

**Language, Thought, and the Poetic Mind: An Interpretive Study of
Abdullah Hammadi's "I Speak About Passion" (Antiq 'an al-Hawā)**

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Abstract

This research focuses on Abdullah Hammadi's "I Speak About Passion" (Antiq 'an al-Hawā), analyzing it from the perspective of poetic thought and the poetic mind. This research reveals that the poetry of Hammadi is characterized by a complex relationship between cognition, imagination, and existential reflection. By employing an interpretive method, this research reveals how silence and speech, concealment and revelation, and human and divine love are interrelated in order to create meanings that go beyond the boundaries of ordinary understanding. This research emphasizes that poetic thinking is not only an aesthetic procedure but also a complex cognitive and spiritual procedure. By Hammadi's use of mystical imagery, philosophical reflection, and poetic expression, there is a possibility to grasp the importance of poetry in the investigation of existence and consciousness.

Keywords: Abdullah Hammadi, poetic mind, poetic thinking, interpretation, Sufi orientation,

1. Introduction

Thinking about poetry and poetic creation returns the human being to an original state of existence. It reconnects him with his humanity and Totemism * and restores poetry to its cognitive function, which some poets have neglected. Poetry is a wide space for expressing emotions and feelings that surround the poet's self. It flows freely and escapes the constraints of rigid logical thinking. Instead, it relies on intuitive vision that reveals the depth of poetic experience. This experience strengthens emotional awareness and enriches the creative process.

Thinking in poetry and through the poetic mind is a cognitive and human tool through which existence is discovered. This discovery occurs through a coded language filled with symbols and transformations that continually renew the flame of life. Through this symbolic structure, the poet lives within language itself. The poet is breathing through the lungs of the reader, and meaning is maintained through this process of collaborative interpretation. This process bears witness to the importance of the poetic mind as a cognitive and existential instrument, mediating between the private and the universal.

The *Diwan* under study, *Antiq 'an al-Hawā* by Hammadi (2011), represents a poetic language that expresses abstract ideas and reflects the infinite network of relationships embedded in meaning. Within this structure, a single word refers to what exceeds its literal sense. The text thus moves from an abstract level to a spiritually transcendent one. It becomes “a literal reaction from the poet towards the world around him” (Longenesse, 2021, p. 132). The uniqueness of the poetry in this collection lies in its infinite multiplicity of meanings. Poetry operates at the level of the signifier, while the reader functions at the level of meaning. The poet, as Roman Jakobson explains, establishes “The Principle of Equivalence of the Axis of Selection (Words, or Rather here The sounds) are on the axis of their coordination, as the verse is the initiator First, a speech that repeats, in whole or in part, the same phonetic structure” (Marquet, 2005, p. 19).

This paper therefore attempts to address the intellectual and existential visions embodied in the poetic language of Abdullah Hammadi. His language is largely metaphorical. The study asks how Hammadi integrates philosophical meditation with poetic imagery. In other words, how does the poet make the poem think? Does this process result from specific poetic forms that present existential and intellectual visions? Or does it emerge from a bridge that connects two apparent opposites: mind and emotion? Finally, how is poetic consciousness formed, and how does the poet shape and define his intentions within the poem?

Research Problem and Questions

This study investigates how Hammadi’s poetic language mediates between thought and emotion, revealing both human and divine dimensions. The central research questions are:

1. How does Abdullah Hammadi’s poetic mind convey existential knowledge?
2. How do silence and revelation operate in his poetic language?
3. How does poetic thinking mediate between worldly and divine experience?

Engaging with these questions puts us in front of a series of methodological and conceptual challenges. It demands a very specific conceptual framework that approaches the text with caution, strips away the veil of meaning, and captures the creative and imaginative essence of the poetic mind. The act of reading here becomes a dialogic process. It engages the intellectual, rational, and poetic structure of the text. Through this interaction, an interpretive mechanism emerges that seeks to free meaning from rigidity and fixity. Accordingly, this study adopts an interpretive approach grounded in understanding and explanation. It avoids excessive theoretical expansion, given the nature of the topic and its focus.

2. Literature Review

The nature of academic research into the poetic mind and poetic thinking is marked by the intricate relationship between cognition, creativity, and existential inquiry. Al-Majidi (2011) identifies the poetic mind as a qualitative mode of thinking that transcends the limits of rational thinking to include innovation and spiritual vision. Muftah (2008) describes poetic thinking as a mode of thinking that expresses truth through aesthetic and spiritual means, thus distinguishing it from conventional philosophical thinking. Geminer (2009) points out the rational element of poetry, showing that poetry and reason converge in their revelatory function of disclosing reality that lies beyond sight. Badawi (2015) further explores poetry as

a means of questioning existence through language, aligning with Hammadi's approach. Khamri (2001) and Greimas & Fontanille (2010) underscore the interplay of language, absence, and symbolic meaning in poetry, reflecting the importance of silence and concealment in constructing existential and spiritual knowledge. This review establishes the conceptual and theoretical foundation that supports an interpretive reading of Hammadi's *Antiq 'an al-hawa*.

2. 1 Terminological Clarification of the Title

2. 1. 1 The Poetic Mind

The poetic mind is defined as "one of the spectrums of mind concerned with the production of poetry and the theory of poetry." This definition aligns with Algerian and broader Arab literary scholarship, emphasizing the cultural and philosophical significance of poetic thought in contemporary literary analysis. It is qualitatively distinct from other forms of mind discussed in the history of thought and philosophy. It is described as a qualitative mind because it is concerned with creativity, creation, and innovation in general. It does not merely think; it also invents and opens new paths for the human mind as a whole (Al-Majidi, 2011, p. 8).

Khazal Al-Majidi emphasizes the importance of the poetic mind as a dynamic force grounded in both production and vision. Production relates to the poetic structure itself, while vision is rooted in contemplation and reflection. These two dimensions are combined in the poetic collections under study. Together, they produce a text infused with a Sufi spirit and marked by poetic intensity. The poet Abdullah Hammadi believes that "This existence carries within it a charge that will keep poetry Forever burning with capture.. Existence contains deep secrets, even layers of secrets that no science, art, or knowledge can reveal, but poetry can touch them. Therefore, poetry can be the total science and that it has possibilities, of which only a few have been exhausted" (Al-Majidi, 2011, p. 43).

2. 1. 2 Poetic Thinking

Poetic thinking arises from the very nature of poetry as an original and foundational force. It assumes that "All arts, regardless of their differences, return to poetry." Within this perspective, poetry is understood as a primary truth from which every work of art emerges. At the same time, it represents an inner impulse that seeks expression as a spiritual reality. In this sense, poetry can only be realized as a poetic work as long as the force it generates remains alive as a spirit of truth. Its essential aim is expression as an artistic truth. This expression strives to grasp what makes every artistic practice what it is, that is, a poetic articulation of truth (Muftah, 2008, pp. 144–145).

If we affirm this view, it is because human thought is capable of knowing reality at different levels. "So everything that belongs to reality is rational, then, and is available for the lesson of reason." Conversely, everything that is rational possesses a necessary dimension of reality (Geminer, 2009, p. 194). From this standpoint, poetry assumes the role of revealing existence. Therefore, poetic thinking "It is a thinking that asks the question of existence through the experience of language" (Badawi, 2015, p. 26). The poet, whether thinker or thinker-poet, ultimately seeks to disclose the meaning of existence.

2. 1. 3 Interpretive Approach

The interpretive method adopted in this article serves as the guiding framework for reading the poetry collection. In its most familiar sense, interpretation means extracting the meaning that may be attributed to a text, symbol, or expression, whether verbal, auditory, or visual. It assumes that meaning belongs to the subject addressed by interpretation. The aim of interpretation is to determine the nature of that meaning through careful and deliberate analysis. This process seeks to uncover the intention or content invested in the text. Such meaning forms a specific object of inquiry whose characteristics cannot be sufficiently explained by purely physical or purely cognitive description (Morizot & Bouifia, 2022, p. 135).

2. 2 Poetry as the Essence of Existence in *Antiq 'an al-hawa*

The literary text, regardless of genre, represents the spirit and essence of existence. Poetry in particular is the charge and burning flame that illuminates its hidden and darker dimensions. The true poet understands that poetry embodies the core of existence, “and that this existence carries within it a charge that poetry will forever be busy capturing.. Existence contains deep secrets, even layers of secrets that no science can Or art Or know how to detect it, but hair can touch it” (Al-Majidi, 2011, p. 43). The collection *Antiq 'an al-Hawāby* Abdullah Hammadi (2011) is filled with signs and symbols that express both fulfillment and absence within the poet’s lived experience. In this work, poetry becomes the articulated inspiration of passion that defines Hammadi’s creative voice.

The title itself is expressed both silently and verbally, through letter and sound, inspiration and symbol. It reveals longing and suffering as the poet approaches his ultimate vision. The movement within the title operates across three elements: the verb “Speak,” the preposition “about,” and the noun “Passion.” This structural movement brings about a tension between the spoken word and the silent gesture. This threefold structure is an example of Hammadi’s integration of sound, meaning, and spiritual significance, demonstrating the interwoven relationship between the cognitive, emotional, and mystical aspects of poetic creation. For Hammadi, poetry “in” Beginner The ultimate is the abundance of its clouds that are recited, in which the prophets and those inspired by them often remained Blending is like lanterns in the sky, poetry is a revelation of inspiration Comes on The back of a cloud is inhabited by the wind and waves of light, surrendering to the comfort of this extended distance map Seduction and blazing (Hammadi, 2011, p. 9).

The poet perceives his existence through both sound and silence. His language moves between contemplation and spiritual awareness. Through this alternation, he gradually approaches existential truth in the universe. He writes:

It occurred and the waves crossed it

It restores the sewers to the pleasure of strings

The story of Firdaus Yana

The hearing was blown and the shrine was laid down

Stones.. (Hammadi, 2011, p. 23)

Between playfulness, forgetfulness, and idle speech, revelation emerges. It tears away the veil of thought and meaning after silence and concealment. This revelation demonstrates the

poet’s ability to negotiate between concealment and disclosure, showing how meaning in poetry emerges through a dialectic of presence and absence. The poet kneels within the sanctuary of revelation, where truth manifests itself and prepares to appear fully.

In his poetry, Hammadi avoids merely repeating observable existential phenomena. Instead, he approaches knowledge on two distinct levels: “The first is that he cannot match the cognitive, and the second is that he is either his father or his son” (Al-Majidi, 2011, p. 71). This layered understanding appears clearly in the poem “Sitr al-Sutur,” where he writes:

Hawa yourself
Yahwani...I love him..
And the ghost of your throne meets me
So he threw it...
What a disappearance
Behind the light is nothing but passion
With the end, it is lower
Towards his life (Hammadi, 2011, p. 55).

He also states:

And what a split
Except longing
Ask him...
On his supreme throne
Or about the secret of its meaning.. (Hammadi, 2011, p. 55).

In this passage, the poet encodes cognitive reflection within poetic awareness and Sufi love. He constructs a symbolic system grounded in three interconnected elements:

1. Passion as an existential exchange.
2. The throne as a symbol of sovereignty.
3. The veil (hijab) as a form of presence through concealment.

Through this tripartite structure, poetic language becomes a medium for revealing existential and spiritual meaning.

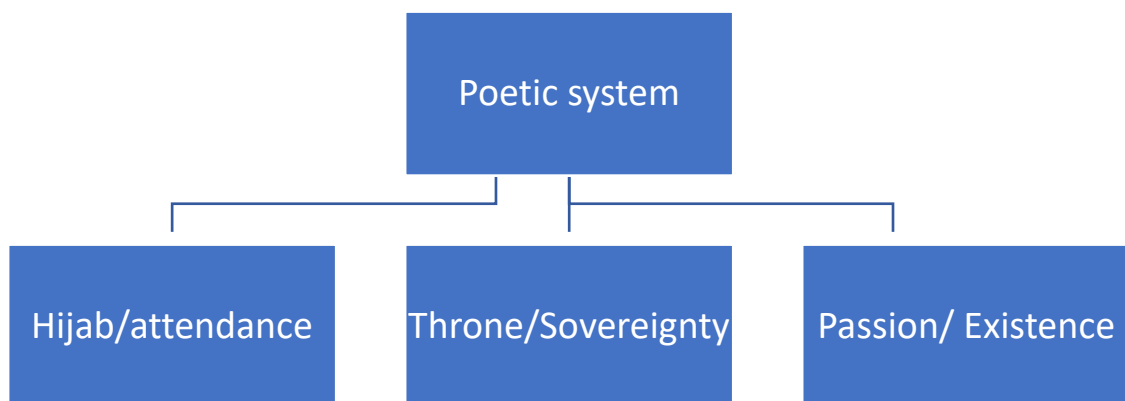


Figure 1. The Tripartite Symbolic System of Poetic Cognition: Passion, Throne, and Veil as Pathways to Existential and Spiritual Revelation

Source: Developed by the authors.

In this context, the poet places knowledge behind a symbolic veil. Through this concealment, the absolute, represented as the Divine Self, is revealed through its inclination toward the human self. Presence becomes luminous and occurs through awareness and revelation rather than through ordinary sight. The rational mind alone cannot fully disclose truth; it can only approach its essence. Thus, an intellectual paradox emerges: the closer one moves toward the light, the deeper the concealment becomes.

Completion is achieved through annihilation and dissolution in the beloved, upon whose face truth is revealed. The self fragments before the absolute, and questioning becomes not merely a tool of inquiry but a path toward deeper understanding. For the poet, the question functions as a method of knowledge and a way to penetrate the veil that surrounds ultimate meaning.

2. 3 The Absent Meaning Between Silence and Speech

2. 3. 1 Silence, Revelation, and the Epistemology of Poetic Language

Poetic language performs a paradoxical function. It can resemble a prison that limits expression, yet it also defines tragic ambition. The poet aspires toward the absolute but reaches only what language permits. Every linguistic presence is linked to an absence, and the absent meaning within language is no less important than its visible expression (Khamri, 2001, p. 16). This idea corresponds to Hammadi's philosophical approach to Sufi ideas, where silence and absence are not empty spaces but are instead the agents of existential and spiritual knowledge. Poetry, in this case, becomes a linguistic phenomenon that expresses a total vision of existence.

The *Diwan Antiq 'an al-Hawā* revolves around the concept of passion. This word carries multiple and infinite meanings. It oscillates between love and desire, between spiritual union and human longing. These meanings fade and reappear through the harmony of sound and expression. One clear example appears in the coupling of love and desire, as suggested in the lines:

I was in her bedroom

Before my sunset yesterday...

Find a woman's body

Exhausted to speak (Khamri, 2001, p. 75).

Passion is neither accidental nor superficial. It is not something that can be removed or dismissed in the name of pure reason. It is part of the human condition and part of its inner inclinations and classifications (Greimas & Fontanille, 2010, p. 9). In this passage, passion carries a deep psychological significance. The poet does not seek possession; rather, he seeks understanding and containment. He is burdened with unspoken words. Like a phoenix, he seeks calm after burning, pleasure after pain, and arrival after longing. His desire moves toward transcendence and toward the highest spiritual meaning.

The poet's soul rises in what may be called a resonant silence. This movement from silence to revelation and back reflects a deliberate compositional strategy, reinforcing the centrality of the poetic mind as both interpretive and experiential. Its aim is eternal continuity, where perfection resides. However, consolation and peace are not easily achieved. The spiritual and philosophical vision develops through language that traverses a series of states: from silence to revelation, and from revelation to silence again. In this process, body, mind, and heart

Speak simultaneously in the space of proximity and distance, of paradise and hell. In the poem *Nar al-Janna* (The Fire of Paradise), he writes:

The quest to the abode of majesty
If not, then peace be upon you
Even if it is not, it is the Garden of Eden, even if it is not
Paradise is the refuge, even if it is not Paradise
Immortality, even if it is not paradise
Paradise, even if it is not
Paradise of bliss
Even if not
The fire of heaven (Hammadi, 2011, p. 74).

2. 3. 2 The Significance of Love Coupled with Revelation

Love, when joined with confession, becomes an existential dilemma. To confess love is to risk condemnation. It also means violating the veil that protects the secret of one's existence. In this perspective, love is linked to concealment rather than open declaration. The seeker recognizes that if he speaks freely about his longings, he risks losing his holy condition and being tied to the world. Therefore, the combination of truthfulness and confession entails double suffering: the suffering of the lover and the suffering of language. The lover loses the luminous secret, and language proves unable to fully reveal it. The lover's true position is one of secrecy and concealment, not exposure. At the beginning of the collection, Hammadi writes:

My love, I loved to keep secrets.
To raise my ships to the giver of virgins
Bladder and cloud silencer ...
To make a good start,
To cross out the ending
From a winter forest
She regains her stature in childhood
Al-Majhoola
aura of tension

And the falsification of usury (Hammadi, 2011, p. 26).

Here, the poet's love rises to the level of existential revelation. He symbolically disrupts the divine order of concealed knowledge. He begins in secrecy and silence, yet eventually moves toward unveiling the hidden truth of love. He declares:

Madam..Guardians of Lovers
And strings:
Time is not time,
The sword is not the culprit
from Dome of the Sky
Wings cross me/
Fumes to scatter
...What could I be if I were

And you, my lady, with your mighty hand:

Loudness and secrecy??

Carrying his throne/

Hamsa carrier/

To tip the scales/

To a drop and its holiday Security...

I believe the article

Or I tend towards falsehood and slander (Hammadi, 2011, p. 27).

In these lines, the poet seeks to capture divine and spiritual meaning through an inner and concealed love. He elevates this love beyond ordinary experience and lifts it toward limitless spiritual space. Although he reveals the secret, he does so through the language of concealment. He avoids falling from spiritual elevation into mere exposure. The voice remains internal, controlled, and disciplined. In this control, he holds the strength of the soul and conscience as he talks about the hidden. This ambivalence between revelation and hiding points to Hammadi's link with philosophical and mystical trends, placing his poetic endeavor within the Arab intellectual tradition. This ambivalence allows us to reflect on the link between voice and silence, loudness and secrecy.

This tension allows us to reflect on the relationship between voice and silence, loudness and secrecy. The poet manages language carefully as he navigates between revelation and concealment. He resists collapse and maintains a position of balance and safety. He is the one who unveils the secret through words, yet he is also the silent guardian who protects it. In this way, he speaks of love in both revelation and confidentiality at the same time.

2. 3. 3 The Significance of Love Coupled with Knowledge

The poet Abdullah Hammadi developed a distinctive poetic philosophy among contemporary Algerian poets. For him, love is not merely emotion; it is a cognitive awareness and a path toward acquiring knowledge and understanding life and the universe. Love and passion represent "an evocation of the essence and poetics of the spirit of thinking, far from the rigid forms of philosophical complexity known in traditional philosophies that do not suit the spirit of poetry" (Badawi, 2015, p. 24). In the poem *Taqos Kharamita* (Khurramite Rituals), he writes:

...Since your sea was asleep

They long for my lips in song

...It was one of some questions Tension

Deception

And he turned around, torturing him

Throw the years (Hammadi, 2011, p. 35).

Here, the poetic mind emerges through a complex image structured between silence and voice. This duality expresses depth and delayed fulfillment. Hammadi embodies the sea, as he attributes human characteristics to it and the need to speak. He shatters the silence through the language of the lips. However, he also poses a deep cognitive question about the divine order and the internal law that provides reassurance. The poet embodies an existential poetic thought that encourages the reader to participate in the intensity of the moment and the desire

for salvation. Hammadi's synthesis of love, knowledge, and poetic consciousness illustrates how poetry is both an epistemological inquiry and an existential reflection that connects the personal and the universal. He inspires the reader to pose the question of origin and destiny, veiled in the form of light.

3. Study Results

The interpretive reading of Antiq 'an al-Hawā reveals Hammadi's layered approach to poetic consciousness. By analyzing his manipulation of silence, sound, and symbolic imagery, we can trace the deliberate structuring of meaning and the progressive unfolding of existential insight.

- The question of "how," that is, how poetry thinks, leads us to conclude that Abdullah Hammadi firmly believes in the deep relationship between poetry and thought. For him, poetry is knowledge and science in itself. Its beginning is worldly, and its end is divine.
- Hammadi establishes a dynamic relationship between mind and imagination to reveal the essence of existence and knowledge. He relies on a trilogy of imagination, image, and feeling or intuition. Through a gradual progression, he ascends from one stage to another. The journey begins with human love or passion and culminates in divine love, where truth and existential meaning reside.
- The poetic mind of Hammadi formulates its vision in a veiled manner. It avoids direct expression and constructs its linguistic texture on silence intertwined with revelation, and revelation embedded within silence.
- An interpretive reading of the collection guides the reader through layered meanings. It reveals a dynamic movement of shifting revelation from one poem to another, allowing the reader to participate in the ascent of meaning.

These results suggest that Hammadi's poetry exemplifies a form of cognitive-spiritual synthesis, where the poetic mind functions as a medium for exploring existence, love, and divine knowledge. His work provides fertile ground for future research in contemporary Arab and Algerian poetry, particularly studies that link cognitive, mystical, and aesthetic dimensions.

4. Conclusion

This research shows that Abdullah Hammadi's Antiq 'an al-Hawā is characterized by a complex relationship between thought, imagination, and existential reflection. Through a careful interpretive reading, it becomes apparent that the poetic mind of Hammadi is a complex mechanism that combines cognitive understanding, spiritual reflection, and emotional experience. Hammadi's poetry shows how silence and speech, concealment and revelation, and human and divine love are interrelated in order to form a meaning that goes beyond the boundaries of human understanding.

The poetry of Hammadi shows that poetic thinking is not only an aesthetic process but a highly complex cognitive and spiritual mechanism. It combines cognitive reflection and spiritual insight, providing the reader with a tool to unlock the meaning of existence. The

poet's knowledge of language use enables him to uncover the hidden meaning of life and consciousness while preserving the integrity of both concealment and revelation.

In this way, the study of Hammadi's synthesis of mystical imagery, philosophical meditation, and poetic form offers a contribution to the current state of scholarship on Algerian and Arab literature. The role of poetry as a tool of philosophical and mystical inquiry is shown to be of great importance. Future research might focus on other poets, the interplay between poetic cognition and Sufi-inspired literature, or the interplay between poetic imagination, existential philosophy, and culture.

* Freud says that Totem An animal whose meat is eaten, or is a natural force that has a special connection with the group Valtotem He is the ancestor of the clan, its protective spirit and its benefactor who sends prophecies to it, who knows its children and does not prey on them even if he is of great danger to the children of other clans. Accordingly, whoever is theirs Totem One has a sacred obligation to refrain from killing or damaging Their totem(...) Violation of this obligation automatically entails punishment.(Sigmund Freud looks: Totem What is forbidden, see George Tarabishi, Ditr Al-Tali'ah For Printing and Publishing, Beirut, p S 9-10.

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