

**Alienation and the Labyrinth of the Self in “Mokachafat fi Machhad
Almawt” by Othman Loucif**

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Abstract:

Alienation is one of the most important phenomena employed in modernist poetry, as it reflects the contradictions, failure, and sense of loss witnessed by contemporary human beings, imposed by lived reality and society. This drives the poet to retreat into the self, embracing psychological and spiritual estrangement and creating different worlds that transcend reality, history, time, and space. The poetic text “*Mokachafat fi Mashhad Almawt*” by Othman Loucif represents a model of contemporary modernist texts that express alienation, the labyrinth of the self, its loss, fragmentation, and dispersion.

Keywords: Alienation; Labyrinth; Self; Loss; Ambiguity; Sufism; Othman Loucif.

Introduction:

Alienation is an intellectual and philosophical vision that appeared with the very emergence of humankind on earth. Adam (peace be upon him) was created for Paradise, a place where there is neither thirst nor nakedness, where one neither tires nor grows weary. Yet, by the Creator’s will, he was sent down to the earth, a realm of trials, misery, toil, and

sorrow. It is said that Adam (peace be upon him), after what occurred between his two sons, lamented:

The land and all who dwell upon it has changed;
The face of the earth now lies dust-laden, bleak, and marred.¹

In this context, Othman Loucif writes:

“...Who has sanctioned corruption,... and adorned crime? ...
The specter of Cain appears, only to vanish again.”²

Therefore, alienation is a natural human phenomenon that came into being with humanity itself. It grew, expanded, and became more complex alongside the development and crisis of social life, a life that imposes its eternal and rigid patterns upon the individual, patterns that resist change or transformation. At that point, the individual begins to feel estranged and marginalized; the self is rendered lost and foreign, searching for the truth of its existence and for the spatiotemporal realm in which it can assert its power and reveal its pure, serene, and authentic essence. In such a state, the self finds comfort in solitude, which allows it to uncover its own truth. Thus, human find themselves in a state of struggle and rejection with others, with nature, and with the universe itself. Hence, arose the philosophy of alienation as a current adopted by several schools of thought and diverse intellectual movements.

For Georg Wilhelm Friedrich Hegel, alienation is one of the manifestations of reason imposed upon the self; in this sense, it is an intellectual and philosophical orientation that seeks to understand life and attain ultimate truth. Karl Marx, on the other hand, regards it as a social phenomenon arising from the complexity of human relations. Meanwhile, among the existentialists, the concept of alienation became closely linked to freedom; for them, it signified death and surrender.

Numerous thinkers and philosophers agree that there is a profound connection between alienation and art, for one who experiences the pain and loneliness of alienation can only be a singular and distinguished creator, set apart from the rest of humanity. The masses possess no such

sensitivity. The alienation referred under discussion is “the estrangement of the self that occurs when the goals toward which an individual’s behaviour is directed differ from the goal he aspires to; it is the clash of personal aims and the impossibility of reconciling them.”³³ In this context, the individual experiences despair and failure, and attempts to create another reality for the self, one in which they retreat inward and through which they can exercise their freedom. This may explain the unusual lives of many creators who chose withdrawal and isolation, distancing themselves from a negative and lifeless human reality.

The Islamic cultural heritage contains many examples and texts that encourage positive solitude and estrangement. Among these is the saying of the Messenger of Allah (peace and blessings of Allah be upon him): “Islam began as something strange and will revert to being strange as it began, so give glad tidings to the strangers.”³⁴ Therefore, alienation is religiously commendable, as it contributes to purifying the heart and restraining the soul that inclines toward evil. It is a crucial phase for recharging the spirit so that it may continue its journey toward what it seeks and aspires to.

A close connection can also be observed between alienation and mysticism (Sufism). Sufism is a path and a philosophy founded upon contemplation, estrangement, and withdrawal from people, seeking intimacy with the Beloved through supplication and worship. For the Sufi, solitude is not always physical or literal; in many cases, it is spiritual isolation. A Sufi may enjoy this solitude and live fully in the moment even amid chaos and turmoil.

Alienation takes various forms: there is social alienation, as well as cultural and psychological alienation. Because it is a phenomenon that has imposed its presence, writers and poets have embraced it as both a theme and a literary trend, for it expresses rejection of reality and portrays the anxiety and disturbance experienced by human beings. It is an attempt to understand life and address the problems that trouble the individual through solitude and estrangement. Since poetry is a symbolic, poetic, and often ambiguous literary genre, it naturally became one of the principal expressions of the alienation undergone by the writer. Accordingly, the texts of contemporary poets became symbolic, hazy, experimental, and

abstract, to the point that ambiguity itself became one of the most prominent characteristics of modern modernity.

Othman Loucif, the southern Algerian poet who left us behind poetic texts that continue to provoke debate and discussion, expressed through his works the sorrow that dwelled within him. This study aims to offer a critical reading that highlights the phenomenon of alienation in his final poetry collection, *Mokachafat fi Machhad Almawt*. This collection reflects the poet's orientation, perception, and vision of life and death. The research adopts the descriptive-analytical approach, aiming to interpret the poetic passages and reveal their essence and multiple significations.

Section One: A Reading of the Title

Mokachafat fi Machhad Almawt is a nominal sentence whose subject is omitted; the implied structure would be: “*Hadihi mokachafat fi machhad almawt.*” The omission of the subject intensifies ambiguity and evokes strangeness. Since the predicate carries the essence and intended meaning, it is foregrounded while the subject is deliberately suppressed. An attempt will be made to analyze the title and break it down in order to understand its semantic dimensions.

Subsection One: Revelations (Mokachafat)

The word *Mokachafat* is the plural of *mokachafa*, derived from the root *kachafa* (to unveil or disclose). *Kachf* refers to reaching truths, perceiving them, and removing veils or barriers. *Mokachafa* may also denote a something akin to what a person perceives in the state between wakefulness and sleep.⁵ This meaning makes the title even more obscure and strange. The plural form deepens the significance, for truth is originally singular when unveiled; its pluralization emphasizes bewilderment, confusion, fragmentation, and dispersion.

Subsection Two: Scene (Machhad)

The word *Machhad* derives from *chuhud* (witnessing or presence). It refers to what is seen before the eyes, the visible spectacle under direct observation. Therefore, *Machhad* is a vision based on reality, not a dream

or illusion. Witnessing implies actual and undeniable presence, leaving no room for doubt. As Allah says in the Qur'an: "That is a Day for which mankind will be gathered, and that is a Day witnessed." (Surat Hud, verse 103)⁶

Subsection Three: Death (Mawt)

Death, as every human being understands it, is the moment when the soul is separated from the body, that terrifying and dreadful instant that no one has ever been able to deny, resist, or avert. Fear deepens further when people realize what becomes of the body after death: decay, dissolution, and evident finality. Out of ignorance, numerous assume that death is mere annihilation and absolute ending; yet death is not extinction, but rather a new birth. Human thought, across multiple phases and civilizations, has constantly sought interpretations through which people might attain a degree of reassurance and acceptance concerning their fate after death. The worldly life in which humans live is not, for all, a just and balanced one, and if life were to end in sheer nothingness, death would represent only failure and loss. For this reason, several cultures developed ideas that guarantee continuity beyond physical extinction, such as the concept of reincarnation in Hinduism and the Druze faith, affirming the continuation of life after death. Similarly, the ancient Egyptians, Greeks, and others conceived of the eternal kingdom of the dead. Therefore, death is merely a station of passage into the intermediate world (*barzakh*), which leads the soul toward another life. Hence, it becomes clear that the word *death* (*mawt*) adds to the title a sense of alienation, wandering, and perplexity.

With this structure, the title derives the reader toward reflection, contemplation, and uncertainty. It arouses curiosity to read the poetry collection, which undoubtedly deals with intellectual and philosophical dimensions characterized by strangeness, alienation, confusion, and loss. The reader remains uncertain whether they stand before truth or mirage. The three terms of the title each carry intellectual and philosophical depth. *Kachf* (unveiling) is both a philosophical and mystical concept, while *mokachafa* is one of the spiritual stations in Sufism. Likewise, *machhad* (scene) and *chuhud* (witnessing) are also intellectual and mystical terms, while *almawt* (death) is a profound philosophical concept. Thus, this title presents a dense and complex philosophical and intellectual charge that

provokes bewilderment and questioning, compelling the reader irresistibly to engage with this remarkable text.

Section Two: The Labyrinth of the Self

As one reads this poetry collection, comprising a single prose poem divided into eighteen sections, the wandering and fragmentation of the self-emerge throughout each passage and line. This invites the question: What is the source of all this bewilderment, disintegration, strangeness, and sorrow that dominate the poem? Among the expressions of this disorientation is what Othman Loucif states:

“O other pain,

Let the self-evaporate...

And let the stones absorb this wandering hymn!”

This poetic image portrays an anxious, restless, and wandering self. When the poet addresses his “other pain,” he expresses the multiplicity of suffering. These pains take on the role of fire, burning, melting, and vaporizing everything. In that moment, the self itself evaporates, and nothing remains of the universe except its stones, left to absorb the poet’s wandering song. In this passage, things intermingle, overlap, burn, evaporate, and come to an end, as though one is witnessing a private mythical ritual that suggests a new birth, where ecstasy and pain converge to share the same taste.

The poet says elsewhere:

“A spiritual Oceanus burns with love!

Peace be upon you,

Peace...

The elements have exploded, and my whole being melts into itself!”⁸

In this passage, the poet depicts the labyrinth of the self, its burning and explosion occurring simultaneously. He employs the symbolism of Oceanus, the god of oceans and seas in ancient Greek mythology. This symbol, laden with various connotations, serves the poet's intended meaning. Oceanus symbolizes power, wandering, loss, and beauty; he is also the source of the sea and ocean nymphs. He is often depicted as a being whose upper half is the body of a bearded man, while the lower half is the body of a fish. At this point, the richness of meaning the poet intended through invoking the symbol of Oceanus, highlighting the notions of estrangement, strangeness, and loss that dwell within him. All of this symbolic intensity erupts within the self and then melts away, suggesting the anticipation of a new birth.

Section Three: Psychological Alienation

From the very first reading of this poetry collection, one clearly senses the features of the psychological estrangement experienced by the poet. He portrays his own private world, one that is both separated from the universe and united with it at the same time. He also expresses a troubled, restless, and lost soul. His line, "O messenger of the soul to the Lote Tree of the Beginning,"⁹ serves as a striking example. The "Lote Tree of the Beginning" underscores the soul's estrangement and disorientation. Just when it imagined, even for a moment, that it had reached its ultimate destination and purpose, it discovered that it had returned once again to the very beginning of the path. This is the labyrinth that dominates the poet's text. He further affirms the spiritual estrangement of the soul elsewhere when he says:

"I become estranged to draw nearer...

I withdraw to become whole.¹⁰"

The poet transforms the spiritual estrangement he experiences into a spiritual realm through which he ascends and draws closer to his goal and desire. He also regards solitude as a path toward completeness. Thus, estrangement becomes a school of discipline, purification, refinement, and elevation toward maturity and the sought-after perfection.

The psychological alienation that inhabits the poet turns him into a wanderer, moving from place to place in search of the truth he longs to attain. He says in this context:

“I continue my migration into the unknown,
I plunge into the depths, burrowing through the pathways of the roots.”¹¹

In this context, psychological alienation expresses wandering and loss, for it is estrangement within the unknown and within nothingness itself. The search is not for something clearly defined or known; rather, it is a search in the depths, in the hidden channels of the roots and their microscopic passages. At this point, the extent of the estrangement, wandering, and loss that the poet endures in pursuit of truth becomes evident.

Elsewhere, speaking of the soul, he says:

“The geography of the soul has other terrains.”¹²

Othman Loucif gives the soul a geography of its own, with boundaries, landmarks, and dimensions. Yet the paradox lies in his discovery that this soul possesses other terrains as well. Hence, the soul is searching for its origin and its true source. The soul, as a philosophical concept, has long challenged thinkers of different schools and cultures. This explains the poet’s description of the worlds of the soul and its alternative maps, those misty realms that deepen the soul’s estrangement, wandering, and loss, all of which dominate this poetry collection.

Section Four: Social Alienation

Society is the primary force that generates the estrangement imposed on human beings. The social structures that are eternally inflicted upon everyone push the individual toward alienation, isolation, and escape. In this regard, the poet speaks about the true death he fears:

“Death is not to love,
Death is not to sing our songs,

Death is not to change what is in our hearts,

Death is to fear death.”¹³

The true death that the poet expresses in this poetic image is the one that stands between the human being and love, song, change, revolution, and creativity. Indeed, death lies in fearing actual death and trembling before its reality, for anyone who fears death lives for a deficient and incomplete life. Whoever clings to what is perishable becomes perishable himself. Through this poetic passage, the poet’s rebellion against social structures becomes evident, as they reduce love to a vice, singing to recklessness and corruption, and creativity to deviation and a departure from the familiar. In this context, the poet rises in defiance, seeking to correct and redefine these structures. For love is nothing but purity, elevation, and serenity; singing is but hymns set to an eternal divine rhythm; and death is nothing but a gateway to everlasting life.

Section Five: Spatio-Temporal Alienation

A reading of the texts of the poet Othman Loucif reveals the fading of the coordinates of time and space. The reader is confronted with a text that portrays a manifestation and unveiling where all forms of certainty come to a halt, thus evoking a mysterious and strange vortex. The poet says:

“I stand... and within me histories shatter

And epochs tear apart.”¹⁴

At this point, the poet expresses his self at a moment of contemplation in which neither history nor time is taken into account. In this instant, epochs are torn apart with all their spatial and temporal density deeply rooted in memory. All of this dissolves in a moment of purity, leaving nothing but the poet, his visions, and his thoughts that transcend all boundaries. Othman Loucif also says:

“In my distant exile, all epochs have passed over me,

And all deserts have possessed me: heat, ashes...”¹⁵

The poet consistently emphasizes the moments of contemplation he experiences in his voluntary solitude, moments that disregard both time and place. These are moments that carry within them beauty, purity, clarity, and delight, the kind of delight that transforms heat, fire, and ashes into pleasure, fusion, and unity with the universe. At that point, the poet declares: “I am the master of the labyrinth!”¹⁶ How could it be otherwise, when he has transcended the universe, epochs, and time, dived into the depths of seas, and merged with the cosmos as a whole, becoming one with it?

Section Six: Alienation and Death

Death is one of the dominant semantic elements of this text, starting from its title, as previously demonstrated. Since it represents that mysterious liminal world (*barzakh*), it is among the most fitting semantic fields chosen by the poet to deepen his poetic experience and to express with sincerity what he feels and lives. Death is frightening, obscure, and bewildering, and it is the eternal truth that no human being can deny. However, Othman Loucif employs it in a different way: death becomes for him a goal, an aspiration, and a desired longing.

“I shall find solace in nothing but death.

Now I flutter, joyfully, toward death.”¹⁷

In this poetic vision, death becomes intimacy, pleasure, delight, and joy, in contrast to its conventional image, which is related to fear and darkness, and the dread evoked even by the word itself. The poet continues in the same context:

“And death... death?

I have drunk it time and again, until it grew intimate with me and I with it.

I do not live but by it, nor does it exist but through me.”¹⁸

In this case, the poet introduces a radically different conception of death, one that carries a Sufi dimension. Death and the poet's spirit merge and fuse into a single unified essence. In this sense, death becomes a means of unveiling and witnessing (*mokachafa* and *shuhud*), a moment of intimacy with the Creator. Thus, death emerges as the poet's aspiration, for it leads to another life where purity, clarity, and love prevail, far from sorrow and suffering.

Is it a new pilgrimage season?

A flood of people overwhelms me in my barren exile.

What do you want from me?

The herb of immortality

Which Gilgamesh lost.

Is it death, then?

There is no immortality without death.

Therefore, Othman Loucif portrays death with a gentle and merciful face. Despite its harshness and severity, it becomes a quiet and hospitable guest when it visits those overwhelmed by calamities and burdens, those who carry the weight of the universe within themselves and devote their lives to the search for the eternal Beloved. At that moment, death acquires a different face, becoming the very path to life.

Section Seven: Alienation and the Sea

The sea is regarded as the second most frequently employed semantic element in the text after death, due to its dense symbolic charge. The sea is a symbol of mystery, strangeness, and fear; its raging waves engulf everything, and its flowing waters drown all that comes into contact with them. It is the realm of secrets, wonders, and marvels. Therefore, it is unsurprising that ancient civilizations attributed a deity to it: from Poseidon in Greek mythology to Neptune in Roman mythology, and even

Yam in Phoenician civilization. All of these represent humanity's attempt to interpret this extraordinary phenomenon, which the rational mind at the time was unable to comprehend. This rich semantic charge related to the field of the sea led the poet to use it in a striking manner within the text. Othman Loucif says:

“And within me rises a sea without age,

Fire is water and water is fire.”¹⁹

The poet employs the word “sea” in a different dimension, associating it with the symbol of fire. In the poet's vision, sea and fire become interchangeable. The sea has no age; it was created with the creation of the universe and continues to rage and roar. Likewise, fire considered is one of the fundamental components of the cosmos and one of the origins of life. It was created and remains ever-burning, melting all who approach it. It is as though the poet merges with both sea and fire, expressing through them his intellectual and philosophical vision.

Section Eight: Alienation and the Desert

The desert is a symbol of loss, wandering, and alienation. It is the homeland of prophets and divine messages, the ascension ground of those who reach God, and the place where hidden treasures and concealed secrets lie buried. It is one of the clearest representations of estrangement and disorientation. The desert signifies intense heat, violent storms, aridity, and thirst, and it is also a symbol of the Day of Resurrection. The poet says:

“And here all the deserts of the world turn into salt,

Gathering into a single whirlpool carries him away,

Ah! everything dies beneath the hiss of the storm.”²⁰

In this passage, the desert becomes a symbol of endings, death, pain, and torment, yet also of an impending rebirth. Fierce and burning storms are but an omen of the end of the transient and the beginning of the eternal.

The more intense the storm's hiss becomes, the closer the moment of transformation draws.

Othman Loucif says elsewhere:

“The heat lashes the scars of the earth with its whip,

And the blazing flame storms,

What has settled of clay is devoured by drought in hunger...”²¹

The poet portrays his existential and symbolic alienation by employing the semantic field of the desert, with all its heat, torment, flames, and dryness. It is as though he is describing the moment that precedes explosion and the transition from the world of earthly existence to the realm of the afterlife. This use carries profound intellectual and philosophical dimensions.

Section Nine: Alienation and Myth

Myth is one of the most significant semantic elements that express alienation and wandering. It carries within it diverse intellectual and philosophical dimensions, and it also symbolizes history in its deepest layers. It reflects humanity in its search for immortality and continuity, striving to interpret the universe, uncover its secrets, and reach the essence of truth. For this reason, poets have turned to myth, adopting and merging with it, drawing from its multiple symbolic dimensions in order to express their inner thoughts and concerns. Through the reading of Othman Loucif's text, it becomes clear that the discourse is mythical, filled with incantations, enigmas, and mysteries. At times, the poet uses myth directly; at other times, he transforms himself into a mythical being. He says:

“What do you want from me?

The herb of immortality!

Gilgamesh lost it!”²²

In these lines, the poet turns himself into a mythical figure, merging with the legendary character of Gilgamesh. This Babylonian myth expresses humanity's quest for immortality in the face of the eternal truth of death, and within an unjust and unbalanced world. In this sense, immortality enables human beings to overturn the order of things, fulfill victory over fate, and achieve aspirations they are otherwise unable to realize. Through this passage, Othman Loucif emphasizes that death is inevitable; there is no immortality without it, for death is the gateway to continuity and permanence.

The poet says elsewhere:

"I hear all the hymns of the ages

And the earth ignites...

An Oceanus of music and flame!"²³

As previously mentioned, Oceanus is the god of oceans in ancient Greek mythology. He symbolizes infinity, continuity, and universality, and he represents the absolute and the cosmic waters from which creation began. Through this symbol, Othman Loucif expresses his intellectual and philosophical vision, preparing for a moment of fusion and unity with the universe. Thus, Oceanus becomes a mythical medium through which the poet conveys meanings of totality and flowing cosmic expansion that includes existence. In this context, the poet constructs his own mythology, where hymns, burning, music, and flame come together in a majestic mythical ritual.

Section Ten: Alienation and Sufism

Sufism is one of the most important sources employed by poets in their texts to express what passes through their minds and to deepen their poetic experience. With its profound, mysterious, and philosophical concepts, Sufism represents an appealing source that attracts every contemporary modernist poet. The Sufi trend is one of the most prominent paths chosen by poets to fulfill deeper understanding, to penetrate the depths of the soul, and to elevate it above trivial concerns.

Othman Loucif is one of those poets who drew from the fragrance of Sufism and its enchanting, mysterious, and profound concepts. This text, like other works by the poet, is rich in Sufi symbols and notions that are embodied in every section and line. The poet says:

“I ask: what mist still obscures from me
A bride I have long heard
Whose fragrance resounds...
And whose divine footsteps I perceive as music?”²⁴

The symbol of the feminine figure, in its Sufi sense, deepens the text’s sense of alienation and ambiguity. Who is this divine, tender feminine presence that the poet describes in many passages, at times addressing her in supplication, and at other times embracing her, in a striking paradox that reflects his distributed inner state? The poet says in another Sufi context:

“All the universes are illuminated by my wine,
And fire is illuminated,
Drunkenness deepens into drunkenness,
And the heavens are reduced between my hands to this cup, its particles
shining!”²⁵

In this poetic fragment, Othman Loucif invokes the symbol of Sufi wine to express the state of alienation and wandering he experiences. It is a wine that removes one from worldly existence and carries the spirit toward the highest heavens. The poet links the symbol of mystical wine with fire to express meanings of burning, illumination, and radiance; both wine and fire possess their own light. As Abu Nuwas famously said, boasting about wine:

“If you were to mix it with light, it would blend into it
Until lights and radiances are born.”²⁶

This burning and spiritual intoxication with divine wine expresses the poet's absence from time and place, his detachment from the universe, and his ascension toward divine effusions.

Conclusion:

After a modest reading of Othman Loucif's poetic collection *Mokachafat fi Machhad Almawt*, a set of results emerges, most notably:

- Reading the title suggests to the reader the alienation and ambiguity contained within the text. Revelation, witnessing, and death are dense semantic elements that are mysterious, strange, and suggestive. This makes the title a modern poetic and highly evocative one.
- Through the reading of the poetic text, a psychological and spiritual estrangement is perceived inhabiting the poet's inner self. From the beginning of the poem to its final section, the poet portrays his own fragmented, unstable, strange, and at times contradictory worlds.
- Social structures play a role in the poet's withdrawal into isolation and introspection, as a form of rejection of reality and rebellion against it, and an attempt to transform it through poetry. Poetry is a form of revolution that only poets are able to unleash.
- The features of time and place dissolve throughout this poetic collection, which is natural in moments of mystical unveiling and revelation experienced by the poet, moments in which time stands still, and the poet's spirit ascends to different realms where there is neither time nor space. History is reduced, epochs merge, and everything dissolves into a unified scene in which all components fuse with the poet, further intensifying the alienation, wandering, and loss of the self.
- The collection *Mokachafat fi Machhad Almawt* is a poetic work that powerfully embodies alienation and the labyrinth of the self. The poet relies on a set of semantic fields that serve this purpose, such as death, the sea, the desert, myth, and Sufism. All of these highly symbolic fields play a clear role in transforming the text into a dense, mysterious, and symbolic poetic discourse.

This study has attempted to highlight the phenomenon of alienation and the labyrinth of the self in *Mokachafat fi Machhad Almawt* by Othman Loucif, a text immersed in mystery, strangeness, and estrangement. It requires more than one study to address this phenomenon, as well as other interrelated and overlapping ones such as pain, sorrow, Sufism, and ambiguity. All of these are prominent and dominant characteristics in the text, which strongly challenge any serious researcher.

Footnotes:

- 1- See: Al-Subki, Taj al-Din Abu Nasr Abd al-Wahhab ibn Ali, *Tabaqat al-Shafi'iyya al-Kubra*, ed. Mustafa Abd al-Qadir Ahmad Ata, Dar al-Kutub al-Ilmiyya, Beirut, 2nd vol., p. 107.
- 2- See: Othman Loucif, *Mokachafat fi Machhad Almawt*, Dar Mim, 1st ed., 2021, Algeria, p. 23.
- 3- See: Ahmad Ali al-Falahi, *Al-ightirab fi Al-shi'r Al-'arabi*, Dar Ghaida, 1st ed., 2013, Amman, p. 121.
- 4- Ibn Hajar al-Asqalani: Shihab al-Din Abu al-Fadl Ahmad ibn Ali ibn Muhammad, *Fath al-Bari Sharh Sahih al-Bukhari*, ed. Abd al-Aziz ibn Abd Allah ibn Baz and Muhammad Fuad Abd al-Baqi, Dar al-Kutub al-Ilmiyya, Beirut, 2017, vol. 7, p. 06.
- 5- See: Al-Qushayri: Abu al-Qasim Abd al-Karim ibn Hawazin, *Al-Risala al-Qushayriyya*, ed. Ahmad Hashim al-Sulami, Dar al-Kutub al-Ilmiyya, Beirut, 2018, p. 216.
- 6- The Holy Qur'an, Hafs narration, Surah Hud, verse 103.
- 7- Othman Loucif, *ibid.*, pp. 20–21.
- 8- *Ibid.*, p. 34.
- 9- *Ibid.*, p. 20.
- 10- *Ibid.*, p. 21.
- 11- *Ibid.*, p. 34.
- 12- *Ibid.*, p. 35.
- 13- See: *Ibid.*, p. 55.
- 14- *Ibid.*, p. 15.
- 15- *Ibid.*, p. 23.
- 16- *Ibid.*, p. 33.
- 17- See: *Ibid.*, p. 26.
- 18- See: *Ibid.*, same page.
- 19- *Ibid.*, p. 62.
- 20- See: *Ibid.*, p. 24.
- 21- *Ibid.*, p. 63.
- 22- *Ibid.*, p. 33.
- 23- *Ibid.*, p. 28.

24- Ibid., p. 34.

25- Ibid., p. 74.

26- Umar Faruq al-Tabba', Diwan Abi Nuwas, Dar al-Arqam, 1st ed., 1997, Beirut, p. 21.

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- Hafs narration.

Second: Primary Source

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