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CHALLENGES WHILE TRANSLATING MYSTICAL POETRY: A REVIEW OF *TARJUMAN AL-ASHWĀQ* BY IBN- E-ARABI

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Abstract: This study demonstrates the significant representatives of the comparative literature by comparing the views of the Sufi school of thought and the translation of Sufi terminologies. The present study examined the Sufi school by exploring the main topographies and features in the lexicon of *Tarjuman Al-Ashwāq*. The most prominent manifestations of the lingual choice appeared in Sufi poetry, suggesting the existence of a recognized accidental relationship having a unique style of expression. Preferring the symbol over the meaning without declaring it is the beauty of Sufi poetry. Researchers found the Old Arabian colloquial and an Andalusia, which indicates the poet’s cultural diversity; for instance, Poem 11, sung by the Moroccan Sufi group. Additionally, the recording illustrates that these verses are still being recited and listened to within the Islamic world, often within the folk music tradition. The terminologies define translation, literature, and the basic principles based on the thoughts of the Sufi school and aim to show their traditional understandings’ of optimistic and opposing sides.

Key words: *Tarjuman Al-Ashwāq*, Sufi Terminologies, Sufi Symbolism, Literary Devices, Ibn Arabi, Sufi Poetry, Foundations, Traditional Concept.

1. Introduction

Tarjuman Al-Ashwāq is the plural of **shawq** which means “passion” and “desire”. It also means a translator, an interpreter, or a guide. *Tarjuman Al-Ashwāq* includes a series of 61 poems in the style of the traditional pre-Islamic qaṣīda.

Ibn-e-Arabi (1165–1240 CE) is one of the most influential writers of Islamic civilization and classical Arabic. He was a prolific Sufi philosopher, poet, and mystic known as “The Great Sheikh,” born in Murcia (a city in modern-day Spain) and died in Damascus.

Sufism is an Islamic mystical belief or practice in which, through the direct personal experience of God, Muslims seek the truth of divine Love and knowledge. (1)

While studying **Dewan Tarjuman Al-Ashwāq**, Ibn-e-Arabi engraved a lot of mystical Sufi idioms everywhere in the poetry. As the Dewan is in Arabic, one knows about the depth of Arabic and the belief of Ibn-e-Arabi. Knowing the terminologies based on Ibn e Arabi’s Sufism is also essential.

Foundations are the grounds of the word for what it is meant for.

Manner of Display means rhetoric-eloquence manners in the text and the word’s style.

A Traditional Concept is the usage of a word in a particular geographic area.

Extras mean what is added to a word intended for in the formal dictionary.

Symbol (الرمز) is a Rhetoric; Eloquence manners in the text; use of analogy; proverbs, and phrases.

2. Sufi Symbolism in Poetry

One finds the interactions with symbols throughout his poetry in the Dewan *Tarjuman Al-Ashwāq*. The Sufi symbol multiplied its motives, sources, and themes over time. It became like a spectrum flourishing with its colours for Sufi literature and poetry. It gives it an aesthetic touch, thus distinguishing it from others. So, the poets excelled in those symbols that crowded the Sufi poem. Sometimes whole lyrics were devoted to him/her, so he enlisted the symbol of the woman when talking about Divine Love, the character of wine, and symbols derived from nature, such as the symbol of water, light, birds, bed, death, life, the ascension, and others. Here the most important symbols and the reasons for their use are shown.

2.1 Symbol of Feminism:

A woman has a special place in poetry. Throughout the ages, she remained a source of joy and satisfaction and accepted when repelled and exposed. In both cases, she was a source of inspiration for poets. Thus far, we have found countless odes to the attractiveness of women. Idealized and abstract, they represent the revelation of the Divine Truth as the One Reality. The human individual’s image takes a particular form, including all the attributes of the Divine.

و نادٍ ﴿بدعد﴾ و ﴿الرياب﴾ و ﴿فرتنا﴾ و ﴿هند﴾ و ﴿سلمي﴾ ثم ﴿لبنى﴾ و ﴿زمزم﴾
واندباني بشعر ﴿قيس﴾ و ﴿ليلي﴾ و ﴿بمي﴾ و المبتلي ﴿غيلان﴾-

However, they all symbolize the Beloved and One, to find their desires in the Divine Essence. A girl named “**Nizam**” was an image of Divine Wisdom. Her presence is Divine knowledge and tastes of hidden mysteries. So, in approaching these poems, one understands that they are not about the object of Love as such, but about what we experience in the heart.

He means by saying: “**her sister**”, the sister of **Hind**: Buthaina (بثينة), the companion of Jamil bin Muammar (2). “**Lubni**” ﴿لبنى﴾ with Qais bin Al Dharir (3), which is a reference to the labana are symbols. “**Anan**” is the maidservant of **al-Natfi**, and represents the science of rulings. “**Zainab**” is one of the companions of **Umar ibn Abi Rabi’ah** (4) and is a transition from the position of guardianship to the position of prophecy. “**Hind**” is the owner of a human being, landing **Adam** the secrets related to that home. “**Sulaimi**” refers to the story of **Sulaymaniyah** in **Balqisiyya** as “a maid in our time”. Ibn Arabi’s longing appears in the other line to **the Qaysi**, as he says:

اندياني بشعر المحبين مثلي في عالم الحس والشهادة كقيس، و هو الشدة وقلم الابداد- ﴿5﴾

“**Baqis**” refers to it because **Al-Qays** is remembrance. **Layli** is from the night, the ascension, and the divine revelations from the Merciful Exaltation of the hidden kindnesses to the heavens closest to the beloved heart. “**May**” ﴿مي﴾ is a reference to the clumsy one who does not do well. “**Ghailan**” ﴿ذوالرمة﴾ is the rope, the reason that we were asked to hold on to, hold fast to. “**al-Rama**” is the ancient rope, attribution to the ancient is a verified matter, the rope of God. (6)

It emphasizes that of the tale of Layla and Majnūn, which incidentally is constantly referred to along with the stories of other famous Bedouin lovers. Whereas, in the classical tale, Qays is faithful to one image: Layla, which burns itself into his heart.

This symbol for the poems of spinning in Divine Love and expressed through the manifestation of divine perfection in the universe with his Love and adoration for the beautiful God, his desire to draw closer to Him, and depict the state of union with God and annihilation. Thus, the symbol of the woman was born an affection towards her, so the Sufis revered the woman as a rare veneration.

Women mentioned in Sufi poetry granted her the most significant manifestations of existence, even if she did not suffice her purpose for her own sake. As the post says:

وادكر لي هنداً و لبني و سليمي و زينب و عنان
واندباني بشعر قيس و ليلي و بمي و المبتلي عيلان ﴿7﴾

All these are the names of the poet’s beloved, referring to One Beloved, the Divine Essence.

2.2 Symbol of Places:

The place in the Sufi belief is considered a spiritual value, as it refers to the space of the Sufi experience and its spiritual realm, from which it is launched and with which it is established. In general, these places came as a sign of:

1. Ancient places: It is rooted in the Arab upbringing, its glorious history, and the Arab man's longing for it.
2. Religious places: These are the features of spiritual purification. Shrines of worship are inspired by which the goals of the mind and the soul are achieved. These last ancient places and religious places are the kindest fields of spiritual purification for the servants of God.

خليلي عوجا بالكثيب و عرجا	علي "لعلع" والطلب مياه "يلملم"
انجد الشوق و اتمم العزاء	فأنا ما بين "نجد" و "نحام"
غادروني "بالأنيل" وبالنقا	أسكب الدمع واشكو الحرقا
قالت: تركت علي "زرود" قباهم	والعيس تشكو من سراه كلالا
فيما واردين "مياه القلب"	و يا ساكنين "بوادي العقيق"
أضاء "بذات الاضا" بارق	من النور في جوهها خافق ﴿8﴾

The researchers go around the places that make up the poet's vision of places of closeness to God. Thus, reaching to the fact that the hills in both meanings indicate the places of the human being, which are the spiritual stations that the Sufi does not depart from as long as there is a dispute! "Yallamlam" is a lexical signification of the saying of the people of Yemen, and al-Qa'il added it to the word water. "Najd wa Tihama" denotes the vision of the gnostic, meaning in terms of longing and patience. "Al-Abraqin" is a house on the road to Mecca (9), and "Dhu Salam" is a valley in the Hijaz (10), the shrine of beauty that invited the gnostic to employ it within the aesthetic of Sufi shrines. "Athel" is a representation close to royal spirituality. He borrowed it from Hajir to Medina, and then referred to the Muhammadan Shrine.

"Al-Isfahan" is the city of knowledge. From this representation, Ibn Arabi describes self-knowledge in a way that befits its majesty. (11)

Evoking the characters is to find "The Interpreter of Desires" and the names of historical and religious personalities. They express his mystical revelations and witnessing shrines because historical events and personalities are not just transient cosmic phenomena that end with their real existence. (12)

2.3 Symbol of Male Characters:

In *Tarjuman Al-Ashwāq*, there are names of some of the most essential religious personalities from the prophets because of the symbolic connotations they revealed. The axis of his fundamental vision of divine Love indicates that

the prophets were strong. So, sometimes he calls the character by name. As he says,

شمسا علي فلك في حجر ادريسا	اذ تمشت علي صرح الزجاج تري
وداودياً وحبيراً ثم قسيسا	قد أعجزت كل علام بملتنا
أتلو و ادريسها كأنني موسي	توارتها لوح ساقبها سنا، وأنا
يقول دليل العقل فيها بنقصان	كما طاف خير الرسل بال كعبة التي
أبصر الآثار يبغي المذهبا	سامري الوقت قلبي، كلما
﴿13﴾ كان ذو القرنين يقفوا السببا	واذا هم شرّفوا، أو غرّبوا
﴿14﴾ وزحزح الملك المنصور، ابليسا	فأسلمت، ووقانا الله شرّتها

Here, Ibn Arabi referred to Jesus, Moses, Adam, Idris, and Muhammad (May God bless them and grant them peace). Also, Samri Ul waqt, Malak al Mansoor, and Iblees stand out in it.

2.4 Symbol of Pious Places:

Among the names of places, we find Kaaba and Taif. The poet chose these places for epistemological and semantic goals. Their presence in this text manifests the wisdom of their spirituality. The following verses and words show the places of fighting oneself and one's desires and a place for obtaining divine allegiance: "Al-Massab" is from me, "The Jamarat" and "Sarhat Al-Wadi" and "The Boys of Ramah" are the plurals, indicating the "Departure" from "Arafat" Each of the words denoting places supervises Mecca and Medina, and the words holy places more than three times in the Diwan denotes the spiritual experience with places.

2.5 Symbol of the Books:

The names of the holy books appear in it, such as the Bible, the Tablets (الوواح), the Torah, Zubur, Enjeel, and the Holy Qur'an.

2.6 Symbol of Wine:

The wine was one of the most precious things every Arab got, so it had an abundant share in the pre-Islamic poem. Thus, they sang about it, enumerating its types, colors, tastes, and even the cups from which it was drunk. Allah Almighty says in Surat Al-Maida that,

انما الميسر والخمر والالزام والانصاب رجس و هكذا هو من عمل الشيطان ، ثم فاجتنبوه-

“ Indeed, gambling, wine, sticks, and impostors are an abomination, and thus it is the work of the devil, then avoid it”(15)

However, the word wine was not mentioned in its explicit wording. However, in the mention of the drink, it is singularly added to the singular of Love. For the Sufi poet, wine is tantamount to knowledge and God's Love. So it is intoxication, as al-Qushairi defines it: "It is an absence of a strong and strong, and awakening is a return to the feeling after occultation."

On the contrary, the Sufis borrowed the symbolism in poetry due to the language's shortness in conveying a true expression of what they lived. As Ibn Arabi says in his poems about the symbolism of wine like this: "And drink a smoothie."

Thus he says: **Sofalah, from the time of Adam, informed**(16) that it is a sign of constant intoxication. Even if it is a little symbolic in the poetry of Ibn Arabi, it is abundant in the poetry of Madin Shuaib (509 AH to 594 AH) and Al-Shashtari (610 AH to 6680), and others.

2.7 Sufi's View of Nature

The Sufi's view of nature is a material view of Divine Beauty. For Sufis, nature is all articulate in its stillness and movement. The Sufis have talked in their speech about God and human existence via symbol, metaphor, image, art, style, meter, and rhyme. The reader who tastes their experiences ultimately indulges in them, relying on their verbal appearance and sign. Thus, Sufism established a special method that is based on indirect expression in writing, indicating the conditions and spiritual conditions of the Sufi in hidden worship.

According to Ibn Arabi, the letters unite the existence of the apparent and the hidden. The letters generate the language that is the best evidence for his concept, such as Alef. (17) In his book *al-Ramzi*, Ibn Arabi used rhetoric that is difficult to communicate and understand effectively. His books include *Fusus al-Hakam*, *Futuh al-Makkiyya*, and *Tarjuman Al-Ashwāq*.

2.8 Symbol of Poetry:

We find in the translator of longings the poetic symbol, heavier in the criticism, and it is the poet who explains it:

- i. Symbolic
- ii. Linguistic Appearance

The first symbol includes many of the codes of the text. Thus the interpretation becomes the way to access the poetic world of Ibn Arabi. As the dream of Ibn Arabi goes: "He fabricated the symbol in this Diwan out of preference for his travels and kept secrets from him that he is able to taste them or stand on them who are not worthy of them." (18)

2.9 Symbol of a World:

This symbol is literal. Ibn Arabi used many interpretations in translating longings, saying:

حتى اذا صاح الغراب بينهم فضح الفراق صباية المحزون ﴿19﴾

2.10 The World of Spirituality:

Just as "al-Abraq" wants means the place where the witnesses of the truth come to them, he called it Al-Abraq.

2.11 The Language of Symbol and Sign:

The symbolic expression can explain the Sufi situation, which is not limited.

2.12 Moral Elements:

Spirituality is based on moral elements, in terms of striving against the soul that leads to evil and suffering the experience of purification. According to Ibn Arabi, the difference between asceticism and mysticism depends on spiritual life. They are of two types: First, Doctrinal facts and rules of religious morals and achieving happiness and his work to worship God. Second, the totality of experiences that you reach with the light of faith, religious thoughts, and emotions.

Ibn Arabi neglects the method of reason and instead relies on the methods of imagination in expression and taking emotional imagery, symbolism, and allusion.

يا غاية السؤل والمأمول يا سندي
شوقي اليك شديد لا الي احد
فما زال يرفعها طورا و يخفضها
حتي وضعت يدي الأخرى تشد يدي ﴿20﴾

2.13 Divine Love:

It grants success, and the description of the lover is the striving to meet him; As he says:

يا حادي العيس لا تعجل بما ، وقفاً
فاني زمن في اثرها غادي
قف بالمطايا و شم ر في أزمتهما
بالله، بالوجد والتبريح يا حادي ﴿21﴾

It becomes evident to the one acquainted with the poems of Turjuman have the longings and the feeling of Divine Love (22).

The presence of the symbol is also evident:

فسرث و في القلب من أجلهم
أنادي بهم ثم أفقو الاثر
ومالي دليل علي إثرهم
سوي نفسي من هواهم عطر ﴿23﴾

Here one finds the transformation of natural poetry into the symbolic secrets of sacred wisdom and the divine transfiguration in images. (24)Ibn Arabi mentions the mystical relationship between the Creator and man. This divine revelation aims for the Unity of Existence.

2.14 Symbol of Birds:

The bird is used as a center, wandering with its heart and mind towards God, the One. (25)

The Sufi view of the symbols of the bird is special. Birds are frequent, such as the eagle, the hawk, the hawk, or the pigeon. The bird symbolizes the souls who migrated, its natives, and the original film. These are the symbols of numbers, fire, cold, hums, wind, eyes, and water.

3. Literary Devices

3.1 Analogy /Nickname (اللكنايه):

In the term **al-Balagheen**, every word is necessary with sarcasm (فلانة نوممة) because she was a hard-working maid who did not need to strive for the improvement of the tasks because she had servants who knew her. (26)

Analogy (الكناية) is the language of what is spoken by human beings and what is desired by others, and it is the source of nicknames that, if it is written in the description. (27) The ritual of the poetic image with sarcasm is beauty, which is added to the text and prophesies about the souls' mysteries, especially if it is in the chapter of Al-Iwjdān. As for Ibn Arabi, in the first place, the analogy is a way to express Love and longing, and it does not come from the pain of parting and the return of the beloved. (28)

Sufis have spoken about the sign opposite to the statement because their sign is: "What is hidden from the speaker is revealed by the statement of gentleness." (29) It is sarcasm and taliwih and imma without explanation, and it is "Taquum when speaking at the place of the speech, and it is the hiding secrets from those who are not addressed." (30) Sarcasm is a manifestation of the expression, the power of thought, "It does not come to it except the pleasure of its nature, the quality of its beauty, and the way of artistic expression. "Spiritual and metaphysical poetry acquires dimensions, expressions in a symbolic way..." (31)

Sarcasm of the adjective in *Tarjuman Al-Ashwāq* is:

بائيلات النقا ﴿سرب القطا﴾	ضرب الحسن عليها طنبا
باجواز الفلامن اضم	﴿نعم﴾ ترعي لديها و طبا ﴿23﴾
فاتخ بما لا يرهبنك اسدها	الاشتياق يريتها اشبالا ﴿33﴾
نعقت اغرية البين بهم	لا رعي الله غرابا نعقا
ماغراب البين الا جملا	سار الاحباب نضا عنقا ﴿34﴾
تنتج الكناية عن موصوف حينما يصرح بالصفة وبالنسبة عبر الايات:	
وناد ﴿بدعد﴾ و ﴿الرباب﴾ و ﴿فرتنا﴾	و ﴿هند﴾ و ﴿سلمي﴾ ثم ﴿ليني﴾ و زمزم- ﴿35﴾

3.2 Al-Ashara (الاشاره):

The poet did not intend the meaning of the poem to refer to a certain beloved. It appeared that he referred to were not the manifestations of Divine Love in the heart of the mystic and became his song and the place of his meditation. (36)

3.3 The Place of Literature and Vision:

Literature is the fourth section of the Usul section, preserving the boundary between extremism and estrangement, that is, between excess and negligence, and that the day of the traveler is a middle path between them. (37)

Ibn Arabi believes memorizing etiquette in simplicity is a veil, for the heart is devoted to preserving etiquette, which is obligatory. He states: "Faces on that day will be bright, looking towards their Lord." (38) Thus, he says:

و ﴿ظرفك﴾ فتان ، و ﴿ظرفك﴾ صارم به فارس البلوي علي يصول ﴿39﴾

"And (your circumstance) is charming, and (your limb) is strict with it, Fares Al-Balawi Ali Yasool."

فأسلمت ، ووقانا الله شرهما وز حَزَّ الْمَلِكُ الْمَنْصُورُ ابْلِيسَا ﴿40﴾

“May God protect us from its limits and its integrity, and may Allah protect us from Satan.”

“**Talshaer**” means by Malik al-Mansur, for the sake of knowledge and guidance and by the word of **Iblis** for **unity** and **resolution**. It is a difficult place for Qulmin to connect with him.

Ibn Arabi could depict **Divine Wisdom** in the form of **Ezra** from the daughters of **al-Rum, Samaha (Balqis)**. This last meeting above **Al-Dur** refers to the Light of Truth, which appeared to the Messenger of God. May God bless him and grant him peace, and **Jibreel** in the Night of **Al-Miraj** depends on the concept of metaphor. It can be divided into two types: **Al-Istiqiya** and **Imaginal**. **Al-Istiqiya** refers to a metaphorical name with a proven meaning and is used to describe the adjective.

“**Ani balasim wa kani beh anhu.**” Quoting from the Masmah al-Asli, he made it a metaphor for the sake of metaphor and exaggeration in similitude. The metaphorical name does not refer to the mind, acts of thought, or contemplation in ta’awil. Only in the imaginary metaphor, there is a need for interpretation, which is everywhere in *Tarjuman Al-Ashwāq*.

3.4 Symbol:

Ibn Arabi embodied the symbol in his talk about divine Love, so the beauty of these symbols was manifested through his style. As we find: “**The alif**”, “**the ya**”, and “**the sine**”, except for the fifth and sixth verses, in which the letter “**waa**” replaced the letter “**yaa**”.

Peacocks: a metaphor for his loved ones, likening them, their beauty, and their souls are carried in it. Birds are spiritual.

Al-Bazzal: It is the fattened camel. Apparent deeds in it raise the good words to a higher level. As God, the Highest, said in Surat Al-Fatir, verse 10:

“Because glory belongs to all of ان العزة لله جميعا-
God.”(41)

These powerful verses, “**Fatalah al-Ahaz**” and “**Bilqis**,” symbolize divine wisdom. It is a state that occurs to a person in his solitude, which prevents him from observing himself, just as he wants from the “**Throne of Pearls**” the golden flap that appeared to Gabriel and the Messenger (May God’s prayers and peace be upon him) on the night of the Isra’ at the heavens of the world when Ali passed out Gabriel after witnessing the truth. It is worth mentioning in his naming of the divine wisdom (Balqisa), as he stated in this verse. (42)

The Aeneid: It is a Roman epic, and it is from the sublime style.

3.5 Analogy:

Al-Tashbi Uhud al-Wan al-Bayan in al-Balagha al-Arabiya:

المبرد: ” والتشبيه كثير، وهو باب كانه لا آخر له“ ﴿43﴾

Al-Mubard said: “Wal-tashbih is many, and it is a chapter that does not end.”(44)

3.6 Metaphor

Metaphor is considered one of the greatest tools of poetic art because they can express feelings and emotions and reveal their essence. (45) These metaphors are characterized by imagination instead of exaggeration. In exaggeration, the words used in them are not what they were intended to be in the original language for the relationship between them. (46)

Suppose we do not go to the discussion of the principle of metaphor in the interpreter of passions. In that case, we will try to find a way to understand the metaphors of knowledge borrowed from Ibn Arabi and express their absolute values through forgery.

3.7 Mechanical Metaphor:

And the mechanical metaphor is limited to al-Sakaki in the key. Al-Andalusi poet Ibn Arabi in this chapter, used metaphors in the use of mechanical metaphors in the ritual of the artistic image. As for when it is mentioned, it is a metaphor intended by the poet, the imaginary soul, which has become pure from the evil qualities, and then it has become ready to quote the divine attributes. Then he comes with the word “**Idris**”, and it is about the **al-Manzla Al-Fari’ah** and the wisdom of God (**Al-Idrisiya**), which is in itself, that is: Where it will be (**Idris**).

For wisdom is with him, and the poet possesses (**Idris**) the power inherited from the Prophets, which is that wisdom is in his possession, and he can spend it wherever he wills. Also, in the following two verses, the poet continues the description of **Bilqis**, inspired by the prophets **Jesus** and **Moses** (47), saying:

تحي، اذا قتلت باللحظ منطلقها كأنها عندما تحيي به عيسى
توراتها لوح ساقبها سنأ وأنا أتلو و ادريسها كأنني موسي ﴿48﴾

And Ibn Arabi explained it by saying: You (the Bible) ask for these indications and think of them as if they were at the level of **al-Qasisin or al-Batarqa al-Kabar**. And here, the word “**Shamamis**” is a symbol of the lights of God, and “**Aes**” is a symbol of Allah, and it is a symbol. (49)

The poet shows that there is wisdom (**al-Isawiyyah**). He asks for these **indications (the Bible)** in support of him, and he considers them to be of the status of **al-Qassin or al-Batarqah Al-Uthaaba** for what he looks like from the glory and the sultan. Ibn Arabi uses symbols and references to religions, prophets, and holy books because he mentions **Idris** and **Moses**, and **Jesus (peace is upon them)**, then **Al-Ahbar, Batariq, Shamma, the Bible, and the Torah**.

Ibn Arabi was full of joy, longing, and Love. And al-Hab this Diwan, famous for its outstanding literary and Sufi wealth, collects poems on the Love

of God Almighty. The metaphor of interpretation is badat in the interpretation of passions from the following verses:

﴿الودق﴾ ينزل من خلال سحاب كدموع صب للفراق تبتدء ﴿50﴾

4. Conclusion

From the preceding, the research reached results that can be summarized in the following points::

1. The term "symbol" in Sufi literature was not new or one of the poet's innovations. It is presented in abundance among ancient and modern Sufi poets both.
2. The poet's language varied between ease and majesty in some way, and between agility, decency, and tenderness, according to the purposes of his poetry.
3. The poet frequently used words in poetry from the ages.
4. The poet also uses some terminologies that need to translate in a specific way as it has a purpose for the poet and the subject of the poem. It could be possible when we have a lot of specific knowledge or understanding about Islamic knowledge or the foundation of the poet, without knowing the basic terminologies and traditional concepts of the poet, no one understand the topologies manner of the display to the poet neither translate it from L1 to L2, even can't explain in the same language. These words have "Israr" within their meanings, and this is the poet's subject. That captures the stunning beauty and power of Ibn 'Arabi's poems in such lines as a fantastic sight.

In a nutshell, Ibn Arabi used many symbols and literary devices in his poetry *Tarjuman Al-Ashwāq*, making it challenging to translate into other languages.

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abn khlqān; ūfiāt l-ā'īān, njd trjmt lsīrth ,hū jmīl bn 'bdllāh bn m'mr l-'dhrī bthnīt shā' r 'shāq l-'rb ū hū aftn bthīnt- mjld:1 §:115 ,llzrkli, ālā' lām mjld:2 §: 138, abn 'sākr, §: 395
- 3- هو من شعراء العصر الاموي قيس؛ شاعر العشاق ، و بحب "لبي" - اشتهر كثيرا- نجد ترجمة لسيرته في؛ ولا بي الفرج الاصفهانيل لاغاني، زركلي الاعلام، مجلد: 5 ص: 205
hū mn sh'rā' l-'sr l-āmwy qīs ;shā' r l-'shāq , ū bhḥ 'lbnī' -'āshthr kthīrā-njd trjmt lsīrth fī; l-frj l-āṣfhānī wālāghānī lābi, llzrkli, ālā' lām, mjld: 5 §: 205
- 4- ترجمة لسيرته في؛ ابن خلقان؛ وفيات الاعيان، دارالصادر بيروت-، وهو عمر بن ابي ربيعة، أبو الخطاب، أرقشعراء عصره، كان يفدعلي عبد الملك بن مروان فيكرمه و يقربه، الذي غرا في البحر فاحتترقت السفينة- ولد في الليلة توفيتها عمر بن الخطا، فسمي باسمه عمر- ولهدي وان شعر- مجلد: 1 ص: 353
ابن قتيبة، الشعر والشعراء -دارالمعارف ﴿1982﴾ ص: 216

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 trjmt lsirth fi; abn khlqān; ūfiāt l-ā'īān ,dārālšādr bīrūt-,ūhū 'mr bn abī rbī't, abū l-khtāb, arq
 sh' rā' 'srh, kān īfd 'lī 'bd l-mlk bn mrwān fikrmh ū īqrbh, dh-dhī ghrā fi l-bhr fāhtrqt s-
 sfint-ūld fi l-līl tūfihā 'mr bn l-khtā, fsmī bāsmh 'mr-ūlh dyyān sh'r- mjld: 1ș: 353
 abn qībt, sh-sh'r wāsh'rā' -dārālm'arf﴿1982﴾ș: 216
 a' lām,khīr d-dīn llzrkli, dārāl'lmh llmlāyin, bīrūt lbnān,ș-b ﴿1085﴾mjld:5 ș:52
 5-ابن عربي،ترجمان الأشواق، مكتبة دارصادر،بيروت،لبنان﴿1992﴾ص: 325
 abn 'rbī , trjmān l-ashwāq , mktbh dār šādr , bīrūt , lbnān﴿1992﴾ș: 325
 6-ابن عربي،ايضاً،ص: 325
 abn 'rbī ,āīdāan, ș: 325
 7-ابن عربي،ترجمان الأشواق، مكتبة دارصادر بيروت،لبنان﴿1992﴾ص: 82- 83
 abn 'rbī, trjmān l-ashwāq , mktbh dār šādr bīrūt , lbnān﴿1992﴾ș: 82 -83
 8-ابن عربي،ايضاً،ص: 232
 ābn 'rbī,āīdāan, ș: 232
 9-ياقوت الحموي، معجم البلدان، باب اول-ج: 3 ص:272
 tāqūt l-ḥmwy, m'jm l-bldān, bāb awl- j: 3 ș:272
 10-ياقوت الحموي، معجم البلدان، باب اول-ج:3 ص: 272
 tāqūt l-ḥmwy, m'jm l-bldān, bāb awl-j:3 ș: 272
 11-ياقوت الحموي، معجم البلدان، باب اولوالاصبهانه ومدينة مشهورة من اعلام المدن -دارالصادر، بيروت﴿1993﴾
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 'lī 'shrī zāīd, sh-shkhšīāt t-trāthīt fi sh-sh'r l-'rbī l-m'āsr wālāshbān astd'ā', dārālfkrāl'rbī l-
 qāhrt,mșr,dt﴿1417﴾1997-ș:120
 13-ابن عربي، ترجمان الاشواق،ايضاً،ص: 157
 ābn 'rbī,trjmān l-āshwāq,āīdāan, ș: 157
 14-ابن عربي،ترجمان الاشواق،ايضاً،ص: 34
 ābn 'rbī,trjmān l-āshwāq,āīdāan, ș: 34
 15-.القرآن، المائة:90
 al-qrān, l-mā'id:90-15
 16-ابن عربي،شعرية الخطاب الصوفي ابن عربي،محمدبعيش،ص: 147
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20-ابن عربي، ترجمان الاشواق، ايضاً

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21-ابن عربي، اصطلاح الصوفية، تحقيق بسامعبد الوهاب الوهاب الجابي، دار الامام مسلم للنشر (1990) ص: 1، ط 1 ص: 97-96

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mārdīnī , 'bd l-r-rhīm , āṣṭlāḥ l-ṣqūfīt, mḥī d-dīn abn 'rbī, mktbt dār l-mḥbt , bīrūt, ṭb ' l-āūl (2002)ṣ: 70

23-ابن عربي، ترجمان الاشواق، دارالمعرفة، بيروت، ط 1 (2002) ص: 101

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24-القشيري، الرسالة القشيرية؛ المكتبة العصرية، لبنان، ط 1 (2001) ص: 35

l-qshīrī ,āīrsālt l-qshīrīt; l-mktbt l-'srīt, lbnān, ṭ1(2001)ṣ: 35

25-ابن عربي، ترجمان الاشواق، دارالمعرفة، بيروت، لبنان، ط 1 (2005) ص: 112

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27-احمد الهاشمي، جواهر البلاغة، (1905) ص: 286

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ṭ-ṭūsī, l-lm' , abn n-nṣr s-srāj dār l-ktb l-'hdīth bmsr, mktbh l-mthnī bghdād (1960/2007)ṣ: 361

30-ابن عربي ل، كشف الغايات، في شرح ماكت تفعليه التجليات، دارالكتب العلمية (2008) ص: 46

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abn 'rbī, dhkhā'ir l-ā'lāq, ṣ: 466

- 34- ابن عربي، ذخائر الاعلاق، ص: 313
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- 35- ابن عربي، ذخائر الاعلاق، ص: 185
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- 36- ابن عربي، ذخائر الاعلاق، ص: 205
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l-qīāmt: 22-23
- 40- ابن عربي، ذخائر الاعلاق، ص: 498
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l-mbrd., abū l-'bāsl fī l-lghṭ wālādb-kāml, mktbt l-m'ārf, (2002) j: 2, §: 65
- 45- جاحم الهاشمي، واهر البلاغة، ص: 258
aḥmd l-hāshmī, jwāhr l-blāghṭ, §: 258
- 46- زياد الباجلاني، القيم الجمالية في الشعر الاندلسي، ص: 316
azād l-bājlānī, ālqīm l-jmālīt fī sh-sh'r l-āndlsī, §: 316
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l-krdī mḥmd 'bdālrḥmān, dhkhā'ir l-ā'lāq, ṭḥqīq, §: 12
- 48- ابن عربي، ترجمان الاشواق، ص: 18
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- 49- ابن عربي، ذخائر الاعلاق، تحقيق الكردي، محمد عبد الرحمن، ص: 17
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- 50- ابن عربي، ذخائر الاعلاق، ص: 366
abn 'rbī dhkhā'ir l-ā'lāq, §: 366