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Maha Mahmoud Zaki Saleh

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AL-MAHARAT AL-ILAHIYYAH  
BY A. MAHDIYYAN AL-TAMIMI  
A TEXTUAL STUDY

MAHA MAHMOUD  
ZAKI SALEH

2000



Thesis  
2000/13

2/4

The American University in Cairo

School of Humanities and Social Sciences

*AL-ISHÂRÂT AL-ILÂHIYYA*: BY ABÛ HAYYÂN AL-TAWHÎDÎ  
A TEXTUAL STUDY

A Thesis Submitted to

The department of Arabic Studies

in partial fulfillment of the requirements for

the degree of Master of Arts

by

Maha Mahmoud Zaki Saleh

B.A. 1983, The American University in Cairo



2000/13

THE AMERICAN UNIVERSITY IN CAIRO

AL-ISHÂRÂT AL-ILÂHIYYA BY ABÛ HAYYÂN AL-TAWHÎDÎ

A TEXTUAL ANALYSIS

A THESIS SUBMITTED BY MAHA MAHMOUD SALEH

TO THE DEPARTMENT OF ARABIC STUDIES

JANUARY 2000

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR

THE DEGREE OF MASTER OF ARTS

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## **Dedication**

This piece of work is dedicated, with love, to:

my husband Ashraf

and my children:

Salma

Mahmoud

and Yaser.



## ACKNOWLEDGEMENTS

Without the help and support of so many people, I wouldn't have been able to carry out this study.

First, I would like to thank my adviser Dr. Rabie for his support that supplied me with the confidence necessary to tackle a difficult text like *al-Ishârât al-Ilâhiyya* and to try again when I got stuck.

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## ABSTRACT

This study deals with *al-Ishârât al-Ilâhiyya* by Abû-Hayyân al-Tawhîdî. This book is considered by many scholars to be one of the masterpieces of Arabic prose. Although it had been edited twice, in 1950 and 1973, this text has not been textually analyzed before.

This textual study is an attempt to analyze such a distinctive text: its meanings, literary objectives, and linguistic style. To carry out this analysis, the text has been classified into two discourses: intimate conversations and addresses. Then, each discourse has been analyzed; its structure, linguistic style and meanings. As the text consists of sixty-four epistles, one of these epistles has been analysed as a key model. The aim of this analysis is to show how the two discourses, each with its distinctive literary and linguistic style, are skillfully intertwined to produce such a distinctive work.

The study has shown that al-Tawhîdî in this book had reached the height of maturity of his literary and linguistic style. It had also manifested the richness of the book, not just as a literary work but also as a Sûfî text.

The study includes many quotations of the book so that the reader might see for himself, or herself, the richness and beauty of the language

This study is entitled "*Al-Ishârât al-Ilâhiyya* by Abû Hayyân al-Tawhîdî: A Textual Study". This thesis has been submitted by Maha Mahmoud Zaki Saleh to the Department of Arabic Studies in the American University in Cairo, under the supervision of Dr. Mahmoud El-Rabie.



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## INTRODUCTION

The fourth century A.H. was the age of political dismemberment of the Islamic Caliphate. By 324 A.H. the Abbasid Empire had already disintegrated into small separate states. Baṣra was in the hands of Ibn Ra'iq. Fars, Isfahan, Rayy, and Jibal were under Buyid control. Mouṣl, Diyar Bakr, Diyar Rabi' and Diyar Muḍar were occupied by Ḥamadanis. Egypt, and Syria were dominated by Ikhshidis. The Fatimids occupied Ifriqiya, and Maghrib. Khurasan and Transoxania were in the hands of Samanids. Ṭabaristan and Jurgan were under Daylami control, while the Carmathians occupied Bahryn and Yaman.

Only in Baghdad and surrounding areas did the Abbasid Caliph have some nominal authority.<sup>1</sup> In 334 A.H. the Buyids entered Baghdad, terminating all Caliphal authority.<sup>2</sup> Despite this political disintegration, the intellectual environment was witnessing a great period of enlightenment.<sup>3</sup>

One of the main factors, which attributed to this enlightenment, was the translation movement that reached its peak this century. By this time, works of philosophy and science had been translated into Arabic crowning the efforts that started in the second century A.H. In this way works by Aristotle, Plato, Euclid and other philosophers became available in Arabic. The Arabs, moreover, acquired knowledge from various cultures. They translated from Persian works of biography, arts, wisdom (philosophy), and history; from Hindi, they translated works in the fields of language, medicine, arithmetic and astronomy. They translated works from Chaldeans in agriculture, and from old Egyptians works in chemistry and anatomy.<sup>4</sup> Some of the most famous translators of this period were Yuḥanna al-Baṭriq, Hunayn ibn Ishāq, Thabit ibn Qurra, and Yahya ibn 'Adi.<sup>5</sup>



By this same period, the conventional Arabic disciplines (religious and linguistic) had reached a high degree of development. For example, Tafsir (commentary on the Qur'an), had reached its peak. Some of the greatest commentators belong to that era; two of them are al Ṭabari, who is considered a pioneer in Tafsir by ma'thur (traditional interpretation), and al Zamakhshari, author of *al Kashaf*, who is a pioneer in Tafsir by RA'Y (opinion).<sup>6</sup> As for Ḥadith (prophetic traditions), its technical terms, such as ḤADITH HASAN, ḤADITH DA'IF, JARḤ and TA'DIL, were established and categorized. By that time, transmitters of traditions were classified. Also pioneering works, such as *Ṣaḥiḥ Moslem* and *Ṣaḥiḥ al Bukhari* had been already compiled.<sup>7</sup>

Fiqh (jurisprudence) had been regulated and compiled in the first Abbasid period. Along with the four known schools, other schools emerged, e.g. the AWZA'IYYA and ZAHIRIYYA.<sup>8</sup>

In the field of linguistics, lexicons had reached a high degree of refinement. Moreover, various works were compiled in etymology and syntax, one of which is *Al Khaṣa'is* by Ibn Jinnî.<sup>9</sup>

Writing, both poetry and prose, as well, had its share of achievement. Some of the greatest poets of this era are: al-Mutanabbî, al-Sharîf al-Raḍy, al-Ma'arrî, al-Salamî and al-Ḥatimî.<sup>10</sup> Some of the greatest prose writers as well belong to this period, e.g. Ibn 'Abbâd, Ibn al 'Amîd, Al Khwârizmî, and Abû Ḥayyân al Tawḥîdî.<sup>11</sup>

To claim that this century was the age of a unique mentality whose ingenuity was perfectly expressed in its encyclopedic knowledge is correct. This mentality blended the authentic Arabic culture in its various artistic and scientific expressions with a foreign culture transmitted through translated works. Having melted in an Arabic melting pot, this blend of cultures was reassimilated with awareness and



efficiency by that unique mentality, resulting in a peculiar mixture of cultures that constituted the knowledge of that century.<sup>12</sup>

### **Abû Hayyân al Tawhîdî**

Al Tawhîdî is considered one of the most famous intellectuals of that fertile period. His full name is 'Ali ibn Muhammad ibn al-'Abbas Abû Hayyân al- Tawhîdî. Some historians claim that al Tawhîdî has got his last name from a type of dates called "tawhîd", which his father or one of his ancestors used to merchandize.

Others think that this name has probably been derived from the word "tawhîd" meaning "oneness", for the Mu'tazilis used to refer to themselves as "Ahl al-Tawhîd": people of oneness and justness.<sup>13</sup>

Al Tawhîdî was born between 310-320 A.H. in either Nîsâpûr, Shîrâz, Wâsit, or Baghdâd. Also, historians are not sure of his origion, some believe he was Persian, others think he was of Arabic origion.<sup>14</sup> Al- Tawhîdî studied linguistics under 'Abi Sa'id al Sirafî and 'Ali ibn 'Isa al Rummanî. He also studied religious sciences under the Shafî'î judge 'Abi Hâmid al Marwarrudhî and 'Abî Bakr al Shâshî. In philosophy his tutors were Yaḥyâ Ibn 'Adi and Abû Sulaymân al- Sijistanî. He was, as well, a pupil of the judge 'Abi l-Faraj al Mu'afa Ibn Zakariyya, the preacher Abû l-Ḥusayn Ibn Sam'un and the Sufi Abû Muḥammad Ja'far al Khuldî.

In addition to being involved in a wide range of studies, al-Tawhîdî worked as a professional scribe. This enabled him to accumulate an encyclopedic knowledge in various fields.

Al Tawhîdî settled for years in Baghdad. In 358 A.H. he headed for Rayy and the court of the vizier Abi l-Faḍl Ibn al-'Amîd, but he returned empty handed. On his second time to Rayy, in 367 A.H. he came back dissappointed again after spending



three years at the court of al-Ṣaḥib Ibn 'Abbad. Upon returning to Baghdad, al Tawḥîdî became a boon companion for Ibn Sa'dan al-'Arid upon the recommendation of his friend Abû l-Wafa' al-Buzajani. When Ibn Sa'dan was appointed by Samsam al-Dawla as his vizier, Abû Ḥayyân al Tawḥîdî continued his role as a courtier. Out of their conversations the work *al Imta' wal Mu'anasa* came into being.

In 374 A.H. the vizier Ibn Sa'dan was a victim of a plot that resulted in his execution. Consequently, al Tawḥîdî had to run for his life fleeing the revenge of Ibn Sa'dan's successor ('Abd al-'Azîz Ibn Yûsuf) who had been previously satarized by al Tawḥîdî.

The latter left Baghdâd for an unspecific place. Some scholars, however, believe he headed for Shirâz.<sup>15</sup> There are no reports, however, of him being seen until 391 A.H., when he was reported to be teaching, composing, scribing, and corresponding with friends and pupils.<sup>16</sup> Various dates have been given for his death; but most probably he died in 414 A.H.<sup>17</sup>

### *Al-Tawḥîdî's Heritage*

Yâqût al-Hamawî was the first biographer to refer to Al-Tawḥîdî and to cite a list of his works. Later, al-Tawḥîdî's works were cited by other biographers, such as Ibn Khallikân, al-Dhahabî, al-Ṣafdî, and al-Sayutî.<sup>18</sup> Al-Tawḥîdî's works, however, have been missing. What came down to us include: *Akhlâq al-Wazîrayn*, *al-Basâ'ir wal-Dhakhâ'ir*, *al-Hawâmil wal-Shawmil*, *al-Imta' wal-Mu'anasa*, *al-Isharat Al-Ilahiyya*, *al-Muqâbasât*, *Risalat al-Ṣadaqa wal-Ṣadîq*, in addition to some epistles, such as "Risala fi'Ilm al-Kitaba", "Risalat al-Imama", "Risalat al-Saqifa", and *Risala fil-'Ulûm*.<sup>19</sup>



Al-Tawhîdî's works present an ideal reflection of the diversity of knowledge that characterizes his time. For example, his book *al-Imta' wal-Mu'anasa* portrays thirty-seven sessions that he attended in the Vizier Ibn Sa'dan's court, answering the vizier's question's on the most varied topics of philosophy, literature, and philology.

Another work, which is *al-Muqâbasât*, comprises one hundred and six conversations on various philosophical topics. According to S.M. Stern, these two books are "mines of information about contemporary intellectual life."<sup>20</sup>

*Al-Hawâmil wal-Shawâmil* is another good example. This book consists of one hundred and seventy five questions that al-Tawhîdî addressed to his friend Miskawayh, and the latter's answers. These questions cover many disciplines such as: sociology, psychology, linguistics, and economics.<sup>21</sup> In his "Risala fil-'Ulûm" al-Tawhîdî demonstrates his encyclopedic knowledge in various fields such as: Nahw (grammar), Fiqh (jurisprudence), Kalâm (theology), logic, geometry, Sufism, etc.<sup>22</sup>

In addition to mirroring intellectual life, al-Tawhîdî's works contain some masterpieces of Arabic prose. In his book *The Renaissance of Islam*, Adam Mez claims that "a simpler, a more balanced, a more forcible prose has never been written in the Arabic language."<sup>23</sup>

On the other hand, al-Tawhîdî has been one of the most controversial figures not only in his time, but also in the whole history of Arabic literature. While some biographers consider him "Sufi in appearance and of trustworthy religious beliefs"<sup>24</sup>, others, such as Ibn Al-Jawzî, consider him "the most dangerous heretic of Islam". According to Ibn Al-Jawzî, unlike other dangerous heretics, namely al-Ma'arrî and Ibn al-Rawandî, al-Tawhîdî kept his heresy secret, and that is what made him most dangerous.<sup>25</sup>



### ***Al-Ishârât Al-Ilâhiyya***

In his biography of al-Tawhîdî, Yâqût referred to *al-Ishârât al-Ilâhiyyâ* (2 volumes) as one of al-Tawhîdî's works; however, he didn't cite any quotations from it.<sup>26</sup>

In the seventh century A.H. Ibn Abî'l-Ḥadîd quoted some of al-Tawhîdî's invocations, in his book *Sharḥ Nahj al-Balâgha* as examples of what he called eloquent prayers.<sup>27</sup>

In 1950 Dr. 'A. Badawî produced the first edition of the book based on the only script that was available at the time: script number 8 Sufism (1334), preserved in al-Zâhiriyyat Library in Damascus.<sup>28</sup> More than twenty years later, in 1973, Dr. W. Al-Kadî accomplished another version of the book based on the above-mentioned script along with another one entitled: "A summary of *al-Ishârât al-Ilâhiyya*", that was preserved in the Library of State in West Berlin. Consequently, Dr. Kadî was able to compile the summaries of some epistles that did not appear in Badawî's edition.<sup>29</sup> Hence; this study is principally based on Dr. Kadî's version, although Dr. Badawî's was tremendously helpful, especially the preface.

### **Description of the Book**

Dr. Kadî's version of *Al-Ishârât Al-Ilâhiyya* consists of two sections; the first, part one, contains fifty-four epistles, and the second section (the appendix) contains summaries of ten other epistles. Each epistle is composed of two main elements: supplications (AD'IYA) and a speech directed to an unknown addressee, by using various addressing forms, such as: "يا هذا": "O, you, this", "يا أخي": "O, my brother", and "يا سيدي": "O, my master"<sup>30</sup>.



### When Did al-Tawhîdî Write *al-Ishârât al-Ilâhiyya* ?

The specific date of writing this text is unknown; moreover, it does not include any reference to any of the author's other books nor to any historical events in a way that might help in answering the question about when the book was written.

Therefore, researchers had nothing but to count on their own suppositions. For example, the scholar 'A. Muḥî al-Dîn in his thesis entitled: "أبو حيان التوحيدى. سيرته و آثاره" which was approved in Cairo University in 1948, claimed that the book must have been written in the peak of the second part of al-Tawhîdî's life. This supposition is based on a statement, which reads as follows: I uttered these puzzles after being seventy years of age:<sup>31</sup> "أنا نطقت بهذه الألغاز بعد سبعين سنة و قد تحطمت قناتي و تكمشت شواتي، وتقللت صفاتي،..."

Dr. Badawî as well tends to support the above conclusion. He states three reasons for his opinion:

First: there is no reference in *al-Ishârât al-Ilâhiyya* to any of al-Tawhîdî's other works.

Second: the linguistic style of al-Tawhîdî in this text is the most mature, compared to his other works.

Third: the text portrays a soul that resorted to submissive faith, after going through some horrible experiences in life. According to Dr. Badawî, al-Tawhîdî had written this text after going through an experience of repentance.<sup>32</sup>

Many scholars are inclined to agree with Dr. Badawî's opinion. Some of these are Dr. Zakariyyâ Ibrâhîm, Muḥammad 'Abd al-Ghanî al-Shaykh, 'Abd al-Wahid Ḥasan al-Shaykh<sup>33</sup> and Dr. Kadî. The latter claims that some of the epistles, at least, must have been written before 381 A.H.<sup>34</sup>



## A Word About the Study and the Method Used

*Al-Ishârât al-Ilâhiyya* has been chosen as a subject for this study, because it is believed to have not had the attention it deserves. Scholars of al-Tawhîdî gave *al-Ishârât al-Ilâhiyya* some quick general reviews principally in the context of introducing al-Tawhîdî, his ideas, and his literary style. There are studies that deal with the text, but in a partial way, and mostly not from a literary prospective, e.g. "تحويلات حديث الوعي" by Dr. Hala Ahmad Fou'ad<sup>35</sup> and "تعليقات علي كتاب الإشارات الإلهية" by Ja'far al-Kansûsî.<sup>36</sup>

By editing this book, Dr. Badawî and Dr. Kadî introduced an indisputably rich text, which is distinguished in both form and content.

To reveal this distinction we need to study the text thoroughly, then try to put it in its rightful context in relation to other texts; al-Tawhîdî's works on the one hand and other Sufî and literary texts on the other.

This study is a textual analysis of *al-Ishârât al-Ilâhiyyâ*: its meanings, artistic purposes, and linguistic style.

The text is both the starting point and the point of target of this study. Hence, citing quotations from outside *al-Ishârât al-Ilâhiyya* will be kept to a minimum, and if it occurs it will be solely to attain the principal aim of deepening our understanding of the text.

Hopefully, this study will form a solid foundation for other studies that put the text in its rightful context with other texts.

This study will proceed as follows:

-The first step is to classify the passages of the epistles, into two main discourses: the first one is MUNÂJAYÂT: intimate conversations, which includes all



passages starting with an addressing form that indicates a sacred entity such as: "O, God", "O, my God", and "O,our God". The second discourse is MUKHÂTABÂT: addresses, which contains all passages starting with other forms of addressing, such as "O, my brother" and "O, my friend".

-Having classified the text, the following step is to analyze each discourse; its structure, linguistic style, and meaning, with the aim of identifying the literary and linguistic characteristics of each discourse

-The final step of this study consists of an analysis of one of the epistles of the text. Epistle fifteen has been chosen to be our model, as it is a good example of how the structure of the epistles is based on the intertwining of the two discourses, each with its literary and linguistic characteristics.



## Chapter1

### INTIMATE CONVERSATIONS

#### مناجيات: MUNÂJAYÂT

Intimate conversations represent a large part of *al-Ishârât al-Ilâhiyyâ*. Forms of addressing used are: "اللهم": "O, God", "يا إلهي": "O, my, God", and "إلهنا": "O, our God".

Intimate conversations occur in all the epistles of the first section of the book, except for epistles seven and twenty-eight. They occur, as well, in all the summaries of the second section. The literary objectives of intimate conversations are praising God, self-degradation, and imploring God. These different meanings might be expressed through separate passages or through one passage combining two or all three objectives. For example, in the first case, see p.330 where the speaker starts the passage with praise saying:

"إلهنا جل شأنك فما يرومك رائم إلا رجع مبهورا ولا ينعتك ناعت إلا انتهي مقهورا، ولا يصفك واصف إلا وما يزل عنه أكثر مما يدل عليه بلفظ، لأنك فوق كل نعت، وفوق كل مظنون بظن، وفوق كل موصوف بوصف وفوق كل معقول بعقل"

He then shifts to imploring saying:

"اللهم : فنور زوايا قلوبنا بمعرفتك، واحرس أسرارنا بالتوحيد لك، واملأ ماخلا منا بالتوكل عليك، واذكرنا عند ذكرنا لك . وإذا ذكرتنا فكرمنا، وإذا كرمتنا فبين لنا ذلك، وإذا بينت ذلك لنا فاحفظنا حتي لا نظير فرحا به، ولا نهيم وجدا عليه، ياذا الجلال والاکرام"

An example of a passage that combines all three objectives is on p.290 where the speaker addresses his Creator saying:

"اللهم : إنا قد قابلناك بوجوهنا فحينا، ومنتا في محبتك بين يديك فأحينا، و بددنا عن بابك بالجهل فاجمعنا، واتضعنا بملايسة الهوي في مخالفتك فارقنا، وكن لنا دوننا، فإننا إن كنا، كنا بعجزنا وضعفنا، وإذا كنت لنا أغنيتنا عنا، وأنقذتنا منا، وبصرتنا لنا . فلم لا ندعوك بلسان الضرع، تاركين لأسباب المكر والخدع، ناصحين لأنفسنا عند النجع والرجع لعلك ترحمنا رحمة تسلينا عن سواك ؛ ولا لعل : فان يدك بالعطاء أبسط من السننتا بالدعاء، وسبقك بالفضل أقدم من بدارنا بالتذلل . و إنما هي كلمة نقولها بالعادة التي أجرينا عليها ووسمتا بها



وإلا فإنك ترحم وتعطف، وتصنع وتلطف، وتعذل وتتصف، وتعطي وتسعف، وتهب وتتحف، وتحبو وتشرف،  
شئنا أم أبينا، كنت (أنت) لنا أو علينا"

In the above passage, the three objectives interrelate and complement each other. Moreover, this shows a paradox between God's omnipotence that makes Him worthy of so much praise on the one hand, and His creatures' frailty, which leads them to self-degradation and supplication on the other hand. Hence, if they vanish because of His love, He will revive them, if they are scattered due to their ignorance, He will gather them, etc. They, therefore, ought to implore Him as His grace precedes their sins, and His honoring them is earlier than their humbling themselves.

Beside God's precedence along with grace, there is another reason for the speaker's hope for His forgiveness. This reason is that human disobedience is not just embedded in God's knowledge, but it is also a fulfillment of His divine decree. Here, the speaker intimately converses with his Creator, saying on p.150:

"إلهنا : ان مرضنا كان بك، فاجعل شفاعنا علي يدك، وإن خلافتنا لك كان بقضائك، فاغفر لنا بتفضلك  
وحبائك، وإن زيغنا كان بعلمك بنا وحلمك عنا، فاجعل تقويمنا الساعة بلطفك عندنا، وتفضلك علينا."

The meaning revealed through the previous passage, that God is the original initiator of Man's choices, is similar to that revealed through the words uttered by Al-Hallaj's *Satin* in *al-Tawâsîn*:

"الاختيارات كلها و اختياري لك. لقد اخترت لي يا بديع و إن منعتني عن سجوده (السجود لآدم) فأنت  
المنيع"<sup>37</sup> "All choices , including my choice are yours. You, originator of the creation, chose for me. You might prevent me from prostrating myself before him (Adam), for you are the (only) preventor. In *al-Ishârât al-Ilâhiyyâ*; however, the speaker does not use the concept of God's divine decree to explain and justify his disobedience as does Al-Hallaj's *Satin*. Instead, he uses it for the purpose of approaching God, and as an introduction for imploring Him. Hence, the above passage is followed by another one



in which the speaker implores God to make it easy for him to rely upon Him and to be patient when asking for what He has:

"سهل عليها (أي قلوبنا) في كل الأمور التوكل عليك، عرفها حسن التآني في طلب ما لديك".

A human deed, therefore, is not just a heavenly decree, but it is also a human choice that is in accordance and coherence with the divine will, and this is the concept of "KASB": "acquiring" in the Ash'ari thought.<sup>38</sup>

It is noted in intimate conversations that the speaker alternates between rapprochement and complaining. For example, see p. 382 where the speaker complains to God about Him! The speaker claims that he approached God but He veiled Himself from him; he answered God's call but He turned His back on him, etc.:

"إلهي: استزرتني فلما جئت حجبتي؛ دعوتني فلما أجبت جفوتني، خاطبتني فلما استسقيتك ذنبتني.."

It seems that this blaming tone urged Dr. Badawî to think that the implied addressee in intimate conversations is Al-Tawhîdî himself, as the latter frequently uses the expressions: "between me and myself": "بيني و بيني" and "between you and yourself": "بينك و بينك". According to Badawî, expressions such as "O, God" that are used in intimate conversations, are just linguistic clichés with no religious manifestation.<sup>39</sup>

We can accept the suggestion that Al-Tawhîdî becomes one with his Creator as something that has been practised by other Sufis, such as Al-Hallâj who claims "أنا

"الحق": "I am the Creative truth."<sup>40</sup> However, we find it unjustifiable to accept

Badawî's inclination to negate the religious interpretation of intimate conversations.<sup>41</sup>

If we accept it, we would find it very difficult to understand what Badawî himself claims some pages later, that the text expresses a soul that entered the realm of a submissive faith after having gone through horrible experiences in life.<sup>42</sup>



We would also find it difficult to understand many intimate conversations that are rich with various styles imploring and glorifying God. For an example of such intimate conversations, see p. 209 where the speaker says:

"إلهي : كل ما أقوله فأنت فوقه، وكل ما أضمره فأنت أعلى منه. فالقول لا يأتي على حقك في نعتك، والضمير لا يحيط بكنهك. وكيف نقدر على شيء من ذلك، وقد ملكتنا في الأول حين خلقتنا، وقدرت علينا في الثاني حين صرفتنا؟ فالقول وإن كان فيك فهو منك، والخاطر وإن كان من أجلك فهو لك. من الجهل أن أصفك بغير ما وصفت به نفسك، ومن سوء الأدب أن أعرفك بغير ما عرفتني به حقيقتك، ومن الجراءة أن أعترض على حكمك وإن ساءني. ومن الخذلان أن أظن أن تدبيري لنفسى أصلح من تدبيرك. كيف يكون هذا الظن صوابا والعجز مني ظاهر والقدرة منك شائعة؟"

Majid Yûsuf is a researcher who agrees with Badawî's point of view. In his study entitled "العقل و سؤال الحرية": "Rational Argument and the Question of Freedom", Yûsuf claims that al-Tawhîdî is probably addressing no one but himself. Otherwise, we would immediately have to admit that some of al-Tawhîdî's intimate conversations are of most daring, and most peculiar invocations ever addressed to God throughout Islamic history. He quotes two intimate conversations as examples.<sup>43</sup> We believe that these intimate conversations are in fact of the most peculiar and most daring invocations ever addressed to God.

However, on closer examination, we notice that in both examples the speaker begins with complaining about God! Then he shifts to self-degradation and implores God to be merciful and generous. In the first example, the speaker complains about God's disappointing response to his attempts of rapprochement. Here he says on p. 187:

"إلهنا: إن ذكرناك أنسينا، وإن أشرنا إليك أبعدتنا، وإن اعترفنا بك حيرتنا، وإن جحدناك أحرقتنا... وإن توجهنا إليك أتعبتنا، وإن ولينا عنك دعوتنا، وإن تركناك أزعجتنا..."

The speaker continues with this complaining tone until he says:

".. فالسوانح فيك لا تملك، والغايات منك لا تترك، والحنين إليك لا يسكن، والسلو عنك لا يمكن "



It is as if he is claiming that there is no escape from God but to God! At that point, the speaker shifts from complaining to imploring God for mercy, sympathy and generosity as he says:

" فارحمنا في بلوانا بك، واعطف علينا في صبرنا معك، والطف بنا لانقطاعنا إليك، وعاملنا بالكرم الذي أمرتنا باستعماله بين خلقك، واصرف عنا كل صارف عن بابك،... وإذا دعوناك فأجبنا، وإذا أعطيتنا فهنتنا، وإذا حرمتنا فصبرنا،.. "

In the second example, the speaker again starts with complaining followed by imploring, as he says on p.122:

" اللهم إليك أشكو ما نزل بي منك ، وإياك أسأل أن تعطف علي برحمتك فقد وحقت شدت الوثاق، وضيق الخناق، وأقمت الحرب بيني وبينك . فبحقك وبعزتك إلا أرخيت وتغمدت، وأحسن وتفضلت .. "

Moreover, the speaker in different instances tries to explain and justify his boldness when addressing his Creator. He considers this bad behavior to be due to love and trust in God, as he states on p. 153:

" اللهم : إنا قد أكثرنا القول فيك ثقة بك ، لا جرأة عليك ، وافتننا في الخبر عنك حبا لك، لا اغترارا بك . فقابل تقنا بك بالتحقيق، وحبنا لك بالتصديق، فنعم الرفيق أنت ونعم الشفيق. "

Some intimate conversations contain a third person (or persons). The speaker sometimes complains to God about people who are going astray; not only do they persist on disobedience, but they also antagonize the speaker in his attempt to guide them to the path to God. One of these complains occurs on p. 276:

" اللهم فتمم النعمة علينا، بأن تكفيننا مؤونه خلقك التائبين عن بابك، المصيرين علي مخالفتك، الجاهلين (بحقك)، الجاحدين لنعمتك، المخدوعين بزخارف عالمك، المغرورين بخوافي استدرجك؛ فقد عادونا من أجلك، وحسبونا لما خصصتنا به من روحك وتأيدك، وحاولوا بعدنا عنك، وسعوا في إبادتنا وإيارتنا، لأننا دعوناهم إليك، ورغبناهم فيما لديك، وفطمناهم عن ارتضاع الدنيا المشئومة، وعنفناهم عند احتسابهم للأوزار الثقيلة "

However, the speaker does not lose hope in his ability to restore those people on the right path. Hence, he asks God to bestow on him the attributes of those who reached the state of certainty, which would encourage those going astray to obey God's commands and refrain from His interdictions in pursuit of such high state. Here, he addresses his Creator, saying:

" اللهم: كما علمتنا هذه الصفات التي تختص بها من تشاء من عبادك بمشيتك السابقة، وقدرتك النافذة، وحكمتك الخافية، حتي وصفناك بوصف شاف، وذكرناك بذكر بالغ، فخلنا حتى نظهر لك بحسنا، ونتجلي لعبادك "



بنورها، وندعوهم إلى خدمتك، بما يعود عليهم منها، ونعدهم عنك مثلاً، ونكون سبباً لهم في محبتك وعبادتك، ولزوم فنائك، وطلب عطائك..".

The speaker also explains to his Creator why he appeals to people to obey God, and he begs Him to reward rather than punish him for his efforts. Here, he says on p.35:

"إنا نسالك أن تأجرنا علي هذا الحديث، فإن لم تأجرنا عليه فلا تؤاخذنا به. فو حقا ما نقصد بما نقول واصفين لك، و بما نعيد ونبدي حائشين لهم إليك، إلا لينزع مذنب و يقلع مصر، و يستبين ضال، و يتقوم زائع و يعتدل رائغ، .فالويل لمن ذكرك لخلقك خادعا بك، و الويل لمن دعا إليك شاردا عنك".

The third person in intimate conversations might also be the servant (or servants) whom God has singled out with favors. The speaker asks these servants to pass on to him some of God's favors! He does not ask them out of desperation, but because it would be scandalous to ask God while continuing to disobey Him,. Here, he says on p. 31:

"و ليس مسئلتني إياهم للياس منك، ولا لتهمة عرضت في نفسي لا تليق بك، و لكن لأن مواجعتي إياك بالافتراح، مع إقامتي علي مخالفتك، افتضاح. و هم إذا أجابوني إلي طلبتي فبادبك و توفيقك..".

### The Element of Language in Intimate Conversations

Before tackling this subject, it is best to introduce an idea that is essential not only in understanding some of the ambiguous passages in *Al-Ishârât Al-Ilâhiyya*, but also in explaining some of the linguistic phenomena that occur in the text. This concept has been introduced by Dr. Kadî in a research paper entitled: "اللغة والعجز عن Language and the (concept of) Inability to Express, in the Writings of Abû Hayyân al-Tawhîdî". The researcher identifies four topics to which this concept is most closely related. These topics are: descriptions of God, descriptions of the yearning for the state of Sufi attainment (وصول: *wusûl*), feelings of alienation, and the human feelings of bewilderment when facing the various polarities of life, e.g. body and spirit, and wordly life and the life here after.<sup>44</sup>



Dr. Kadî quotes some passages that can be interpreted in light of this concept.

For example, see p.155 where the speaker says:

"لاحت بوارق التمني فسمت نحوها نواظر الافتقار، و تهيأت صور المعني تبدو فتقطعت عليها أكباد  
الأحرار، وأذعنت النفس الأبياء-علي مداهنتها-تروم حيلة المشار إليه مستوفاة بقضايا الحس، و الحس حاكم  
مرتش و خابط خبط عشواء في ليل مدلهم.."

According to Dr. Kadî, Al-Tawhîdî in the above passage justifies the inability of language by the overflow of feelings. This in turn leads to the deconstruction of the unity of the mind, causing the meaning to disperse. Consequently, meaning becomes fragmented and has limited perceptions, just like terms that are derived from senses.<sup>45</sup> Now, we can see why al-Tawhîdî tends to compile intimate conversations with a wide range of various linguistic structures as he aims at achieving the best possible explanation of his intended meanings.

The declarative sentence is one of the linguistic structures frequently used in intimate conversations. For example, see p.209 where the speaker declares that words are incapable of defining God:

"إلهي: كل ما أقوله فأنت فوقه، و كل ما أضمره فأنت أعلي منه، فالقول لا يأتي علي نعتك، و الضمير لا  
يحيط بكنهك"

The speaker uses this structure in many contexts; moreover, he frequently uses an *anastrophe* to emphasize the name of God or the pronoun referring to it. See for example, p.32 where the speaker addresses his Creator, sayin:

"إلهنا: إياك نمجد و نسبح لأنا عبيدك، بك نقوم وإليك ننتسب، و بأياديك نعترف، و بفضلك نعيش، و عليك  
نتوله.. و فيك نتدله."

In the above passage the reader's attention is drawn to the rhythm that results from using prepositions in dividing the sentences.

We notice, as well, that certain linguistic structures are used in relation to specific meanings. For example, counting the occurrences of the structure of قصر بالنفي QASR: restricting the meaning by the usage of negation and exemption, the result was as follows: the speaker says on pp.102, 197,235,257,370,308:



"إلهنا : لا جمال إلا لوجهك، ولا إنقاذ إلا لفعلك، ولا نفاذ إلا لحكمك".  
 "اللهم: إنا لا نصلح بوجه حتى تصلحنا، ولا ننجو حتى تتجينا، ولا ننال ما نتمناه إلا بعد أن تقربه إلينا، وتهينه لنا وتؤهلنا"  
 "اللهم: إنا لا مقصر لنا عنك، ولا مطلب لنا دونك، ولا مذهب لنا وراءك".  
 "اللهم : لا غني إلا من أغنيته، ولا مكفي إلا من كفيته، ولا محفوظ إلا من حفظته".  
 "إلهنا : إنا لا نصل إليك إلا بك، ولا نسلو عن غيرك إلا لك".  
 "إلهنا: لا فقر لنا إلا إليك، ولا اعتماد إلا عليك، ولا قرار لنا إلا لديك".

In the above phrases, al-Tawhîdî uses QASR to emphasize that all qualities are attributed solely to God. There is no beauty except in His countenance, no perfection except to his activity, no implementation except to his commands. Man, on the other hand, might have any of these attributes but only by acquiring them from God. In other words, humans are not not rich, not saved, not reformed, but by God's grace. Moreover, only in His hands are benefit and harm; reliance is only upon Him; no settlement but at his side. (again we notice the Ash'ari concept of KASB: acquiring)

The QASR structure occurs, as well, in other instances as the speaker says on pp. 129, 136, 330, 451:

"اللهم : لا تجعل خطابي لبعض خلقك حجابا، فوحقك ما أفعل ذلك إلا منافسة بك، وإلا استهداء إليك، وإلا عشقا لحلاوة ذكرك"  
 "إلهنا : مالنا نذب إليهم إلا (أنا) ذكرناك لهم، ولا لنا جناية عليهم إلا أنا اعتزنا بك بينهم".  
 "ما يرومك رائم إلا رجع مبهورا ولا ينعنك ناعت إلا انتهى مقهورا".  
 "اللهم : إنا ما عفنا كل ما سواك حتى نقناه، وما نقناه حتى مقتناه، ولا أؤينا إلى كهف ربو بيتك إلا بعد أن خلت أيدينا من غيرك".

In the previous passages the speaker is portraying the humans' response to their God; they seek His guidance; they adore the sweetness of remembering Him; they cherish Him; and resort to His cave. In brief, He is all they have! Or, as the speaker puts it on p.250:

"علي أنه لا يليق بنا إلا ما يليق بالعبد، ولا نتوقع من جهتك إلا ما يتوقع من جهة السادة".

The speaker, then, uses QASR to emphasize the paradox between the Creator's attributes and abilities, on the one hand and those of the created ones on the other hand.



Another structure used in intimate conversations is adjuration. It is used for two literary objectives: praising God and begging him. For examples, see pp. 8, 102, 255, 419, where the speaker says:

"فبحرمة إنطاقتك لنا بوصفها (المقامة في دار المقام) و بذمام تشويقك إيانا إليها، إلا أنعمت بالنا بالقرار معك، و أقررت أعيننا بالنظر إلي وجهك".  
 "بقدرتك التي أنت من وراء خلقك... إلا أنستنا بعبادتك".  
 "فبحرمة شهادتك التي اكتتفتنا منك، و بقدرتك التي أبرزتنا لك، ..... إلا بشرتنا برضاك عنا، و محوت بكرمك صحائف ذنوبنا و بدلت سيئاتنا حسنات".  
 "فبعزتك إلا أخذت بأيدينا و بعثت رأفتك وحنانك إلينا، و كنت لنا عند اليأس الغالب علينا".

In the above sentences, the speaker adjures God by His power and His glory to make worship his intimate (treat), to eradicate his sins, and to forgive him. He also adjures God, in his own bewilderment and humiliation, to lead him back to the right path.

Here, he adjurs God, saying on pp. 335, 451:

"فبحرمة دلنا في حاجتنا إليك إلا أعزرتنا بالوصول إلي حضرتك و فككتنا من أيدي خلقك"  
 "فبحيرتنا التي ردتنا إليك و بفضيحتنا التي عرضتنا عليك إلا جبرت ما انكسر منا"

We, again, notice the emphasis on the paradox between God's omnipotence and man's frailty.

As for vocation, it is used in intimate conversations for the objective of glorifying God. For example, the speaker addresses Him on p. 146 saying:

"يا ولي النعم، و يا محرك الهمم، و يا واهب القسم، و يا منكوراً بالكرم، و يا معروفاً عند جميع الأمم، و يا موجوداً علي بعد و موجوداً علي أمم".

Al-Tawhîdî frequently uses the imperative and prohibition modes for the objective of imploring God. For example, the speaker addresses Him on p. 410 saying:

"إلهنا : كن لنا، و كن معنا، و كن عندنا، و انظر إلينا، و تفضل علينا، و لا تردنا بعد ما عرضنا، و لا تخيننا بعد ما ثبتنا . سن أقفال قلوبنا، ..... أرح علتنا، أرح همتنا، جرد نيتنا، نور طويتنا، سهل سجيئنا، ادفع بليتنا، .."

The above passage starts with three successive short sentences using the verb "to be" in the imperative mode (كن), which has a special religious connotation, as it is used in the Qur'an: "إنما أمره إذا أراد شيئاً أن يقول له كن فيكون": surat Yasin, verse 82. The three sentences together constitute a synopsis, which is followed by an elaboration.



Having begged God to be with him, for him, and at his side, the speaker goes on elaborating the meaning using longer sentences, in which he adopts rhyme (e.g. ثببتا- ثببتا). This technique, which contains a synopsis followed by an elaboration, is, according to *rhetoric*, a type of *epanodos*. The above passage contains some examples of *trope* as well, such as the metaphor of comparing the human heart with a locked door in "سن أقفال قلوبنا".

The conditional sentence is another structure that is used in intimate conversations. For example the speaker implores his God on p. 139 saying:

"اللهم..إذا تهتكنا فاسترنا، وإذا تفرقنا فاجمعنا، وإذا غفلنا فأنبهنا، وإذا أعرضنا فأقبل بنا، وإذا فسدنا فأصلحنا، وإذا بعدنا فقربنا.."

It is noted that the conditional mode is used in a way which emphasizes man's shortcomings and helplessness vis-à-vis God's perfection. Hence, when man commits immorality, God covers over it; when man is dispersed, God gathers him; when man is heedless or corrupt, He reforms him.

The speaker also uses the admiration mode in order to praise his God's creativity. Here, he addresses Him, saying on p. 80:

"إلهنا: ما أعجب أسرارك فينا، بل ما أعجب شواهدك علينا، بل ما أعجب جملتنا في تفصيلنا، بل ما أعجب تفصيلنا في جملتنا".

The author manages to combine various linguistic styles in such a way that reveals his highly sophisticated linguistic skills. Here, he says on p. 1:

"اللهم : إنا نسألك ما نسأل، لا عن ثقة ببياض وجوهنا عندك وحسن أفعالنا معك، وسوالف إحساننا قبلك، ولكن عن ثقة بكرمك الفاضل، وطمع في رحمتك الواسعة، نعم و عن توحيد لا يشوبه إشراك، ومعرفة لا يخالطها إنكار، وإن كانت أعمالنا قاصرة عن غايات حقائق التوحيد والمعرفة . فنسألك أن ترد علينا هذه الثقة بك، فيشمت بنا من لم يكن له هذه الوسيلة إليك، يا حافظ الأسرار، ويا مسبل الأستار، ويا واهب الأعمار، ويا منشيء الأخبار، ويا مولج الليل في النهار..، عد علينا بصفحك عن زلاتنا، و أنعشنا عند تتابع صرعاتنا، و حط رحالنا معك في اختلاف سكراتنا وصحواتنا، .. وإذا خفنا منك فامزج خوفنا منك برجائنا فيك، وإذا غلب علينا ياسنا منك فتلقه بالأمل فيك : بشرنا عند توجهنا نحوك بالوصول إليك، متعنا بالنظر إلى نور وجهك، .... ولا تهجرنا بعد وصلك، ولا تبعدنا بعد قربك، ولا تكربنا بعد روحك ..."

In addition to the variation in structural styles used in the above passage, we notice the usage of different types of embellishment, such as the:



1. *antithesis* between "توحيد": monotheism and "إشراك": polytheism "معرفة": knowledge and "إنكار": denial, "خوف": fear and "رجاء": hope.

2. rhyme and pun between "أستار": curtains or veils and "أسرار": secrets.

3. consonance between "أسرار": secrets and أعمار.

A reader of intimate conversations would certainly notice the scarcity of figurative images used. One of the very few images that can be traced occurs on p.356. In this image, God's support waters the speaker's obedience and loyalty:

"اللهم: اغرس أشجار كلا منا في خطط قلوبنا، ثم اسقها بصوب تأييدك عند رقدتنا و انتباهنا، ثم استخرج أوراقها و أزهارها في تصاريف أحوالنا، ثم حمل ثمارها بصبرنا و وفائنا ..."

The scarcity of figurative images in intimate conversations might be explained in light of the previously mentioned concept of the language's deficiency of expressing. According to al-Tawhîdî, this deficiency results from the fact that words are limited whereas ideas are unlimited, or in his own words on p. 152:

"هيهات: ضاق اللفظ، و اتسع المعنى، و انخرق المراد، و تاه الوهم، و حار العقل ..."

Al-Tawhîdî, thus does not give much attention to the formation of images; instead, he is engaged in selecting the appropriate terms and linguistic styles that would sufficiently convey his intended meanings.

In the same context, we can grasp the author's tendency to use certain techniques that exert more emphasis on his ideas. One of these techniques is: التوارد *accumulatio*.<sup>\*</sup> Similar to a mosaic piece of work, which is composed of small adjacent pieces that together give a strong artistic impression, this *accumulatio* gives the principal meaning more emphasis and forcibility. An example of such a practice occurs on p. 330, as the speaker addresses his Creator, saying:

"إلهنا: جل شأنك فما يرومك رائم إلا رجع مبهوراً ولا ينعتك ناعت إلا انتهي مقهوراً، ولا يصفك واصف إلا وما يزل عنه أكثر مما يدل عليه بلفظ، لأنك فوق كل نعت، وفوق كل مظنون بظن، وفوق كل موصوف بوصف وفوق كل معقول بعقل."

<sup>\*</sup>Stringing together words, phrases, or clauses that say essentially the same thing.



This explicatory tendency of the author is also evident in the above passage, in the use of *synonyms*, such as "ينعتك" and "يصفك", and "تاعت", and "و اصف", and the use of *antonyms*, in "يزل" and "يدل".

We would like to draw the reader's attention to the religious expressions used in intimate conversations. The expression most frequently used is "يا ذا الجلال والإكرام", which is one of the ninety-nine names of God in Islamic doctrine. The author uses this glorifying expression as a concluding phrase to many intimate conversations in such a way that emphasizes the religious implication of these conversations (see Dr. Badawī's view on p.7)

Al- Tawhīdi quotes some Qur'anic verses as well. These quotations serve the purpose of giving more credibility to his ideas. For example, he quotes verse five of surat al- 'Alaq, as he addresses his Creator saying:

"...و يا من علم بالقلم..(علم الإنسان ما لم يعلم)".

In conclusion to our analysis of the language of intimate conversations, the tension in this discourse stems from the paradox between man and his Creator; and man's frailty and helplessness vis-à-vis the Creator's omnipotence and perfection. To emphasize this paradox, the author makes use of a variety of linguistic structures, e.g.: declarative sentence, QASR, adjuration, vocation, conditional sentences, imperative and prohibition modes, and admiration mode.

Generally speaking, intimate conversations consist of short sentences which are characterized by rhythm. This is due to the use of different types of embellishment, e.g. pun, rhyme, consonance, and *antonym*, along with using prepositions in dividing the sentences.



### The Speaker and the Addressee in Intimate Conversations

The addressee in intimate conversations is the Almighty God. The form most frequently used to address Him is "O, God". The less frequently used forms, on the other hand, are "O, our God" which occurs thirty times throughout the text, and "O, my God" which occurs only four times. The latter form entails more intimacy and privacy, whereas the former one reveals more generality and neutrality. The high recurrence of "O, God" compared to the other forms imply that the text reflects a general experience rather than a personal one.

The speaker, is man in the abstract sense. It is man whose relationship with his Creator alternates between submission and rebellion; between acceptance and questioning; between apology and blame. The speaker, at the same time, is al-Tawhîdî himself. Al-Tawhîdî who recalls his own experience within the text. For example, the speaker converses intimately with his Creator, saying on pp. 140, 58:

"لا خير في خلقك، فكن لي أنت بما أردت، فالصبر علي البؤس معك أمتع من النعمة لتعرض غيرك  
"اللهم : كثر غلطنا فينا، وطال لغطنا علينا، واشتد الضعف بنا، ونادي منادي العز بذلنا، ودل دليل الهتك علي  
فضاحتنا، وامتدت حيرتنا فينا، وترادفت حسرتنا منا، واركد نظرنا إلينا، وشممت بنا عدونا، ووجد السبيل نحونا  
حاسدنا، و أصبحنا بين خلقك : ملحوظين بالمقت و الشنآن، موطوئين بالقسوة والعدوان، مقروفين بالكذب  
والبهتان".

In the former passage, it is as if al-Tawhîdî is indicating his successive unsuccessful attempts to approach viziers of his time. In the latter passage, it seems as if he is referring to his own condition during the years he spent in hiding after the execution of Ibn Sa 'dan.



### Intimate Conversations in the Structure of *Al-Ishârât Al-Ilâhiyya*

Intimate conversations represent the introductory passages of twenty-five epistles in the first section of the book and four summaries in the second section. Intimate conversations constitute, as well, the concluding passages of thirty-eight epistles in the first section of the book, and six summaries in the second.

The epistles that contain intimate conversations in both the introduction and conclusion, are fifteen epistles in the first section and two epistles in the second one.

In addition to introducing and concluding epistles, intimate conversations are scattered throughout the text, with many purposes. An intimate conversation may function as a commentary on a preceding passage. For example, in epistle forty-six the speaker attempts to describe his Creator, saying: on p. 329:

"كل هذا لمن له الخلق والأمر، ولمن له الحل والعقد.."

However, the speaker finds out that it is beyond his capacity to do this, so he expresses his insufficiency in a following passage saying on p. 330:

"إلهنا: جل شأنك فما يرومك رائم إلا رجع مبهورا ولا ينعتك ناعت إلا انتهى مقهورا.."

In other instances, an intimate conversation may function as a turning point, where the speaker shifts from one subject to another. For example, see p.328, where an intimate conversation is used to separate a passage in which the speaker approaches his addressee, and another one in which he gives his addressee some advice. Here, he approaches his addressee, saying: "فبحرمة انتسابك إلي الحق،..إلا بللت طللي بنداك..", then he advises him, saying: "و لا تجعل منشأك الفاسد حاكما عليها، و لا قرينك السوء معترضا عليها.."



## Chapter 2

### ADDRESSES

#### (مخاطبات: MUKHÂTABÂT)

*Al-Ishârât Al-Ilâhiyya* contains many addresses. They start with various forms of addressing. Having traced the most frequently used forms, the result is as follows:

\*- "يا هذا": "O, you, this" occurs in forty-seven epistles in the first section of the book whereas it is not used in the other seven, namely epistles two, four, twenty, twenty-three, twenty-eight, thirty-four, and forty-nine. This form occurs, as well, in each of the summaries of the second section.

In addition to "O, you, this", there are other forms that occur in addresses. These include:

\*- "أيها السامع": "O, you, listener (hearer)", occurs in nine epistles; these are epistles three, ten, twenty-eight, thirty-six, thirty-six, thirty-eight, forty, forty-one, forty-four, and forty-five. It occurs, as well, in summary one in the second section.

- "أيها السامع المتأبد": "O, you, dwelling listener", occurs in epistle fifty-three.

- "أيها السامع بأذنه الحاضر بذهنه": "O, you, listening with (your) ears, present with your mind", occurs in epistle fifty-three.

- "أيها السامع بالأذن الحاضر بالشخص": "O, you, listening with ears, and present in person", occurs in epistle thirty-three.

- "أيها المسترق": "O, you, listening to these peculiarities, and المسترق" "أيها السامع هذه الغرائب": "O, you, listening to these peculiarities, and المسترق" "أيها السامع المتوالي علي هذا الجمع": "O, you, eavesdropping and successively attending this gathering", both occur in epistle thirty.

- "أيها الصاغي بأذنك إلي شرح هذه الحرق": "O, you, attentively listening (with your ears) to the explanation of these burns", occurs in epistle twenty-one.

\*- "أيها الصديق الطروب": "O, you, gay friend", occurs in epistle forty-five.



- "أيها الصديق المشفق و الصاحب الموالي": "O, you, compassionate (sympathizing) friend, and supportive companion", occurs in epistle thirty-six.
- "أيها الصديق المحالف و الصاحب المكائف": "O, you, (allying) friend and protective companion", occurs in epistle forty-one.
- "أيها الصديق الصدوق": "O, you, truthful friend", occurs in summary two.
- "أيها الصديق بالسمة": "O, you, friend by character", occurs in epistle thirty.
- "أيها الصاحب المدل بالملح و الموانسة": "O, you, friend uttering funny stories, and friendly talk", occurs in epistle thirty.
- "أيها الصاحب المحاور و الصديق المجاور": "O, you, arguing companion and neighboring friend", occurs in epistle thirty-one.
- "أيها الصاحب الغادي علي بخشوعه الرائح بخضوعه المقتبس من الحكمة": "O, you, companion, showing submissiveness when going back and forth, and seeking to acquire wisdom", occurs in epistle eight.
- "أيها الصاحب المؤثر للطائف البر الكاتم لغوامض السر": "O, you, companion, preferring subtle reverence, and keeping obscure secrets", occurs in epistle ten.
- "أيها الصاحب المستأنس بهذا الفن": "O, you, companion, entertaining this art", occurs in epistle fifty-two.
- "أيها الصاحب بالجنب و السامع بالأذن دون القلب": "O, you, (neighboring) companion (who is) listening with ears rather than heart", occurs in epistle forty-seven.
- "أيها الأخ الراغب في الخير و الصاحب المجانب للشر": "O, you, brother (who is) seeking whatever is good, and companion (who is) averting from whatever is evil", occurs in epistle thirty-one.
- "يا أخي": "O, my, brother", occurs in epistle fifty-two.
- "أيها الرفيق الموانس": "O, you, intimate comrade", occurs in epistle thirty-seven.



"يا رفيقي و شريك زادي": "O, you, my, comrade and sharer of my supplies", occurs in epistle fifty-four.

\*"أيها الإنسان": "O, you, human being" occurs in epistles: five, twenty-three, thirty- one, thirty-seven, forty-one, and summary five.

\*"حبيبي": "O, my beloved one", occurs in epistles: eleven, fifteen, thirty-seven, and forty-nine.

\*"يا سيدي": "O, my master", occurs in epistles: two (twice), fifty four, twenty-three, and thirty-three.

"أيها السيد": "O, master", occurs in epistle two, three, and eleven.

\*"أيها الشيخ": "O, you, Shaykh (chief) occurs in epistle twenty-eight.

\*"أيها الجليس المونس و الصاحب المساعد": "O, you, intimate and helping table companion", occurs in epistle two.

"يا أنيسي": "O, you, my intimate friend", occurs in epistle forty.

"أيها الطالع علينا من بلدك النازح": "O, you, coming from your distant country", occurs in epistle thirty-four.

\*"أيها القائل البانح و السامع النانح": "O, you, confessing teller and lamenting listener", occurs in epistle thirty-three.

\*"أيها الهائم الملتاح": "O, you, sun burned wanderer", occurs in epistle twenty six.

\*"أيها المدله في حاله المتسكع في أمره": "O, you, who is hanging around, and being driven crazy", occurs in epistle forty-seven.

\*"أيها الجوهر الشريف": "O, you, honorable substance", occurs in epistle twenty-three.

\*"أيها الباحث عن غيب هذه الشهادة بلسان النسك و الزهادة": "O, you, searching for the unseen behind this contemplation using the tongue of asceticism and reclusion", occurs in epistle thirty-eight.



\*"أيها الولي الودود والصاحب المخلص و الجار المواسي و الصديق الصدوق": "O, you, affectionate associate, devoted companion, consoling neighbor, and truthful friend", occurs in epistle eleven.

\*"أيها الراغب في العاجلة": "O, you, persuing worldly life", occurs in epistle thirty.

\*"أيها الأجنبي عن هذه الطريقة": "O, you, foreigner to this tradition", occurs in epistle forty-two.

\*"أيها المزور عن أكناف الحكمة": "O, you, averting from (the shelter of) wisdom", occurs in epistle forty-two.

\*"أيها المغرور": "O, you, conceited one", occurs in epistle forty-four.

\*"يا عدو نفسه": "O, you, enemy of himself", occurs in epistle forty-five.

\*"يا جامع المال": "O, you, money collector", occurs in epistle thirty-nine.

\*"أيها المكفي": "O, you, (who is being) sufficed", occurs in epistle forty-seven.

\*"أيها الجاهل": "O, you, ignorant one", occurs in summaries five and ten.

\*"يا مؤثر الخلاف علي الوفاق": "O, you, preferring disagreement to agreement", occurs in epistle five.

\*"أيها العاكف علي الجهالة": "O, you, indulging in foolishness", occurs in epistle five.

\*"أيها الجاني علي نفسه": "O, you, inflicting harm on himself", occurs in epistle seventeen.

\*"أيها الراكب سنام الدنيا": "O, you, mounting the hump of worldly life". <sup>+</sup> occurs in epistle forty-five.

\*"أيها الحيران في سعيه": "O, you, hesitant (in his endeavor)", occurs in epistle twenty-one.

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<sup>+</sup>This is a metaphorical expression meaning :to pursue worldly pleasures.



\*"أيها المستأنس بالوحشة": "O, you, who is making loneliness your intimate companion", occurs in epistle twenty-one.

\*"أيها المسكين": "O, you, poor one", occurs in summary six.

\*"أيها الساهي": "O, you, heedless one", occurs in summary four.

\*"أحبائي علي القرب بالتصافي و علي البعد بالتوافي": "O, you, my beloved ones, by harmony when you are close, and by loyalty when you are at a distance", occurs in epistle four, along with the forms "يا أحبائي": "O, you, my, beloved ones, and "يا سادتي": "O, you, my masters".

\*"أيها الناس": "O, you, people", occurs in epistle fifty-two.

\*"أيها القوم" and "يا قوم": "O, you, folk", occur in epistles forty, fifty-two and summary two.

According to the examples above, most of the epistles contain more than one addressing form. There are very few epistles in which the author uses only one addressing form; one of these is epistle seven. The only addressing form used in this epistle is "O, you, this".

There is also a large number of *synonyms*, e.g. friend, companion, comrade, and associate.

It is also noted that some epistles don't begin with a specific addressing form; yet, it becomes evident from the context of the passages that follow. For example, epistle fourteen begins with a long passage of denying interrogations:

"ألا قارع لباب الله؟ ألا قاصد إلى الله؟ ألا راغب فيما عند الله..", then follows another passage beginning with the form "O, you, this": "يا هذا خلعت العراص من ناس كانوا إذا تنفسوا أحرقوا". The former passage, then, is an introduction to the latter one, and the form "O, you, this" applies to both passages.



Some of the epistles that don't begin with a specific addressing form are: epistles three, thirty- four, and forty-six. They all take the shape of replies to letters that have been previously received by the speaker. For example, the speaker in epistle three starts with telling his unknown correspondent that he has already received his letter in which he asked about his conditions: "وصل كتابك. تسألني فيه عن حالي و تستطقتني به: عن ظاهري و باطني..". The speaker then goes on describing his bad conditions. Here, the form "O, you, my master" occurs, as the speaker asks his correspondent to express his response to what he has just heard:

"فحدثني الآن يا سيدي: أين أنت فيما تسمع عما كنت عليه، و أين أنا فيما قلت لما أنا مدفوع إليه؟"

#### Who Is Addressed by the Form "O, You, This"?

According to the above presentation, the form "O, you, this", is the one that is mostly used throughout addresses. "هذا" is a demonstrative pronoun, which is supposed to indicate a specific noun. However, in addresses, the demonstrative noun is used to refer to an unspecific addressee. On p. 2, the speaker says:

"يا هذا: إذا زخر بك وادي الدعاء، فاعلم أنك مراد بالإجابة، وإذا تابع لك المزيد في النعمة، فاعلم أنك معرض للشكر، وإذا اكتنفتك الكرب من كل ناحية، فاعلم أنك مطالب بالتصفية، وإذا توالى عليك هاتف العلم، فاعلم أنك محثوث على العمل، وإذا أشهدت غيب حالك، فاعلم أنك مخصص باليقظة، وإذا غيبت عن شاهد أمرك، فاعلم أنك غير قابل واقع الموعظة، وإذا استوحشت من بقاع الذكر، فاعلم أنك معزول عن الولاية، وإذا عميت عن الاعتبار بأثار السلف، فاعلم أنك مخلي من يمن الهداية، وإذا استحسنت القول واستثقلت العمل فاعلم أنك بعيد من التوفيق والعناية".

The passage above doesn't include any indication to a specific addressee. On the contrary, it emphasizes his abstract nature, for he might be bestowed upon with more and more blessings or might be surrounded with calamities. He might be caused to witness what is hidden about him, or his conscience might be hidden from him.

Besides, the term "إذا": "if", refers to a condition that has not been fulfilled yet; thus, the addressee in the passage is a neutral one, who doesn't acquire any of the states mentioned unless bestowed upon him.

We also notice the rhythm that characterizes the passage, which consists of



equal consecutive conditional sentences. The *apodosis* of each of these sentences is the imperative mode of the verb "يعلم": "to know", preceded and emphasized by the letter "ف". Thus, the passage has a noticeable educational tone.

There are instances, however, in which the form "O, you, this" acquires more of a definite meaning. For example, epistle six starts with the speaker using this form to ask his addressee to consider the meaning of the Qur'anic verse 45 in surat Ibrahim, then he adds on p. 40: "و العجيب أنك أيها العالم الفقيه و الأديب النحوي..". So, we gather that the addressee is a man of religion (shaykh) who, despite being engaged in studying the Qur'an, is not committed to obeying the commands nor to abstain from the prohibitions revealed through it.

There are other instances when the form "O, you, this" is used to refer to an addressee that has been mentioned before. For example, epistle eight starts on p. 50 with the form: "أيها الصاحب الغادي علي بخشوعه، الرائح إلي بخشوعه، الملتمس من الحكمة ما قد أفل: "يا أيها الصاحب الغادي علي بخشوعه، الرائح إلي بخشوعه، الملتمس من الحكمة ما قد أفل: "يا" later in his speech the speaker shifts to the form "O, you, this": "يا" "هذا..حدثني الآن عني، و اسمعني مني..". Thus we gather that the addressee is the same in both passages; he is a person, real or imaginary, who has certain questions about wisdom.

In some other instances the form "O, you, this" occurs in the middle of an epistle, yet it is referring to an addressee other than the one in the beginning of the epistle. Epistle eleven is a good example of such a case. In this epistle the speaker starts his speech with the form: "يا لسان الوقت، و واحد هذا الوري، و عين الزمان"; then he praises his addressee saying: "لأنك معطي عن محلي الهابط"; then he implores him saying: "سيدي: انظر إلي، "Later, in the same epistle, the speaker uses the form "O, you, this". However, the imploring tone that prevails in the first part of the epistle is substituted by an advisory tone, as the speaker says on p.79:

"فاجتهد أن تكون في يقظتك و منامك ناظراً إلي الله بالخشية و الحياء..".



We can look for an explanation for this transition in an observation stated by Dr. Kadî. She noticed that the phrase: "نسخة اخرى": "another copy" occurs in the middle of this epistle, suggesting that the epistle ended at that point, but the scribe attached an addition to it that he had probably found in another copy of the manuscript.<sup>46</sup> The same observation applies to epistle eighteen, which contains the greeting "السلام عليكم": "be peace with you" twice. The epistle, however, doesn't end at any of these two points; instead, each greeting is followed by another passage starting with the form: "O, you, this".

Another example of the variation of addressing forms used in the same epistle occurs in epistle twelve, where the speaker uses, interchangeably, the two forms: "يا: "O, you, this" and "أيها السائل عن الغريب و محنه": "O, you, asking about the stranger and his tribulation".

These scattered observations lead us to some results that need to be stated at this point:

1-In addition to the uncertainty of the sequence of the epistles (see the preface to Dr. Kadî's version p.25), we now realize that the internal unity of each epistle, if exists, stems from the unity of the context and the coherence of meaning in the epistle.

2-In the epistles which maintain this unity, the form "O, you, this" is used interchangeably with other forms. For examples, in epistle thirty-eight "O, you, this" turns into: "أيها الباحث عن غيب هذه الشهادة بلسان النسك و الزهادة": "O, you, searching for the unseen behind this contemplation, with the tongue of asceticism and reclusion".

Another example occurs in epistle thirty-three where the form "O, you, this" turns into: "أيها السامع": "O, you, listener". As for epistle forty-seven, the addressing form turns from: "أيها المدله في حاله المتسكع في أمره": "O, you, hanging around and being



driven crazy" into: "O, you, this", then it turns into: "أيها صاحب الجنب السامع بالأذن دون: القلب" "O, you, neighboring companion, (who is) listening with ears rather than heart".

Our last example occurs in epistle thirty where the speaker uses the form "O, you, this", then shifts to: "أيها صاحب المدل بالملح والمؤانسة": "O, you, companion, uttering funny stories and friendly talk".

Changing the addressing forms, however, doesn't lead to any specification of the addressee; instead, it serves many artistic objectives. The most important of these objectives is introducing the intended idea and stimulating the addressee to respond to it. For example, the speaker on p. 202 praises his addressee for being a companion, who is uttering funny stories and friendly talk, and for being so pure and loyal in a time when people tend to be mean and disloyal. Here he says:

"أيها صاحب المدل بالملح والمؤانسة، الباعث على المباراة والمنافسة، القائم بشروط الوفاء، المتجلي بحقائق الصفاء، الناظر إلى الدنيا بعيني اللفاء والعفاء، في زمان قد أقل فيه نجم الحق، واجتث أصل الخير، وغار ماء الإيمان، وانمحي رسم الدين، وتتاسى فيه أهله العرف، وتلاقوا بينهم بالنكر"

This addressing form, or rather long phrase of praise, works as an introduction for the following passage where the speaker asks his addressee to listen to his complaint:

"إسمع هينة نفس قد طال نزاعها إلي وطن عنه صدرت أمانة مطمئنة"

On the other hand, forms such as "O, you, conceited one", and "O, you, ignorant one", have an evident tone of reprehension. Whereas the tone of praise and rapprochement is evident in forms such as: "O, you, companion, (who is) preferring subtle reverence and keeping obscure secrets" and "O, you, brother seeking whatever is good, and companion averting from whatever is evil".

Concerning the reader, changing the addressing form, keeps him from feeling bored, and draws his attention to the meaning intended.

It is necessary to emphasize that the addressee doesn't really vary, despite the



variation, sometimes even contrasts, in the implications entailed in the addressing forms that are being used. There is a passage, which seems to have a revealing signification in understanding addresses. On page p.383 the speaker claims that every human being has a soul with three capabilities, which are also called souls.

These souls are: "نفس ناطقة": "rational soul"<sup>+</sup>, "نفس غضبية": "irate" soul, and "نفس شهوية": "lustful" soul. The rational soul has three specialities, the first of which is comprehending (seen and heard) articles. The second speciality is differentiating between right and wrong, good and bad, possible and impossible. The third capacity is maintaining the meanings that have been differentiated. Al-Tawhîdî explains these three functions saying:

"أحدها يكون به التخيّل والإحاطة بالأشياء المبصرة والمسموعة على ما هي عليه،... والثاني يكون به التمييز لهذه الأشياء ومعرفة حقها من باطلها، وصحيحها من سقيمها، وحسنها من قبيحها، وممكنها من مستحيلها...، والثالث يكون الحفظ لما وقع عليه التمييز"

In other words, this rational soul is the human mind, which is responsible for acquiring knowledge, and classifying it into right and wrong, good and bad, etc. It is also responsible for memorizing both the knowledge and the resolutions decided.

The irate soul, is the one which refuses injustice and takes revenge when being treated unfairly: "الأثفة من العار والإباء من الضيم". As for the lustful soul, it is that which is fond of bodily pleasures: "حب المطاعم والمشارب والملذات".

On closer examination of addresses, especially the ones that contain the form "O, you, this" we realize that the speaker is aware of the addressee's fluctuation between his three souls. Hence, the speaker on p. 96 introduces to the addressee's rational soul a general knowledge of vices and virtues, expecting this soul to classify this knowledge and memorize it:

"وقد ذكرت لك الفضائل جملة بالاسم العام، وكذلك الرذائل، وما أحوجك إلى تصنيفها من طريق الإيجاز، ان تعذر كشفها عن طريق الإشباع والإبراز... منها... الشجاعة".

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<sup>+</sup>Literally translation for "ناطق": uttering or speaking.



In another context, the speaker addresses the lustful soul, blaming it for indulging itself in too much animal-like activities. Here, he says on p. 333:

"يا لله أما تأنف من مشابهة البهائم في السرط<sup>+</sup> بعد السرط و التلط<sup>++</sup> بعد التلط والبلع بعد البلع .."

The addressee, then, is one and many at the same time.

### Literary Objectives of Addresses that Use "O, you, this"

"أما تراني يا هذا كيف أرددك بين هذه المحاليل مداريا لك، ورافقا بك، وأخذا بأطراف الشفقة معك، لتقيء إلى حظك، وتتقاد لرشدك، وتحن إلى نعيم لا انقطاع له، وروح لا روح له فوقه، ورب لا رب سواه، وجنة عرضها السموات والأرض، إن حرمتها حقت عليك كلمة العذاب. تارة أزهدك في هذه الزينة الخادعة، التي ما حمدها مؤثرها، ولا نعم الواصل إليها، ولا نجا من كربها من لاذ بظلمها ودخل تحت كلها، وتارة أرغبك فيما عند الله من النعيم المقيم، والرضوان العظيم، وتارة أحبيب إليك ربك لتسارع إلى طاعته تأوي إلى حظيرة أمنه، وتارة أنقضك عليك حتى تعرفك (... ) فيكون نظرك عائدا إليها بثمرة إذا أكلتها حلت لك، وإذا أسغتها نعم باللك، وتارة أعرفك آفات أعمالك وعلمك، وضرب أحوالك، وفساد أهل زمانك، لتستيقظ فتدري أين قدمك، وكيف صمتك، وفيما ذا صمدك، وعلى ماذا قصدك، وهل لك منه همة مشايعة، ونفس طائعة وإرادة تابعة، وتارة أبسط رجاءك، وأنشر أملك، وافتق طمعك، واقرب مطلبك، حتى تتطاول راغبا ولا تنقمع هاربا، ويكون ذاك سببا قويا إلى انتعاشك من سقطتك، وبابا مفتوحا إلى منيتك، وتارة أسلط الخوف عليك، وأجلب عساكره إليك، لأصرفك بذلك عن كثير مما أنت ملتبس به، وفيه منغمس: فإن في الخوف قبضا من المخوف، كما أن في الرجاء بسطا في المأمون، وتارة أجمع لك بالخطرات، التي تفكحك بأسرار المحبة، وتموج عليك بحر المعرفة، وتبدى لك مخيلة التوحيد، وترى الحق موجودا وتحدث بينك وبينه عهدا معهودا، وتارة أجرد لك اللفظ من عقال التعويض، لترتقي من حضيض التعميم إلى قلة التخصيص، وتارة أمزجه عليك لتفرق بين ظمائنك وريك، وتقر على فرق ما بين بيانك وعيك، وتطلب فانتك بما عندك من كيفك وأينك وأيك، وتارة أستوفيك حتى لا تبقي، وتارة أوفيك حتى لا تستبقي" p. 188-189

This long quotation is a comprehensive passage that enables us to understand and analyze the literary objectives of addresses that contain the form "O, you, this". The speaker in the passage above clarifies that which we consider the ultimate objective of addresses. This objective is to make humans long for endless heavenly delights: "تحن إلي". The speaker, as well, defines the procedures that would enable him to achieve this ultimate objective. The first of these steps is to induce his addressee to abstain from worldly pleasures: "أزهدك في هذه الدنيا الخادعة". Another step is to awaken

"السرط<sup>+</sup>": "البلع"

"التلط<sup>++</sup>": "السلح"



the addressee's desire in God's rewards: "أرغبك فيما عند الله". The speaker also evokes the addressee's love towards God, so that he might hasten to obey Him. "أحبب إليك ربك". To attain his objective, the speaker also helps his addressee to acknowledge his bad deeds, his mistaken knowledge, and the harm they both inflict on his life: "أعرفك آفات أعمالك و علمك، و ضرر أحوالك، و فساد أهل زمانك".

The speaker alternates his addressee between fear and hope. "أبسط رجاءك.. أسلط رجاءك". along with alternating the type of language he uses. He sometimes makes use of Sufi terminology with its obscure meanings: "أجمجم لك بالخطرات التي تفكها بأسرار". The speaker, as well, uses an explicit language which is easy to understand: "أجرد لك اللفظ من عقاب التعويض لترتقي من حضيض التعميم إلى قلة التخصيص".

The passage above indicates that the author is aware of the inherent unity of the text, despite its seeming fragmentation. This unity is manifested through the structures and the meanings that have been previously presented. This is of course in addition to introducing the objectives of the speaker in addresses

To help attain the objective of encouraging the addressee to acknowledge his mistakes and to feel guilty about them, the speaker says on p.200:

"علي أني بعيد الطمع من رشادك لاتهماك في غيبك و فسادك و شدة غلوئك في أخذ عدتك و عتادك".

The blame, then, turns into harsh rebuke as the speaker says: "ظاهر أعيت من باطنك، و"

باطنك أخبت من ظاهره، و إشارتك أنك من عبارتك، و عبادتك أفسد من إشارتك". The rebuke is

combined with sarcasm, as the speaker accuses the addressee of being so impudent

that he pretends to be pious: "ثم إنك بعد هذا كله بصفاة وجهك و بذاة لسانك، و قبحك في سخر".

Then the angry tone slows down as the speaker shifts to

subtle blame:

"أما تستحي ممن خلقت فسواك، و أرشدك فهداك و تممك و قواك، و أعطاك و هناك، ثم وعدك و مناك،

ثم خصك و اجتباك... فأي أباديه قد شكرت؟ و أي آلائه قد نشرت".



The passage on p. 200 manifests the variation of linguistic structures used in addresses. They include nominal sentences such as: "إني بعيد الطمع..", and verbal sentences, such as: "أرشدك فهداك، وتممك فقواك", rhetorical questions, such as: "وكيف لا أكون؟", "سواة لك و براءة منك". It is also noted that the passage is divided into parts, each of which is composed of equal or almost equal sentences, which contain various embellishments, such as rhyme in "رشادك", "إنهماك", and "فسادك" and consonance in: "قواك", "هناك", and "منّاك", etc.

To help attain the objective of inducing the addressee to abstain from worldly life, the speaker curses this life, saying on p.356:

"يا هذا : أعلني الدنيا تعرج و في طلبها تلجج، و نيرانها توجج؟ لم هذا؟ و كيف به؟ أين حصافتك و بصيرتك؟. و أين نظرك واختبارك؟ ... أما ترى (فتنتها) وليس فيها معنى إلا وفيه مبكى، ولا ملهى إلا وعنده مهوى، ولا مرعى إلا ودونه (متوى)؟ أما ترى صروفها، وفي صروفها حتوفها؟ أما ترى أهلها كيف تطرقهم طوارقها، وفي طوارقها بوائقها؟ ... أما ترى غناها كيف يفتن، و فقرها كيف يحزن؟ أما ترى أعلامها نهب أقدانها؟ أما ترى قصورها موقوفة على خرابها ...؟"

The passage above is composed of rhetoric questions, some of which are denying interrogations, such as: "أعلني الدنيا تعرج؟"; some are blaming interrogations, such as: "أين؟". Again, we notice the usage of types of embellishment, such as the *antonym* between: "غناها": "its richness" and "فقرها": "its poverty", the *consonance* between: "طوارق" and "بوائق", and the pun in "أعلامها" and "أقدانها", in "صروفها" and "بوائق", and in "طوارق" and "حتوفها".

Pursuing the objective of evoking the addressee's love towards his Lord, the speaker says on p.248:

"يا هذا : احص أركان نعمته عندك، وأصناف أياديه قبلك، ثم اعترف بأنه أولها بالجلود وثانيها بالمزيد وآخرها بالدوام. فإنك إن سهوت عن الإحساس بنعمته لم تصلح أن تكون في المخصوصين بخنمته، ومن لم يصلح لخدمة الملوك لم يؤهل لأسرار القلوب، ولم يؤثق به في عوارض الأمور"

The speaker, then, goes on calling the addressee's attention to what God has bestowed upon him:



"حياة بها تحس وتلذ، وبها تعيش وتنعم... ثم وهب لك قلبا جعله معدن توفيقه، وماوى الطمأنينة به،... ثم وهب لك عقلا به وصلك بنفسه، وبه أطلعك على غيبه... ثم وهب لك لسانا يذكره ويذكر أسمائه، ويصفه ويصف آلاءه."

Moreover, God's blessings enhance the whole world, for the creation and the command are His. Here is the speaker exclaiming on p.329:

"كل هذا لمن له الخلق والأمر، ومن له الحل والعقد، ومن له التصريف والترصيف، ومن له التأليف والتكليف، ومن له الأول والآخر، ومن له الإرادة والمشيئة، ومن له العالم بحركاته وسكناته، وباستناباته ورجعاته، وبنياراته وظلماته، له كل شيء، وبه كل شيء، وإليه كل شيء، ومنه كل شيء..."

His capacities are so inclusive and incomparable to our limited capacities that we, created ones, should not oppose His organization nor struggle against His arrangement. Here, the speaker states on p.322:

"يا هذا : الدار داره والخلق خلقه ، والمصادر عنه ، والموارد إليه ، والمشيئة منه ، والتصارييف بإنه ، والحوادث فبأمره ، يفعل ما يشاء ، ويحكم ما يريد ... فما بالناس نخلق هذا القلق ونفترق هذه الفرق ؟ أيجس بنا أن ننازعه التدبير ، وأن نرد عليه التقدير ، وأن نظن أن نظرنا أصلح ، ورأينا أصح ، وعلمنا بالغيب أولج ، ومعرفتنا بالكون أبهج ؟ لا والله ، ما هذا بلائق بنا ، ولا مسلم لنا ، لأننا أذلاء بالفطرة ، عبيد بالخلق ، مسوطون بالحاجة ، محمولون على المسكنة : إن رأينا فال رأينا ، وإن ظننا التيس بالشك ظننا ، وإن حكمنا اختلط بالجور حكمنا ، وإن وهما اتصل المحال بوهما ، فكما لنا صادر عن التقصير ، و علمنا مشوب بالجهل ، و واضحا راجع إلي العويص ، و صلاحنا ممزوج بالفساد..."

Thus, we humans ought to commit ourselves to obey His commands whether they are in accordance with our preferences or not. In that context the speaker offers the addressee some advice. For example, he says on p.100:

"يا هذا : صارف نفسك في أنفاسها وفي خواطرها ، فإن لم تقدر ففي نياتها وعزماتها ، فإن لم تقدر ففي مقاصدها ومراصدها ، فإن لم تفعل ففي أفعالها واختياراتها ، فإن لم تقدر ففي أبدالها وفيما يقوم مقامها ، فإن لم تقدر فأكثر نائحة تنوح عليك فإنك في الأحياء ميت كما كان غيرك في الأموات حيا"

Another advice is on p.181, where the speaker says:

"يا هذا : نزه طرفك عن النظر إلى غير الله ؛ شرف فكري بالفكر في عظمة الله ؛ بيض وجهك بالصبر على عبادة الله ، أخلص عملك من الشرك بالله ؛ أطرب نفسك بأغاني ملكوت الله ؛ أقرع صباح مساء باب جود الله ، تعرض لو بل المواهب الهائلة من الله ؛ اذن حتى تصغي ، أصغ حتى تسمع ، اسمع حتى تفهم ، افهم حتى تعقل ، واعقل حتى تشرف ، واشرف حتى تنقى ، وانق حتى تنعم ، وانعم حتى تسعد ، واسعد حتى تنقى ، واتق حتى ترقى ، وارق حتى لا تشقى."

The former advice portrays the human act, which originates from a thought, then turns into an intention, then into an action. If humans can't repress themselves from carrying out a certain act, in any of the previous stages, they will be considered dead



rather than alive! As for the latter advice, it draws our attention to its rhythm, as it is divided into two equal parts, each of which consists of a few equal sentences with the same linguistic structure. The verbs in the first part are all in the imperative mode; it is a rhetoric imperative with the objective of urging the addressee. In the second part of the passage, each sentence consists of a verb in the imperative mode and another in the present tense, with the conjunctive "حتى": "in order that", in between. The conjunction "حتى" in these sentences works as steps of a stairway which the addressee climbs, in order to shift from one action to the other, on the path to God.

The speaker also urges the addressee to maintain, under any circumstances, the bond of supplication: "دعاء" between him and his Lord, Here, he says on pp.137, 138:

"يا هذا: عليك بدعاء الله فإن الدعاء من الله بمكان : فإنه يصدر من فاقة العبيد خاطبا عزة الملوك؛ فاجعله دينك في متقلبك، وإياك وملالته، فما فتح باب الدعاء على أحد إلا دل ذلك على أن الله يحب أن يسمع كلامه، وربما أخرج الإجابة لتدوم الضراعة، والويل لمن يئس من روح الله مع سعته، أو يقنط من عفو الله مع اشتماله. والدعاء جامع للحال والحقيقة، والوجد والاستكانة، والعبادة والعبارة. فأما الحال فإنها ترتب الإنسان في محل السائلين، وأما الحقيقة فإنها تروح عن قلوب الصادقين، وأما الوجد فإنه يستخرج عن اليقين؛ وأما الاستكانة فإنها تهون ما يبدو على صاحبها المسكين، وأما العبادة فإنها تؤدي حق التكليف على ماورد به الكتاب المبين، وأما العبارة فإنها تقف صاحبها على درجة المتطهين المترققين. وما لهج بالدعاء أحد إلا رأى في عاقبة أمره ما يسر النفس، ويجر الأتس، وما رفضه أحد إلا كان قاطعا للعصمة بينه وبين رب العالمين... ولو لم يكن في الدعاء إلا التلذذ بالمواجهة، والتنعيم بالمشافهة، وإلا خرق الحجب، ورفع القنع، والدنو من الباب، ومخالطة أولى الألباب، لكان فيه مقتع؛ فكيف وفيه مناجاة تقضض<sup>+</sup> الحيازيم<sup>++</sup> وتهالك يرفرف علي اليقين، وتعرض للسيب<sup>+++</sup> من رب الخلق أجمعين. وما ألهم الدعاء أحدا إلا كان ذاك عنوان خير عليه، و دليل فضيلة به"

There are two observations concerning the passage above. The first one is that he again uses the technique of *epanodos*, as he states a succession of certain concepts, then starts to explain each of them in detail. The second observation is that the author uses vocabulary which has Sufi implications.

### Sufism in Addresses

The connection between *Al-Ishârât Al-Ilâhiyya* and Sufism goes far beyond just using Sufi terminology. Sufism in addresses is an integrated structure, which contains

<sup>+</sup> تقضض: تكسر.

<sup>++</sup> الحيازيم: جمع حيزوم، وهو الصدر و وسطه.

<sup>+++</sup> السيب: مجري الماء أو معدن الذهب و الفضة.



all the objectives, and meanings previously presented, but in the context of the science of Sufism, with its distinctive concepts, terminology and symbols.

The speaker defines Sufism saying on p.113:

"يا هذا: هذا لسان التصوف، و التصوف اسم يجمع أنواعا من الإشارة و ضروبا من العبارة، و جملته التذلل للحق بالتعزز علي الخلق".

A more detailed definition of Sufism is located in "Risalat Fil-'Ulum" where al-Tawhîdî states that Sufism is a science which combines divine invocations, imaginative statements, heavenly objectives, and kingly morals.<sup>47</sup>

We also notice that the speaker uses the duality of "إشارة": symbol and "عبارة": statement all through the text to refer to Sufism. (see pp.48, 101, 125, and 130).

In her preface to *al-Ishârât al-Ilâhiyya*, Dr. Kadî stated that observation, along with indicating that al-Tawhîdî's definition is in accordance with the one that prevailed in his time.<sup>48</sup> According to Dr. Kadî, what is meant by this definition is the attempt of the Sufi to express the divine truth using various types of statements that are used by ordinary people. These statements are used in order only to glorify God or to guide people on the path to God.

"..أن يعبر عن الحقيقة الإلهية بصنوف مختلفة من العبارات التي يستعملها البشر جميعهم، سواء أكان ذلك التعبير لتسبيح الله وحده أو لهداية البشر إلى الله"<sup>49</sup>.

In an article about *al-Ishârât al-Ilâhiyya* by Ja'far al-Kansusî, the author draws our attention to the fact that al-Tawhîdî, throughout the text, never uses the title *al-Ishârât al-Ilâhiyya* to refer to his work. Instead, he uses the terms "ديوان": "DÎWÂN" and "قصة": "story", which have been previously used in reference to Sufi texts.

Concerning the term DÎWÂN, al-Kansusî indicates that it is quoted to have been used by Ja'far al-Khuldî. As for the term "قصة", it has been used by al-Hallâj in *al-Tawâsîn*.<sup>50</sup> One instance where this term is used in *al-Ishârât al-Ilâhiyya* is on p. 236



"يا هذا: قد طال نشري عليك مطوي هذه القصة بصروف من العبارة و صنوف: where the speaker says: من الإشارة"

The Sufi discourse in addresses includes defining the path (of Sufism), advice for the addressee, verses of wisdom and proverbs uttered by some gnostics. The speaker describes the path of Sufism on p. 266 as one that is based on the oneness of God. Very few people would choose such a path, for only those who gain God's content are qualified for his bestowal:

"أيها السامع: هذا شرب قليل الورد، وربع عديم السكان، لأنه توحيد بحث، وتجريد محض، وهو العطاء الذي لا يؤهل (له) إلا من ارتضاه الله من عباده، وجعله علما في بلاده."

The speaker, then, urges his addressee to try to be one of those who look forward to gaining God's content, aspiring to move from the Sufi station: MAQÂM of humanity to that of lordliness:

"فإن صبح لك عزم وحضرك حزم، ولاح لك نور، وانجاب عنك غرور، وشاع فيك حبور وسرور، فخذ في هذه المناهج سالكا إلى تلك الغايات التي قد شوقت إليها بكل ما أدركه طرفك، وسمعت أذنك، وحواه قلبك، وبالجملة بكل مشاعرك التي هي شعائر الله عندك، وأثاره قبلك، ورواؤه إليك وهواتفه بك، وطوالعه عليك، وتوابعه منك، فإنك متى جعلت التروح بهذه الأحاديث الغربية ديدنك، فعما قليل تصير ممن إذا قال باح، وإذا سمع ارتاح، وإذا فكر طاح، وإذا اعتزم ساح، وإذا عبق فاح، بل تصير ممن إذا هم ملك، وإذا تمنى أدرك، وإذا رنا لحظ، وإذا وجد حفظ، وإذا تحرك حن، وإذا سكن أطمأن، وإذا اقترح نال، وإذا سئل أنال: ربوبيته غلبت على البشرية، وبشريته بادت في الربوبية (ذلك فضل الله يؤتيه من يشاء والله ذو الفضل العظيم). (سورة الحديد 21)

The speaker also describes his Creator as being invisible and apparent at the same time. He is invisible; yet, he is manifested in His creatures. He is too close to be pointed at; yet too far to be pursued:

"فاتحة مقاصد القوم أن يقال: الحق خفي لكنه جلي، وجلى لكنه خفي. والجلاء والخفاء اسمان شاعا به، لا حكمان جريا عليه، وحليتان ظهرتأ منه، لا معنيان حلا فيه. إن أردت النجاة فاعبده، وإن أثرت الاتصال به فاقصده، وإن أحببت أن تجده فاعرفه، وإن تمنيت أن تعرفه فجده ... الحق أقرب من أن يشار إليه، وأبعد من أن يطلع عليه، لأن قربه ليس بتدان، وبعده ليس بتناء."



In the passage above we notice the delicate differentiation which al-Tawhîdî makes between "الاسم": "name" and "الحكم": "verdict", and between "الحلية": "ornament" and "معنى": "meaning".

As mentioned before, the Sufi discourse in *al-Ishârât al-Ilâhiyyâ* includes advice offered by the speaker. For example, see p.249 where the speaker stimulates his addressee to ascend through Sufi stations: "MAQÂMÂT" and Sufi states: "AḤWÂL", till he reaches a certain point. At this point he will see things never seen before, hear things never heard before, and experience things never passed through to a human heart.

"يا هذا: توكل وخف، وارج واسلم، وارض واصبر، واشكر واطمع، وأخلص وتيقن، وأحب وثق، واعرف واسترح، فإنك إذا توكلت خائفاً أمنك كافياً، وإذا رجوت مسلماً قبلك مصافياً، وإذا رضيت صابراً قريك متقبلاً، وإذا شكرت طامعاً زادك مكافئاً، وإذا أخلصت متيقناً اتخذك مناجياً، وإذا أحببت واتقأ أبرزك عيناً، وإذا عرفت مستريحاً استخلف واحداً. وإذا بلغت هذه الذروة العليا فقد اعتصمت بالعروة الوثقى، ولا يبقى بعد ذلك ما يكون اقتراحاً منك، وتحكماً لك، بل يصل ذلك بنظائره: ما لا عين رأت ولا أذن سمعت ولا خطر على قلب بشر"

Again, we notice in the passage above the use of short equal sentences and the technique of *epanodos*. The last three phrases constitute the description of Paradise according to Islamic doctrine. This description recurs throughout the text, e.g. p.16.

Another advice that is given by the speaker occurs on pp.171, 172 as he says:

"يا هذا تجمع عن تفرقك، وتفرق في تجمعك، أتدري ما تفسير هذا اللغز؟ أي احضر عن غيبتك، و تغيب عن حضورك. هذا أيضاً لغز آخر أنا أكشفه لك بما هو أبين، فتحل منه بما هو أزين. معنى ذلك: انف عن شرك الهموم كلها، حتى تتقى من كل دنس يكون في الإنس. ثم اخطب مجلسك من حضرة الحق بقبول ما يجود به لك. ثم أفرغ كلك في شكرك هذه المنائح التي كلما جلوتها كانت أحسن وأبهى، وكلما عرضتها كانت أحلى وأشهى."

In the advice above, we notice the usage of *antonyms*, such as: "تجمع": "gather" and "تفرق": "scatter", and "حضور": "presence" and "غيبه": "absence". This type of trope is frequently used in the text in a way that seems to reveal an intellectual stand rather than just a linguistic style or an artistic objective, as will be discussed later.

As indicated before, the Sufi discourse in the text includes verses of wisdom, which are scattered through addresses. For example, see p. 237 where the speaker says:



"إذا ضللت عن حكمة الله فقف عند قدرة الله، فإنه إن فاتك من حكمته ما يشفيك، فلن يفوتك من قدرته ما يكفيك".

Some of these verses take the shape of a definition of a Sufi concept, such as defining gnosis (knowledge) as being the lamp of the heart on p.238 "المعرفة مصباح".

Examples of other definitions are on the same page: "التوكل حصن المؤمن القلب".

"العقل رسول الحق" and "الوجد حقيقة الحال".

The speaker also quotes some gnostic sayings, such as the one that occurs on p.240:

"إذا رأيت الله عز وجل يؤنسك بذكره ويوحشك من خلقه، فقد أراك. وإذا رأيتك يؤنسك بخلقك ويوحشك من ذكره، فقد طردك".

The quotation above is anonymous. This observation leads us to note that, unlike al-Tawhîdî's other works, only two quotations are attributed all through *al-Ishârât al-Ilâhiyya*. The first of these sayings, which occurs on p.175, is attributed to Jesus, be peace upon him: "إنكم لن تتركوا ملكوت السموات إلا بعد أن تتركوا نساكم أيامي وأولادكم". The second quotation, which is attributed to Abî-l-Dardâ', one of the Prophet's companions, occurs on p.250: "البر لا يبلى، والوزر لا ينسى، والديان لا ينام، فكن كيف شئت: فكما تدين ندان".

Still within the Sufi context, the speaker introduces some Sufi experience using the pronoun of the first person. For example, he presents on p. 179-180 the experience of a novice who was looking forward to attaining the station of lordliness: "ربوبية", even though he wasn't yet qualified for it:

"دعاني فلما أجبته طردني، وقربني فلما دنوت أبعدني، ومثاني فلما توقعت حرمني وحكمني فلما اقترحت خيبي، واستطقتني فلما نبست أخرسني، ودلني فلما استدلتت توهنني، وقال: كن لي تكني، وجدني تجدني وأراني فلما تأملت أعماني، وأمراضني فلما استشفيت أضعفني. فلما دفعت إلى هذه المحارج، وضللت عن طرق المخارج، قلت محدثاً لنفسي: أتري هذا لمة وفيمة وعلامة؟ فأجج على مني ناراً لا يطفأ لهبها، ولا يخدم جمرها ولا ينقطع شررها، وقيل لي: اقتحم باختيارك مثلنذاً بها، وإلا أصليناك مكرها عليها. قلت: نعم، أقتحم طاعة وانتماراً، ولكن طيبوا قلبي بسر أمري، وعرفوني ما بي من حلوى ومرى. فقيل لي: لو أهلكنا لهذا لما أحرقتناك بهذا: من أذن لك في البحث عما طويناه، من أباحك المسألة عما وريناه؟ من جراك على قرع باب مذ أغلقناه ما فتحناه؟ من أطمعك في مرعى مذ حميناه ما أبحناه؟ ومن هون عليك رفع ستر مذ أسبلناه ما رفعناه؟ أتظن أنك شريكنا في الملك، أو رقيب علينا في التدبير، أو قاذح في إرادتنا بالاعتراض؟ خلقناك عبداً فتتريت لتكون رباً، ولولا أنا نعلم من أين أتيت فيما كان منك لأبدناك، وجعلناك رميماً في مغناك، لكننا نعود عليك بالمنة عليك، كما بدأنا ما طيه



لديك. فاحترس الآن منا نحرسك بأنفسنا، ... فانظر: هل لك منا محيص إذا أردناك بما لا يوافقك، وهل لك منا مانع إذا خصصناك بحلية الربوبية"

The passage above is an example of the case of the multitude of voices in the text, vis-à-vis the case of one voice, that is the speaker's, which prevails through the text. But whose voice is it? It must be the Creator's voice as He claims: "خلقناك لتكون عبدا فتزيت"

"We created you to be a slave, but here you are, longing for the station of lordliness: "مقام الربوبية". The Creator's voice also wonders: "أتظن أنك شريكنا في الملك": "Do you think you are our partner in lordship".

This divine voice, however, emerges from within the speaker himself, as he claims: "I addressed myself saying... He ignited inside me a fire that can not be put out".

To understand the idea of this inner voice we have to revert to the Sufi concept of a "KHÂṬIRA": "خاطرة": "a thought occurring to the mind". According to the Sufi Ibn 'Arabî, "a Khâtira" can be of Godly, angelic, human, or Satanic origin:

"ما يرد علي القلب و الضمير من الخطاب، ربانيا كان، أو ملكيا أو نفسيا، أو شيطانيا"<sup>51</sup>.

In light of this concept, we can understand the passage on p. 443 where this inner voice claims that he tests man with need and poverty. If man accepts them with satisfaction and trust in God, he will be rewarded, but if he complains or shows submission to some created being, he will be punished:

"تلق أسرارى الصائبة على قلبك بالخواطر التى أنشئها فيك، وعذبى عند نكراتها حتى أونسك بوحشياتها. لا تبدين فاقة إلى غيرى. فأضاعها عليك، مكافأة لك على سوء أدبك، ومفارقة حدك فى عبوديتك: أنا أبديت الفاقة فيك لتفرع بها إلى، وتضرع منها لدى وتتوكل فيها على؛ سبكتك بها لتكون ذهابا خالصا، فلا تزيغن بعد السبك، حكمت لنفسي بالغنى ووسمتك بالفاقة، فإن وصلت فافتك بى وصلتها بغناى، وإن وصلتها بغيرى حبست عنك مواد معونتى، طردا لك عن بابى، وبنا لأسبابك من أسبابى. من وكلته إليه فقد هلك، ومن وكلته إلى فقد ملك"

The speaker seems to realize that the addressee might not be qualified to take the path of Sufism. Thus, he has to commit himself to God's commands and prohibitions during this (worldly) life in pursuit of the rewards of the life after. Here, the speaker



describes the hardship of the path saying on p. 403:

"...صحبته الملوك لا تتال إلا باجتراح العلقم والوجه متهلل، وإلا بشرب السم والوجه ضاحك، وإلا بنحر النفس والقلب طيب، وإلا بتحمل البلاء والتسليم واقع. أما تعلم أن من تلذذ بالبلوى قرب فرجه؟ ومن ضجر بها طال حرجه، وعسر مخرجه؟ إنما درس هذا الطريق لأن سالكيه قلوبا؛ إنما خلا هذا الغدير لأن واريه ملوا."

Some of the practices that would enable the addressee to look forward to occupying a high rank in this life and the life after are: praying and joining the bonds of kin: "صلة الرحم". Here he adds:

"...فلا أقل من ركوع تصله بسجود، ومن يرتضمه إلى بر،... ومن رحم تقصد بلا لها، وتصل ما قطع منها، ومن طلاقة وجه، وإيداء بشر،... فإنك بهذه الأخلاق واللطائف تتال خيرا كثيرا: من صيت حسن في العاجلة، وذخر جزيل في الآجلة، وبهذا تتال الجنان والخلد والغرف والهور العين والولدان المخلدين والأتراب العرب."

Here, again, we encounter the description of paradise as revealed through religious traditions: "...الجنان والخلد والغرف...".

Having elaborated in reviewing the Sufi discourse in addresses, the complementary nature of the Sufi structure in the text seems evident. This structure includes advice and definitions, along with personal experience. It also reveals a sophisticated knowledge of Sufism, that lead us to ask some questions:

1-Did this Tawhîdîan knowledge of Sufism constitute a part of his encyclopedic knowledge, or was it based on his personal experience? In other words was al-Tawhîdî a Sufi or a scholar of Sufism?

2-Where does the text stand in relation to other Sufi texts, whether contemporary, preceding, or following it?

3-Where do the definitions and concepts used by al-Tawhîdî stand in the context of Sufism in general? Did al-Tawhîdî establish them himself, or did he take them from some sources that he didn't specify?

The answers to these questions fall outside the boundaries of this study, for they require a sophisticated separate study of Sufism and the development of its concepts and definitions.



Lastly, the speaker emphasizes that Sufism, which he calls for, is based on a strong base of performing religious duties and adhering to Islamic morals. The speaker, on the other hand, doesn't accept the kind of Sufism that is expressed in indirect ambiguous language, such as the poetic verse on p.396 in which an anonymous poet seems to claim that there is no God but himself!

"تباركت خطراتي في تعالائي      فلا إله إذا فكرت إلائي"

The verse, as mentioned before, is anonymous, yet it bears apparent resemblance to some statements that are classified in Sufi traditions as "SHATH": "ecstasy or going astray". Examples of such statements are the one attributed to al-Hallâj: "أنا الحق": "I am the creative truth", and the one attributed to the Sufi Abî Yazîd al-Bastâmî: "سبحاني ما أعظم شاني"<sup>52</sup>. Here, the speaker expresses his disapproval, saying on p.396: "اللفظ به كدر، و المعني عسر".

#### **The Relationship Between the Speaker and the Addressee in the Addresses**

Having studied the objectives of addresses, we notice that the speaker often establishes a connection between the addressee and himself, especially in the passages of advice and those of rebuke. For example he says on p. 92:

"و قد وصفتك و وصفت غيرك معك و أنا غيرك؛ ففي وصفك وصفني و في وصفني وصفك ..."

He also says on p. 135:

"يا هذا: ما أعجبنى و إياك: أقربك إلي ما أنابعد منه و أكسوك ما أنا عار عنه. فلو جعلت مكان دعائي لك إلي حظك إجابة مني إلي حظي، كان ذلك أرفق بي و أبر بي"

In the phrases above, the speaker claims that there is great resemblance between himself and his addressee; if he himself had responded to his advisers, instead of advising people, he would have been in a better position.

In other words, the speaker creates a relationship between two equals, or near equals, who reveal their inner feelings with no sense of superiority of one side, a preacher, over the other, a listener to preaching. Moreover, the speaker in many



instances criticizes those who preach to others, without following their own advice.

According to the author, the deeds of a person might not be in accordance with his knowledge of right and wrong. Here he claims on pp.386, 387:

"وليس كل من قاده عقله إلى العلم بمراشد الأمور، انقادت له نفسه إلى العمل بها، فقد رأينا كثيراً من أهل المعرفة يأمررون ولا يأمرون، ويزجرون ولا يزجرون، ويعرف من المتطبيين من كان ينهى عن يسير التخليط في المأكّل، وينهمك في كثيره؛ ومن المتفلسفين... من كان يذم مقابح الأخلاق ومفاحش الأفعال فيرتكبها في خلواته. وتارك العمل مع الجهل أعذر من تاركه مع العلم..."

The speaker's attitude to relate himself to his addressee enhances the text with a certain richness, which would have probably been missed if it took the form of an educational oration delivered by someone to another who is lower in rank. This richness might be the element that links the literary and the Sufi nature of the text, as will be shown later.

As for the speaker's own experience, it puts him in the category of a "MUTAŞAWIF" rather than a Sufi. According to al-Hajwîrî in *Kashf al-Mahjûb*, a Sufi is someone who has already attained his intended spiritual station: "فني عن نفسه و" whereas a "MUTAŞAWIF" is someone who is still striving to attain that station.<sup>53</sup> Here, the speaker expresses his experience, saying on pp.163-164:

"...وذاك أني حمت حول الورد فما وردت، وتعرضت لنيل المكانة فما أهلت، واستغثت فما أغثت، ودعوت فما أجبت، وسألت فما أعطيت، واعتذرت فما قبلت، واحتججت فما مكنت، وطلبت الجادة فما هديت، وأصبت فما عزيت. فبقيت هكذا بالعراء مننور الصبر، مغزور الوحر، قد نقب خفي ودمي أظلي، وذهب أكثرى وبقي أقلى. فلو قيل لي يوماً: نعم كان منك كذلك أو كذا فلهذا أنت على ذا وذا، لكان ذلك مثلاً لعيني أتعل به، وتعلم لنفسي أتمثل له. لكن جري ذلك كله بعزة سلطان، و قدرة ساط، و علو يد، و استبداد قدم. علي أني إذا أنصفت اعترفت بالنعمة في أضعاف هذه البلية، لأنها أخذت وأبقت،... و جرحت و آست، و قرحت و دملت،... و لو أنت علي الأصل و الفصل، و ذهبت بالدق و الجل، من كان يتدارك و من كان يعترض..."

The speaker, in the passage above, complains that he walked on the path of Sufism, but he didn't attain his intended station. This was due to God's will, rather than the speaker's own deeds. He admits, however, that this misfortune has carried a hidden blessing. He adds that even if this wasn't the case, he, an eagerly approaching slave, would never face his Lord with why or how; he is satisfied with whatever his



God has chosen for him.

### Addresses Using Forms Other Than: "O, You, This"

There are seven epistles, as indicated before, that don't contain the form "O, you, this". These are epistles two, four, twenty-three, twenty-eight, thirty-eight, and forty-nine.

Generally speaking, the personal feeling is apparently higher in these epistles. The speaker indulges in pitying himself and in recalling some beautiful days, with warm nostalgia. The addressee(s) in these epistles have more specific features; yet the speaker doesn't reveal their names or personalities. For example, in epistle two the speaker asks his table companion to listen to his complaint about his bad conditions:

"إسمع أيها الجليس الموانس و الصاحب المساعد، حتي أصف لك نصاريف حالي، و متقلب أمري و جميع ما يدل علي شكري و شكواي و راحتي و بلواي".

In epistle four p.26, the speaker addresses a group of people whom he seems to have been acquainted with before:

"كتبت إليكم، يا أحباب قلبي و وراذ شربي و طلاب قربي، عن قلب يلتهب أسفا عليكم، و شوق يعصر الدموع إليكم، و بال منخل عند تمنني عطفكم، و ليل يتناهي في مراعاة طيفكم، و نهار متعب في توقع لطفكم. فقولوا لي الآن: كيف التلاقي و المزار بعيد، أم كيف التواصل و الرقباء أسود؟ أم كيف العزاء و الفؤاد عميد؟"

The speaker, then, describes his suffering while being away from them, when he says on p. 28:

"و لي شهود في محبتكم عدول: نوب جسم، و انتكاث بشاشة، و تصعد نفس و انهمال دمع، و انتحال صبرة، و خفقان صدر، و ذلة نفس.."

As the speaker continues his speech it becomes evident that he used to have such a close relationship with these people. Here he claims on the same page:



"أيها القوم: انتسبت إليكم، و اعتمدت عليكم، و نزلت في جواركم، و عيقت بنسيمكم، و ألفت تراب أرضكم... و عشقت اسمكم،... و حشت القلوب إليكم، و حشدت الجموع علي بابكم..."

They, now, seem to have been his tutors in Sufism, as his relationship with them has led him to the path to God, or as he puts it:

"و قيل لي : ماذا حصلت منذ انقطعت إليهم؟ و ماذا كسبت منذ تعلقت بنيلهم؟ فرفعت عقيرتي و قلت: حصلت مكنون الغيب في الشهادة، و كسبت عزيز الحال في مرجو السعادة،... استنار صدري بمعرفته، و نطق لسانني بتوحيده، و خفت أطرافني لخدمته، و التطم ضميري بأمواج محبته،... إن قدحت فهو الذي يوري، و إن غرست فهو الذي ينمي، و إن سألت فهو الذي يغني و يعطي..."

Habitually, the speaker in this group of epistles gives some advice to the addressee. For example, he says on p. 160:

"إني أوصيك.... لا تنبذين في عزمانك التي يلوح رشكك فيها... بل إذا هممت فعانق، و إذا عانقت فالزم، و إذا لزمت فاستسلم".

Here is another practice of the technique of *epanodos* where the author states a group of concepts and then starts elaborating on each one of them. Thus, following the previous synopsis comes the elaboration of each concept as the speaker says:

"فإن همك في الأول محرك نحو المقصد، و معانقتك وجدان للمراد، و لزومك استنبات للحال، و استسلامك تفويض إلي من يحفظك في المحل..."

Epistle forty-one, is devoid of any addressing form, for the speaker is deeply engaged in describing his ordeal. First, he pities himself on p. 340 saying:

"واها لنفس منيت بهوي شديد، و رميت عن مدي بعيد، و فتنت بقلب عميد،..."

He, then, goes on portraying his experience, using a variety of declarative and rhetorical sentences. For example, the speaker uses rhetorical questions on p. 342 as he wonders:

"فأين نصيبي لنفسي؟ و أين نسبتي إلي بني جنسي؟ و أين موقعي و توقفي؟ و أين تصرفي و تصوفي؟ و أين تعسفي و تفلسفي؟ و أين ترفقي و تحققي؟ و أين تحرقني و تشوقي؟"

He also uses a succession of verbs in the imperative mode, as he says on p.345:



"... قيل لي: الفظ كلك عن هذه الجوبة<sup>+</sup>، و ارفض عينك في تبه الغيبة، ثم انفض الخلق بيد الخيبة، ثم الحظ الحق بظاهر الهيبة، ثم اقطع الطمع عن الأوبة إلي هذه الحوبة<sup>++</sup>، ثم افن باقيا به كما بقيت فانيا بك، ثم افن أيضا عن فنائك ببقائه لك لا ببقائه له"

We notice in the passage above the usage of Sufi terms such as: "الغبية", "الفناء" and "البقاء".

Epistles three, twelve, and forty-six contain the form "O, you, this"; however, we attach them to the ones that don't contain that form. This is because these epistles take the shape of replies to questions that have supposedly been asked before; hence, the form "O, you, this" in these epistles loses its abstract nature.

It is noted in both groups of epistles [the ones that don't contain "O, you, this" and the ones we attach to them] that the personality of the speaker bears a great resemblance with that of the author himself.

For example, in epistle twenty-three the speaker recalls with nostalgia memories of some of his Sufi acquaintances whom he used to know forty years ago. Here he says on p. 160:

"بلغت هذا المكان بقلم، و قد خنقتني العبرة تذكرها لهذه الأحوال من قوم شاهدتهم مذ أربعين سنة، كانت صفحات وجوههم مبشرة بالخير المطلوب، و مقادر حركاتهم ناطقة بالحق الذي هو آخر ما يكدر له و يسعى إليه"

It is known, on the other hand, that al-Tawhîdî in his youth used to study Sufism under Ja'far al-Khuldi, a famous Sufi scholar of his time<sup>54</sup> (see al-Tawhîdî's biography).

Another example occurs in epistle thirty-four, where the speaker describes his feelings of loneliness and alienation on the Feast day saying on p. 229:

"فلو رأيتني و أنا أمشي إلي المصلي شاحب الوجه، غرابي الشعر، راغم الأنف، ناكس الرأس، كليل اللسان، خافض الصوت، ظاهر الاستكانة، لرأيت منظرا يبكي العين الجامدة، و يحرك الطباع القاسية".

<sup>+</sup> الجوبة: الفجوة بين البيوت، و هي كناية عن الأرض.

<sup>++</sup> الحوبة: الحال، و لا يقال إلا في الشر.



The passage above, resembles another passage in *al-Ṣadāqa wal-Ṣadīq*, where al-Tawḥīdī portrays his feeling of alienation, even when he is among people, saying:

"فقدت كل مؤنس و صاحب و مرفق و مشفق، و الله لربما صليت في الجامع فلا أري إلي جنبي من يصلي معي... فقد أمسيت غريب الحال، غريب اللفظ، غريب النحلة، غريب الخلق، مستأنسا بالوحشة قانعا بالوحدة، ملازما للحيرة محتملا للأذي يائسا من جميع ماتري"<sup>55</sup>.

In the same epistle, when the speaker describes how desperately sad he is while people are celebrating the feast day; it is as if al-Tawḥīdī is describing his conditions, while in hiding after the execution of Ibn Sa'dan. On p. 229 he says:

"كيف يكون حال من هو في عيده محزون، لا سامع لشكواه ولا ناصر لبلواه، ولا مقبل عليه في نحواه: قد خذله أنصاره و أسلمه أحاباه،... فهو بين هذا الجمع الكثير منكر على عرفانه، و ساكت على بيانه: إن نظر نظر من طرف خفي، و إن نطق نطق بلسان عبي..."

Epistle twelve represents another good example of the similarities between the speaker and al-Tawḥīdī. This epistle is devoted to portraying "the stranger and his ordeals, and alienation and its oddities".

Here, it is easy to trace many similarities between the speaker's character and that of al-Tawḥīdī. The latter, as mentioned before, had to run for his life after the execution of Ibn Sa'dan. Isn't he, then, a stranger who has long been estranged in his own mother land, and who has very little of love and tranquility, as portrayed by the speaker on p. 81:

"غريب قد طالت غربته في وطنه، و قل حظه من نصيبه و سكنه".

Al-Tawḥīdī while hiding, isn't he a stranger with no homeland and no ability to resettle in exile, just as the speaker says on p. 81: "غريبا لا سبيل له إلي الأوطان و لا طاقة به: علي الاستيطان".

Also, the description of the stranger on p.82 as: "من نطق وصفه بالمحنة بعد المحنة، و دل" is applicable to al-Tawḥīdī's life, which is full of disappointments.

Al-Tawḥīdī complained, in one of his works, that he had no intimate friend, no close companion, and no devoted son: "فقدت ولدا نجيبا و صديقا حبيبا و صاحبا قريبا و تابعا أدبيا، و"



isn't he himself, as portrayed in *al-Ishârât al-Ilâhiyya*, a man who is longing for a family, a homeland, and a confidant to share his secrets with. Here on p. 82, the speaker describes the stranger:

"رجل لحقته الغربة فتمني أهلا يأنس بهم، ووطنا يأوي إليه، وندىما يحل عقد سره معه،.."

It is worth mentioning, that epistle twelve has received much attention from al-Tawhîdî scholars. One of them is Dr. Kadî who wrote a study entitled: "الغريب في إشارات التوحيد". In this study, the researcher reached the conclusion that al-Tawhîdî in this epistle doesn't only describe alienation as a personal crisis, but he also analyzes the seed of alienation that he believes is carried within each human being. According to al-Tawhîdî, this original alienation is a result of the contradiction between man's innocent nature, which swore to obey God, on the one hand, and his earthly self that urges him to self indulgence, on the other hand.<sup>57</sup>

Epistle forty-six is the last one in this group of epistles. It takes the shape of a reply to a previously sent letter. In this epistle, the speaker complains to his unknown recipient that he is so distressed that he can't respond to the surrounding abundant nature. With agony and nostalgia the speaker recalls old days when he used to follow each virtue and refrain from each vice. Here, he says on p. 325:

"أيام كنت أهيمن في كل شعب،.. و أنتصب لكل فضيلة، وأبرأ من كل رذيلة، وأقول للحجر: ذب، فأري بأنه قد ذاب، وأقول للبحر: امدد، فأظن أنه استجاب".

### The Element of Language in Addresses

The speaker in addresses attempts to influence his addressee in such a way that the latter doesn't only grasp the ideas at hand, but also gets impressed and takes some action to express his response. Hence, comes the importance of the various rhetorical questions he utilizes in addresses. For example, on p. 33 the speaker starts his speech with a denying interrogation, saying:



"هل يجوز لك أيها العاكف علي الجهالة أن تحتج بما لا حجة لك فيه و لا مقالة؟ يدعوك الله إلي حظك: تارة بظاهر تنزيله، و تارة بباطن تأويله... و أنت معرض كأنك لا تسمع و لا تعقل".

This is followed by a rebuking interrogation:

"أما تعلم أنه ما وهب لك السمع و البصر إلا لتعي و تعتبر، و إلا لتسأل و تستخير... وإلا لتعلم ما عليك فتشمر، و ما عليك فتستبشر؟ أما تعلم أنه ما نظمك هذا النظم العجيب، و لا أودعك هذا السر الغريب، إلا لأمر بعيد قريب: بعيد إن تصاممت عنه، قريب إن سارعت إليه؟

In other instances, the speaker uses warning interrogations. For example, he warns his addressee by saying on p. 261:

"يا هذا: أين الخوف من الله الذي إن سطا أباد و أفني؟ أما تأخذ حذرَكَ ممن إن شاء سلطكَ عليك فهتكَ<sup>+</sup> عضوا عضوا، و بددكَ شلوا<sup>++</sup> شلوا، و جعلكَ عبرة لكل ناظر بعين، و مثلاً لكل سامع بأذن؟"

An *accumulatio* of denying interrogations, strike the addressee as his speaker says on p. 421:

"يا هذا: كم تستأنس بالخلق؛ مستوحشا من الحق؟ كم تستعين بالكذب مستغنيا عن الصدق؟ إلي متي تبقي في قيد الرق كأنك جاهل بشرف العتق؟ إلي متي تخسر و أنت لا تشعر؟ إلي متي تعرض و هو عليك مقبل؟ إلي متي تجفو و هو بك بار؟ إلي متي تقصي و هو عليك مشرف؟ إلي متي تعثر و المسلك جدد؟ إلي متي تهزل و الأمر جد؟.."

In another instance, the speaker tries to remind the addressee of God's blessings, using a blaming interrogation, thus saying in a mild tone on p. 429:

"أما دعاكَ فلطف؟ أما كلفكَ فخفف؟ أما ملككَ فصرف؟ أما هداكَ فعرف؟ أما سألته فأسعف، أما أمسكت عنه فأتحف؟ أما عصيته فستر؟ أما أطعته فشكر؟ أما ذكرته فذكر؟.. أما عثرت موليا عنه فنعش؟... أما تعبت له فأراح؟..."

In the above passage what occurs I would call a "mosaic" *accumulatio*, which is, as indicated before, composed of "a succession of sentences with different partial meanings that all pour in the stream of one ultimate meaning". Like a piece of mosaic of art, the adjacent elements of this *accumulatio* together give the meaning more emphasis and force.

If we consider the above *accumulatio* an example of *periphrasis*, we can as well find examples of *brachylogy*. One of these examples occurs on p. 329 where the

<sup>+</sup> اهت: الكسر و التمزيق.

<sup>++</sup> الشلو: هو العضو من أعضاء اللحم.



speaker says: "كل هذا لمن له الخلق و الأمر". This alteration between *periphrasis* and *brachylogy* draws the addressee's-and the reader's- attention, and keeps them from feeling bored.

Two of the linguistic structures used by the speaker are the imperative and prohibition modes. They are used to stimulate the addressee to follow the path of God. For example, see p. 381 where the speaker says in a initiating tone:

"إنما أنت بجوارحك... أعني أن لك قلبا فرتبته علي حد الفكر في أعمال الله، و سرا فاحشه بمحبة الله، و ضميرا فقلبه في تيه خشيته لوجه الله، و نفسا فوكلها بالرضي عن الله..."

Unlike intimate conversations, where vocation is utilized to glorify God, the speaker uses vocation in addresses to rebuke or even humiliate the addressee because the latter refrains from obeying God. Here, the speaker addresses him, saying on p. 318:

"يا عدو نفسه، و جالب حنقه بيده، و يا شارب سمه بأنفه، و يا خائق حلقه بحبله، و يا مخرب بيته بساعده، و ياسيء النظر لنفسه، و يا جاهلا بحظه، و يامتعبا لحسرتة بئنبه، و يا مجهزا علي روحه بخنجره..."

Using verbs of abuse, is another technique that is used by the speaker to humiliate the addressee. For example, he abuses him saying on p. 200:

"سواة لك و براءة منك، و الويل لمن أجرك رسنك".

It is noted that different types of embellishment are utilized throughout addresses. Some examples have been cited before, see p.36 of this study.

Having examined the language of addresses, we can acknowledge the emphasis of the paradox between man's longing for perfection and his inability to attain such a purpose. This paradox, however, is most evident in the recurrence of two linguistic phenomena.



The first of these is the usage of the term "هيهات", which is a verbal noun meaning: "it is highly improbable that..". At a quick review of addresses we can count more than twenty occurrences of this term. Some examples are on:

- p. 32: "هيهات: لن تتال المقامات و الدرجات إلا برفض الهنات و ما دون الهنات"
- p. 152: "هيهات: ضاق اللفظ و اتسع المعني و انخرق المراد، و تاه الوهم،.."
- p. 363: "يا هذا: أتريد أن تصيب الهدف و لما تسدد؟ أتريد أن تبلغ المنزل و لما تجتهد.. هيهات"
- p. 249: "هيهات: أنت مغرور بالآمال و الأمان، مخدوع بالأشغال و التواني"
- and on p. 42: "هيهات، هيهات: و الله لتصيرن الحسرة علي صدرك جمرة من النار، تتوقد بالليل و النهار، إلا أن يقضي الله فيك بما أنت أهله، فإليه المصير".

Despite the different meanings of the word "هيهات" according to the difference in contexts, all contexts have the same general meaning of inability, and absence of achievement.

The second linguistic phenomenon is the recurrence of *antonym*. *Antonym* is usually used for the purpose of making the meaning strikingly clear. Here, in addresses, the purpose of using this rhetorical technique is to emphasize that the two seemingly contrasting sides are inherently one and the same thing! Hence, utilizing *antonym* in this respect reveals an intellectual stand rather than just an artistic strategy. Here, the speaker claims on p. 340 that man's perfection is at the same time his deficiency, his glory is in fact his humiliation, etc.:

"واها لنفس منيت بهوي شديد، و رميت عن مدي بعيد... فلا جرم سرورها لمع، و حزنها فظع و أمانها خدع،... و لسانها عي، و شأنها غي، و نشرها طي و بذلها لي، و عزها ذل، و مركزها قل، و كلها كل،...".

Another linguistic phenomenon that recurs throughout addresses is the use of the duality of "العبارة و الإشارة": "statement and sign" that has been used as a *mytonymy* for Sufism, in reference to an implicit signification behind the explicit meaning. Here, the speaker asks his addressee to search for the meaning rather than (dwelling on) the embellished words, as he says on p.227:



"يا هذا: ذهب اللفظ المنمق، فهات الآن المعني المحقق. طال القول المزين، فحصل المراد المعين. كثرت العبارة، فحقق الإشارة، تردد الهذيان فردد أنت البيان".

It is noted that metaphorical images, which hardly occur in intimate conversations, occur more frequently in addresses. For example, in describing the harshness of the path which leads to God except for those whom He has decided to help, the speaker uses the metaphor of a desperately thirsty man who has difficulty in reaching deep water in a spring. Here he says on p.213:

"... رجل ضعيف، وهاجرة محرقة، و بر قفر، و عطش قديم، و رشاء قصير، و عمق بعيد، كيف الوصول إلي الري و الحال هذه؟ أه! الآن توافيك معونة ممن أنت بعينه: فيرق الجو، و يبعث النسيم، و يندي الهواء، فيصل إلي كبك ما تتعم به..."

Another example of a rhetorical image occurs on p. 282, where the speaker portrays the wonderful conditions the addressee would be in if he took the path which leads to God:

"... فحينئذ شجرتك تورق، و أغصانك تلدن، و فننك يخضر، و ثمرتك تحلو..."

As indicated above, the speaker in this discourse doesn't just attempt to convince the addressee of his ideas, but he also tries to exert some emotional influence on him to stimulate him to change his approach. Hence, comes the recurrence of many images.

To conclude our analysis of the language of addresses, the tension in this discourse stems from the paradox between man's longing for perfection and his inability to do so. This paradox is revealed through the fluctuating relationship between the speaker and the addressee. There is a variety of linguistic structures used in addresses to emphasize this paradox such as: rhetorical questions, imperative and prohibition modes, and vocation. Some of these structures are used in intimate conversations; however, they are used for different objectives and in different tones. For example, vocation is used in both discourses. It is used in intimate conversations



to glorify God in a humble and approaching tone, whereas, it is used in addresses to humiliate the addressee in an angry and rebuking tone.

The speaker in addresses uses various types of embellishment such as *antonym*, *pun*, and *consonance*. Again, the author accommodates these types to suit his intended meaning. For example, *antonym* is used in intimate conversations to make the difference between two sides clear, whereas it is used in addresses to emphasize that two seemingly contradicting sides are in fact the same thing.

In both discourses of *al-Ishârât al-Ilâhiyyâ*, al-Tawhîdî's language is a poetic one. Poetic prose is that which is characterized with craftsmanship and which makes use of embellishments and metres that are usually used in poetry<sup>58</sup>. Al-Tawhîdî's sense of poetry is evident in his elevated craftsmanship, and his fondness of rhythm that is manifested in the use of certain rhetorical techniques, such as *accumulatio*, and *epanodos*, as well as different embellishments.

#### **Literary and Religious Quotations in Addresses**

Along with prose, the speaker cites poetic and religious quotations. The speaker mostly supports each of his ideas with verses of poetry; yet, he doesn't ascribe any of them. Dr. Kadî, in her version of the book, has made great efforts to ascribe a lot of these verses, whereas Dr. Badawî had managed to ascribe just a few of them.

The (literary) objectives of these verses include: description, wisdom, asceticism, love, and complaint. For example, the speaker describes the stranger and his alienation, saying on p.81:



حطت ركانه ذليل  
و لسانه أبداكليل  
بعضاً و ناصره قليل

"إن الغريب بحيث ما  
و يد الغريب قصيرة  
و الناس ينصر بعضهم

Some of the poets whose poetry is quoted by al-Tawhîdî are: Dhu l-Rumma on p.42, Abû Nwas on pp.62, 176, al-Mutanabbi on p. 82, Abû l-‘Atahiya on pp. 30, 1160,98, al-Aḥwaṣ, on p.55 and others. It is also noted that some of these verses recur throughout addresses. For example, the verse by Dhi l-Rumma occurs on pp.30, 43, saying:

"أطعت مطامعي فاستعبتني      و لو أني قنعت لكنت حراً"

There is also the verse by Abi l-‘Atahiya that occurs on pp.42, 82, saying:

"لعل انحدار الدمع يعقب راحة      من الوجد أو يشفي نجي البلابل"

The above mentioned verses reveal an anguished soul that seeks emancipation from its weaknesses and pains.

Much of the love poetry cited in *al-Ishârât al-Ilâhiyyâ* permits Sufi interpretation. For example, see the verse on p. 114:

خطرت أنت ببالي      ما أن تنفست إلا  
إلا و كنت حيالي      و لا رميت بطرفي  
وجدت وجدا بدالي      و ما ذكرتك إلا

Had the editor consulted Sufi sources, she probably would have been able to ascribe many of the quoted verses, especially those which can't be accepted except in light of the Sufi concept of "SHATH". An example of such verses, occurs on p. 396 where the speaker quotes:

"تباركت خطراتي في تعالائي      فلا إله إذا فكرت إلائي  
لآية الهو في هوية اللائي      مثل الدواء الذي تبغيه للداء"

To introduce these poetic quotations, the speaker sometimes uses expressions which indicate that he is not their composer, such as: "و قال آخر": "another one said" e.g. on p.81. Yet, in some other instances, he introduces some verses saying: "إني" "I say" e.g. on p.13. This observation, it seems, has led some scholars to think



that the author of *al-Ishârât al-Ilâhiyya* is himself the composer of some of this quoted poetry. Moreover, one of these scholars, Dr. Yûsuf Zaydan, concludes that al-Tawhîdî can't be the author of *al-Ishârât al-Ilâhiyya* as he is not known to have been a poet!<sup>59</sup>

It is known, however, that al-Tawhîdî had a deep knowledge of poetry which is evident in some of his works such as *al-Başa'ir wal-Dhakha'ir*. Therefore, he could easily use this knowledge of poetry in *al-Ishârât al-Ilâhiyya*.

A detailed study of the poetic citations in *al-Ishârât al-Ilâhiyya* would probably be helpful in attaining a better understanding of the text; its meanings and implications.

There are two types of religious extracts. The first type incorporates a religious meaning within the text without indicating its source. For example, the speaker says on p. 302: "يا هذا اعتصم بالعروة الوثقى التي لا انفصام لها". This meaning is based on the Qur'anic verse: (البقرة: 256) "فقد استمسك بالعروة الوثقى التي لا انفصام لها". The fact that the speaker doesn't mention the religious origin of his idea implies that he uses such a quotation to make use of its rhetorical effect rather than its meaning. Another example of this type of quotation is the incorporation of the description of paradise as included in Islamic traditions<sup>60</sup> without ascribing it. See for example p.319 where the speaker says to his addressee:

"يا هذا: غيب هذا الحديث خاف، و الرمز عنه متجاف، وإنما نذندن حول هذه المعاني، هنالك تال "ما لا أن سمعت، ولا عين رأت و لا خطر علي قلب بشر".

The other type of religious quotations occurs when the speaker cites Qur'anic verses with indicating their source. Unlike the first type, the speaker here seems to make use of the credibility and strength of the religious quotation rather than its rhetorical effect. An example of this type occurs on p. 98. Here, the speaker uses a Qur'anic verse to stimulate the addressee to strive to attain true faith:



"...وإذا كان الله تعالى كما قال: {و ما قدروا الله حق قدره} (الأنعام: 91)، فلأن تجتهد في وصفه بكل ما كان دالا عليه، و داعيا إليه، و موثقا به، و مؤمنا به، كان أولي و أوجب، و التوحيد من ناحيته أعلي و أجد."



### Chapter 3

#### EPISTLE FIFTEEN AS A KEY MODEL

The previous two chapters analyzed *al-Ishârât al-Ilâhiyya*, which is composed of two discourses. However, we can't claim any true understanding of the text unless we analyze the main structural unit in the text, which is the epistle. Such analysis would enable us to see how the two discourses, each with its distinctive linguistic style, are intertwined to create such a coherent and integrated unit, which is the epistle.

The epistles of *al-Ishârât al-Ilâhiyya* are very much like waves of the sea. A wave is nothing but drops of water which gather from dispersion and accumulate, forming a wave that keeps rising gradually. Having reached its peak, the wave has to turn back and disintegrate again into fragmented drops of water. These drops, however, don't vanish; instead, they accumulate again with other drops to form more and more waves. There are various types of waves. Some are huge and noisy, while others are small and calm; some waves move in a systematic compact way, while others move in a haphazard way.

Just like the waves of the sea, the epistles of *al-Ishârât al-Ilâhiyya* differ in character even though they all spring from the same source, which has been presented above. An epistle, then, may be short or long; it may concentrate on Sufism or on supplication, etc.

Epistle fifteen is our analytical model, as it is one in which many of the linguistic characters of the text are most evident; besides, it presents a good example of the coherent structure that al-Tawhîdî accomplishes in the text.



The epistle consists of fourteen passages, six of which are intimate conversations. There are also seven addresses, using the form "O, you, this" and an eighth one using the form "O, my beloved".

The epistle begins with four successive intimate conversations using the form "O, our, God". They are followed by the seven addresses using the form "O, you, this", and the eighth one using the form "O, my, beloved" within them. The epistle is then concluded with two intimate conversations using the form "O, God". In other words, intimate conversations represent the starting point of the wave formation, as well as the completion of its dispersion at the end

The epistle starts with intimate conversation on p. 102:

"إلهنا : لا جمال إلا لوجهك، و لا إتقان إلا لفعلك، و لا نفاذ إلا لحكمك، و لا بهجة إلا لعالمك، و لا نور إلا ما سطع من لدنك، و لا صواب إلا في قضائك، و لا حلوة إلا في كلامك، و لا قوام إلا بتأييدك، و لا تمام إلا بترتيبك ..."

The objective of this intimate conversation is to praise God. In order to do this, the speaker goes on using the structure of "QASR" (see p.17) in order to emphasize that all qualities are attributed solely to God. There is no beauty except in His countenance, no perfection except to His activity, no implementation except to His commands etc.

This intimate conversation is also a good example of the technique of *accumulatio* as the speaker states more than thirty sentences using the same structure and saying essentially the same thing. (see footnote on p. 21)

Now the epistle begins taking its shape as it ascends gradually with the speaker adjuring his Lord with His perfection with power, wisdom, and will to grant him intimacy in His worship and let him taste the purity of His nearness. Here he says on p. 102:

"إلهنا: فبقدرتك التي أنت من وراء خلقك، و بحكمته...إلا أنستنا بعبادتك،... و أدقنتنا عنوبة القرب منك..."



The speaker, then, turns to the next intimate conversation. He praises his Lord using a language that has a Sufi connotation. Here, he says on p. 103: "كيف نطلبك و أنت: 103. قبل الطلب موجود؟ أم كيف نجدك و أنت بعد الطلب مفقود..". This intimate conversation ends with the speaker saying: "ليس يلتبس أمرك إلا علي من حجبته عنك", as if he says "I'm not one of those whom you veil Yourself from." The speaker then moves to the next intimate conversation where he adjures God to let him be one of His people. It is noted in the above intimate conversations that the speaker follows a system of praising then pleading.

Here, the passages of addresses begins forming a partial wave. The speaker urges his addressee to prepare himself to take the path of Sufism. He does this by portraying a description of the Sufi station of attainment. Here he says on p. 103:

"يا هذا إذا سمعت مثل هذه الصفات... فاستشعر العظمة... وهذه المعارف بهذه النعوت هي سلايليم قلوب العارفين في الترقى إلى ساحة الربوبية الخاصة بأحكام الإلهية، فهي... لنفسك سلما منها، و احرص علي الترقى عليها، فإذا حصلت هناك فتبجح كيف أردت... فقد نجوت من الدنيا و آفاتها،... و فزت بنعيم لا نفاذ له...".

After this promising passage comes the controvertial passage in which the speaker says:

"حبيبي: أما تري ضيعتي في تحفظي؟ أما تري رقتي في تيقظي؟ أما تري تفرقي في تجمعي؟ أما تري غصتي في إساغتي".

The above passage is a good example of the peculiar way the author uses *antonym* to emphasize that two seemingly contradicting concepts are in fact the same thing (see p. 58).

Dr. Ulfat al-Rûbî considers the passage above to be addressed to God<sup>61</sup>.

However, we are inclined to consider it part of addresses. It is true that the passage doesn't include any indication to the addressee; yet, having checked on the text, we can see that the form "O, you, my beloved" has been used in other passages to refer, undoubtedly, to some addressee with no sacred nature. The first of these passages



occurs on p. 74 where the speaker asks his addressee to bestow on him some of what his Lord has previously granted the addressee:

"حبيبي اذن مني، صاحبي احفظ عني... وإنما أعيد فنون القول و أبدي حتي تتفضل بما ملكك الله و تسدي..."

A second instance when the speaker uses that form is on p.259, where the speaker advises his addressee on the way he should celebrate the feast, saying:

"حبيبي: للناس عيد بالعادة في الخروج من الصوم، و مراجعة الأكل و الشرب و التمتع. فإن كنت منهم، فما أخس حظك فيما كنت متقربا به إلي ربك، و إن باينتهم، فما أفوز قدحك فيما أنت مخصوص به عند ربك!"

The last occurrence of this form is on p.346, where the speaker advises his addressee to be taken in by the meaning rather than the terms:

"حبيبي: دع ذا أيضا، و اله عما مضى و انقضي، و اعمل عملا تصل به إلي الرضا،... فإياك أن تقف مع اللفظ القصير فتسحر به عن المعني العريض،..."

In light of the previous observations, we tend to believe that the passage using the form "O, you, my beloved" in epistle fifteen is part of addresses. In this passage, the speaker complains to his addressee emphasizing his inevitable deficiency as he says on p. 104:

"...أما تري علي هذا إلي أن يفني الوري، و ينفذ الثري، و يفقد السري؟"

At that point starts the following address where the speaker goes a little further in expressing a Sufi experience using the pronoun of the first person. Here, he says on p. 104:

"يا هذا: لو توحدت عن كثرتي، أو تفردت عن صحبتي، أو لزممت حجلي بدل شبهتي، أو رفضت شهوتي علي شدة شهوتي، لأبصرت الطريق واضحا، و كان دعائي لك بعد انتصاحي لمن عداك؛ و لكنني ممنو مبلو منحو ممحو: ممنو بنفسي، و مبلو بجنسي، منحو بعادتي، ممحو بأفتي؛ فلهذا قد أصبحت مفضوحا عند كل ناظر إلي، و واقف علي، و صرت علما لدي الخلق بالدعوي العارية من البرهان، و الحجة الملققة بلا بيان."



The speaker in the above passage pities himself for not taking the right path (the one that leads to God). Now, he is exposed to whoever looks at him just like a claim lacking all proof. The speaker, then, states what indicates his confusion and perplexity: "عم التلبس فغمض الفرق بين التعميم و التخصيص".

Next, begins a new passage of addresses. Here, an advisory tone replaces the lamenting one as the speaker plays the role of a wise preacher. Here he advises his addressee using the form "O, you, this":

"يا هذا : دع سكران الهوى حتى يتهادى فى سكره، ودع مقلد الحال حتى يتمادى فى نكره.... للعقل صلف شديد، فإذا قدته الى التقليد جمع، وللحس ترف ظاهرة إذا أشرت له الى التسمح ثاب وعاد، وثبت واعتاد والانسان بينهما أسير، إن أراد طاعتها حاداه وشاقاه وإن مال الى أحدهما اجتمعا عليه ودقاه .."

In the above passage the speaker advises his addressee to let things go, as nobody can change their course. He also draws his addressee's attention to man's confusion between his mind and his senses; he can't satisfy both of them at the same time, and if he favors one of them they both ally against him and crush him!

This passage turns out to be an introduction to, or a justification for, the speaker's complaint that he takes great effort in advising people; yet, they don't seem to care. He is like a candle, which produces light for people while it is burning away:

"[صرت] كانى ذبالة نصبت      تضىء للناس وهى تحترق".

Here, begins the active role of the silent addressee, along with the starting point of the peak of the first internal wave. As the speaker reaches the height of his complaint, he raises, on behalf of his addressee, the question expected at this point: if people don't listen to you, why don't you just quit your attempts? Or as he puts it on p.105:

"لعلك تقول بغفلتك وقلة تجربتك وقصور نظرك : فلو سكت فى الجملة كان أصلح من هذه الاستغاثة

المتكررة ..."

The speaker now answers his presupposed question with the confession that he is not in fact a man of Sufism! Here he says on p. 105-106:



" والله ما نبست من هذه السطور الكثيرة والورقات المتصلة بحرف إلا بعد الخناق الشديد وعصر الفؤاد بالكره، وإلا بعد التلويع في المنام، ..... على أنك إن أنصفت علمت أني في كل ذلك واسطة مستخدم، ومستعار مستقدم ليس لي في أطرافه اثر إلا ما يتعلق بالنسخ والهجاء، والنقص والأباء. \* والدليل على ذلك أني نظرت فيه كله بعد ارتفاعه، فما وجدته في موضع منه. لا بالذوق من الباطن ولا بالشوق من الظاهر".

With this confession, the first internal wave reaches its peak. Then, it begins its recession with a new passage of address. In this passage, the active addressee starts showing up again. The speaker replies to questions that have supposedly been asked by the addressee, saying on p. 106:

".. قلت نعم وقلت، وأشرت وكنيت،.. وحاجبت ولاجبت، .... كان ياذا أنت مسيطر علي، وأنت مطالب في {لكم دينكم ولي دين} (الكافرون: 6) ... ما هذه النفاسة؟ ما هذا الحسد؟ ما هذه المغافسة؟ \*\*

In the passage above, as the speaker answers the presupposed question, he accuses his addressee of envying him for his eloquence and he tells him to let him alone. The speaker, then, claims that God has favored him with this eloquence. He adds in a teasing tone on p. 106-107:

"نعم سيدي، نطق بالحق، ونطق للحق، وما نطق ولكنة أنطقني علي أنه ما أنطقني حتي خصني، و ما خصني حتي أذن لي، و لا أذن لي حتي حلاني بحلية الخطباء الذين لا يجوز لهم صعود المنابر إلا بعد أدوات يستعينون بها، و هيئات يتحلون بها .."

The recession of the first internal wave is completed with the speaker calming down and asking the addressee to stop this argument:

"إلى متى أداريك وتمارينى، وأرائيك وتوارينى، كأنى جوزه تدفعنى كيف شئت، وتسمنى بما أردت؟ ... يا هذا: عد عن هذا أيضا. فإنك إن أخذت في اقتصاصه و سياقته طال و لم يدخلك فيه ملل، لأنه يجري مجرى شفاء الغيظ، و أمور الدنيا أحقر و أزرى من أن يوهب لصوابها وقت تمدح به، أو يفرغ لخطأها زمان ينم فيه".

\* النقص = الحبر، والأباء : القصب، يريد "الأقلام".

\*\* المغافسة : الأخذ على غزه وركوب المرء بالمساءة



Next, begins the formation of the second internal wave. As usual, it has a calm beginning with the speaker asking his addressee to stop what he calls *agon* between them. The wave rises gradually as the speaker differentiates between *agon*, debate, and negotiation. He says on p.107:

"...لأن الكلام مع الخصم من المهاترة و المناظرة و المذاكرة. فأما المهاترة فباب ينشأ من التنافس و إثارة الغلبة؛ و أما المذاكرة فالمقصود بها طلب الفائدة، كالرأي المعروض علي العقول المختلفة إلي أن يقع الاختيار عليه بعد الاتفاق؛ و أما المناظرة فمتوسطة بين المهاترة و المذاكرة، قد تقضي إلي المنافسة، و قد توجد بها الفائدة، و هي كالفاكهة بين العلماء".

In the passage above we notice the use of the technique of *epanodos* as the speaker first states the concepts he wants to deal with then begins elaborating on each one of them.

The second internal wave keeps rising till it reaches its peak as the speaker establishes some definitions of some Sufi concepts. Here, he says on p.107-108:

"متن التوحيد مشاهدة الواحد بالضمير المعتقد علي مباينة كل ما سواه، و عمق المعرفة سكون النفس إلي المعروف بما لا يلبس النفس من الأنس..."

In a friendly tone the speaker promises his addressee to give him more of this educational speech later, as he says on p. 108:

"...و إذا بسط الزمان كفه و أعرض طرفه، أتينا علي هذا كله ببيان أشف من هذا و أشفي، و ضمنا إلي جميعه ما يكون داخلا في شكله، و ناهضاً بحمله، إن شاء الله..."

Now, the second internal wave begins recessing as the speaker gives the addressee some advice using Sufi terminology. Here he says on p. 108:

"يا هذا: جرد عزيمتك في تطرية ذهنك، و تطهير نفسك، و تقذية عينك، و تنقية قلبك، و تحلية روحك،...."

Then it comes to its end with the speaker concluding his advice with the greeting "may peace be with you": "و السلام".

With the recession of the second internal wave, the epistle heads towards the end. There is first an intimate conversation where the speaker addresses his Lord saying:



"اللهم: إن بحرك إذا غطمط<sup>+</sup> موجه هال الواقف منه علي الساحل، فكيف من هو في وسطه يترنج به  
الموج و تتهاداه الريح؟"

One of the few metaphorical images that are located in intimate conversations occurs in the passage above. The speaker compares a Sufi gnostic with a person who throws himself in a surging sea.

In the last intimate conversation the speaker asks his Lord to guide him when he is speaking and aspire him when he is silent. He then concludes intimate conversation praising God by using one of His ninety-nine names. Here he says on p. 109:

"اللهم: ... فاحفظنا إذا قلنا و ألهمنا إذا سكتنا، .... يا ذا الجلال و الإكرام"

Having analyzed epistle fifteen, we see some results that apply, in one way or another, to the whole text:

Firstly: epistle fifteen is a wave that is composed of two internal waves. The first one occupies most of the epistle, and it reaches its height as the speaker claims that all he has to do with Sufism is "engraving and decoration": "النقش و التحبير". This wave ends with the speaker inviting his addressee to stop arguing with him. Then begins the second wave, which is less noisy. Its peak is in the Sufi definitions introduced by the speaker.

Secondly: the tension in the epistle is based on more than one paradox. The first is the paradox between the perfect Creator and the fallable human being. This paradox is emphasized through intimate conversations, especially with the usage of the structures of "QASR" and adjuration. The second paradox is the one between man's ability to realize his shortcomings, and his inability to achieve perfection. Another one related to the last paradox, is the speaker's highly sophisticated linguistic capacity and his inability at the same time to take action. The author creates some kind of dialogue between the speaker and the addressee to stimulate the speaker to express this paradox along with using *antonyms* to emphasize it.

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<sup>+</sup> الغطمطة: اضطراب المروج.



Beside the internal tension within each discourse, there is also one that results from the transition between intimate conversations and addresses as this transition is necessarily accompanied by a change in tone.

Thirdly: the epistle contains Sufism side by side with literature. Sufism is evident in the use of Sufi terminology, introduction of some Sufi definitions, and lastly in the Sufi experience introduced by the speaker: "لو توحدت عن كثرتي ..".

The literary nature of the epistle and consequently of the text, is apparent in the use of the element of the "imaginative speaker"<sup>+</sup>: "القائل التخيلي". According to Dr. L 'Abd al-Badi' this imaginative speaker is the one that results from the stylistic analysis of the text regardless of his resemblance to the character of the author of the text<sup>62</sup>. It is noted in epistle fifteen that the point of resemblance between the speaker and the author is their distinctive linguistic skills which exposed both of them to people's envy. Moreover, the speaker's alternating between admitting fallability and longing for perfection, and his corresponding reactions to the actions of his addressee, both gave the epistle a dramatic intensity.

This literary nature of the text is greatly emphasized by the usage of a literary language, which is characterized by combining various linguistic structures, e.g. QASR, and adjuration. This literary language also makes use of many types of embellishments, e.g. *antonym*. As indicated before, this language has a poetic element, which is fondness of rhythm. Rhythm is evident in the use of *accumulatio*, *epanodos*, and different types of embellishments, such as consonance, and *antonym*.

Fourthly: in addition to prose, the speaker makes use of poetry and religious quotations. He cites a poetic verse by al-'Abbas Ibn al-Aḥnaf: "صرت كاني نبالة..". He also uses two Qur'anic verses to give his ideas credibility. These verses are:

"لكم دينكم ولي دين" (الكافرون: 6) and "ذلك فضل الله يؤتيه من يشاء" (المائدة: 54).

Fifthly: although we encounter only the speaker through the epistle, we have a strong impression of the addressee. This impression is based on the questions the

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<sup>+</sup>The literal translation of "القائل" is "the sayer".



speaker asks on behalf of his addressee, and the various reactions the speaker has to such questions. The addressee might be the speaker himself, man in the abstract sense, or a specific person and the speaker won't reveal his name. In any case, the shape of the dialogue between the speaker and the silent addressee is prevalent throughout the epistle, and in fact the text.



## CONCLUSION

In the above pages, we carried out a textual analysis of *al-Ishârât al-Ilâhiyya*: its literary objectives, its meanings, and its linguistic styles. The text has been dealt with originally as a literary work, indicating its Sufi implications.

This Sufi nature of the text is not only evident in the explicit claim of the speaker of introducing Sufism, and the Sufi definitions included, but it is also manifested in the prevailing feeling throughout the text that there is an implicit connotation behind the explicit meaning. More importantly, this Sufi character is enhanced by the integration of a bewildered human soul, both the speaker's and the addressee's, which keeps striving to attain the station: "مقام" of lordliness: "ربوبية", or in the words of al-Tawhîdî on p.153:

"يا هذا: إن فتح عليك باب الربوبية باستيعاب العبودية، و رقيت إلي الحرية بعد ذلة الرق في الخدمة،  
شاهدت عجائب و عجايب،... أدناها أنك ترتعي حدائق الأمن و تشم نواضر الأزهار..."

Still, the text needs a more detailed study to uncover its signification in relation to other Sufi texts, both preceding and following it.

Hopefully, this study reveals the artistic maturity of *al-Ishârât al-Ilâhiyyâ* compared to al-Tawhîdî's other works. Al-Tawhîdî has written passages of supplication in other texts. For example, in *al-Başa'ir wal-Dhakha'ir*:

"اللهم إني أسألك جدا مقرونا بالتوفيق، و علما برينا من الجهل، و عملا عريا من الختل<sup>+</sup>... ألبسني في  
هذه الحياة البائدة ثوب العصمة، و صلني في تلك الدار الباقية بزينة الأمن، و اطم نفسي عن طلب العاجلة  
الزائلة،... "63

Al-Tawhîdî also has written for the purpose of preaching. For example, he says in *al-Imta' wal-Mu'anasa*:

"...فإني أقول منبها لنفسي، و لمن كان من أبناء جنسي: من لم يطع ناصحه بقبول ما يسمع منه، و لم  
يملك صديقه كله فيما يمثله له،.... فقد خسر حظه في العاجل، و لعله أيضا يخسر حظه في الآجل،... "64

However, Al-Tawhîdî gave supplication and preaching an essential part in the structure of *al-Ishârât al-Ilâhiyya*.

<sup>+</sup> الختل: الخداع.



One of the symptoms of artistic maturity in the text is the use of the imaginative speaker for the first time in any of al-Tawhîdî's works. Looking at his other works, we encounter his real personality at least in the preface, e.g. *Dham al-Wazîrayn*, *al-Basâ'ir wal-Dhakhâ'ir*, and *al-Sadâqa wal-Sadîq*. As for *al-Ishârât al-Ilâhiyyâ* the personality of the author disappears, whereas we encounter an artistic character that can be deduced from the stylistic analysis of the text. This character might have some resemblance and some difference with that of the author; however, it has its distinctive characteristics.

In this sense, *al-Ishârât al-Ilâhiyya* is the closest of al-Tawhîdî's works to the modern concept of literature, in comparison with the classical concept. Classically, the concept of literature used to include works of anthology, such as *al-Şadâqa wal-Şadîq* and *al-Başâ'ir wal-Dhakhâ'ir* by al-Tawhîdî.

Another indication of maturity worth mentioning is the use of the form of dialogue, or question and answer, instead of the usual direct narrative. This form is used in a more subtle way than it is used in other works, such as *al-Hawâmil wal-Shawâmil*, *al-Muqâbasât*, and *al-Imta' wal-Mu'anasa*.

The artistic maturity which characterizes the text leads us to believe that the text has been, in fact, written in a late stage of al-Tawhîdî's life. This stage is probably between 375 A.H and 392 A.H. These were the years that al-Tawhîdî spent hiding from those who chased him. This supposition is supported by the ambiguity that prevails through the text. One of the symptoms of this vagueness is that the author intentionally never mentions the names of those whom he refers to. For example, in epistle eighteen, the speaker sends his greetings to some of his tutors without mentioning their names; instead, he refers to each one of them with the expression "فلان".

In tracing the concept of dialogue, which has been mentioned before, we find it is presented initially in the epistles that are claimed to be replies to letters that have been sent previously. These are epistles three, twelve, and forty-six. The active silent addressee shows up also in the reaction of the speaker to his supposed actions and



words, as is explained in detail in the model epistle. Another example of the active silent addressee occurs on p. 64 as the speaker seems to refuse the addressee's request to lecture him in theology:

"يا هذا: كم تعذبني وتؤذيني، وتحجبنى عن مصالح شؤوني، بشرح فتوني وفنوني، والله ما يحل لك، ليس هذا من حق الصحبة.. أبق علي لي، وإلا فأبقتني لك. ما هذه المطالبة الشديدة، وهذه الهزة المقلقة... تستطقتني في المعرفة وتحولني إلي التوحيد، وتحادني في البيان... سل هداك الله عن آفات الأعمال وعن وساوس الضمير، وعن فلتات الجوارح... فأما المعارف والإلهيات... فما يحل أن تكابرني عليها ولا أن تجاذبني إليها؛..."

Speaking about the concept of dialogue in the text leads us to what might be called "orality signs" in the text. What is meant by this expression is the literary characteristics of the text that indicate its nature as an oral text. The first of these characteristics is the use of the form "O, you, listener", which has many variations, more than most of the other forms (see the previous presentation of the forms used). The author also uses other expressions that entail the act of listening. For example, the speaker says on p. 155: "اسمع أيها الإنسان بدعا من الكلام", on p.54: "لك في الاستماع طوفان في", "أنا إلي نظائر هذه المشافهة مرتاح", and on p. 233: "أرجاء الحكمة".

These signs, which are scattered throughout the text, make us wonder if the text was originally oral speeches that al-Tawhîdî delivered, then turned into a written text. We know that al-Tawhîdî did this before in the case of his book *al-Imta' wal-Mu'anasa*, and he also called the written text an epistle<sup>65</sup>. *Al-Ishârât al-Ilâhiyya*'s linguistic style has many features that point to what is called in Arabic rhetoric "oratorical style". According to Arab rhetoricians, an oratorical style uses synonyms and proverbs. Repetition and purity of style also characterize it. A good oratorical style alternates between various linguistic techniques, such as declaring, questioning, admiring, and denying.<sup>66</sup> Unfortunately, the fact that we know very little of Al-Tawhîdî's life while in hiding, doesn't help prove or disprove the previous supposition.

There is, however, a possibility of examining this supposition in light of the concept of orality versus literacy. According to Walter J. Ong, a pioneer in establishing the orality theory, oral language is distinguished from literate language by surface features that generally serve mnemonic functions-rhythm, alliteration, and



assonance, repetition, and balanced patterns like parallelism and *antithesis*<sup>67</sup>. Other characteristics of oral language include *periphrasis*, and the necessity of having an addressee<sup>68</sup>.

A more detailed study of the text in light of the concept of orality is more likely to enable us not only to examine our supposition, but also to achieve a better understanding of the text's linguistic and artistic features.

Emphasizing these orality signs, however, doesn't mean ignoring some signs of literacy that we encounter in the text. For example the speaker says on p. 19: "كتابي إليك", on p. 29: "إذا قرأتم كتابي فتفضلوا علي بجوابي", on p. 227: "كتبت إليك في أواخر شهر", on p. 124: "قد أرسلت القلم", and on p. 327: "المكاتبة بالقلم.. إنا نكتب الخلق".

It is noted that these literacy signs are all included in epistles that are claimed to be answers to letters that have been sent previously, or epistles in which the form "O, you, this" loses its abstract nature. We can, then, theorize that the epistles of *al-Ishârât al-Ilâhiyya* are some kind of a diary that al-Tawhîdî wrote in hiding. This diary includes lessons that he turned into a written text in addition to messages that he wrote to people whom he knew (whether he sent these epistles or not) and some glimpses of his troubled life.

This theory would enable us to explain the resemblance between the speaker and al-Tawhîdî and to explain, as well, one of the differences that we notice between *al-Ishârât al-Ilâhiyya* and al-Tawhîdî's other works. The difference is that, unlike al-Tawhîdî's other works, he doesn't ascribe any of the quotations he uses in *al-Ishârât al-Ilâhiyya* except for in the two cases indicated above.

This proposition would also explain why al-Tawhîdî intentionally doesn't mention the names of people whom he refers to. Al-Tawhîdî, on the one hand, doesn't care to attribute his quotations as he might not publish the text, and on the other hand, he refrains from mentioning the names of any of his contemporaries so that he might not be exposed again to grudges and/or humiliation.



## Notes

- <sup>1</sup> Aḥmad Amîn, *Zohr al-Islâm*. (Cairo: Maktabat al-Nahda al Maṣṣriyya, 1962) p.91.
- <sup>2</sup> Moḥamad 'Abd al Ganî al-Shaykh, *Abû Ḥayyân al-Tawḥîdî Ra'uhû fi al-l 'jâz wa Atharuhû fi al-Adab wal-Naqd* (Tunis: al-Dâr al-'Arabiyya lil-Kitâb, 1983), v1, p.25.
- <sup>3</sup> Ibid, p.21
- <sup>4</sup> Ibid, p.41-43.
- <sup>5</sup> 'Abd al-Wâḥid Ḥasn al-Shaykh, *Abû Ḥayyân al-Tawḥîdî wa Juhuduhu al-Adabiyya wal-Faniyya* (Alexandria: al-Hay'at al-'ama lil-Kitâb, 1980), p.86-87.
- <sup>6</sup> 'Abd al-Ghanî al-Shaykh, op. cit. V1, p.82-84.
- <sup>7</sup> Ibid, P86-87.
- <sup>8</sup> Ibid. p. 87-89.
- <sup>9</sup> Ibid. p. 89-90.
- <sup>10</sup> Ibid. p. 93.
- <sup>11</sup> Ibid. p. 94.
- <sup>12</sup> Ḥasan al-Shaykh, op. cit. P.79.
- <sup>13</sup> 'Abd al-Râziq Muḥî al Dîn, *Abû Ḥayyân al-Tawḥîdî Siratuhu wa Atharuhu* (Cairo: Maktabat al-Khanjî, 1949).
- <sup>14</sup> See the different opinions about al-Tawḥîdî's origion in 'Abd al-Ghani al-Shaykh, op. cit. pp. 160-165.
- <sup>15</sup> See al-Tawḥîdî's biography in Encyclopedia of Islam and 'Abd al-Ghanî al-Shaykh, op. cit. pp.163-65.
- <sup>16</sup> Muḥî al-Din, op. cit. p. 24
- <sup>17</sup> See 'Abd al-Ghanî al-Shaykh, op. cit. pp.165, 166.
- <sup>18</sup> Ayman Fou'ad Sayed, "Abû Ḥayyân al-Tawḥîdî wa Mu'alafâtuhu al-Makḥṭûṭa wal-Matbu'a", *Majalat Fuṣūl*, v. 3, autumn, 1995, pp. 9,22,23.



- <sup>19</sup> Ibid, pp.23-27.
- <sup>20</sup> Stern, Abû Ḥayyân al-Tawḥîdî, *Encyclopedia of Islam* new edition. pp126, 127.
- <sup>21</sup> See Abû Ḥayyân al-Tawḥîdî, *al-Hawâmil wal-Shawâmil* (with Miskawayh) ed. Aḥmad Amîn and al-Sayyed Aḥmad Saqr (Cairo: Lajnat al-Ta'îf w'al-Tarjama wa'l-Nashr, 1951).
- <sup>22</sup> See abû Ḥayyân al-Tawḥîdî, "Risala fi'l 'Ulûm", *Rasa'IL abi Ḥayyân al-Tawḥîdî*. Musaddara bi dirasa 'an Hayâtihi wa Athârihi wa Adabihi. Ed. Ibrahim al-Kilani (Syria: Dâr Ṭilas li'l Tarjama wal-Nashr, 1985) pp. 319-346.
- <sup>23</sup> Adm Mez, *The Renaissance of Islam*. Trans. S. K. Bukhsh and D. S. Margoliouth (London: Luzac, 1973) p. 252.
- <sup>24</sup> Yaqût al-Ḥamawî, *Mu'jam al-Udabâ'*, ed. Ahmad Farîd Rifa'î, last ed. (Cairo: Matba'at Dâr al-Ma'mun, 1936), p.5.
- <sup>25</sup> Abd al-Ghanî al-Shaykh, op. cit. pp.612-613.
- <sup>26</sup> Yâqût al-Ḥamawî, op. cit. p.7.
- <sup>27</sup> Ibn abi'l-Ḥadîd, *Sharḥ Nahj al-Balâgha*, ed. by Moḥammad Abû'l-Faḍl Ibrahim (Cairo: Dar Iḥya' al-Kutub al-'Arabiyya, 1962) v.11, p. 269.
- <sup>28</sup> See Abû Ḥayyân al-Tawḥîdî, *al-Ishârât al-Ilâhiyya*, ed. 'Abd al-Raḥmân Badawî, third edition (Cairo: al-Hay'a'l 'Ama li-qusûr al-Thaqafa, 1996).
- <sup>29</sup> See Abû Ḥayyân al-Tawḥîdî, *al-Ishârât al-Iahiyyâ* Ed. Wedad al-Kadî (Beirut: Dâr al-Thaqafa, 1973).
- <sup>30</sup> See Wedad al-Kadî, op. cit. introduction, p. 11.
- <sup>31</sup> Muḥî al-Dîn, op. cit. pp.235,236
- <sup>32</sup> Badawî, op. cit. pp.33-35.
- <sup>33</sup> Zakariyya Ibrahim, *Abû Ḥayyân al-Tawḥîdî: Adib al-Falsifa WA Failasûf al-Udabâ'* (Cairo: al-Mu'asasat al-miṣriyya al-'Āmma lil-Ta'îf wal-Anba' wal-Nashr, 1964), pp.117, 118. 'Abd al-Ghani al-Shaykh, op. cit. v.2, pp. 832-833, and 'Abd al-Wāḥid al-Shaykh, op. cit. pp.219-222.
- <sup>34</sup> Wedād al-Kadî, op. cit. introduction p. 9.
- <sup>35</sup> Hâla Aḥmad Fou'ād, "Tahawlât Hadîth al-Wa'y", *Fuṣūll*, v.14, no. 3, winter1996. pp89-111.



- <sup>36</sup>Ja'far al-Kansûsî, "Ta'liq 'ala Kitâb *al-Ishârât al-Ilahiyyâ*", *Fuṣûl*, v.15, no.1, spring 1996. pp. 84-93.
- <sup>37</sup>Al-Ḥussayn Ibn Mansûr al-Ḥallâj, *al-Tawâsîn*, ed. Louis Massignon (Paris: Library de Paul Jeunter, 1913), p. 53.
- <sup>38</sup>Muḥammad 'Omara, *Tayyârât al-Fikr al-Islâmî* (Cairo: Dâr al-Hilâl, 1982), pp.282-283.
- <sup>39</sup>Badawî, op. cit. introduction p.21.
- <sup>40</sup>See Abû Naṣr 'Abdallâh Ibn 'Alî al-Sarrâj al-Ṭusî, *the Kitâb al-Luma' fi'l-Taṣawwuf*, Trans. Reynold Alleyne Nicholson (Leyden: E J Brill, 1914), pp.375-434.
- <sup>41</sup>Badawî, op. cit. introduction p.22
- <sup>42</sup>Ibid, p.34.
- <sup>43</sup>Mâjid Yûsuf, "Ḥiwâr al-'Aql wa Su'âl al-Ḥuriyya", *Fuṣûl*, winter1996, p. 121.
- <sup>44</sup>See Wedâd al-Kadî, "Al-Lugha wa'l-'Ajz 'an al-Ta'bîr fi Adab Abî Ḥayyân" *Fuṣûl*, winter1996, pp.52-68.
- <sup>45</sup>Ibid, p. 65.
- <sup>46</sup>Al-Kadî, *al-Ishârât al-Iahiyyâ*, p. 79.
- <sup>47</sup>Ibrahîm al-Kilânî, op. cit, p.343.
- <sup>48</sup>Al-Kadî, *al-Ishârât al-Ilahiyyâ*, introduction p.5.
- <sup>49</sup>Ibid, introduction p. 20
- <sup>50</sup>Al-Kansûsî, op. cit, pp.85, 86, 92.
- <sup>51</sup>Anwar Fou'âd Abû Khuzâm, *Mu'jam al Mustalahât al-Ṣūfiyya* (Beirut: Maktabat Lebanon Nashiron, 1993), pp.79-80.
- <sup>52</sup>Ibid. p.104.
- <sup>53</sup>Al-Hajwîrî, *Kashf al-Mahjûb*. Trans. Maḥmoud Maḍî Abû'l-'Azâyem (Dâr Al abi li'l-Ṭibâ'a w'al Nashr wa'l Tawzî', 1974.), p.44.
- <sup>54</sup>Abd al-Ghanî al-Shaykh, op. cit. v.1.p.192.
- <sup>55</sup>Abu ḥayyan al-Tawḥîdî, *al-Ṣadaqa wal-Ṣadiq*, ed. 'Ali Mutawali Ṣalah (Cairo:Al-Maṭba'a El namouzagia, 1970), pp.8-9.



- <sup>56</sup> Al-Kilani, op.cit.p.406.
- <sup>57</sup> Wedad al-Kadi, "Al-Gharib fi Isharat al-Tawhîdî," *Melanges de L'universite Saint Joseph*, v.50-52(1984), pp.134-135.
- <sup>58</sup> Magdi Wahba and Kamel al-Mohandes, *Mu'jmal-Mustalahât al- 'Arabiyya Fi 'l-Lugha wa 'l-Adab*. (Beirut: Maktabat Lebanon, 1979), p.220.
- <sup>59</sup> Yûsuf Zaydân, "al-Tawhîdî wa 'l-Şûfiyya," *al-Hilâl*, Nov. 1995. p. 95.
- <sup>60</sup> See the description of paradise in *Saḥîḥ al-Bukhârî*, bid' al-Khalq: 8.
- <sup>61</sup> Ulfât al-Rubî, "al-Tawhîdî wa Ashkâl al-Kitâba" *al-Hilâl*, Nov.1995. p. 78.
- <sup>62</sup> Lotfî 'Abd al-Badî', *al-Tarkîb al-Lughawî lil-Adab* (Cairo: Maktabat al-Nahda al-Masriyya, 1970), p.115.
- <sup>63</sup> Abû Ḥayyân al-Tawhîdî, *al-Başâ'ir wa 'l-Dhakhâ'ir*, ed. Aḥmad Amîn and al-Sayyed Aḥmad Şaqr (Cairo: Lajnat al-Ta'lîf wa 'l-Tarjama ws'l-Nashr, 1953), p.3.
- <sup>64</sup> Abû Ḥayyân al-Tawhîdî, *al-Imtâ' wa 'l-Mu'ânasa*, ed. Aḥmad Amîn and Aḥmad al-Zein (Cairo: Maṭba'at Lajnat al-Ta'lîf wa 'l- Tarjama wa 'l-Nashr, 1939). p.1.
- <sup>65</sup> Ibid. pp.5-9.
- <sup>66</sup> Alî al-Jârim and Mostafâ Amîn, *al-Balâgha al-Wâdiha* (Cairo: Dâr al-Ma'ârif, 1998), p.16.
- <sup>67</sup> Beth Daniell, *Encyclopedia of Rhetoric and composition*, 1996 ed. p.481
- <sup>68</sup> See Walter J. Ong. *Al-Shafahiyya wa 'l Kitabiyya*. Trans. by Ḥasan al-Banna 'Ezz al-Din. (Kuwait: 'Alam al-Ma'rifa, 1994) pp.97-115, esp. p.93.



## GLOSSARY

- Addresses: المخاطبات  
Adjuration: قسم السؤال أو الطلب  
Agon: المهاترة  
Ambiguity: الإبهام  
Anastrophe: التقديم و التأخير  
Apodosis: جواب الشرط  
Asceticism: الزهد  
Ascription: الإسناد  
Attainment: الوصول عند الصوفية  
Brachylogy: الإيجاز  
Comparison: المقارنة  
Consonance: السجع الصامت-تجانس الصوت  
Contemplation: الشهادة عند الصوفية  
Craftsmanship: السبك  
Declarative sentence: الجملة الخبرية  
Demonstrative pronoun: ضمير الإشارة  
Denying interrogation: الاستفهام الاستنكاري  
Embellishments: المحسنات البديعية  
Emphasis: التوكيد  
Epanodos: التقسيم-اللف و النشر  
Gnosis: المعرفة عند الصوفية  
Gnostic: العارف عند الصوفية  
Hadith transmitters: رواة الأحاديث  
Heedlessness: الغفلة  
Imperative mode: صيغة الأمر  
Intimate conversations: المناجيات  
Literary objectives: الأغراض الأدبية  
Lordliness: مقام الربوبية  
Metaphor: الاستعارة  
Metaphorical image: الصورة الفنية  
Metres: الأوزان الشعرية



- Novice: المريد الصوفي
- Periphrasis: الإطناب
- Prohibition mode: صيغة النهي
- Prophtic tradition: الحديث النبوي
- Pun: الجناس
- Purity of style: جزالة الألفاظ
- Qasr: أسلوب القصر بالنفي و الإستثناء
- Rebuking interrogation: الإستفهام بغرض التأنيب
- Reclusion: النسك
- Rhetorical question: السؤال البلاغي
- Rhyme: السجع
- Schemes: المحسنات اللفظية
- Signification: الدلالة
- Spiritual state: الحال الصوفي
- Spiritual station: المقام الصوفي
- Synonymy: الترادف
- Synopsis: الإجمال
- Tone: روح الأسلوب
- Traditional interpretation: التفسير بالمأثور
- Tropes: المحسنات المعنوية
- Verbal noun: اسم الفعل
- Warning interrogation: الإستفهام التحذيري



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## APPENDICES

### TEXTS

#### Appendix A: Epistle Fifteen of

#### Al-Isharat Al-Ilahiyya.

##### 1-In Arabic:

- ١٥ -

إلهنا : لا جمال إلا لوجهك ، ولا إتقان إلا لفعلك ، ولا نفاذ إلا لحُكْمِكَ ،  
ولا بهجة إلا لعالمك ، ولا نور إلا ما سطع من لدُنْكَ ، ولا صواب إلا في  
قضائك ، ولا حلاوة إلا في كلامك ، ولا قوام إلا بتأييدك ، ولا تمام إلا  
بترتيبك [٤٥/أ] ولا صلاح إلا بتهذيبك ، ولا مضاء إلا بتسبيحك ، ولا سكون  
إلا في فنائك ، ولا هناءة إلا في عطائك ، ولا حكمة إلا في أنبائك ، ولا أنس  
إلا مع أوليائك ، ولا نشر إلا لآلائك ، ولا بصيرة إلا بإلهامك ، ولا سكينه  
إلا بإلمامك ، ولا حجة إلا في أحكامك ، ولا تدبير إلا بين نقضك وإبرامك ،  
ولا وصف إلا لك ، ولا وَجْد إلا بك ، ولا توكل إلا عليك ، ولا رحمة  
إلا منك ، ولا تهالك إلا عليك ، ولا خير إلا عنك ، ولا شرف إلا بتشريفك ،  
ولا استبانة إلا بتعريفك ، ولا اعتداء إلا بتوقيفك ، ولا إجابة إلا بتلطيفك ،  
ولا رُشد إلا في تكليفك .

إلهنا : فبقدرتك التي أنت من وراء خلقك ، وبحكمتك التي اشتملت على  
جميع برّيتك ، وبمحييتك التي نفذت في كلّ عبادك ، إلا أنستنا بعبادتك ،  
وأمددتنا منها بزيادتك ، وأذقتنا عذوبة القرب منك ، وخلطتنا بالذين



اجتبتهم لخدمتك ، فإنك إذا فعلت ذلك بنا فقد صرفت عنا غائلة كل غائل ،  
وأمتنا كيد كل ما حل<sup>١</sup> .

إلها : كيف نطلبك وأنت قبل الطلب موجود ؟ أم كيف نجدك وأنت بعد  
الطلب مفقود ؟ لست مفقوداً بالعين ولكنك مفقود عن العين : ولست  
موجوداً بالعقل ولكنك موجود للعقل ، وليس يلتبس أمرك إلا على من  
حجبته عنك ، ولم توهله لمعرفتك ، ولا رأيت مستحقاً للإشارة إليك . مقتته  
فجهلك ، وحجبته فجحدك ، وأنكرته فأنكرك .

إلها : بجرمة هذه السابقة منك إلينا إلا ألحقنا بعصاة الأتقياء عندك ، وحشرتنا  
في زمرة الأولياء قبلك ، وخصصتنا بعد هذا وهذا بما لا نُحسِن أن نتمناه ،  
ولا نجسر على أن نتخطاه .

يا هذا : إذا سمعت مثل هذه الصفات [٤٥/ب] بمثل هذه السمات ،  
على شكل هذه اللغات ، فاستشعر العظمة ، فإنك بهذا الاستشعار تستحق  
التكرمة . وهذه المعارف بهذه النعوت هي سلايم قلوب العارفين في الترقى  
إلى ساحة الربوبية الغاصة بأحكام الإلهية ، فهيء - عافاك الله - لنفسك سلماً  
منها ، واحرص على الترقى عليها ، فإذا حصلت هناك فتبجح كيف أردت ،  
وتبوأ حيث شئت ، فقد نجوت من الدنيا وآفاتها ، وتخلصت من هذه الدار  
وعاهاتها ، وفُزْتَ بنعيم لانفاد له ، وخلود لا آخر له ، وعز لا ذل بعده .

حبيبي : أما ترى ضيعتي في تحفّظي ؟ أما ترى رقدتي في تيقظي ؟ أما ترى  
تفرقي في تجمعي ؟ أما ترى غصّتي في إساعتي ؟ أما ترى دعائي لغيري مع  
قلة إجابتي ؟ أما ترى ضلالي في اهتدائي ؟ أما ترى رشدي في غيبي ؟ أما ترى  
عبي في بلاغي ؟ أما ترى ضعفي في قوتي ؟ أما ترى عجزتي في قدرتي ؟ أما

١ - الحال : الكيد وروم الأمر بالحيل ، ومحل به : عرضه لأمر يهلكه .



ترى غيبي في حضوري ؟ أما ترى كُموني في ظهوري ؟ أما ترى ضعفي <sup>١</sup> في شرفي ؟ أما ترى سخاقي في زماتي <sup>٢</sup> ؟ أما ترى غشي في نصيحي ؟ أما ترى عنائي في راحتي ؟ أما ترى دائي في دوائي ؟ أما ترى بلائي من مولائي ؟ أما ترى علي هذا إلى أن يفنى الوري ، وينفد الثرى ، ويفقد السرى ؟

يا هذا : لو توحدتُ عن كثرتي ، أو تفردت عن صحتي ، أو لزمت حجتني بدل شبهتي ، أو رفضتُ شهوتي على شدة شهوتي ، لأبصرت الطريق واضحاً ، وكان دعائي لك بعد سبقي إلى الإجابة ، ونصحي إياك بعد انتصاحي لمن عداك ؛ ولكني ممنو مبلو منحو محو : ممنو بنفسي ، ومبلو بجنسي ، منحو بعادتي ، محو بآفتي ؛ فلهذا قد أصبحتُ مفضوحاً عند كل ناظرٍ إليّ ، وواقف عليّ ، وصرت عكماً لدى الخلق <sup>٣</sup> بالدعوى العارية من البرهان ، والحجة الملققة بلا بيان . إن استترتُ ذُكرت ، وإن انتشرتُ [ ٤٦ / أ ] شُهرت ، فقد بقيت مكدوداً مهدوداً ، ليس معي تعلل بالوعد ولا تقلقل من الوعيد . أتدري لم هذا كله ؟ أقول لك : « لم » بيني وبينك ، جارية على سبيل الخبر والاستخبار ، وعلى وجه التحفظ والاستظهار : هذا كله لأنه أبدى لي الحركة والسكون ، وصرف بينهما كل ما كان ويكون ، ففرقت العيون في العيون ، واختلطت الظنون بالظنون ، وأشكَل أمر الغائب والمغيّب ، وحصل الخلق تحت الحال لا يدرون ولا يعقلون . عمّ التلبيس فغمض الفرق بين التعميم والتخصيص . فلا جرم ، إن قال قائل : « هل هو » أجيب بما يحيره ؛ وإن قال : « لم هو » أجيب بما يحجبه ؛ وإن قال : « كم هو » أجيب بما يخترسه . فما الحيلة والسترُ مُسبَلٌ وليس له رافع ، والعجبُ واقع وليس له دافع ، والشك معترضٌ وليس له مانع ؟

١ - ر : ضعفي .

٢ - الزماتة : التوقر .

٣ - ر : بالخلق .

٤ - ر : يحيه ، وفوقها علامة خطأ .

٥ - ر : والمجانِب .



يا هذا : دع سكران الهوى حتى يتهادى في سُكره ، ودع مقلد الحال حتى يتمادى في نُكره ، ودع مدبر الخلق حتى يوصف بذكوره ، ودع المحتاج حتى يموت على حاجته ، والمريض حتى يتناهى في دَنَقه ، والدَّيْف حتى يفضي إلى تلفه ، فليس إلى البغية سبيل ، ولا على دَرَكَ الرضى دليل . للعقل صلفٌ شديد ، فإذا قُدَّته إلى التقليد جمع ، وللحس ترف ظاهر إذا أشرت له إلى التسمح ثاب وعاد ، وثبت واعتاد ، والإنسان بينهما أسير ، إن أراد طاعتها حادّاه وشاقّاه ، وإن مال إلى أحدهما اجتماعا عليه ودقّاه . فكيف يطيب عيش مَنْ يفيض صدره بهذه الحفاظ ، ويغلي سرّه بهذه المغايط ؟ ما يطيب والله لحظة عين .

الحديث أطول من هذا ، ولكن في فمي ماء . على أني قد سقت العبارة هكذا وهكذا ، شرقاً وغرباً ، وجنوباً وشمالاً ، وأرضاً وسماً ، فلم أدع للكناية قوة إلا عصرتها عند العثور عليها ، ولا للتصريح علامة إلا ونصبتها حين وصلت إليها . وإشفاقي على من لا يفهم لكدر طباعه ، أو لبلادة فهمه ، أو لغالب جهله [٤٦/ب] أو لعصبية تعتريه شديدة ، لأنه يفسد وقد قصّدتُ صلاحه ، ويتغوى وقد أردت فلاحه . إنّنا لله وإنّا إليه راجعون ؛ أصبحت :  
... كأنّي ذُبالةٌ نُصِبتُ تُضيء للناس وهي تحترق<sup>١</sup>

لعلك تقول بغفلتك وقلة تجربتك وقصور نظرك : فلو سكّنت في الجملة كان أصلح من هذه الاستغاثة المكررة ، ومن هذا العويل الطويل ، ومن هذه البداءات المعترضة ، ومن هذه الطرق المختلفة . فالجواب عن قولك : إنك لو أحسست بالداعي إلى هذا القول ، وبالمهيج على هذا التهويل ، لكان عذري عندك مبسوطاً وكان اعتراضك عني مقبوضاً . ولكنك لا تحس ، ولا أظنك تحس بأن تحس . والله ما نَبَسْتُ من هذه السطور الكثيرة والورقات المتصلة بحرف إلا بعد الخناق

١ - البيت للعباس بن الاحنف ( ديوانه : ١٩٧ ) وأول لفظة فيه « صرت ... » .



الشديد، وعصر الفؤاد بالكراهة، وإلا بعد التلويع في المنام، وإلا بعد الإلقاء والإلام، وإلا بعد الاعتراض في المقام والمقام. وكاد روجي يخرج في هذه الحال التي كانت تعرض، فرأيت الخطر بالتوحي مع هذا الحث المتوالي أهون من هذا الصمت مع هذا البعث المتغالي، فنبست كما ترى. على أنك إن أنصفت علمت أنني في كل ذلك واسطة مستخدم، ومستعار مستقدم، ليس لي في أطرافه أثر إلا ما يتعلق بالنسخ والهجاء، والنقش والأبواء. والدليل على ذلك أنني نظرت فيه كله بعد ارتفاعه، فما وجدته في موضع منه: لا بالدوق من الباطن، ولا بالشوق من الظاهر. فإن صدقتني في هذا الخبر، فقد قضيت حق الذمام الجامع بيني وبينك في الطريقة؛ وإن كذبتني فما لي بعد هذا حيلة على الحقيقة.

يا هذا: دعني من هذا وهذا؛ قلت نعم وقلت، وأشرت وكنتيت، وسميت وكنتيت، وحاججت ولاججت، وبقيت<sup>٢</sup> [٤٧/أ] واشتريت، وموت وأتيت، وجمعت وفرقت، ونصحت وغششت، ومحضت ومدقت، وعسرت وسهلت، وصدقت وكذبت. كأن ياذا أنت مسيطر علي، وأنت مطالب في: ﴿لكم دينكم ولي دين﴾ (الكافرون: ٦) ما هذه النفاسة؟ ما هذا الحسد؟ ما هذه المغافضة<sup>٣</sup>؟ هل فيكم من برز له من بين سنني قلّمه هذا كله أو بعضه؟ ثم لا فخر بالإمساك، لأن الإمساك قد يكون عن قلرة كما يكون عن عجز. وأقول أيضاً قول الآخر على شكل آخر حتى يكون أقدر لحشا الحاسد، وأضرّم لنار الكمد، وأفت لكبد المنافس: نعم سيدي، نطقت بالحق، ونطقت للحق، وما نطقت ولكنه أنطقني؛ على أنه ما أنطقني حتى خصني، وما خصني حتى أذن لي، ولا أذن لي حتى

١ - النفس: الخبر، والأبواء: القصب، يريد «الأقلام»؛ وفي ر: والنقش والانا.

٢ - كذا في ر، ولعلها: وبعت.

٣ - اضطرب النسخ هنا وكتب: المغاربضة؛ والمغافضة: الأخذ على غرة وركوب المرء بالمساة.



من الوجد به بدا ، وآخر مدى التوكل غنية صاحبه برؤية المتوكل عليه عن كل ما اقتضاه التوكل في الأول ؛ وأما العلل الواردة في الأحوال فهي عبارة عن الآفات الناشئة من النفس الأمارة ، وعن الآفات الفاشية في الكون ؛ وأما الواضحات الواردة بالإشكال فكل ما سُمِعَ مما اقتضى «لِمَ» ، فوقع الحجاب عنه ؛ وأما المشكلات الصادرة بالداء العضال فهي المقابلات للواضحات الواردة بالإشكال لأنها تصلح عن نيات مشوبة وطويات مُرببة .

فهذا ما اعتنَّ من القول في هذا الوقت . وإذا بسَّط الزمانُ كفه وأعرضَ طَرَفه ، أتينا على هذا كله ببيان أشفٍ من هذا وأشفى ، وضممنا إلى جميعه ما يكون داخلاً في شكله ، وناهضاً بحمله ، إن شاء الله . فلا يروعنك لفظ يكونُ قاصراً عن مُرادك في الحال ، فإنك إذا أعدت النظرَ عاد ذلك القاصرُ بالغاً ، وذلك المتضائل ضحماً .

يا هذا : جرّد عزمك في تطرية ذهنك ، وتطهير نفسك ، وتقذبة عينك ، وتنقية قلبك ، وتحلية روحك ، وتوفية بعضك ، وترقية كلك ، فإنك [٤٨/أ] مطالبٌ بعد قليل بأن تناجي ربك بلا واسطةٍ بينه وبينك . فانظر كيف تكون في هيأتك وحجتك ، ومعذرتك ومكانتك ، وانبساطك واحتشامك فإنك إن لم تأخذ عتاد الأمر قبل إظلاله<sup>١</sup> ، أعجلك إظلاله عن إرسائه<sup>٢</sup> على حاله . وبهذا جرت العادة ومَرَّ الدهرُ واستبَّ الأمر . فلا تجعل التقصيرَ ديدناً لك فليس كل وقت يحتمل ذلك ، واحذر نفسك وحدّرها منك ، فإنك إذا ضمنت حدّرك إلى تحذيرك نصحتك وثبتت لك . هذا منتهى قولي لك في هذا الجزء بعد التيات وتقاعسٍ اعتراضاني بك ومنك . فاستقو - أبقاك الله - بما أمرتك بذلك وبما نهيتك عنه من أجله ، والسلام .

١ - ر : اطلاله .

٢ - ر : ارساله .



حلاني بحلية<sup>١</sup> الخطباء الذين لا يجوز لهم صعود المنابر إلا بعد أدوات يستعينون بها ، وهيئات يتحلون بها . فهكذا أجرى<sup>٢</sup> أمري وأعلى وأجهد ، فليحسد من شاء ، ﴿ ذلك فضل الله يؤتيه من يشاء ﴾ (المائدة : ٥٤) .  
إلى متى أداريك وتماريني ، وأرائيك وتواريني ، كأي جوزة تدفعني كيف شئت ، وتسمني بما أردت ؟

يا هذا : عدّ عن هذا أيضاً . فإنك إن أخذت في اقتصاصه وسياقته طال ولم يدخلك فيه ملل ، لأنه يجري مجرى شفاء الغيظ ، وأمور الدنيا أحقر وأزرى من أن يُوهب لصوابها وقتٌ تمدح به ، أو يفرغ لخطأها زمان تدم فيه .

يا هذا : : عدّ بنا إلى متن التوحيد ، وإلى عمق المعرفة ، وإلى عُقبان<sup>٣</sup> الوجد ، وإلى آخر مدى التوكل ، وإلى العلل العارضة في هذا الأحوال ، وإلى الواضحات الواردة بالإشكال ، وإلى المشكلات الصادرة بالداء العضال . فإن الخوض في هذه الأشياء أنفع من المهاترة فيما كنّا فيه ، لأن الكلام مع الخصم من المهاترة [٤٧/ب] والمناظرة والمذاكرة . فأما المهاترة فباب ينشأ من التنافس وإيثار الغلبة ؛ وأما المذاكرة فالمقصود بها طلب الفائدة ، كالرأي المعروف على العقول المختلفة إلى أن يقع الاختيار عليه بعد الاتفاق ؛ وأما المناظرة فمتوسطة بين المهاترة والمذاكرة ، قد تفضي إلى المنافسة ، وقد توجد بها الفائدة ، وهي كالفكاهة بين العلماء .

فإذا سلمت هذه العبارة ، فتعال حتى نقول : متن التوحيد مشاهدة الواحد بالضمير المعتقد على مباينة كل ما سواه ، وعمق المعرفة سكون النفس إلى المعروف بما لا يلبس النفس من الأنس ، وعُقبان الوجد هو أن كل ما عدا من

١ - ر : تحلية .

٢ - ر : جرى .

٣ - عقبان الشيء : خاتمته وعاقبته .



اللهم: إن بَحَرَكَ إذا غَطِطَ <sup>١</sup> مَوْجُهُ هال <sup>٢</sup> الواقفَ منه على الساحل ،  
فكيف مَنْ هو في وسطه يترنح به الموج وتتهاداه الريح ؟

اللهم : فَسَلَّمْنَا كيفما شئت ، واهدنا للتي هي أقوم عندك وأرشدُ لَدَيْكَ .  
فاحفظنا إذا قلنا ، فإنما نقول لك ولوجهك ، وأهْمِنَا إذا سَكُنْنَا ، فإنما  
نَسْكُتُ مِنْ أَجْلِكَ ولِعَظَمَتِكَ . وإذا كنتَ لَنَا <sup>٣</sup> في حَالَتِي القول والسكوت ،  
أَمِنَّا بعدهما بعَفْوِكَ أَنْ نَزِلَّ أَوْ نَضِلَّ ، يا ذا الجلال والإكرام .



## 2-Epistle Fifteen in Translation:

O, Our God: There is no beauty except in Your countenance, and no perfection except to Your activity, and no implementation except to Your commands, and no joy except in Your domain, and no illumination except to what radiates from You, and no righteousness except to Your resolve, and no sweetness except to Your parlance, and no standing without your endorsement, and no completeness without your orchestration, and no goodness without Your pruning, and no proceeding without Your causation, and no tranquillity except to Your orbit, and no contentment except in Your giving, and no wisdom except in You telling, and no geniality except with Your saints, and no insight without Your inspiration and no proclamation except to what belongs to You, and no serenity except to Your orbit, and no evidence except in Your ordinances, and no ordering except to what You cast-off or embrace, and no description except of You, and no finding except in You, and no dependence except on You, and no mercy except from You, and no ardor except for You, and no goodness except about You, and no honor except in Your honoring, and no illumination without Your illuminating, and no metamorphosis except with Your benediction, and no respond except with Your kindness, and no guidance except in Your commandment.

Our God: With Your might which is beyond Your creation, and wisdom which encompasses all Your creation, and Your will which pierces through all Your worshipers, grant us geniality in Your worship, supply us with Your surplus, give us to taste the clarity of Your intimacy, and associate us with those created for your service, for if You would do this for us You would rid us of the stranglehold of each deceiver and protect us from all destruction.



Our God how do we seek You and You are present before being sought? How are we to find You when You are gone as soon as You are sought? Not gone per se, but gone per sight, and You are not present in reason but present to reason,

You are not a puzzlement except to those whom You veil Yourself from, whom You have not qualified to know You, nor deemed worthy to betoken You. You despised him; hence his ignorance of You. You concealed Yourself from him; hence, he denied You. You abjured him; hence, he betrayed You.

O, our God, we adjure you with your precedence to attach us to the group of the people of piety and to gather us (on the day of resurrection) with your saints and to favor us with that which we better not hope for or dare to surpass.

O, you, this: If you hear of such attributes, of such characteristics, the contour of these languages, feel the glory, for with this feeling, you are worthy of dignity. This knowledge of these attributes is a ladder of the hearts of those who know how to ascend to the divine court filled with divine precepts. Prepare--may God give you strength--for yourself a ladder of it, and be keen on using it to ascend, and if you get there, be as prosperous as you wish, and reside wherever you wish, for you have escaped this life and its evils, and got rid of this house and its infirmities, and won unending joy, with an everlasting existence and honor that is never followed by humiliation.

O, my beloved: Do you not see my bewilderment in my circumspection?

Do you not see my slumber in my vigilance?

Do you not see my dispersion in my gathering?

Do you not see my choking in my swallowing?

Do you not see my summons to others with my little riposte.

Do you not see my erring in my conversion?



Do you not see my integrity of conduct in my trespassing?

Do you not see my stammer in my eloquence?

Do you not see my fragility in my impetus?

Do you not see my infirmity in my vigor?

Do you not see my absence in my presence?

Do you not see my dormancy in my appearance?

Do you not see my feebleness in my honor?

Do you not see my silliness in my primness?

Do you not see my mendacity in my advice?

Do you not see my languor in my repose?

Do you not see my ailment in my ointment?

Do you not see that this is on my decree to the end of time:

(when there is no more people, no more dust, and no more stars)

O. You this: if I was unified in one instead of being many, or preferred solitude over having company, or opted for evidence over doubting, or refused my cupidity as strong as it is, I would see clear the path, and my calling would follow my replication, and my advice to you after taking advice from those who advised me. However, I am afflicted, put to the test, targeted (aimed at) and wiped off. I am afflicted by my own self; put to the test by my species; targeted by my habit; and wiped off by my evil. That is why I became exposed to all who look at me, and present to me; to all people like an emblem of bare proclamation lacking all proof, and of falsified evidence without explanation. Therefore, When I hide I am remembered, and when I spread I am famed, for I remained exhausted and wrecked, I have no hope of a promise or worry of a threat. Do you know why all this? I tell you: "why" between you and me, by way of news and inquiry, on the face of caution and exegesis. All this for he



showed me the motion and the stillness, and clarified between them all that was and is. So, eyes drowned in eyes, and skepticism was confused with suspicion, and the issue of the oppressor and the oppressed became problematic. Also, people became under the circumstances not knowing and not reasoning.

Conundrum became the order of life that the difference between generality and particularity was obliterated. No harm, if one says "is he" and I answer with what perplexes him; and if he says: "why he" I answer with what disappoints him; and if he says: "how many (much) is he" I answer with what would render him mute. What is the use when the veil is down and there is none to lift it up, and the astounding transpires and no one can stop it, and the doubt protests and none is able to forbid it?

O, you, this: Let the inebriated succumb in his drunkenness, and let the charlatan protract in his beguile, and let the minister of all creation be described in his remembrance, and let the needy die in his need, and the ill to end in his ailment, and the sick until he dies in his sickness, for there is no way to desire, nor on the path to contentment a guide. To the intellect great willfulness, if you lead it to imitation it refuses, and to the senses apparent luxury, if you point to pardon they return habitually with steadfastness, and man between them is arrested, if he wishes to obey both they would avoid and trouble him, and if he is inclined to one, they would unite against him and crush him. How then can one knowing this all and yet thwarted be content? He would know no contentment for an instant or a blink of an eye.

The tale is longer than this, but there is water in my mouth. Although I have driven the sentence this and that way, east and west, south and north, on earth and on heaven, that I squeeze every strength from every metonymy as soon as I find it, and I erect every mark of clear edict as soon as I arrive at it. My pity is for he who does not understand due to his ill temperament, or his idiocy, his ignorance or his short temper,



for he would be ruined where I mean his good, and destroyed where I mean his prosperity. To Allah we belong and to him is our return; I became like a wick giving light to people as it burns away.

You might say in your unawareness, inexperience and short sightedness: it would have been better if you had kept silent instead of this repeated pleading, this long wailing, and protesting beginnings, and these various ways. The answer to you is that if you had felt the root of these sayings, and the stirrer of this exaggeration, my excuse to you would have been clear and your protest would have been mute. But you do not feel, and I do not think you feel you ought to feel. By God I did not utter these many lines and continuous pages except after much asphyxiation, much undesired pondering in the heart, and after allusion in sleep, elocution and synthesis, and after objections in this and that position. My soul was on the verge of taking leave at the objection. Thus, I saw that danger in this continuous articulation as lighter than arrogant silence and exaggerated provocation; thus, I spoke as you could see.

If you were to be fair, you would see that I am but an instrument used, and asked to come as I am being lent, no trace of me except what has to do with prose and spelling, ink and pens. The proof is in the fact that when I looked at it after I was done, I found myself far from it: not in taste from within nor in desire from without. If you believe me, then I have satisfied the requirements of the claim in which we are united on the path; if you disbelieve me, I have no way to prove its truth.

O, you, this: I do not mind this and that; I said yes and said; I pointed and I use metonymy; I named and used KONYA. I conversed and I disputed; I sold and bought; I denied and asserted; I gathered and separated; I advised and deceived; I kept pure and tore down; I confounded and illuminated; I believed and disbelieved. As if you were controlling me, and you are required of me: {To you be your way and to me



mine} (Al Kafrun 6). What is this competition? What is this envy? what is this annoyance? Is there among you who had from his pen all of this or some of it? There is no pride in holding back, for holding back could be from strength or from weakness. And I say also another tale in another shape in order that it is as if stripping the guts from the envious, and more weakning to the kidney of the competitor: Yes sir, I told the truth, and uttered for the truth, and I did not speak but was made to speak; although He did not make me speak until He bestowed a special honor on me, and He did not give me such honor until He permitted me, and He did not permit me until He endowed me with the adornment of the orators who are not allowed to ascend t pulpits except with props and grabs. And so it went with me. It was God who honored, lifted, and gave me this status, Let the envious envy as they wish {That is the Grace of Allah which He will bestow on whom He pleases} (AL Ma'idah 54). Until when will I continue to please you and you continue to argue and avoid me until when will I continue as if I were a seed you pushed as you wished, naming me what you pleased?O,you, this:

Let us not get more of this, for if you go on pursuing it and proceding with it, you would not be bored, for it runs as a healing to the frustrated, for matters of this world are neither worthy to spend time praising what is right in it nor to curse what is wrong.

O, you, this: Let us go back to the core of the belief of unification: "tawhid", and to the depth of knowledge, and to the hight of ecstasy and to the absolute dependence on God, and to the secondary hidden problems in these cases, and to the clear yet problematic ones, and to the chronic ones. To enter into these is more useful than altercation about what we went through. Conversing with an adversary might be altercation, debate or negotiation. As for altercation, it is a door through which emerge competition and desire to win. The aim of the negotiation is useful, as the opinion



exposed to many minds until finally chosen by agreement; the debate is in the middle between altercation and debate, it might flower into an argument and it might be found useful, as if a the joy among the scholars.

If you are convinced by all this, come and let us say: the core of believing in the One God is to see the One and be able to differentiate Him, in the conscience [or in one's heart], from all that is not the One. The depth of knowing is the trust and comfort experienced in the soul, and the hight of ecstasy is *أن كل ما عدا من من الوجد به بدا*. The end of dependence is the richness of the person in seeing the one who he is in the first place is dependent upon [that is to say, he needs no other beside the One]; as for the afflictions caused by such circumstances, it is afflictions from the ordering soul, and from the affliction caused by the cosmos; and as for the clear and problematic ones causing who knows of them to ask "why," the veil is fallen upon him, and as for the afflictions caused by the chronic the result is the counterpart [a reversal reaction--the affliction becomes chronic], for it is caused by unclean intention and suspicious innersoul.

This is what became clear from the tale at this time. If time opened its hand and looked the other way, we would arrive at a more transparent articulation that is more conducive to healing, and we would include what is from within, carrying it, if God is willing. Do not be afraid of an articulation that does not seem to help you reach your aim at the present time, for if you give it another look, you would reach maturity after this adolescent, and the atrophy would be replaced by a vigor.

O, you this: Purify your will by opening your mind, cleansing your soul, removing any impurity from your eyes, cleansing your heart, odoring your spirit, committing your entire self, lighting all that is you. You are requested in a while to converse with your God without a mediator. Look how you are in your countenance



and your argument, your excuses and your status, your luxury and your decency, for if you do not get ready for this matter before it happens, it will fall upon you before you realize it. This has been the case throughout and this matter has been established. Do not allow procrastination to be habitual in you, for not every time you can endure it; be cautious of yourself and warn yourself from you, for if you include caution to the warning, it is conquered.

This is the end of my tale to you in this section, after confusion and laziness came over me because of you and from you. Be strong--may God keep you--with what I asked you to do and what I asked you not to do, and peace be with you

O, my God: If the waves of Your sea are turbulent, the one standing on the shore is filled with terror; how is it for one who is in its midst, staggered by its waves and swayed by its wind?

O, God: lead us according to Your will, and guide us to what is right and what is better according to You. Safeguard us if we speak, for we engage in discourse for You seeking Your countenance; inspire us if we are reticent, for we keep silence for Your sake and Your glory. If You were with us in our speech and our silence, protect us with Your pardon so we don't fall or go astray, You who are filled with dignity and eminence.



## Appendix B:

### Other Quotations

#### 1-Pages 137, 138:

"يا هذا: عليك بدعاء الله فإن الدعاء من الله بمكان : فإنه يصدر من فاقة العبيد خاطباً عزة الملوك؛ فاجعله  
دينك في متقلبك، وإياك وملالته، فما فتح باب الدعاء على أحد إلا دل ذلك على أن الله يحب أن يسمع كلامه،  
وربما أحر الإجابة لتكثوم الضراعة، والويل لمن يئس من روح الله مع سعته، أو يقنط من عفو الله مع اشتماله.  
والدعاء جامع للحال والحقيقة، والوجد والاستكانة، والعبادة والعبارة. فأما الحال فإنها ترتب الإنسان في محل  
السانلين، وأما الحقيقة فإنها تروح عن قلوب الصادقين، وأما الوجد فإنه يستخرج عن اليقين؛ وأما الاستكانة فإنها  
تهون ما يبدو على صاحبها المسكين، وأما العبادة فإنها تؤدي حق التكليف على ماورد به الكتاب المبين، وأما  
العبارة فإنها تقف صاحبها على مدرجة المتلطفين المترفين. وما لهج بالدعاء أحد إلا رأى في عاقبة أمره ما يسر  
النفس، ويجر الأنس، وما رفضه أحد إلا كان قاطعاً للعصمة بينه وبين رب العالمين لـ<sup>١</sup>ولو لم يكن في الدعاء إلا  
التلذذ بالمواجهة، والتنعيم بالمشافهة، وإلا خرق الحجب، ورفع القنec، والدنو من الباب، ومخالطة أولى الألباب،  
لكان فيه مقنع؛ فكيف وفيه مناجاة تقضض<sup>٢</sup> الحيازيم<sup>٣</sup> لو تهالك يرفرف علي اليقين، وتعرض للسبب<sup>٤</sup> من  
رب الخلق أجمعين. وما ألهم الدعاء أحداً إلا كان ذاك عنوان خير عليه، و دليل فضيلة به"

O, you, this: You are to call on God, for calling on God is worthy: It emerges  
from the neediness of a slave seeking the dignity of a king; let it be your habit in all  
your circumstances, and be cautious of boredom, for the door to supplication is never  
open to anyone except as evidence that God loves to hear his words, and He might  
delay in responding in order to prolong the worship, and woe to him who despairs of  
the Spirit of God with His lavishness, or despair of God's forgiveness, for it embraces  
all. Prayer includes one's present condition and true self, passion and assurance,  
worship and articulation:

<sup>١</sup> تقضض: تكسر.

<sup>٢</sup> الحيازيم: جمع حيزوم، وهو الصدر و وسطه.



As for the present condition, it places the person in the place of those who ask; as for the truth, it fills the hearts of the righteous with comfort; as for passion, it stems from certainty; as for assurance, it makes matters easy for its poor possessor; as for worship, it accomplishes the duty as it is in the limpid book; as for the articulation, it places the speaker in connection with those who are gentle and considerate; no one lavishly increases and insists in supplication without finding at the end what is pleasing and comforting, and no one refuses it without severing the protection from the God of all.

If in supplication one finds only the enjoyment of being in the presence of the Almighty, and the delight of conversing with Him, and the tearing down of veils, and the lifting of the masks, and the nearness of God, and the fusion with the saints, that would be quite enough; How much more when it fissure the ribs, and exhausts the race to certainty, and exposes the blessings from the creator of all creatures. No one is inspired to pray without it being righteousness and proof of virtue in him.



"دعاني فلما أجبت طردني، وقربني فلما دنوت أبعدني، ومناني فلما توقعت حرمني وحكمني فلما اقترحت خيبي، استطقتي فلما نبست آخر سني، ودلني فلما استدللت توهني، وقال: كن لي تكني، وجدني تجدني وأراني فلما تأملت أعماني، وأمروني فلما استشفيت أضعاني. فلما دفعت إلى هذه المحارج، وضللت عن طرق المخارج، قلت محدثاً لنفسي: أترى هذا لمة وفيه وعلامه؟ فأجج على مني نارا لا يطفأ لهبها، ولا يخمد جمرها ولا ينقطع شررها، وقيل لي: اقتحم باختيارك مثلثاً بها، وإلا أصليتك مكرها عليها. قلت: نعم، اقتحم طاعة وانتمارا، ولكن طيبوا قلبي بسر أمري، وعرفوني ما بي من حلوى ومرى. فقيل لي: لو أهلك لهذا لما أحرقتك بهذا: من أذن لك في البحث عما طويناه، من أباحك المسألة عما وريناه؟ من جراك على قرع باب مذ أغلقناه ما فتحناه؟ من أطمعك في مرعى مذ حميناه ما أبحناه؟ ومن هون عليك رفع ستر مذ أسبلناه ما رفعناه؟ أتظن أنك شريكنا في الملك، أو رقيب علينا في التدبير، أو قاذح في إرادتنا بالاعتراض؟ خلقناك عبداً فتنزيت لتكون ربا، ولو لا أنا نعلم من أين أتيت فيما كان منك لأبدناك، وجعلناك رميماً في مغناك، لكننا نعود عليك بالمنة عليك، كما بدأنا ما طيه لديك. فاحترس الآن منا نحرسك بأنفسنا،... فانظر: هل لك منا محيص إذا أردناك بما لا يوافقك، وهل لك منا مانع إذا خصصناك بحلية الربوبية؟ "خلقناك عبداً فتنزيت لتكون ربا "

He called me, and when I responded He kicked me out; He asked me to come closer, and when I approached He shoved me away. He gave me hope, and when I hoped, He deprived me; He gave me control, and when I tried, He disappointed me; He asked me to speak, and when I was about to speak, He shut me up; He guided me, and when I knew the way, He led me astray. And said: Be for Me, you would be Me. Seek Me and you will find Me; He showed me, and when I reflected, He blinded me; He made me sick, and when I asked for healing, He afflicted me.

Hence, when I was pushed to these aggravation and lost my way out of them, I said to myself: Do you see this what and in what and on what? He lit in me a fire from within me with inextinguishable flame, relentless coal and connected sparks, and it was said to me: Enter with freedom and delectation; otherwise We would burn you and force you in spite of the fact that you hate it; I said: yes,



otherwise We would burn you and force you in spite of the fact that you hate it; I said: yes,

I enter obediently, but content my heart by revealing my mystery, tell me what is sweet and bitter in me. It was said to me: If you were prepared with this, We would have not burned you with that: Who gave you permission to search in what We had hidden? Who gave you permission to ask about what We had concealed? Who gave you the daring to knock on a door since We closed it and had not opened? Who gave you the ambition for a pasture We protected and did not make accessible? Who makes you think it easy to lift a veil We put down and have not lighted up? Do you think you are Our partner in Kingship, or an inspector of Our arrangements, or a critic of Our will by your objections?

We created you a slave and you adorned yourself to be a king; if We did not know why you did this, We would have destroyed you, and ruined you in your home, but We return to you by being kind to you as We begin in the book you have. Be careful now of Us and we will personally protect you, and be assured that you have escaped from a slippery place, and if We did not have compassion for you, and guide you, you would have been among the destroyed; look then: Do you have a way out if We willed what is contrary to your wish, and do you mind if we single you out for a godly adornment?



3-Pages 266, 267:

"أيها السامع: هذا شرب قليل الورد، وربع عديم السكان، لأنه توحيد بحت، وتجريد محض، وهو العطاء الذي لا يوهل (له) إلا من ارتضاه الله من عباده، وجعله علما في بلاده: فإن صح لك عزم وحضرك حزم، ولاح لك نور، وانجاب عنك غرور، وشاع فيك حبور وسرور، فخذ في هذه المناهج سالكا إلى تلك الغايات التي قد شوقت إليها بكل ما أدركه طرفك، وسمعته أذنك، وحواه قلبك، وبالجملة بكل مشاعرك التي هي شعائر الله عندك، وآثاره قبلك، ورواؤه إليك وهو ألقه بك، وطوالعه عليك، وتوابعه منك، فإنك متى جعلت التروح بهذه الأحاديث الغريبة دينك، فعما قليل تصير ممن إذا قال باح، وإذا سمع ارتاح، وإذا فكر طاح، وإذا اعتزم ساح، وإذا عبق فاح، بل تصير ممن إذا هم ملك، وإذا تمنى أدرك، وإذا رنا لحظ، وإذا وجد حفظ، وإذا تحرك حن، وإذا سكن أطمأن، وإذا اقترح نال، وإذا سئل أنال: ربوبيته غلبت على البشرية، وبشريته بادت في الربوبية (ذلك فضل الله يؤتيه من يشاء والله ذو الفضل العظيم). (سورة الحديد 21)

O, you, listener: This is a spring for the few and a vicinity with no residence, for it is an absolute Unification, and pure isolation, and it is a gift prepared for a few with whom God is pleased, and made them a landmark in His lands. If your intentions are pure, and your determination is handy, and light appears to you, and arrogance departs from you, and joy has filled you, then take these trails towards these ends for which you are made to long for with all that your eyes see, and your ears hear, and your heart include, in sum with all your sentiments which are the marks of God within you and His traces in you and His first messengers to you and His prologue in you and His epilogue from you. If taking comfort in these strange sayings became your habit, then very soon you would become one of those who when speaking express the secrets, and when listening rest, and when reflecting launch, and when deciding leave, and when.

You would become one who when deciding own, and when hoping realize, and when looking observe, and when finding keep. And when moving yearn, and when



resting still, and when suggesting achieve, and if asking granted: his godliness overshadows his humanity, and his humanity vanishes in his godliness {this is the Grace of Allah, which He bestows on whom He pleases: and Allah is the Lord of Grace abounding}(Al Hadid 21)



