



Representations of the Sufi Symbol and the Poetics of Existential Vision in Adonis's Poetry: A Hermeneutic Reading of Al-Kitab

Le symbole naturel soufi et la poétique de la vision existentielle dans la poésie d'Adonis : Une lecture herméneutique d'Al-Kitab

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Abstract

This study examines the poetics of the Sufi natural symbol in Adonis's poetry through a hermeneutic reading of Al-Kitab. Using a hermeneutic-analytical approach, it explores how natural symbols are transformed into structures that shape the poet's existential vision. The findings reveal that Adonis reworks Sufi heritage within a modernist framework, turning the natural symbol into a means of producing meaning and redefining the relationship between the self and the world. The study also shows that nature functions as a space of revelation and existential transformation beyond descriptive representation. It contributes to a deeper understanding of the interaction between modernist poetics and Sufi heritage in Adonis's poetry

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Résumé:

Cette étude examine la poétique du symbole naturel soufi dans la poésie d'Adonis à travers une lecture herméneutique d'Al-Kitab. S'appuyant sur une approche herméneutique et analytique, elle montre comment les symboles naturels deviennent des structures participant à la construction de la vision existentielle du poète. Les résultats révèlent qu'Adonis réélabore l'héritage soufi dans une perspective

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moderniste, faisant du symbole naturel un moyen de produire du sens et de redéfinir le rapport entre le sujet et le monde. L'étude montre également que la nature constitue un espace de dévoilement et de transformation existentielle au-delà de la représentation descriptive. Elle contribue à approfondir la compréhension des interactions entre la poésie moderniste et l'héritage soufi dans la poésie d'Adonis.

Mots clés:

- ✓ Symbolisme soufi
- ✓ Poésie d'Adonis
- ✓ Symbole de la nature
- ✓ Vision existentielle
- ✓ Poésie arabe moderne

1. Introduction

The relationship between Sufi thought and modern Arabic poetry has generated extensive scholarly interest owing to the central role that mystical symbolism plays in the reconfiguration of poetic language and existential consciousness. Within this context, Adonis occupies a distinctive position in contemporary Arabic literature, as his poetic project is deeply engaged with Sufi heritage while simultaneously seeking to reinterpret it through modern aesthetic and philosophical perspectives. His poetry does not merely reproduce inherited mystical symbols; rather, it transforms them into dynamic structures capable of generating new meanings and alternative modes of perceiving existence.

A considerable body of scholarship has examined the Sufi dimension of Adonis's poetry from various perspectives. Studies such as Rawia Yahiaoui's *From the Poem to Writing*, Asima Darwish's *Liberating Meaning*, and other critical works devoted to Adonis's mystical poetics have explored issues related to visionary discourse, mystical experience, textual transformation, transcendence, and the poet's engagement with major Sufi figures and concepts. Likewise, the study "Adonis between Love and Divine Passion: The Adonisian Path toward Black Mysticism" investigates the intersections between mysticism, love, the body, and modernity in Adonis's poetic universe. Despite their valuable contributions, these studies address natural imagery only incidentally and primarily within broader discussions of mysticism, without examining natural symbols as an autonomous symbolic system.

This observation reveals an important research gap. Although the Sufi dimension of Adonis's poetry has received substantial critical attention, insufficient consideration has been given to the Sufi natural symbol as a distinct poetic and hermeneutic category. Existing scholarship has not systematically explored how natural symbols contribute to the construction of existential meaning, nor has it investigated their role in shaping Adonis's existential vision in *Al-Kitab* through a coherent hermeneutic framework. The present study seeks to address this gap by focusing specifically on the symbolic function of nature and its contribution to the production of meaning.

The significance of this study lies in its attempt to bridge modern literary criticism and Sufi symbolic thought through an in-depth examination of natural symbolism in Adonis's poetry. By highlighting the interaction between nature, symbolism, and existential vision, the study contributes to a deeper understanding of the transformation of Sufi heritage within contemporary Arabic poetic discourse.

Accordingly, the study aims to: (1) identify the principal Sufi natural symbols employed in *Al-Kitab*; (2) analyze their semantic and symbolic transformations within modern poetic discourse; and (3) examine their contribution to the construction of Adonis's existential vision. To achieve these objectives, the study addresses the following central question: How does Adonis transform the Sufi natural symbol into a poetic mechanism for constructing existential meaning? This question generates subsidiary inquiries concerning the symbolic functions of nature, the reinterpretation of Sufi heritage, and the relationship between symbolism and existential vision.

The study is grounded in a hermeneutic perspective informed by contemporary theories of symbolism and interpretation. Methodologically, it adopts a hermeneutic-analytical approach based on close textual reading of selected poems from *Al-Kitab*. The analysis focuses on major natural symbols—such as light, darkness, sky, gazelle, sun, sand, and palm tree—and examines their

symbolic operations within the poetic text. Through this framework, the article argues that nature in Adonis's poetry functions not as a descriptive background but as a privileged space for revelation, transformation, and the continual reconstruction of meaning.

2.The Concept and Importance of the Sufi Symbol

The symbol occupies a central position in intellectual, literary, and religious discourses owing to its ability to transcend the limits of direct signification and open broader horizons of suggestion and interpretation. Its importance becomes particularly evident in Sufi discourse because of its close association with spiritual experience and esoteric truths that cannot easily be expressed through straightforward language. In this context, the symbol has been defined as "the condensation of numerous meanings into a few words through suggestion or an allusive indication" (Omar, 2018, p. 250). This definition highlights the condensed nature of the symbol, which relies on linguistic economy while encompassing a wide network of meanings, making it an appropriate medium for expressing profound spiritual realities that exceed the capacities of direct discourse.

Within the Sufi perspective, the symbol is not regarded as an end in itself, nor merely as a linguistic device intended to produce ambiguity. Rather, its value lies in the meanings and implications to which it points beyond the apparent level of expression. From this standpoint, Ibn Arabi maintained that "symbols and enigmas are not intended for themselves; rather, they are intended for that to which they refer and what is concealed within them" (Nasr, 1978, p. 37). This view reveals the interpretive function of symbolism in the Sufi experience, where the symbol becomes a means of unveiling truths that cannot be fully grasped through direct language. Consequently, symbolism opens a horizon of meaning that invites readers to explore deeper dimensions of understanding and interpretation.

Modern linguistic studies likewise view the symbol as a cognitive and expressive instrument that transcends ordinary language. It enables discourse to capture meanings and experiences that resist precise naming or description. Linguists define the symbol as "a means of perceiving that which cannot be expressed otherwise; it is the best possible way of expressing something for which no verbal equivalent exists, and it stands in place of something that is difficult or impossible to address directly" (Shaif Akakasha, n.d., p. 45). This definition underscores the profound semantic function of symbolism as a mediator between language and experience. Its role extends beyond mere reference, contributing to the construction and evocation of meaning whenever direct language proves inadequate.

The symbolic dimension of Sufi discourse is not confined to words and expressions; it also encompasses gestures and signs whose meanings transcend their immediate sensory appearance. A glance of the eye, a movement of the eyebrow, or a subtle gesture may function as a symbolic act capable of conveying meanings that direct language cannot express. Classical Arabic culture recognized this communicative power of allusion, as illustrated in the poet's famous verses:

She signaled with the corner of her eye, fearing her people,/A hidden sign, yet she did not conceal it /I knew then that her glance had said: Welcome, /Greetings and affection to the enamored lover.

This example demonstrates how a gesture can perform a complete symbolic function, transferring meaning from an outward movement to an implicit message deciphered through interpretation and contextual clues. Accordingly, the Sufi symbol acquired its suggestive character and became a vehicle for expressing spiritual states, mystical stations, and inner experiences that elude direct language.

Sufi symbols assume diverse forms according to their fields of reference. They may be religious, historical, political, social, mythical, or natural. Among these forms, natural symbolism occupies a particularly significant position in both Sufi and modern poetry. Elements of nature are transformed into signs that convey existential and spiritual visions beyond their immediate physical reality. In Adonis's poetry, natural symbolism becomes a powerful means of generating meaning and reconstructing existential vision.

3. Sufism and Modern Arabic Poetry: "From Emotional Experience to Symbolic Construction."

The Sufi experience has been one of the deepest tributaries shaping modern poetic sensitivity, as Arab poets found in Sufi sentiment a space that transcends the limits of direct discourse and opens up broad possibilities for expressing anxiety, searching, breaking, and longing for the absolute. For the Sufi, "he is not bounded by directions; rather, the directions emanate from him, and space does not surround him, nor does he surround space" (Zaddaqa, 2008, p. 543), and in the past, he sought union with the divine presence through taste and unveiling. The modern poet returns as a restless self drawing from ancient spirituality but moving toward a horizon that surpasses the religious dimension, for the modern poem is "an artistic text more than a religious or philosophical text, despite the share religion and philosophy have in it" (Younis, n.d., p. 105). Thus, the individual sentiment in the modern poet becomes a linguistic and symbolic "ascension" experience that reproduces what was Sufi in a new way, not imitating the old but dialoguing with it and reestablishing it.

Modern Arabic poetry has reclaimed the Sufi structure since "Al-Sayyab" and "Abd al-Sabur" up to "Adonis" as a model of writing that transcends ordinary perception. The Sufis transformed the inner experience into a language of high density, where vision intersects with metaphor, and intuition with symbol. This inspired modernist poets who found in this heritage the ability to free poetry from direct narration and push it towards productive ambiguity (Al-Sharqawi, 2022, p. 62). The Sufi experience is essentially a linguistic one, reshaping the world through allusion, ambiguity, and abstraction; modern poetry found in it the foundation that moves it from expression to suggestion, and from reality to vision. Linguistic suggestion was a fruit of the fusion between poetry and Sufism; it was a transcendence of the language's incapacity, which remained fixed in its descriptive function and constrained by the external subject represented by the described entities (Benamara, 2000, p. 50). This resulted in a significant transformation in the language of the modern poem.

With the modernist shift, the Sufi dimension ceased to be merely an emotional experience within the text and became a symbolic system reconstructed from within poetry. Sufi concepts such as "unveiling," "light," "ascension," "annihilation," etc., turned into symbols within a poetic discourse that does not fully adopt their original meanings but rather exploits their semantic energy to rearrange the relationship between the self and the world. Thus, Arabic poetry moved from "Sufi ecstasy" to "symbolic construction"; that is, from direct inner experience to a linguistic system in which symbols are organized as signs of an open meaning that is inexhaustible.

After this transition, a new vision emerged that makes poetry a realm of consciousness where spirituality intersects with aesthetics. The modern poet—drawing inspiration from the mystical experience—does not seek to imitate the behavior of the mystics but rather to create a poetic vision in which the self intertwines with language in a constant search. "The mystic and the poet share a single goal: to end the world's deficiency by discovering the compound of perfection in the human being" (Kaouan, 2006, p. 136)

. Thus, the ancient mystic transforms into a "symbolic structure" within the modern text, the existential question becomes the poem's central axis, and the symbol becomes a means to reconstruct the world through a language that transcends its ordinary function to become a field of living experience. In this way, modern Arabic poetry enters the core of the major transformations of mystical writing, moving from ecstasy to symbol, and from spiritual revelation to poetic revelation.

4. Adonis and the Revival of the Mystical Symbol: "From Quotation to Re-Creation"

Adonis's engagement with the mystical heritage was neither documentary nor merely referential, but a reading as a latent symbolic energy capable of reshaping. "The nature of Adonis's

visions concerns the dynamic, not the static" (Issa, 2006, p. 66). The mystical text is not recovered as it is but enters into a creative relationship with it, making the mystical symbol part of his poetic project to explode language and expand the concept of vision. For him, the mystical experience is an aesthetic laboratory that allows language to transcend its usual limits and produce images capable of embracing the tension between absence and presence, light and darkness, reality and dream.

Adonis borrows the Sufi symbol as an open structure. "The symbolic character is a common denominator between what is purely literary and what is visionary and Sufi" (Issa, 2006, p. 66), granting him a model of writing based on both erasure and creation. Thus, the Sufi symbol in his poetry does not appear as a sign of a fixed meaning but as a sign of an open question, as the symbol transforms from a "religious" and "epistemological" framework into a poetic space where density and immediacy intertwine with the philosophy of language. Sufism thereby becomes a focal point for rethinking the relationship between humans and the world, and the very possibility of language to produce or pursue truth.

This transformation is clearly evident in Adonis's "dissolution" of the Sufi symbol within a new linguistic fabric. We do not find repetitions of the meanings of light, darkness, or ascension as they appeared in Al-Hallaj or Ibn Arabi; rather, he integrates them into a poetic movement that transcends the limits of traditional Sufi conception to establish a "poetic metaphysics" in which the boundaries between universe and self, and between matter and spirit, dissolve. Thus, the descriptive symbol in Adonis's work becomes a starting point for poetically recreating the world, as he writes tradition from within tradition but does not simply write tradition; he opens it up and rearranges it, granting it new life (Tawarit, 2009, p. 34).

This act of recreation is inseparable from Adonis's vision of modernity as a continuous process of dismantling rigid structures and moving toward freer linguistic forms. The Sufi figure in his poetry is not the "knower" but the seeker, not the "saint" but the transforming being whose symbols function as bridges between the spiritual and the aesthetic. Hence, a multilayered symbolic structure arises, where "the desert," "light," "wind," "water," "star," "palm tree," and "clouds" open onto new significations. From this emerges a diversity of symbols in his poetry, among which the natural Sufi symbol stands out as one of the most important keys to his poetic experience.

5. Manifestations of the Sufi Natural Symbol in the Diwan "The Book1":

The Sufi symbol constitutes one of the semantic components in Adonis's poetry, especially in the diwan "The Book Yesterday, the Place Now," where the structure of the symbol intertwines with the mechanisms of interpretation and opens onto a horizon where nature interlaces with existence, language with revelation, and poetry with inner experience. Sufism "mentions the beauty of nature to reach the peak of divine beauty" (Abdel Haq, 1988, p. 98). Adonis, through working with nature symbols—light, wind, water, lightning, desert—builds a poetic discourse based on the ambiguity that produces meaning, and revives the Sufi heritage as a way of seeing and a method of questioning the world.

5.1. The Symbol of "Darkness" and "Light":

Adonis reconstructs the duality of darkness and light not as opposing contrasts, but as two intertwined moments in the path of mystical revelation, where knowledge of existence advances through ambiguity. The poet relies on the logic of the Sufis who saw darkness as merely a stage in the phases of divine manifestation. He says in this regard:

In vain I read the darkness / In vain I read the light, nothing but the masked mixture, in it / darkness appears as light, and light as darkness / Could it be a mirage? And nothing but bewilderment in it, / and nothing but anticipation, / nothing but speech (Adonis, 2006, p. 163).

This poetic excerpt represents one of the most prominent representations of the Sufi symbol of nature, where "darkness" and "light" transform from natural phenomena into symbolic spaces: "If the veil of light rises, behind it is darkness, and so the knower falls into confusion until he achieves the union between these two manifestations, the apparent and the inner, through the manifestation that occurs to them and unites them" (Ibn Arabi, 2006, p. 159). The contemplative does not read darkness and light as sensory facts, but as layers of inner experience in which the poet tests the limits of stable knowledge. For this reason, he describes reading as "absurd"; because knowledge lies beyond the apparent, which aligns with the Sufi vision that makes confusion a condition for spiritual ascent, and the oscillation between opposites a step on the path to revelation.

The "masked mixture" in which light and darkness blend represents the moment of breaking rigid dualities; a central moment in Sufi approaches where contradictions become multiple faces of a single truth, for "the movement between opposing poles, as they believe, leads to the emergence of man from contradiction to harmony, from partiality to wholeness, from multiplicity to unity" (Ziani, 2017, p. 124). The mingling of light with darkness reflects the poet's transition from reading nature as an external given to employing it as a mirror for exploring the inner self. In this transformation, the "mirage" appears as a symbol indicating that truth is seen but not grasped, and that the path to it passes through constantly shifting representations.

When the poet concludes that: (Nothing but prediction / Nothing but speech); he restores the centrality of experience to language itself. Speech is not a substitute for truth, but the only tool that allows approaching absence. This is why Adonis invests the symbol of "darkness" as a space of mysterious fullness, not emptiness, and a space in which the self is formed through reception and interpretation. Thus, he establishes a new relationship between nature and the self, where language merges with the Sufi experience, and darkness becomes a symbol of blindness from which vision emerges.

5.2. The symbol of the "gazelle" and the "sky":

Adonis takes the fleeing gazelle and the torn sky as symbols of the soul in states of loss and ascension, reviving ancient Sufi representations that see in the animal and the space two signs of the restless heart's movement. Thus, rain, shadow, and clouds intertwine in a semantic fabric that transforms nature into a mirror for self-revelation, where he says:

Behind our sleepless days / a hunter stalks its startled gazelles, / and the sky is a cloak for our dreams / whenever our bitterness and worries tear it, / the clouds patch it up— / These are the last words spoken by a prophet / who died in despair. (Adonis, 2006, p. 158)

Adonis relies in this passage on a symbolic network that revives natural mysticism; where the elements of the universe become signs of the movement of consciousness between fullness and emptiness, between loss and hope. His phrase: (Behind our sleepless days a hunter stalks its startled gazelles) establishes a symbolic relationship between the "gazelle," which in Sufi tradition symbolizes the fleeing soul, delicacy, and elusive beauty, and the "hunter," which forms an intense metaphor for fate, or for the hidden meaning that can only be grasped "according to the impact of the cognitive astonishment that later manifested as a confession of the logic of that astonishment" (Belali, 2009, p. 75). The "gazelle" is the human soul seeking some revelation, while the "hunter" is the truth or the supreme reality that "stalks" the moment of its awakening.

As for his words: (and the sky is a cloak for our dreams torn by our bitterness), he makes the sky—which in the Sufi vision is a symbol of clarity, elevation, and the transcendent presence (Shami, 2002, p. 77)—an existential garment that sags whenever the soul is broken, as if the dream itself lives in a cosmic space that suffers with the suffering of man. Then come the "clouds" as patches that mend the "tearing of the sky," indicating that nature is not only a realm of collapse but also a realm of healing and containing the wound. In the literature of illumination, clouds are a symbol of the unseen, concealment, and spiritual potentials formed through crossing between light and shadows (Al-Suhrawardi, 2005, p. 6).

The symbolism reaches its peak in the phrase: (These are the last words spoken by a prophet who died in despair); the image intertwines nature/prophecy/mortality in a single scene, suggesting that the prophet is not a specific religious figure, but rather the poetic self speaking in the voice of the "knower" broken before the world's closure. Here, despair is not a denial of prophecy but an affirmation of the limits of language in grasping truth; this aligns with the mystical experience that sees the breaking of meaning as the beginning of the birth of a deeper knowledge. Hence, they say: "The breaking of the sinner is better than his obedient arrival" (Ba'ashin, 2005, n.p.). Thus, the entire nature—the gazelle, the hunter, the sky, the clouds—transforms into a series of signs reflecting the soul's dialectic between searching and release, between fragmentation and compulsion.

5.3. The symbol of "dust" and "clouds":

The poet blends the heaviness of the earth with the lightness of the clouds to embody the distance between man in his sensory reality and his mystical aspiration. He evokes images describing man as a being between the "presence of dust" and the "presence of truth," constantly tense and attracted. He says in this regard:

I bear the burdens of my earth— / its dreams and worries, / yet I do not advance—I walk, as if / I walk in chains. / Am I the seer of this dust, / and the sculptor of these clouds? (Adonis, 2006, p. 161).

This passage is built on a tense relationship between the self and nature, where "earth," "dust," and "clouds" become spiritual mirrors revealing the state of the seeker on the path of existence. His words: (I bear the burdens of my earth, its dreams and worries), present the "earth" as a symbol of existential weight; it is not merely geography but the "self" with its history, desires, and accumulated burdens. This meaning is close to what "Al-Nifri" calls: the stance of the earth (Al-Tilimsani, 1997, p. 95); Any moment of awareness of the limited and earthbound that pulls the soul toward its world. As for the phrase: (However, I do not advance), it embodies the state of "spiritual stagnation" known to the Sufi when he fails to ascend to a higher station; it is the moment of the self's resistance to elevation, and the closing of the path, as Ibn Arabi points out in the concept of "the dense veil that covered his sight and insight, so he perceived the truths within himself and around him" (Farghali, 2021, p. 128). Then the following sentence comes: (I walk as if I walk in chains), reinforcing the confinement of movement, which turns nature (the earth) into a shackle rather than a passage.

The tension in the relationship with nature becomes clearer when the poet asks: (Do you see me as the soothsayer of this dust? And the sculptor of these clouds?), for dust in Sufi tradition is a symbol of confusion, it is "the dust of vile morals clinging to the tails of rightful powers on the earth of humanity from the dust of nature (Al-Kubra, 2009, p. 144)," blinding one to signs. Dust here is not material but existential ambiguity that burdens vision. The question reflects the poet's desire to be a reader of mystery; that is, capable of transforming confusion into meaning, which is the essence of the mystical experience. As for the "sculptor of clouds," it returns us to a wondrous luminous

image; clouds symbolize the unseen, the deferred meaning: "When the sky of secrecy clears from the clouds of concealment, the sun of witnessing shines from the tower of honor. (Farghali, 1988, p. 73) " It is as if the poet wonders: Do I possess the power to shape the unseen? Can I reshape my fate and meaning? These are fundamental questions in the Sufi experience, which sees that man "creates his image" through struggle (Nicholson, 2021, p. 48). Thus, the entire passage becomes a dialogue between the poet and "mystical nature," where "the earth" is weight, "dust" is a veil, and "clouds" are potential, while the "self" is caught between burden and the desire to create, between walking and chains, between a meaning yet to be formed.

5.4.The Symbol of "Sand" and "Sun":

Adonis presents a scene where the first element, "sand," fraternizes with the energy of revelation, "the sun," a composition that reflects the mystics' tendency to unite opposites within the unity of existence. For him, matter is not the opposite of the spirit but the second potential for its manifestation. He says about this:

I will take a handful of sand / and say: poetry fraternizes between the sand / and the face of the sun, and I ask: / Did you drown? Were you buried while you were combing your hair, alive? / Did you hide? I will ask about you: / meaning is scattered light / and the image is night / on the face of a woman (Adonis, 2006, p. 15)

Natural symbols condense in this passage to craft a mystical vision that redefines poetry as a tool connecting beings and a channel for crossing meaning between the tangible and the invisible. Adonis begins by saying: (I will take a handful of sand and say: poetry fraternizes between the sand and the face of the sun), so "sand" here is not a rigid material but a symbol of fragile, scattered, and dispersed existence, which corresponds in Sufism to the world of "fragmentation, disintegration, and division" (Hanafi, 2005, p. 86) . As for the "face of the sun," it is a symbol of radiance, truth, and spiritual effusion. When he says that "poetry fraternizes between them," he assigns poetry a profound mystical function; by connecting multiplicity and unity, dust and light, annihilation and manifestation. This resembles Ibn Arabi's statement about the "word," which "gathers what is dispersed in existence, for it is one in his view"(Ibn Arabi, 1906, p. 87) .

The poet then moves on to questions of an existential and mystical nature: (Were you drowned? Were you buried? While you chain your poetry alive? Were you hidden?), and these questions seem as if they are directed at the "meaning" itself, or at the "poem," or at the inner light that the poet fears may have disappeared or been buried. He then adds: (I will ask about you: the meaning is scattered light, and the image is night on the face of a woman), here the tension between "meaning" and "image" reaches its peak, for the meaning is "scattered light," which is the mystical revelation; because meaning does not come complete, but seeps like a radiation, then overflows. As for the image, "it is night," that is, a limit and a veil that confines the meaning within a formal framework, but the poet associates this image with "the face of a woman"; and "woman" in mystical imagination is a symbol of the absolute, fertility, which "made the woman for the poet carry fertility and vitality that make her bear the attribute of ideality and entry into the enchanting beautiful world of nature" (Madas, 2018, p. 195) . Thus, the image on the surface is "night" as it conceals the truth of beauty behind a form, but inwardly it is an "appearance" of meaning; because beauty in mysticism is one of the ways of knowledge. Thus, nature (sand, sun, light, night, woman) transforms into a cognitive language where:

- Sand: multiplicity and dispersion of existence.
- Sun: unity and the radiance of truth.
- Light: meaning in the state of seeping.
- Night: limits of the image and darkness of appearance.

- Woman: the aesthetic presence in which secrets manifest.

5.5. The symbol of "palm trees" and "shade":

The shadows of the palm trees become an extension of the self and a field for annihilation within it, reminiscent of mystical images where the soul merges with beings to reach a state of "non-determination" freed from dualities. This unity appears in linguistic shifts that make the body itself subject to transformation. He says about that:

I imagine that I am cloaked in its shadow, - / the palm tree is speech / and I am its child. / And the thinness between us / is neither description nor image: / a poet's passion / sharing our limbs (Adonis, 2006, p. 122).

The poet's words: (I said to the sun, leave me, do not set...) reveal a relationship that transcends the limits of sensory nature, approaching the mystical love of light as a manifestation of divine effusion. The sun is not an astronomical body, but an energy of revelation; the poet unveils it so that its light may be "drawn" upon his body; meaning that his body becomes a page of existence, receptive to radiance just as the mystical heart shines with the light of truth. This fusion between body and light reflects the state of "manifestation" sought by the knower, where the light is not asked to disappear but to penetrate within him, leaving its mark on his "side," indicating the depth and intensity of the experience.

As for the phrase: (My desire is to enter now a forest and see my body drawn upon its branches), it completes the transformative scene as the poet moves from merging with light to merging with the symbol of nature most idealized in mystical imagination: the palm tree. Entering the "palm forest" is entering the sanctuary of nature as a temple of knowledge, where the poet seeks to see "his body drawn upon its branches"; that is, to transform from a separate entity into part of the cosmic fabric. This drawing is a poetic image of "annihilation," where the body ceases to be an independent self and becomes an engraving in existence, just as the knower becomes "erased, without action or trace" (Afifi, 2020, p. 86). Thus, through "light and palms," Adonis embodies the mystical transformation from bodily desire to the desire for revelation, from seeking the light to dissolving in it, from self-isolation to melting into nature as a cosmic text bearing meaning.

5.6. The Symbol of "Dawn" and the Steps of Revelation:

The poet transforms "dawn and the steps" into a language understood only by those who have reached a certain level of revelation. He contrasts the "light of dawn" with the "darkness of people" who "see but do not understand." Here, nature appears as a "book" whose meaning is accessible only to those who walk the path of knowledge. He says:

Dawn says what my steps have written—my paths / a language seen by none but myself / and I see people in two parts: one part / follows the wolves, and the other / is guided by the ostriches / Ah, how, and how shall I write an elegy for words (Adonis, 2006, p. 160).

In this passage, the poet reshapes the relationship between the self, language, and existence through a symbolic movement among "dawn," "steps," "paths," "wolves," and "ostriches." In Sufi imagination, dawn is not merely a time but a phase of "unveiling the veil and the perceptions beyond it" (Maadi, 2013, p. 201); the moment when what was hidden is revealed. Therefore, dawn becomes the one that "reads what his steps have written"; meaning that true knowledge does not arise from apparent consciousness but from the inner light that reveals the trace of the traveler, not the traveler himself. Thus, the steps become a text, and the paths a language visible only to those who have reached the stage of revelation. Nature as "dawn" and "paths" transforms into a medium for manifestation, where the spiritual experience is translated into a language understood only by

"him"; that is, the divine presence or the universal principle that intersects with the self at the stage of partial annihilation.

The contrast between "wolves" and "ostriches" represents the poet's vision of contemporary man, caught between predatory violence and cowardly escape, with the "third human" who achieves spiritual balance absent. This division highlights the anxiety of the self seeking meaning in a world where values are eroding and speech becomes mere echo. Hence, the poet cries out: (How shall I write the elegy of this speech?); the elegy here is not a lament for literary language, but a mourning for its capacity to reveal. It is an elegy for the very understanding of meaning after man has lost his connection to the spiritual source that grants language its power. Thus, the symbol of nature (dawn, paths) becomes a tool of revelation, while the animals (wolves, ostriches) serve as metaphors for the fall of man, and the final cry transforms into an expression of an urgent mystical need: to restore a language capable of carrying wonder, to be a light, not an engraving.

5.7. Nature as a Field for Mystical Annihilation and World Re-creation

Adonis presents scenes of sorrowful faces and stars revealing the "nakedness of the evening," through which he reshapes existence by weaving the chest with space. This vision is based on a mystical concept that makes nature a place for purifying man from his psychological and linguistic constraints. He says in this regard:

Faces / their color is sorrow and suspicion / eyelids / drowned in the waters of farewell / hands / all they did were chains / stars undo the buttons of poems / to revive the nakedness of the evening / I now weave my chest a cover / and embrace the space (Adonis, 2006, p. 143).

The structure of the passage is based on a movement of collapse and revelation: faces of "sorrow and suspicion," "hands" turning into "chains," stars "undoing the buttons of poems." This existential unveiling recalls Al-Hallaj's stance of "unveiling the veil," where existence in a moment of sadness and loss is exposed without adornment (Al-Bakri, 2016, p. 68), revealing the evening "naked" like a soul stripped of its masks. The space the poet tries to "embrace" is a mystical attempt to contain the fragmented existence, It is as if the poet weaves from his chest a "cloak" to restore balance to the world, resembling the movement of Ibn Arabi, who sees the heart as a mirror of the universe and believes that completion begins from within.

When the poet says: (I now weave my chest a cover and embrace the space), he enters the core of the Sufi vision of union: the self becomes a vessel for the world, and the chest transforms into a space that embraces space. This intertwining of the inner and outer recalls Al-Niffari's saying: "The wider the vision, the narrower the expression." Here, the poet describes the world and even merges with it, attempting to mend its fractures through a symbolic act resembling the "spiritual shedding" in which light manifests, according to Al-Sarraj's terminology. Thus, in Adonis, an echo of the great experiences is realized: the torn world, and the self transforming to repair this rupture through a poetic/existential act, paralleling the "ascension" in Sufi stations.

5.8. The Symbol of the "Star" and the "Stone":

Adonis uses the symbols of the "star" and the "stone" to show the breaking of old meanings and the self's search for a new compass of understanding, referring to a Sufi experience that overturns tradition to build a broader knowledge. In this context, the natural symbol carries the anxiety of questioning. He says:

- Where will the star that guides us lead? And is history a hanger on which we hang our heads? / - He asks, wanting to spread the salt of chaos / - To sit on the chair of the wave and claim that the air

hunts the sky / Indeed, we witness openly / That lost one (with another madness) / "When you take a stone from the Kaaba / The stone leaps from his hand (Adonis, 2006, p. 168)"

The poet opens this passage with two seemingly simple questions: (Where will this star that we follow lead us? And is history a hook on which we hang our heads?). However, they open a dual critical space: the "star," a symbol of guidance in religious heritage, turns into a misleading sign, suggesting that the paths of knowledge are no longer clear and that the spiritual and cultural compass has shaken. As for history, reduced to "a hook on which heads are hung," this imagery exposes the violence of Arab memory and how defeats are transformed into decorations hung over the facades of the past to justify impotence. Here, the poet places the reader before the dilemma of collective consciousness: following a broken star and taking refuge in a perforated history.

The image of "the stone that leaps" opens the door wide to mystical interpretation; it recalls Ibn Arabi's saying that all things speak and reveal their secrets to those who reach the station of unveiling. The stone here resembles the "fixed entities" that move through knowledge and respond to those whose inner selves are purified (Al-Mousawi, 2014, p. 401). But Adonis makes the stone refuse, distancing itself from the receiver because his hand is not "the hand of the knower" but "the hand of chaotic history." Meanwhile, the "star, the stone, the air, the wave..." transform into beings with a mystical meaning: the universe here is an open book, but a book not read by the senses but by unveiling; if the spiritual readiness is absent, the "stone" leaps by itself and refuses to be touched.

5.9. The symbol of the tree and the forest:

Adonis blends the death of water and stone with language and the forest of languages to depict existence as a confusing space whose boundaries are only grasped by crossing through nature itself. This vision is rooted in the heritage of mystics who made the universe "an open book." He says about this:

I am a forest of languages

The poet dissolves the boundaries between elements: "water," "death," "stone," "wind." The words are close, but the meaning is deeper. This dismantling of binaries reflects the essence of beings as seen by Ibn Arabi: the names of things are only fixed in human perception, while their true nature is fluid and changing (Dirki, 2006, p. 146). Therefore, the poet says: (They see but do not understand); because sensory vision alone is not enough, it is a vision without taste and "witnessing." Others are "letters," meaning mere dead linguistic units, while he is a "forest of languages," a being that breathes meaning in its density and diversity.

The voice of Sufism reaches a clear extent in the last sentence: (And I am a forest of languages). The forest here is a state of "multiple manifestations," just as Ibn Arabi sees existence as a mirror reflecting the names and attributes of God endlessly (Khamisi, 2010, p. 104). The poet does not possess a single language, but "languages." Others are letters; they stop at the limits of apparent meaning and do not enter the realms of "indication" or "taste." Thus, the passage becomes a declaration of the superiority of Sufi poetry over inherited language, transforming the poet into a "place of manifestation" where trees multiply in the forest.

Conclusion:

This study shows that the presence of the Sufi symbol in Adonis's poetry, especially in his collection "The Book," is neither decorative nor a ready-made metaphor, but an interpretive path through which the poet reconstructs nature, language, and vision simultaneously. By tracing the models of nature in the studied texts, it becomes clear that the poet does not revive the Sufi heritage as a fixed

reference, but as a creative energy that activates transformation and opens meaning to continuous multiplicity. This reading has led to the following conclusions:

- The natural symbol transforms into an existential mirror reflecting the self's anxiety and its longing for the absolute.
- The intertwining of mystical vision with modern sensibility in constructing the image, whereby the poet combines traditional support with a new poetic perspective.
- The reliance on the mechanism of semantic displacement, which shifts natural elements from their sensory meanings to a space of revelation, confusion, and annihilation.
- The text becomes a realm for cosmic writing where nature merges with language, and the mystical image becomes a means to redefine existence.
- The creative employment of mystical heritage through the recreation of symbols rather than their repetition, making the poet's experience an innovative extension of the great mystics' experience.
- The fusion of the personal with the cosmic in the structure of the symbol, making nature for the poet a field of narrative movement rather than merely a backdrop for the poetic scene.

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