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## The Sufi Journey in the Poetry of 'Abd al-Malik Bu-Munjil The Ode to the Otherworld

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### ABSTRACT

The literature of the journey cannot be reduced to tracking the condition of the tourist traveler with his body and thought in countries, to inform us of the details of nations and cultures of peoples. The journey has known colors and shapes that reflected the presence between the purposes and its destination, and it has expanded and moved to a journey in which souls travel, not bodies, to worlds in which the body is not touched by monument, casting, or sunset.

The journey to the "celestial" other world is a funny part of the journey, and one of its arts. It can be included in the literature of the journey because it intersects with it in many things, in which it travels - the celestial world - the soul to the ascents, runways and shrines of the upper world, in which it moves away from the narrative to describe its pure features and worlds. It is the mystical journey in which minds are clear, souls are kindled and fly in the lap of the upper world, to which the deceased limps without suffering, perhaps it was an escape from suffering. When I came to him, his horn in his earthly world colours of tragedy.

If our pledge to receive the Nomadic Text is a suspended prose on the journey of the body in destiny and countries, then it is possible for the Nomadic Text to be poetry as well, how can it not?! The poetry of the Diwan of the Arabs is still a witness to the genius of charges, and their art in saying, so how does it weigh and make it difficult for the poet to adapt his language to formulate the phases of his journey, and it did not burden him with his rules, templates and system controls?

If the era of poets, regardless of their age, was in the folds of their stories, that they described the weaknesses of them and their wanderers as they described their stay, and they had traditions that they colluded with during their journey, who described what is presented to them and what opposes them, they want to live and intimidate many times, it - the poem - was not independent and intended for this purpose "the journey", as was the case in the prose text that rode this art "the literature of the journey", but it was a contributing part that enriches a target purpose.

Literary texts that dealt with journeys as an art and a stand-alone literary purpose have opened up to readings and interpretations that presented important aspects of the nomadic poet, simplifying his ambitions, positions and news, as well as depicting his adventures and the places that were presented to him and fluctuating in them, and perhaps conveying to us the habits, policies and ideas of those nations in which he came.

These readings had approaches, analyses and interpretations that leaned on mythological or structural approaches that sought to reveal many of the values, connotations and symbols that were specific to these texts, and while these approaches were presented to the structure of the nominal texts from their superficial side, addressing the structure in the Sufi poem needs more mature means than those presented for the usual nominal texts.

This means that there are independent poems with the same purpose, which is the journey, which is distinct from the usual prose art, and in which the hero differs from his nature, a hero who does not aim to change the atmosphere as much as he explores and describes so that he does not hope to return, and does not object to experiencing the news of nations and their cultures, but rather complains about a reality in his nation that seeks to change it as a symbolic feature, through events and personalities begged for in that journey, and I saw that the "mystical journey" is the intercourse of some of what responds to what I mentioned and is the position of the witness in this research.

I made this research, on the "literature of the journey as it is a literary genre", to stand on the story of the Sufi journey as a student and an analyst, wondering about the absence of other purposes - especially spinning and ruins - which is a question that is no less important than my attention to the Sufi journey in particular, and I saw that the integrity of the method glossed over the traditions of this journey - I mean the spiritual journey - when the first of which was far from the poem of the earthly journey, so I sought it in my opinion at the level of this poem.

### Keywords

journey, mystical, nomadic, literature, poetry, Sufi

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### Introduction

The journey in Arabic literature in general and in critical studies has a heavy presence in the prose

on the diversity of its arts. It was independent of a special race known as the literature of trips, and formed a structure for the classic Arabic poem in its artistic structure, so it took a part of it among

various purposes, but it witnessed a different kind of journey. In its combination, it is a migration that hardly goes beyond the purpose of searching for a better and longer life. It has been stripped of the character of exploration, circumambulation and the mention of homelands, so it took a symbolic character related to conditions and shrines, in which tastes rise and soothe souls related to the lights and secrets of the kingdom. The journey of the walkers to God is the journey that became synonymous with its worlds with the world of the first lavish Sufism of souls to the upper world where joyousness meets charity, and according to that arrival.

While the travelers, through their letters and memoirs, described their journeys and paths, the culture of societies, their customs and livelihoods, and the nature of their urbanization, expressing their positions on them, and their impressions from different points of view, the poet, in his mystical journey, expressed a self-vision, and a serenity moment with the spirit world, which took its paths and ascended to its heights, describing its features, stations and astronomy.

If the traveler tries to explore geographically, or to know the natures and cultures, or perform rituals, or to seek knowledge and look at the news and investigate the antiquities "mosques, schools and others are standing and harvesting them, the traveler describes the parties to the conversation, between him and those who met them, or heard about them, and their effects,...The mystical journey has the transcendence of purpose and the gentleness of endeavor, in which the poet is made the talk of the soul, aware of his thought and the clarity of his mind, describing the runways and Ascents, and what they abound in, which is consistent with the atmosphere of that spacious and comfortable place. The home of purification, he announces his journey and sends his revelation around it.

### In the hands of the poem

The Sufi journey is still one of the topics that have not been highlighted, so it enjoys a serious study, some of its shadows are illuminated, so its contents are worn out, and its connotations,

patterns, dimensions, contexts, patterns and references of their owners are revealed. Therefore, her research was intended for that journey, begging for the experience of the Algerian poet Abdelmalek Boumengel (i), in his book "Masakat Al-Noor", as a model for the Sufi journey, embodied in his lengthy poem "The **Other World**". We take him through his journey and extrapolate its circumstances, structure and style:

Its **circumstances**: The Sufi poem has justifications and circumstances that enable it to arise, which do not go beyond the state of deterioration, dispersion, and twisting of circumstances and setbacks. It has colored and included many areas and multiple adversities. The poet was fed up with it in his time, so he paints a path that presents a picture of a world that man should seek, that transcends materialism and has been riddled with many passions, calling for stripping of the bond of earthy metal to touch the worlds of light and majesty.

- **Address:**

It is the product of the relationship of the adjective to the descriptor and the adjective intended to travel to him, and provide him with the goodness of the increase, and the act of traveling to him is spiritual and mental, pleading in it in the language of symbol, euphemism and insinuation.

Traveling in its spiritual dimension is radically different from traveling in its limited geographical dimension in the world of the earth. The world of the soul has wide horizons and shortened paths. It has a religious reference on which the walking disciples rely, including the texts of the Qur 'an in terms of the desired verses of what is better, more durable, purer and purer. We do not replace the last remaining journey with the one that is the most difficult, (The spider is the one who escaped here to the other world, which is what is meant by description and worthy of travel to it. In general, the first procedural purposes of this geographical physical level of the Sufi journey are determined by

the meeting with prophets, martyrs, righteous people, and saints, based on their spirituality.

- **The beginning of the Sufi poem:**

Unusually, the poem did not begin on the Sunan of the first in its beginning with the beginning of my flirtation or flirtation, as the covenant was on

the poets in preparation for it, and let us wonder about the secret of this absence? Looking at the architecture of the poem, we note that it differs from what we have known in the laws of Arabic poems, because it was organized without a little introduction, the poet did not need to work his mind in the prelude to an amazing world, hidden, dazzling and imaginative, as he opens the beginning of his poem with a place that was manifested to him in a world that was absent:

The joy of the other worlds      There is no other  
glory.

By my hand, I have been      In the flood, its  
photographed by the hands      goodness is  
Mare', and in his      For my soul, and a  
kindergarten Mare'      luxurious retreat

### The structure of the Sufi sickle poem

The poet Abd al-Malik Baumangel was not an ethnographic traveler, but a writer who traveled with his thoughts compelled by what he received in his homeland and nation. It did not push him to the systems of his poem personal tendencies and subjective tendencies, but rather to elevate the message of the writer who employs his literature in transcending thought and paying attention to the world of ideals, including the arts of purposeful literature that elevates him and his methods.

His poem is this if compared to real sensory trips, whether they are tourist, scientific or ... With educational dimensions that establish behavioral, scientific, educational or religious values, it is a spiritual journey in which the soul speaks in the presence of the soul and the soul, infused with the symbolic language, away from everything related to the soil and the world of the sensual reality of the mystic and his behaviors, and the world of perceptions is embodied in it, in which the traveler does not find in its worlds any hardship or hardship, in which the mystic devotes himself to a journey of moral travel, through his promotion in the shrines of that upper world, revealing the facts and leading to the pleasures related to the secrets and the divine lights.

### Characteristics of the mystical Nomadic Text

This poem bears witness to the style of a narrative-based journey, open to circulation, based on the use of a high language, taking into account the situation, represented by an anchor witness to a tight construction and a balance full of kindness and tenderness, which drives us with its scenes and conditions that are only aided by the accuracy of imagination and good photography, which requires skill in weaving, which determines the meaning in the space of the poem.

It is not surprising that we find the poet expanding to describe Maqamat, and elaborating on many of the connotations of the world of matter, so the selected words open on the margins of a world that is only aware by probing the actions of the self surrounding the world of mysticism, and the phrase escapes with its structures to reveal a stunning mystical experience.

### Sufi Journey Material

If this traveler has conveyed to us ethnographic information and vivid and honest images about nations, peoples, religions and societies, and about the customs of inhabitation, their traditions, social systems and psychological conditions, despite the variation of their times, with the literary elements that they contain, then the poet Abdul Malik Baumangel in his Alawite journey is another matter, it is the Alawite shrines; the shrine of the Alawite when he was guided to him, the shrine of longing when he realized his worlds, and the shrine of taste as he examines from Salsabil and Naim al-Munim, the pleasure that does not go away and the goodness that does not turn away, as he says:

I give him the face of      I look down at his  
my beholder.      face.

I will drink from his      And he smiles at me,  
light, not from none.      his immaculate groan

He blames me, what is      And he mocks me for  
the most delicious      his eloquence

The description here comes from a strong emotion towards what he wants, and what he portrays, and it met and was motivated by longing, surprise,

love and admiration. There is no room for their opposite. The world is pure spiritual and free from discomfort, so it is okay and hopeless, and this emotional discoloration was coming out of one field, which is security and ink:

She only touches Life that has another life

There is no sense of alienation. No monument or cynical tomorrows

but love and eternal joy There is an ungrateful, thankful person in it

As for the descriptions, they are spectacular scenes; eternal worlds where the amazing majesty is located, and the surrounding of Riyadh and the atmosphere of bliss, and the conversations of the honored prophets, martyrs and councils of working scientists, the pleasure of the Paradise of Eternity, which was promised by the pious and reformers, and it was manifested to the beholder and ecstatic with its drunkenness:

The path of majesty has begun I started to get high, I erased. I erased And the spirit did not shine His glorious goodness manifested itself in him The presence of the one who is in Nada is an light, the brightness of is damaging

If the Sufi poem had only its construction and its language, this would have been enough honor, but it was distinguished by an aesthetic that chose its words, and its good style and elegance of its meaning, "Therefore, the writings of travelers have become an area for literary analysis in addition to being an important ethnographic record. On this basis, we see travelers as writers and ethnographers together"<sup>(ii)</sup>, but they are rich; they also expressed subjective experiences with kinship ties that expressed the poet's culture and his connection to Islamic, national, and literary issues accordingly.

### Place and Time in the Sufi Journey

The journey, regardless of its nature, is not devoid of the factor of the process of time, the emergence of the actions of the movement and the awareness of the scenes of the places on which the

eye of the traveler is located, which are the two main pillars in it. The value of the journey emerges in terms of an observational source, and the descriptions of aspects of human life and culture during a specific period of time. Therefore, trips have an educational value; they enrich thought and reflections and entice the aspiring listener to explore.

As for the journey that we are on, it is a journey in which souls meet, to express what they feel. It is a poem of the gametes of religion, spirit, literature, art, and music, that will give them the possibility of survival and mention, not distraction and obliteration. What the soul has revealed is sincere and remains in the minds, it does not need anyone to polish it or show its shine, and it does not get dust over time. It distances itself from all other journeys. Its world is higher, and its landmark is the resort of any resort, there are no limits to it, and no restrictions to it. The place is not surrounded by description as a language. It is the upper world, the eternal bliss, immortality and the fulfillment of promises. As for time, it does not run on its worlds, man says the verse 13, and Aziz Wajel says: (The Most Merciful, verse 5, and the status in the language of calculation. These are the signs of immortality, bliss, no misery after it, and youth without which there is no pyramid, where goodness, freshness, purity and architecture, dazzle and lights, pleasure and joy, where beauty and the end of giving and reverence, as he says:

In a heart that does not crack, it does not get Revel in the beauty you've been recounting And the eye did not see it, what did it say? And take an anchor and take the anchor because he is amazing and His pearls are visible!

If the motives for leaving differ, the poem "The Other World" was born as a culmination of a spirit through a purely Sufi Islamic faith vision, sincere certainty in the Creator, and a sensitive religious sense, spread by his fear for his nation, from its crises and from everything that threatens it, so he sought refuge in God, and fled to his pure worlds, asking for his dismissal and guiding him, because he saw the corruption of uncle and the depression of values, where materialism prevailed, and

people were overwhelmed when they clashed with the mortal and influenced him on the rest, saying:

Please, brother, don't be stupid.

And do not turn your attention to the mirage

She only touches life

There is no sense of alienation.

If the travels varied and varied, this spiritual journey expressed a religious vision that he begged for, and a self-awareness that showed signs and metaphors about some aspects of the features of the civilization of a flocking age in which the poet is aware of the collapse of his grip, and in which glamor and fascination prevailed.

### Symbol in the Sufi poem

The Sufi experience is no different from the poetic experience, not only because of their association with consciousness or the pursuit with abstraction from sensory reality, but also in leaning together on special expressive means, and strict symbolic constructions.

The Sufi poetic experience, which is the expressive medium capable of conveying accurate Sufi meanings, does not come to other styles, so we find that Sufi poems hardly leave this color of symbolic expression.

It is not easy to talk about a Sufi experience formulated in a poetic form "at the depth of its levels", without talking about the function of the active symbol within this system with its different patterns. Hence, it seemed to us the need to study the symbolism of travel in this Sufi journey through the poem in which the travel was to the heart of the "Sufi Ascension".

It seems urgent to take the analytical approach in order to reveal the relationship between the intended realist and the hinted imaginary, between the book of the inevitable and the book of the lesser and B, as a symbol that welcomes the semantic, requires depth to understand its signals, as is the case with any other symbol, especially compared to the symbolism of: light, transfiguration, erasure,..., but to the extent

available, we will suffice with the points of a sign that we summarize in the following:

The Sufi intellectual system tricks us into the forms of Sufi travel, revealing to us a set of basic constants that are characterized by the sickle-minded Sufi writing:

- Emotional travel is completely immutable about the aspects of the sensory reality of the traveler and his behaviors, so that the walker is on the threshold of travel from another spiritual level. It is not physical that envisages the educational dimension in rooting a number of moral values.

- An abstract book of knowledge that descends in deep-level positions in the awareness of the Divine Self, and the realization of the secret and the guidance to it, its owner does not seek to believe in the positions of certainty and hope, fear and control, patience and ...insofar as it seeks to describe the houses of the prophets, apostles, martyrs, and righteous people.

- It is a spiritual travel in which the field of movement is unlimited, except for what was in the same traveler, who finds the knowledge of the eye because the mysticism is the sum of the knowledge of the interior<sup>(iii)</sup>, and the field in it is only suitable for the journey of spirits, which is from density to kindness, unlike the journey of ghosts from distance to distance<sup>(iv)</sup>, so we find the field of space and horizons does not leave the poem, the poet says:

This is where I dedicate my lust to me, Enjoy what you see

He said: Here is your kindness Fly, you've got the air, bird.

As if I am a poet alive, he embarks on this hearty intellectual process, following the example of Ibn Arabi, who established the so-called "Sufi Mi 'raj", through his fun and distinguished book: "Al-Isra to the position of captives"<sup>(v)</sup>, moving in various positions, and runways, including the vision of God, tasting the colors of the bliss of paradise, hanging down to the position of the prophets and dragging in each sky a dialogue with each prophet according to his position: from the heaven of the faithful Prophet, peace be upon him, to the heaven of the Kulaym, Moses, to the heaven of Christ, to her prophet Moses, to Hebron Abraham, inspiring them of signs and education, and ending with the position of the martyrs and flying to the position

of the martyrs from the first Hussein bin Ali, and from the others Sayyid Qutb "describing the features and the signs assigned to each of each of them, each according to his position.

These shrines in this symbolic spiritual journey, consisting of travel stations, will provide the poet with the spirituality of the prophets, which he emptied into a very deep artistic and symbolic template in connotation and inspiration, on the approach of the Sufi Ibn Arabi, with a variation in the way he employs the symbol.

It is not by chance that he comes with qualities, and I walked with an example associated with every person described, so the Prophet (peace be upon him) describes the faithful. He throws into his hands a wounded heart, which is the trait that the Quraysh witnessed before and after the mission. His nation lives colors of treason that have no limits, bloodshed his heart, and it is not by chance that he describes Moses as a prince, who speaks to him with caution, asking him about their Pharaoh and his goods. His nation is dominated by pharaohs who are no less important than his pharaohs. Oppression and corruption is a compelling phenomenon, and it is also not by chance that Hebron associates Ibrahim, peace be upon him, with his moons, his Sunnah and his compliance in obedience to his Lord, and mentions his wisdom and prudence, at a time when his nation lives without reason or wisdom, and like that of the martyr of the martyr of Hussein and the murder of the master of the fathers' qutb.

Then why does the poet conclude his poem with these questions?

And does he accept and narrate the other vanity with suspicion? side of the darkness?

Am I absent from my Will the attendee present? excuse me?

And do I care about I rationalized, and the end? excuse me?

In light of that pure world in which he moved around and was in a state of his own, the poet continues to himself to return people to their senses after their shadows and others, pleading that his reality is what enabled him to search for a safe way in the momentum of a troubled life that lacks psychological and social security, he says:

Please, brother, don't be stupid.

Tawila, the curtain is closed

And do not turn your attention to the mirage that tastes

Written by an unfamiliar absentee

She only touches life

Life that has another

There is no sense of alienation.

No monument or cynical tomorrows

but love and eternal joy

There is an ungrateful, thankful person in it

He only found a way to leave to a world that saves him from the grip of discontents, and he is keen on the need to continue to confront the insidious and fascinating people and the tremblers. I hope that this life will be a prelude to the eternal life that is more worthy of work and pursuit.

### The language of the mystical spiritual journey:

In the Sufi poem, there was an elegant celestial language, a selective pronunciation of the good wording, which chooses the gentle pronunciation of the shrine, in which there is a space of light, which gave its organizer a poetic exhortation that mimics the magic of the shrine, its words on its lightness and its paper were shining, and its meanings were revealed, the poet lavishes on us a rich field that is rich and graceful, and Sophia formulates it in the manner that was mentioned, for example, in his description of the moment of manifestation:

revelation, Revealed to you  
revelation, revelation, by the first and  
In which eyes do you see And I went to - - -  
the eye? - - - - - !

It is the celestial language that took place on his tongue, it has no geographical limits, it is not a hostage as long as he reveals it from the heart, and the mind acknowledges it, so he pronounces and obeys, and he believes and is sure, there is no doubt and no disparity in which souls quarrel, it is

the repository of wise minds and enlightened conscious hearts.

### Rhythm Structure and Spiritual Glow

Organizing on your own is easier than your systems, and you are trapped in a meaning that you cannot find, and according to the poet, what matters to him is that he organizes a rhyming balanced speech that indicates meaning, emotion and idea, and carries an attitude, experience and vision, that conveys to us a part of his intellectual and emotional being (vi), so it is not new for the poet to organize it in such spiritual poems, but in this poem he chose his system his music and weight.

He organized the second longest poem in his books poetically balanced; it reflected the feeling of a poet, on which there was an emotional consensus and a single poetic spirit, which included seeing an Alawi world at a moment when the poet saw what he saw of the verses and heard and an incident of an incident from the honorable prophets and those who accompanied them from the righteous.

The spiritual poem had the impact of magic, with its awe-inspiring system, and its pleasant music. Its words had spiritual and artistic energies, starting with the beginning of the death of the sensation and artistic taste, where the sense of the word, the poetic experience, and the meaning and expression of all of them met in fine mystical music.

#### External rhythm:

The music of the poem resulted in a soul and a grandfather who realized the meaning of poetry, its structure, and its honor, in which a Sufi spirit and its clear, balanced music met at crucial emotional moments. On the convergent, the steps converged to be close to an imminent interaction between spirits in the world of purity, provided by the poet with streamlined installments, and his standing was successful in expressing it.

In which balanced weight templates of steady rhythm, absolute sail "narrator", united to a very consistent rhyme that came on the weight of the "doer" who represents one of the descriptors of a rational actor already existing or what is characterized by other things, and it fits with the

Sufi self "poet, present, beholder, thankful, victorious", or what related to the self "Amer's heart, overwhelming joy, bright smile, captivating smile, flying heart...", or the conditions of the descriptors of the places "luxury resort, immersive age, immersive beauty, immersive scene, ..."

As for the narrator, he is the letter R, which is saturated with Dhammah. He is the one who creates the phonetic harmony that is included in the composition of the rhyme with all five letters, which corresponds to the poet, as it enables emotional charges within the architecture of the poem. The letter entered before the founding thousand and the intruder "Al-Ras" and Al-Wasl. The poetic components were tuned to the last musical unit formed for the house, which extends to all the verses.

Therefore, the rhyme had its revealing character and melody in the construction of the poetic work, as it creates a feeling that has its pleasant impact in the ear of the listener, which arose from the moment of the poet's emotion at the moment of his initiation at the beginning of the poem, and he leaned on it and praised it.

The poet used the letter R because of its frequent use in the structures of speech, especially considering it as one of the letters of glory, which is characterized by its origin, flexibility and ease of pronunciation, and its response to the poet's psyche and condition as he plays his long, and obeying his delicate Sufi language to which his rhyme and lexicon responded:

I saw the trustees, He stumbled upon my  
and when I saw stumbling block.

The back responded to the meaning of generating the movement of the act of seeing "I saw", and the act of erection and devotion in "Anbari", as it was possible to portray the act of stumbling "stumbling... Your dumb luck.

And they went to an and fires that are easily abyss of humiliation unleashed by the clock It also enabled the meaning of the formation of the image of the engraved "pit", and the act of the formed pricing of the image of the fire outbreak "priced it".

#### Internal rhythm:

We limit ourselves to the most prominent phenomenon of internal rhythm that dominated the poem, which is repetition: repetition is one of

the most prominent elements that enable rhythm, and its structure is strengthened in the poem, and it is meant to repeat one or more words to form openings for successive verses, which is what Nazik Angels called graphic repetition, including the poet's saying:

And the eye did not see it,      His      pearlsare  
 what did it say?      visible!  
 Come on, come on, come      Revealed to you by  
 on, come on, come on,      the first and the  
 In which eyes do you see      And I went to- - -  
 the      eye?      - - - - -- - -!

He says in another place describing the moment of meeting spirits in the world of weddings:

I saw Christ, in his face.      A visionary with a

magical      outlook  
 lingo      and      lingo

Oh, you heard. It is very  
 fresh.

I saw the Messiah speak  
 you      cheerfully.

I drank with an open  
 smile

And how many lovers  
 and how many whims

The light of his  
 captive      smile

I saw the boyfriend, and  
 his      destinies

They were joined by  
 Samar      Samar

I saw, and greeted, how  
 long

Spring, and I have a  
 flying      whistle

I saw the martyr who  
 walked      one      day

To Karbala, and the  
 father      willbewell

The repetition of the word has a striking effect on the ear, and it and the weight partner in drawing phonetic syllables and tonal effects, as well as enabling the intended meaning of the poet in achieving the purpose of admiration and veneration, as the Maqam calls for maximizing the Maqam and its companions.

And when the purpose of the journey occurs, its guide comes, which is to win the eligibility of proximity to God Almighty, and it reaches the great happiness of meeting him, and talking to his messengers and the sect of their homes from the martyrs, and he says:

I triumphed over      life, and her strings are  
 their throats to live,      abundant

I won my honored      For them and for the  
 loved      ones      whole world, it is a  
 Travel in this sense is a symbol of further  
 purification,      closeness,      and      spiritual  
 transformation, to obtain grades and hold ranks in  
 the first two ranks of the people of the highest  
 position, a rhythm that hesitated a lot among the  
 people of Sufism.

In another place, he confirms their meeting, his proximity to them, their talk to him and their call to him in recognition of his poetry:

If what saqani tortured      and follow me, O  
 the hadith      commoner,

In a heart that does not      And take an anchor  
 crack, it does not get      andtake the anchor

I stepped to him, my      Come to the bosom,  
 witness, and he called      poet.

**Bottom line:**

The mystical spiritual journey, like any physical journey, varies in imaginative and symbolic depth. It is keen to benefit both at the level of guidance and preaching, or at the level of education through description and narration.

The Sufi man who limps in his soul walks nomadically in the upper shrines as the nomads in the regions and countries, both of them feel cognitive deficiencies, and the limited scope of his movement, which generates an unbridled desire to overcome that deficiency, forcing him to multiply and hobby trips, and seek to take trips at different levels, in order to explore more worlds that are only aware of the curves of spirits.

Journeys are searched in absences to meet the motive of knowing the hidden, increasing knowledge and resurrecting in the sciences and awareness of God's Sunnahs in creation, a continuous search that breaks the insatiable human or part of it, in the hope that it exceeds the limits of the minor human goal, and a form of human aspiration to achieve some kind of sensory or perceptual knowledge.

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