valley of Passion. Did Al-Ma`arrī stand next to the valley of knowledge?

We said. So he said: the road of frivolity. We asked: And Iben Synā.. Did he answer

The question and did he see you?-I see through the heart not through philosophy.

Are you a Sufi, then? I am a hoopoe. I do not want. "I want

Not to want"..

(Lines: 47-52)

In Darwish's opinion, poetry has a humane message which draws on Al-`Aṭṭār's. The poet believes that poetry is a means through which one can build a new life. This is the meaning of the collective feeling conveyed by poetry and its tools. The arrival of the Simurgh cannot occur unless the birds cling to the poetry of Al-`Aṭṭār. So is the attainment of the Palestinian dream. It cannot be achieved without the help of poetry. Consequently, poetry is part of the Palestinian dream which suggests that Darwish's "The Hoopoe," is meta-poetical (An-Nabulsei, 1987 512).

The reference to "the Valley of Knowledge" in the above lines which is an explicit Sufi indication (Bahashtei, 1992 343-346 and Inafi, 1991 30) and the talk about the road which the hoopoe and the birds have to walk appear in *Manṭeq aṭ-Ṭayr* in which Al-`Aṭṭār says, "This road demands a perfect human being who can dive into this deep sea and who can demonstrate understanding of secrets. In every era, a new yearning will be generated in you" (Al-`Aṭṭār, 1979 375-376). In the Sufi tradition, the valley indicates one of seven Sufi conditions or valleys which travelers to the Simurgh have to cross.

As for the questions directed at the hoopoe or the guide, they shed light on the role of the modern poet, the speaker and the humane "I," or the multiple identities of the poet (Araydei, 1994 100).

Thus, through invoking the Sufi thinking, Darwish manages to express general humane meanings. His discourse in this poem moves from the individual level to every individual who undergoes an experience similar to his or lives a tragedy akin to Darwish's people.

In the lines that follow the figure of Al-`Aṭṭār is given a prominence. Through this Sufi figure, the poet compares between the sky and the earth, the body and the soul. In addition, he reiterates Al-`Aṭṭār's famous saying that "yearning is fire there while the mind is smoke," when he states: "And the mind is nothing except smoke" (Hamzah, 2001 48).

The "vision" referred to is surely derived from the sphere of knowledge, which is also a clear Sufi indication. The poet, however, tries to go beyond it in order to give a wider meaning to his message. Unlike the Sufi text which maintains a strict and firm relationship between the Sufi practitioner and his God, Darwish wants his poem to "integrate all those living in this world within a subterranean knowledge" (Hamzah, 2001 48). In other words, the Sufi text as depicted by Al-`Aṭṭār through the journey of birds is confined to the case of the relationship between God and the Sufi practitioner while the Darwish's case has universal implications. It concerns all people throughout the world.

In lines 51-52, "Are you a Sufi, then? I am a hoopoe. I do not want. 'I want / Not to want,'" which illustrate the phenomenon of the repetition of words to create a musical background for the text, there is a new convergence of all the different aspects of the "I:" we, you and I. The first person-speaker plural, "we," initiates a conversation with the third person-speaker singular, "he," then "he," mergers with "it," i. e., with "he." Then "he" turns into "you." All these forms of the pronouns attain various matrixes with one incarnate structure replicating the modern speaker (Araydei, 1994 69). Therefore, while the external form of the conversation indicates it is held with four sides, it is in fact a conversation with the self. "He" is the individual who experiences the poet's cause, "you" is the hoopoe standing for

solution of the cause, "we" is the group undergoing the same fate, i. e. the poet's group while "I" is the targeted person, the individual to whom the cause belongs. The four sides are related by the cause, so to speak.

The hoopoe does stand for the contemporary man who lives the phase of search in the make. Through the process, he wants to find meaning for everything he encounters and so the hoopoe in the long run achieves the purpose of the volume in which this poem appears: *I See What I Want*. The hoopoe wants to see what he wants (Hamzah, 2001 49).

The Hoopoe's questions in the poem are in fact the poet's to reflect his full feeling of the new Arab individual's existence. Indeed Darwish places in the foreground the four major elements constituting that existence: the land, the homeland, humanity and nationalism. Moreover, these questions, as Adonis maintains, are a call-out to resubmit major events for further questions and investigations. They are also a sign of metaphysical sensitivity capable of feeling things very deeply. The new poetry, Adonis adds, reflected in the type endorsed by him, Darwish and others, is the meta-physicality of the human existence (Adonis, 1996 10). Put differently, the subjects which employ the metaphysical aspects of life usually create sensitivity and questions inside the reader.

In conclusion, why does Darwish, the modern Arab poet who preaches universal ethical codes, avant-garde ideas, advanced intellectualism, liberty as well as patriotism and pan-Arabism, make use of Sufi figures, masks and texts in this poem? Does this mean that Darwish is also converting his poem to a Sufi, religious text? Perhaps yes. The Sufi religious text also promotes the same attitudes and ideas that are embraced by Darwish. By the same token, it can be said that Farīd Ad-Dīn Al-`Aṭṭār, the Sufi preacher, becomes a national leader and guide who will

help the Palestinian people attain their dream of building their homeland.[6] This suggests that Darwish is adopting an attitude in which he constructs his poetical consciousness on a former one, a type of consciousness which manifests itself in a latter one. This unique form of consciousness necessitates the poet to conceal his ideological viewpoints beyond the explicit ideas of a creative work. This is accomplished through an act of transparency in which the poet presents images and ideas inspired from the ancestors' legacy in order to tell about the plights of his own era (Ash-Shuabei, 2002 157).

[6]. Darwish's inclination to use religious texts through employing religious figures was studied by several critics notably Sami, 1999 82-83 and Ad-Deek, 2003 95-97.

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تلخيص:

تبحث ورقة البحث هذه، موضوعة قناع الصّوفي فريد الدين العطار، كما تظهر من خلال شعر عبد الوهاب البيّاتي، ومحمود درويش، بالإضافة إلى أنّ هذه الورقة تبحث أيضًا العلاقة بين القناع الصّوفي والتّناص، وبين الشّعر والميتاشعر. وبالرغم من المسافة الزمنية التي تفصل شعراء الحداثة البياتي ودرويش عن العطار إلاّ أنّ أمورًا متشابهة تجمعهم. فثلاثتهم حاولوا إصلاح المجتمع عبر الكفاح على طريقة الشّعر والشّعراء، وروّجوا الأفكار الشّعريّة الثوريّة والصّوفيّة، الأمر الذي أسقط معانٍ مُغايرة على أشعارهم وقصائدهم. أكثر من ذلك فقد عُرف هؤلاء بأكبر الشعراء في زمانهم، وقد مثّلوا بصدق روح عصرهم وحضارتهم.