

Research Article

**THE PHILOSOPHY OF NATURE IN ARABIC AND ENGLISH SUFI POETRY
CRITICAL STUDY**

Dr. Anas Majid Shahooth AL-Rifaie

Summary

This research monitors the confluence of the experiences of the Arab Sufi poets, such as Ibn Arabi, Ibn Al-Farid, Al-Jaili, and others, with the formulated experience of the English Romantic poets. Nature was the point of convergence between them, and a stage for explaining the nature of their mystical and literary experience, as well as standing on the philosophical outputs of nature represented by the idea of Pantheism. All this came through the poetic blogs of both the Arab mystical poets and the English Romantic poets, such as William Blake, William Wordsworth, Samuel Butler Coleridge, John Keats, and Percy Bysshe Shelley. Among the outputs of this scene, the research gained its importance in monitoring the poet's relationship with himself and with nature through inspiration to reach the Creator's vision in his creations. As for the reason for choosing the English Romantic poets, it is due to the purity of their experience and their honesty. After the decline of the classical doctrine, which glorifies materialism and prevails over rational inferences, the Romantic poets appeared in the eighteenth and nineteenth centuries AD to sway their imaginations and reach the heights of the sky, and to prevail over the aspect of the spirit. Their gustatory and literary experience has become a cross-fertilization of the ideas of the mystical experience, and even converge in many of its intellectual and literary paths.

Keywords: nature, mysticism, romantics, pantheism

Introduction

After rational philosophy was prevalent in Europe before the middle of the eighteenth century, emotional philosophy emerged that paved the way for the emergence of Romanticism. The latter made the heart the first source of feeling and inspiration after the mind and logical laws represented the main reference for ideas.

Lvovnag says: (The source of my philosophy is the heart...a natural philosophy that owes nothing to the mind or the laws, but the great ideas stem from the heart). (Romanticism & Surrealism, Muhammad Ghonimi, 22). This puts us in front of a subjective literary experience, looking at emotion, imagination, and conscience as the main engine of that experience.

From the subjectivity of this experience, the soul, in its connection with the Creator, found a greater space and broader interest among writers and thinkers at the time. Religion entered the field of literature at the hands of the Romantics, as they were freely expressing themselves in their

¹University Of Anbar. dr.anasalrifaie@uoanbar.edu.iq

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privacy, unlike the classics who avoided delving into the beliefs in their literature. (Romanticism & Surrealism, Muhammad Ghonimi, 23).

This romantic experience with its intellectual and ideological premises is very close to the Sufi experience in Arabic literature. We see this convergence at the level of personal experience and the literary Sufi experience, and the level of the intellectual discourse of the English Romantic school and the literary doctrine of Arab Sufis.

This research came under the title "The Philosophy of Nature in Arabic and English Sufi Poetry, a Critical Study".

In this study, we have observed the nature of nature for the English Romantic poets, the Arab mystical poets, and the philosophy resulting from the imitation of nature, such as the philosophy of pantheism. The mystics, Arabs and English alike, took nature as a space to express their conditions and glory, as it is the first source of inspiration for them. The mystical poets of nature sang various melodies according to their conditions and observations. Sometimes we find them in bliss and joy and sometimes in sadness and anguish.

The study consisted of two sections: the first was the study of nature as the first and main inspiration for Arabic and English Sufi poets. The second section monitored the natural philosophy of the poets through the philosophy of Pantheism, as well as the introduction, the preface, the conclusion, and the most important results.

Preface

The Dialectic Relationship between Nature and Mysticism

The concept of nature was not limited to the colors and sounds it emits in its motions and silence, but rather it represents "the natural world, the physical universe, or the world of matter. It also refers to life in general, and the term does not include what is humanly manufactured but rather refers to phenomena that occur naturally in the universe, and at the same time, they separate from the supernatural, which represents the supernatural and the incomprehensible. And everything related to metaphysics, or metaphysics, the natural field includes various fields from the subdued to the galaxies and the vast space" (The Philosophical Dictionary, Mustafa Hassiba, p.305). Nature with this description and with all its descriptions -whether silent or alive- represents existence for man.

Nature is an integral part of human life. It is the first living picture scene that a person stores in his memory. It has the greatest value in the human mind, imagination, and feeling. The bridges of benefit did not stop at this point, but we find that the sustainability of the human race has become closely linked to the outputs of material nature, and we do not neglect the moral need of man for nature, as it is the spiritual nourishment.

The human view of nature is divided between fear of its cruelty and tyranny, and between fusion in its crucible and interaction with it;

Therefore, "the ancient man dealt with nature as full of life and a novelty that gives rise to childish astonishment, and then nature was not in his imagination a static and static thing, but subjectively appeared to him, personified, full of sentiment. As he realized himself, he realized the loss of nature alive and working, rejoicing and sad, angry and satisfied. And then nature revealed itself in ancient myths, as an obsessive presence and an embodiment of its confrontation. This has allowed a human being to communicate with her, and to establish an active dynamic relationship with her (The poetic symbol of Sufism, Atef Gouda, p.258).

Sufism:

There are many concepts of Sufism and its idiomatic limits. The reason is due to the nature of the Sufi experience that characterizes it as an individual spiritual taste experience. Therefore, we cannot find the conventional frameworks through which the concept of Sufism can be limited. We can mention here some concepts of Sufism. Ma`ruf Al-Karkhi says: Sufism is (the adoption of facts, and despair of what is in the hands of creatures, so whoever is not achieved by poverty is not gain Sufism) (Awaref Al-Maarif, Al-Suhrawardi, p.37).

As for Ibn Khaldun, he sees that "Sufism: taking care of good manners with God in the hidden and outward deeds, by standing at His limits, giving priority to the actions of the hearts, observing their hidden things, keen on that to be saved." (Shefa Al-Sa'el wa Tahthib Al-Masa'el, Ibn Khaldun, p.54)

The overlapping of philosophical and religious concepts and visions made it difficult to define the conventional concept of Sufism. Because Sufism "a three-dimensional activity, as it has a psychological aspect, a philosophical aspect, and a religious aspect, and these aspects are linked to each other". (Poetry and Sufism, Ibrahim Muhammad, p. 21).

We find that the combination of these intellectual, philosophical, and religious dimensions has put the concept of Sufism in the guise of mystery. But this does not make us far from finding bridges of communicative knowledge between these dimensions, Therefore, we can describe Sufism as: (A behavioral method, based on austerity and asceticism, abandoning vices, and showing virtues, to purify the soul and transcend the soul, a psychological state in which a person feels connected to a higher principle). (The Philosophical Dictionary, Jamil Salib, p. 282-283)

The dialectic relationship between nature and mysticism:

The dialectic of the relationship between nature and religion, in general, revolves around the concept of the dominant force and the motive affecting it. We find this clearly when the Prophet Ibrahim wanted to infer the Creator of the universe, he went to the influential motive, which is "the planet, the moon, and the sun" as the dominant intellectual force at the time. As God Almighty says: «When night drew over him, he saw a planet. 'This, ' he said: 'is surely my Lord». [6.76] «When he saw the rising moon, he said: "This is my Lord». [6.77] «Then, when he saw the sunrise, shining, he said: "This must be my Lord, it is larger [6.78] .«

If we present this dialectic on the stage of philosophy, "Theosophy" appears, which means divine wisdom or natural wisdom.

They are also (mystical, philosophical systems related to direct knowledge about the mysteries of existence and nature, especially about the nature of divinity, or looking to seek this knowledge). (Theosophy, Maryam Majid, p. 30)

In this regard, Ibn Arabi resorted to one of the sources of nature, which is water, which he made a secret of this life. He said: (Know that the secret of life is hidden in the water, for it is the origin of the elements and pillars, and therefore God made from water every living thing, and there is nothing but it is alive). (Sharh Fusous Al-Hekam, Ibn Al-Arabi, p.298). Dr. Atef Gouda Nasr comments on this saying:

(In Islamic Theosophy, he proposed the element of water with two basic concepts, the first: the life that permeates all of nature, and the second: a concept derived from the language of Qur'anic revelation, referring to the image of the divine throne). (The poetic symbol of Sufism, Atef Jawdat, p.274-275).

In another aspect of the dialectic of the relationship between nature and mysticism, we find it in integration. The nature of the mystical experience is based on contemplation of God's creation, to reach the pleasure of divine beauty in His creatures. Nature was the first wall of resistance to these mystical meditations. (Nature is the field closest to being approached and realized in the

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sport of meditation. The quiet and self-paced roaming in the crowd of expansive images and passing through them or standing on them gives the moment of glow and a spiritual sense of the flow of the divine power) (The Philosophy of Sufism in Andalusian Poetry, Hamida Saleh, p.156) .

From this and others, we can see the interconnectedness of the relationship between nature and mysticism. The great incubating nature that drained the hopes and pain of the Sufis, and drained their minds and imaginations, was the main inspiration for the abundance of their mystical and literary experience.

THE FIRST SECTION: NATURE

Nature is among the most important sources of inspiration for poets -in general- and mystical poets in particular. This importance appears from the fact that nature is part of God's creation, in which His greatness is manifested. It represents purity, serenity, spectrum, sweet anthem, and roaring sound, and it also represents strength and agitation, as well as stillness, contemplation, and solitude. These and other representations have a profound impact on crystallizing the mystical experience of Arabic and English poets alike. And it became for them (a symbolic equivalent of Gnostic secrets that revolve around sacred wisdom and divine transfiguration in images, and the synergy between action and emotion, in a symbolic format, the worst of the universe, a conception of the oneness of existence, whether in its abstract metaphysical form or its emotional manifestation flowing with images and metaphors). (The Poetic Symbol of Sufism, Atef Gouda, p.289)

Nature, according to the concept of mystical experience, is a mobile nature, and if it is characterized by stillness, its stillness represents a spiritual revolution for the poet, who contemplates in it and through it the creative ability of the Creator. The poet's love for this nature was not due to a moment of being affected by a scene, "in fact, his love for nature was evident from a mystical philosophy that has many similarities between it and religious mysticism". (Sufism in the Poetry of William Wordsworth, Ahmed Khaki, p.17)

This is what we find evidence in the nature poet "Wordsworth", who says in his poem: Nature's talk (Nature's talk by Wordsworth's nature poet, Fakhri Abu Al-Saud, p.31-32):

Up! up! my Friend, and quit your books;
Or surely you'll grow double:
Up! up! my Friend, and clear your looks;
Why all this toil and trouble?

The sun above the mountain's head,
A freshening lustre mellow
Through all the long green fields has spread,
His first sweet evening yellow.

Books! 'tis a dull and endless strife:
Come, hear the woodland linnet,
How sweet his music! on my life,
There's more of wisdom in it.

The poet continues his contemplation of nature to conclude the poem with these verses, in which he says:

And hark! how blithe the throstle sings!
He, too, is no mean preacher:

Come forth into the light of things,
Let Nature be your teacher.

She has a world of ready wealth,
Our minds and hearts to bless—
Spontaneous wisdom breathed by health,
Truth breathed by cheerfulness.

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can.

Sweet is the lore which Nature brings;
Our meddling intellect
Mis-shapes the beauteous forms of things—:
We murder to dissect.

Enough of Science and of Art;
Close up those barren leaves;
Come forth, and bring with you a heart
That watches and receives.

Despite the simplicity of the poet's style, but we find this poem carried from the heights of conscience and worship a lot. The truth that the poet wanted to reach does not come except by looking, meditating, and contemplating nature, and the latter represents a haven for his soul related to the Creator. "Wordsworth was characterized by originality and simplicity, he was organized only in simple things and ordinary emotions, he was closer to the mystic than to the philosopher, and he had a powerful penetrating power into the innermost things. He believed that man could reach heaven and the promised Paradise in several ways, including deep meditation on nature. The love of nature leads to the love of God and the love of all people". (William Wordsworth, the poet of nature, Safaa Kholousi, p.123-124)

The shapes, forms, and sounds that the Sufi poet draws from nature are closely related to his spiritual experience. Returning to nature was tantamount to returning to the Creator. In the eighteenth and nineteenth centuries, especially with the maturing of Western romantic ideas, and their crystallization into an intellectual current that rejected the classical call. Classicism has taken the mind as a basis for understanding nature, and this understanding is a major reason among several reasons that compelled the poet to leave the material world and move to tame the soul. That is the purification of the soul and its fusion like the smiling hills, the dancing flower, the generous river, the majestic mountain, the path of awareness, and the transfiguration of the sun... etc. All of that has become "a pressing mystical desire that has neither resolution nor satiation, because it is based mainly on a goal that does not end, and is determined in the face of what is not exhausted, and is motivated in seeking what is not attained. This fact was not absent from the Sufi consciousness, rather it is sometimes in it and inherent in it, and it may be the source of both happiness and misery, happiness by perpetually seeking beauty and traveling to it and attending with it, and misery by not reaching its meaning or being unable to possess it and the impossibility of limiting it and encompassing it". (In the Voyage Speech, Wafiq Slayten, p.165)

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We do not depart much from the "worshiper of nature" the English poet Wordsworth, as some of his contemporaries called him, and this is an exaggeration in his description, and perhaps his artistic and spiritual experiences, as well as his social environment, have found in nature a haven and stability and answers to many questions. The poet did not stand "against nature, the stance of the benevolent beholder, and he did not assume that false love is shown by poets of the eighteenth century, but his love for nature was evident from a mystical philosophy between it and religious mysticism, many faces of similarities". (Sufism in the Poetry of William Wordsworth, Ahmed Khaki, p.17)

The poet in his poem: "How long does the world take us" in front of nature paused in pain and sighs for everyone who wastes his time without looking and meditating on it, so he says: (Anthology of English Romantic Poetry, Abdel Wahab El-Mesiri, 150-151)

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers—;
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;

The poet employed nature and its words and everything related to it, such as "nature, sea, moon, wind, flowers", to draw the graph of the human relationship with the Creator and to explain the reasons for the dissonance of this relationship. The poet limited these reasons to the amusement of life, and everything that tends to material forms of buying and selling, and the moment of regret comes when he says: (We have lost our hearts). This moment is preceded by another phrase: (We see nothing in nature). Perhaps the poet here wants to emphasize the importance of the spiritual aspects in purifying the soul and the need to refine it, and to avoid everything that occupies a person and distances him from his Creator.

Then he continues his poem by saying:

It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

The poet here wishes to return his memory to primitive paganism, and this is a reference to a return to the first instinct so that the soul of the poet mingles with his Creator. He reinforced this idea by employing the legend when he mentioned "Proteus, Triton". Therefore, we find "that the sea for the pagans was not just a vast flat of life, but was a place full of gods and demigods, like Proteus, the old man of the sea in Greek mythology, who used to see his flocks at noon near the shore, like Triton, the god of the sea, who was depicted carrying a shell, he used it as a trumpet, making beautiful and frightening sounds that sometimes stirred the sea, and made it calm at other times". (Anthology of English Romantic Poetry, Abdel-Wahab El-Messiri, p.177)

Through this legendary employment, we find the poet's ingenuity in merging nature with the sacred, and here lies the truth of the relationship between the poet and nature. Nature, in the poet's imagination, "was not a static and static thing. Rather, it seemed to him in a self-identified manner, comprehended by conscience, just as he realized himself, realizing nature alive and

working, rejoicing, sad, angry, and satisfied. Then nature revealed itself in the ancient myths as an obsessive presence, and an embodiment of its confrontation, which allowed man to communicate with it, and to establish an active dynamic relationship with it". (The poetic symbolism of Sufism, Atef Judeh, p.258)

Just as nature had a large space in the English mystical poetry, it also had in the Arabic mystical poetry a wide echo of the colors and melodies of nature, and this is what we find in the poem "O Orchard of The Valley" by Mohieddin Ibn Arabi, in which he says (Tarajem Al-Ashwaq, Ibn Arabi, p.63):

O orchard of the valley, answer your friend
And with the white folds, O orchard of the valley,
And you shaded her for an hour
A little until the club settles in
Its tents are erected at the chandelier
You have what you want, a lot of rain for the needy
You have whatever rain you want and whatever you want
A cloud over its tops smells of evil
And what you want from shady shade ,
and from a delicious genie with the offender, dancing with the wind
And whoever sings in it is its sand ,
and the chanter is chanting, and the chanter is guiding

Muhyi Al-Din Ibn Arabi was very creative with this text, as he made the words of nature an objective equivalent, a substitute for the elevation of himself and his elevation of stations, which he referred to as the station of honor, intimacy, serenity, purity, and tranquility. All these manifestations and others came from the intensification of the words of nature in the poem, including: "The orchard, the valley, the shade, the tents, the dew, the rain, the dew, the clouds, the sand ,"...

The reason that prompted Ibn Arabi in particular and the Sufi poets, in general, to resort to intensifying the words of nature in their literary texts is since "the origin of man is a body and a soul. So the soul is related to God... Its origin is divine and sacred, God placed it in the mold of the body, and this body is also related to nature "dust" in terms of creation and origin, and both the soul and the body are alienated from their homelands, they are in a constant nostalgia for the first origin, because of schizophrenia. This is why the Sufi yearns for his separate origin of singing by nature, sometimes in joy and happiness, and sometimes in sadness, according to the place and the situation in which he is". (Technical Characteristics of the Symbol at Al-Safi, Morsli Boulachar, p.298)

THE SECOND SECTION: PANTHEISM

The concept of Pantheism is closely related to nature in particular, and the universe and its assets in general, and is directly based on philosophy in directing its thoughts and visions. Sufis take this philosophy as a cornerstone of their spiritual experience. They see - through the concept of Pantheism-: "that God alone is the eternal Existent, and that all beings are but a manifestation of the Divine Essence, and an emanation emanating from Him directly or through an intermediary, its existence is with Him, the Highest, and there is no existence to Himself and His Essence but God". (Sufism and Philosophy, Means and Ends, Saber Tuaima, p.147)

We do not want to enter into a study of the contents of philosophy, but we will try to monitor the outputs of the literary creative process from the womb of the interweaving of

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philosophy and religion. From this relationship came the English romantic poetry with a new view on the philosophy of death and life, and the latter has become representing the ego and everything related to this concept of joy, sadness, misery, happiness, death, and life. In another sense, the literary experience of the English Romantic poets has become centered on the self and its concerns rather than the issues of society in general. Meditation has played a major role in crystallizing the philosophy of Pantheism among the Sufi poets. Therefore, we find that the relationship between the Creator and nature has devolved "to a reciprocal supplementation that corresponds to the unity of existence referring the plurality to unity, and unity to plurality, and this is what we notice in Sufi Gnosticism, and in the philosophical heritage of followers of Neoplatonism". (The poetic symbol of the Sufis, Atef Gouda, p.286)

The philosophical thought of Samuel Coleridge, along with his romantic doctrine of poetry, helped crystallize the concept of pantheism. The poet believes "in the spiritual pantheism, not the physical pantheism, and he focuses on the metaphysical world and everything metaphysical, and often portrays it in his poetry in a confusing comparison with the natural world". (Pantheism in Muhyiddin Ibn Arabi, Samuel Taylor Coleridge, Jehan Farouk, p.485)

In the fourth stanza of Coleridge's poem "The Constriction... a chant," in which he says: (Anthology of English Romantic Poetry, Abdel Wahab El-Mesiri, p.221)

O Lady! we receive but what we give,
And in our life alone does Nature live:
Ours is her wedding garment, ours her shroud!
 And would we aught behold, of higher worth,
Than that inanimate cold world allowed
To the poor loveless ever-anxious crowd,
 Ah! from the soul itself must issue forth
A light, a glory, a fair luminous cloud
 Enveloping the Earth—
And from the soul itself must there be sent
 A sweet and potent voice, of its own birth,
Of all sweet sounds the life and element!

Then he moves to the fifth stanza of the poem to find that joy, strength, and even life is in their purest form. He says:

O pure of heart! thou need'st not ask of me
What this strong music in the soul may be!
What, and wherein it doth exist,
This light, this glory, this fair luminous mist,
This beautiful and beauty-making power.
 Joy, virtuous Lady! Joy that ne'er was given,
Save to the pure, and in their purest hour,
Life, and Life's effluence, cloud at once and shower,
Joy, Lady! is the spirit and the power,
Which wedding Nature to us gives in dower
 A new Earth and new Heaven,
Undreamt of by the sensual and the proud—
Joy is the sweet voice, Joy the luminous cloud—
 We in ourselves rejoice!
And thence flows all that charms or ear or sight,

All melodies the echoes of that voice,
All colours a suffusion from that light.

He concluded this passage with the idea of pantheism, as all melodies began to sing the same sound, and all colors melted into that light, in other words, all melodies exist as long as the sound exists, and all colors exist as long as the light exists. The poet commented on this philosophy, saying: "And if you are asked: how I know the I, the only answer I have is that I am because I am, but with such absolute certainty. If I was asked furthermore, how did I, any partial person, become present? I answer: About the basis of my existence, and not concerning the basis of my knowledge of this existence, I answer that I exist because God exists, or in a manner lower to philosophy, I say that I exist because I exist in God". (Coleridge, Muhammad Mustafa, p.198)

In another poem by the English poet "Shelly", he embodies the power of the Creator through the act of wind, and in this way, he gave strength from nature derived from the Creator's power. He added the connotations of the seasons of the year, such as autumn, which indicates the end of life, and then spring, which always comes after autumn, and represents the beginning of the real-life that comes after the resurrection. All these ideas were embodied by the poet "Shalli" in his poem "Song to the West Winds," in which he says: (Anthology of English Romantic Poetry, p.342)

O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,
Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed
The wingèd seeds, where they lie cold and low,

The poet continues to describe the ability of this wind, appealing to her to hear his voice afterward calling her and describing her with many attributes until he reaches to ask that wind - after his surrender - to merge with him and says:

Thou who didst waken from his summer dreams
The blue Mediterranean, where he lay,
Lulled by the coil of his crystalline streams,
Beside a pumice isle in Baia's bay,
And saw in sleep old palaces and towers
Quivering within the wave's intenser day,
All overgrown with azure moss and flowers
So sweet, the sense faints picturing them! Thou
For whose path the Atlantic's level powers
Cleave themselves into chasms, while far below
The sea-blooms and the oozy woods which wear
The sapless foliage of the ocean, know
Thy voice, and suddenly grow gray with fear,
And tremble and despoil themselves: oh, hear!

The poet here addresses the wind in supplication and appeals to it to hear his cry, but this appeal becomes present when the poet tries to liberate himself from what he felt like a passive surrender to the force of the wind, and then reaches the poet's supplication with a complete desire to identify with and merge with the wind. And this is what we find in his saying, "Let you be my soul, so that you may be me." (English poetry a second reading, Aziz Youssef, p.228)

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From the western winds of Shelly to the English poet Wordsworth and his poem called "Tintern Abbey", in which he wanted to maximize morals and spiritual transcendence by evading the determinants of time to reach the absolute and the infinite, which he says at the beginning: (Anthology of English Romantic Poetry, p.131)

Five years have past; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur.—Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.

These verses and the ones that follow send us a message entitled: A return to nature. The poet began his poem by mentioning two opposites, namely "summer and winter", but the connotation of this contrast came united to the poet by one semantic focus, which is "cruelty."

Perhaps the poet intends to reveal the sufferings of the soul, but soon we find the poet detaching himself from this scene and went to the arms of nature when he said: (And here I am hearing again, these waters flow from their mountain sources),

The water flowed in the poet's veins and nourished his thirsty trees as they flowed from its mountain sources. Perhaps the indication of height here was employed by the poet by saying "its mountain sources." It came to show the effect of the divine transfiguration on his heart and soul, as well as its speed, which is similar to the speed of water flowing from its higher sources in the mountains. The poet continues:

To look on nature, not as in the hour
Of thoughtless youth; but hearing oftentimes
The still sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue.—And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things. Therefore am I still
A lover of the meadows and the woods

The poet demonstrates the philosophy of his mystical experience in this poem. We find that "the subconscious background of this poem is Pantheism, as it is an expression of the fusion of the universe, even as if it is related to Neoplatonism, which sees man as a brother to all living and inanimate beings. It seems to me that this intimate tendency of nature is related to the whole, or the finite and the infinite". (Abbey Tintern from Wordsworth Poetry, translated by Yusuf Sami, p.94)

Hence, we find that the poet has found himself in nature, and is establishing a philosophy that is directed towards morals and spiritual transcendence as an expression of his hopes and

mystical experience. Therefore, we find in this poem that the return to nature does not result in unity with nature or break-up in it, but rather it is a return to self-discovery and the creative mind. Therefore, the poet insists on the metaphor of language when he describes the moment of "the mystical annihilation coming from heaven." The poet does not present his philosophy in an abstract form; however, presents it to us as a subjective experience that he experienced and lived through, and then expressed it in an easy poetic style in which he moved away from ornamentation and metaphor to the maximum extent so that the reader could experience the experience directly". (Selections from English Romantic Poetry: p.174)

As for Arabic literature, we can observe the paths of the theory of Pantheism in Sufi poetry, especially among Ibn Arabi, the fullest Muslim mystics who adopted this theory.

He laid its foundations and elaborated on it in his huge book "Al-Futouhat Al-Makia," its depth in "Nusoos Al-Hekam," and extended it in symbolic poetry in his poetry collection called "Turjuman Al-Ashwaq." (The indication of Ibn Arabi in his mystical thinking, Mahmoud Khadra, p.37)

Ibn Arabi is not far from Wordsworth or the rest of the English Romantic poets who formulated the theory of Pantheism from the melodies and colors of nature. He says: (Turjuman Al-Ashwaq, p.31)

All I remember are the remains
Or quarters, or all songs
Likewise, if you say Ha
or I said oh or but
If it came
Or as for
Likewise, the clouds if you say you cried
Like the flower if they smile
Or I'm calling out to you
To the roommate or fever
Or a role that was absent in her rooms
Or suns or a tall plant
Or lightning, or thunder, or the wind of youth
or wind or south or sky
Or a road, or agate, or mountains or hills
All I remember of what has been said
Or like it is that you understand
From it are secrets and lights that have become clear
Or transcendent, brought by the Lord of Heaven
For my heart, or the heart of him who has the same conditions
As I have for knowledge
An attribute of the sanctity of the supreme taught
my truth in the past

The theory of Pantheism centers on Ibn Arabi's thought through his consideration of the relationship of existence with God. The existence of the world concerning God is like the existence of shadows or like images of mirrors, and the world in itself is a fantasy and a dream, and the real existence is the existence of God, which is the comprehensive existence of every existence, and the apparent form of all Existing. (The Sufi Encyclopedia, Abdel Moneim Al-Hanafi, p.287)

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Ibn Arabi reassigned this opinion through his compilation of the poem "I am astonished" in which he says: (Turjuman Al-Ashwaq, p.146)

I was amazed at a lover that you choose
from the advantages of the flowers of the orchard
I said, "Do not like what you see ,
for you have seen yourself in a human mirror".

In another exhibition, we find how Ibn Al-Faridh employed the senses to translate the concept of Pantheism, and he says: (Ibn Al-Faridh collection poems, p.164)

Ask yourself what do you see in the polished mirror?
Does someone else wave to it when the rays reflect?
Hear the echo of the sound when it is cut off in the palaces
Was your friend the one who spoke to you?
Or did you hear a letter from your echo?

Here the poet wants to explain the meaning of the confusion of the soul with multiple forms of senses, noting that this soul is one, through the image reflected in the mirror. The poet emphasized his philosophy «Pantheism» through the echoed echo, the reflected image, and the return sound, their source is one, and this represents another image of seeing the truth in creation.

Al-Jili created another image of seeing the truth in creation, and he translated his vision from the idea of the unity of existence, saying: (Al-Ensan Al-Kamel, Abdul-Kareem Ibrahim, 1/28)

Creation is like snow, and you are in it the water that springs
Snow is really not water
But the snow melts and its turn go away
The role of the water is placed
Things gathered into one splendor and it vanished
Through it, he shines

The poet likened the creation to the snow and indicated that the origin of that snow is water, so all creation is due to one source, as the vision of the truth in creation was manifested here, "the universe is like the snow in which we see a certain shape, while water is the reality of its existence, in this example, we find the name snow is borrowed from the fact of water". (Abd al-Karim al-Jili, the Sufi philosopher, Youssef Zidan, p.160)

Hence, we can weave the idea that the literary experience of the poets of this study, both Arabic and English, was based on the Sufi experience, with its religious and philosophical dimensions. On the other hand, it monitors his relationship with nature as a philosophical doctrine through which the famous person realizes the idea of Pantheism, weaves the threads of connection with the Creator, and his soul rises in the spiritual ladder of ascension.

CONCLUSION & RESULTS

After we have reached the end of our journey with the Sufi poets "Arabs and the English" and their philosophy towards nature, and at the last station of writing this research, I present the most important results that I have reached, the most important of which are:

1. The relationship between nature and mysticism is dialectical, and at the same time, it is an interdependent relationship, as it represents the great incubating nature that drained the hopes and pain of the Sufis, drained their minds and imagination, and was the inspiration and basis for the abundance of their mystical and literary experience alike.

2. I found - and perhaps not foreigners of truth- that the Sufi experience of the English Romantic poets is an experience characterized by purity and sincerity of feeling, compared to other Western Sufi experiences, such as French and German.
3. I found that there are many similarities between the Arab mystical poets, such as Ibn Arabi, Ibn al-Farid, and others, and the English mystical poets, such as Blake, Wordsworth, Coleridge, Keats, and others. Their literary experiences converge a lot on the idea of inspiration and resort to the imagination and intense emotion, as well as the dualities of body and soul, life and death, and the idea of immortality.
4. Nature represents the greatest source of inspiration for both Arab and English mystic poets. Nature does not mean for them mere colors and melodies that appeal to their souls, but rather it is a return to self-discovery and its relationship with the Creator.
5. The influence of nature on the Arab and English mystical poets did not stop to the extent that he described it as a source of inspiration. Rather, we find them delving into it, and their philosophy of nature appeared to us and the emergence of philosophical ideas such as the unity of existence as a result of unity with nature and disbandment in it.

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