

## The Duality of Meaning in Interactive Digital Poetry: A Semiotic Approach to Hamza Grira's Poem "Love Speaks All Languages"

BENSAID Imene

Belhadj Bouchaib University, Aïn Temouchent, Algeria

Email : [imene.bensaid@univ-temouchent.edu.dz](mailto:imene.bensaid@univ-temouchent.edu.dz)

Received : 21/09/2025 ; Accepted : 25/04/2026 ; Published : 25/05/2026

### Abstract:

This article offers an in-depth semiotic study of the interactive digital poem *Love Speaks All Languages* by the Algerian poet Hamza Grira. The analysis focuses on how mystical Sufi thought is integrated with modern technological media, transforming the text from static words into a dynamic space in which the recipient interacts as both a spiritual and digital wayfarer. By applying the semiotic square, the study deconstructs central semantic categories such as love, travel, and waiting. It seeks to demonstrate that digital literature opens up boundless interpretative horizons that transcend conventional linguistic boundaries in the pursuit of absolute truth. The text also foregrounds the recipient's role as an essential participant in constructing meaning and shaping the poetic fabric through active engagement with hyperlinks and multimedia elements.

**Keywords:** interactive literature; digital literature; Hamza Grira; semiotic study; semantic duality.

### 1. Introduction

Contemporary poetic discourse is a vital space where linguistic signs intertwine with existential visions, forming a semantic fabric that transcends the limits of surface meaning to plunge into the depths of human experience. In this context, the experience of the Algerian poet Hamza Grira emerges as a distinctive model that seeks to synthesize Sufi thought with the contemporaneity of the digital medium.

Hamza Grira's poem "Love Speaks All Languages" is a distinctive poetic text in which literature intersects with technology and spirituality with philosophy, offering an experience enriched by several concepts derived from Sufi thought within the context of the digital age, at a time when the pace of change is accelerating and forms of communication are proliferating.

This text raises profound questions about the nature of language, the role of the recipient, and the possibility of transcending linguistic and cultural limitations in order to attain a deeper understanding of existence. Through its interactive structure and Sufi contents, the poem does not remain merely a literary text; rather, it becomes a "renewed and integrated semiotic space" that proceeds from the partial sign, represented by the word and the symbol, and ascends towards the "total system" embodied in the unity of existence. It calls upon the recipient to participate, interact, and engage in a profound

interpretative journey that exceeds the limits of words, touches the depths of the soul, and opens new horizons for contemplation, thought, and creativity.

This is what prompted us to study this poem semiotically, beginning with the following question:

How do partial signs manifest themselves in exploring the total system of signification in Hamza Grira's poem? We have drawn upon certain mechanisms of the semiotic method, which moves beyond impressionistic analysis towards a systematic vision that reconciles the particulars of the sign with the totality of the semantic system, relying on Sufi philosophical references that constituted the poet's epistemological background.

The movement from the partial sign to the total system in this poem represents an epistemological and aesthetic journey, in which words are transformed from simple communicative tools into condensed semiotic signs that embody creative Sufi dimensions.

We shall attempt to probe the depths of this experience by tracing the trajectories of the sign, the manner of its fusion within the total system of the text, and its contribution to the construction of the poem's aesthetic and semantic system.

We shall conclude with the most significant findings, which have opened new horizons for research and enriched the Arab poetic scene in general and interactive digital poetry in particular.

## **2. The Semiotics of the Title: "Love Speaks All Languages" as a Systemic Threshold**

### **2.1. The Title**

"Love Speaks All Languages" is the first textual threshold and the total sign that condenses the philosophy of the text, directs the reader's paths of interpretation and the creative trajectories of the interactive recipient, and functions as a

"semantic focal point" whose meanings radiate across the entire body of the poem. It represents the total system under which all subsequent partial signs are subsumed and directs reading towards a broad semantic horizon with multiple interpretative possibilities. According to Eco, the title "is, from the very moment it is given, an interpretative key."<sup>1</sup>

It thus functions as a condensed semiotic sign that carries multiple significations and levels of meaning. The researcher who investigates the title examines the various aspects of its structure and content to make it speak, interpret it, and understand its components.

It constitutes the first qualitative contact between sender and recipient. Accordingly, it may be read on two levels: "the first level is one in which the title is viewed as an independent structure with its own semantic operation."<sup>2</sup>

The attribution of the verb "speaks" to the word "love" and the generalization of this act to encompass all languages transfer love from the sphere of individual emotion to the sphere of the "cosmic system" and the universal communicative act.

Within this linguistic fabric, "love" is the mother tongue and the system that absorbs all differences. In this sense, love possesses a unique capacity to penetrate linguistic barriers and to convey its message to hearts and minds. This idea opens the way for broad semiotic interpretations, whereby every sign and every symbol, and even silence itself, may be considered an eloquent "language of love" that surpasses words.

The second level in the study of the title transcends "the productivity and signification of this structure beyond its own limits, moving towards the work and becoming entangled with its semioticity, impelling and stimulating its own productivity."<sup>3</sup>

This is achieved by analyzing the title into its linguistic signs and their significations. “Love”, as a central sign, refers to a broad network of positive signifieds: passion, tolerance, unity, peace, and creativity. It also has relations with psychological, social, and intellectual dimensions that are imprinted both within and beyond the work.<sup>4</sup>

As for the linguistic unit “speaks”, it points to the act of communication: expression and disclosure. It extends beyond the human tongue to other symbols of existential expression. The linguistic construction “all languages” is a comprehensive sign that denotes inclusiveness, universality, and the absolute capacity for understanding and mutual comprehension,

**Endnotes**

<sup>1</sup>Faisal al-Ahmar, Dictionary of Semiotics (Algiers: Arab Scientific Publishers and Manshurat al-Ikhtilaf, 2010), 226.

<sup>2</sup> Bassam Musa Qattus, The Semiotics of the Title (Amman, Jordan: National Library, 2000), 32.

<sup>3</sup> Ibid., 32.

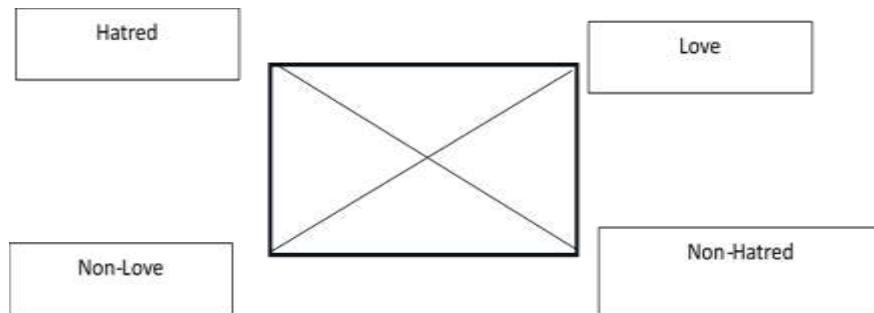
thereby posing an existential question concerning the nature of love and its capacity for communication.

**2.2. The Semiotic Square of the Title: Deconstructing the Significations of Love and Language**

The semiotic square provides an analytical framework for revealing the oppositional and complementary relations that constitute meaning, since it is based on “the visual representation of the logical articulation of a semantic category”.<sup>5</sup> It also enables us to move beyond simple binaries towards more complex semantic structures that show how concepts interact and are transformed into the following:

<sup>4</sup> See Muhammad Fikri al-Jazzar, The Semiotics of Literary Communication (Cairo: Egyptian General Book Authority, 1998), 8.

<sup>5</sup> Rashid Ben Malek, "The Semiotic Term through the Project of the Paris School: The Semiotic Square," Semiotic Research 8, no. 13 (June 2018): 8.



**The First Axis: The Axis of Opposition (Love–Hatred)**

S1 = love = represents the positive cosmic force, comprehensive communication, and the universal language that transcends barriers. It is the key to deciphering the codes of existence and enables the expression of the self and the other.

S2 = hatred = represents the negative force, the rupture of communication, and the language that leads to isolation. It is the principle that negates expression and mutual understanding, transforming language into a barrier rather than a bridge.

**The Second Axis: The Axis of Negation (Non-Love–Non-Hatred)**

Non-S1 = non-love = refers to the absence of love, or to a state of indifference or an inability to feel love. It is not necessarily explicit hatred, but rather an emotional void or a state of being stripped of positive feelings and spiritual inertia.

Non-S2 = non-hatred = refers to a state of inner peace or emotional neutrality. It is not necessarily manifest love, but rather the absence of hostility or rejection. It may be manifested in acceptance or in the capacity for peaceful coexistence without passion.

### **The Integrated Axis: The Axis of Negation/Inclusion**

From non-hatred to love: the state of the absence of hatred may lead to openness to love, as the heart becomes prepared to receive and cultivate positive feelings, thereby enabling the building of bridges of communication. This transformation indicates that removing negative barriers is the first step towards building positive relationships.

The poem's threshold is not merely a simple phrase; rather, it is a complex semantic structure that points to a constant struggle among the utterance of love, communication, and rupture. It presents love as a supreme force capable of transcending these binaries and achieving a total system founded on communication and understanding, which leads us to the embodiment of the following diagram:

The distance between the title and the text remains the property of the recipient, who shapes it as he wishes, because the text, “to the extent that it moves from its didactic function to its aesthetic function, leaves the interpretative initiative to the reader”.<sup>6</sup>

Thus, the semiotic square provides a semantic map of the title, enabling us to understand the deep dimensions that manifest throughout the poem and to articulate the poem's philosophical and spiritual project through an integrated language of love for understanding existence in an interactive digital form.

### **2.3. Language as a Space of Manifestation: Between the Gnostic Tongue and Digital Language**

The idea of “multiple languages” in the title is not limited to human languages but also encompasses the languages of the spirit, the body, nature, and the digital. Love, in its essence, is manifested in all these languages and uses them as media through which to express itself. From a Sufi perspective, language is not merely an instrument of communication but a space of divine manifestation.

In their depth, words carry the secrets of existence and reveal truths that cannot be grasped by reason alone. The Gnostic tongue seeks to transcend the literal meaning of words and to reach the inner meaning that refers to the Divine Essence.

In the digital context, language takes on new dimensions as it interacts with visual and auditory elements, becoming an interactive medium.

The digital text is not merely written words but a network of links, images, and sounds that interact to form a multidimensional linguistic experience. In this sense, the poem uses “all languages”: not only human languages, but also the language of the image, the language of sound, and the language of digital interaction. This linguistic plurality enhances the poem's capacity to communicate with the recipient on

different levels and opens new horizons for understanding and perception.

### 3. The Space of the Text

#### 3.1. The Semiotics of Travel

The poet has sought to mould the digital poem into a Gnostic poetic text, endowing it with as much stylistic, affective, and visionary energy as possible, concentrated in the duality of meanings, as though the poet were taking us on a journey through two worlds: the world of gnosis and divine love in a digital mode and with purposeful embroidered Sufi touches. In both its apparent and hidden dimensions, the poem concerns divine passion and burning love, embodied through the experience of Ibn Arabi. Travel is a reality present in all beings: God caused Muhammad, peace be upon him, to travel by night; He sent Adam down to earth; He raised Jesus; He brought Joseph out; and He caused the good word to ascend to Him.<sup>7</sup>

Before that, it is a divine reality, for God was the first to have a relation to travel, as He described Himself through it, such as drawing nearer to the servant by an arm's length when the servant draws nearer to Him by a span. In this poem, travel is a sign of the existential journey, as the self becomes a wayfarer on the path of seeking knowledge and absolute connection.

Ibn Arabi holds that travel is the orientation of the heart towards God through remembrance. It is thus a voluntary act requiring effort and devotion from the wayfarer; it is "action: heart and body, meaning and flesh".<sup>8</sup>

The poet brings together multiple paradoxes, beginning with heritage/the dance and extending to travel/loss, as he says: "Travel; you will not find me there."<sup>9</sup> Travel is a journey to where no

one in particular exists, towards abstract truth. The poet invokes meaning and its opposite at the same time: he is capable of love and of not understanding its language, and of traveling in order to reach nothingness. He is here and there, and all these Sufi contents are employed in an elegant and accomplished text. This implicit element cannot be broken down from the deep structure of the poetic fabric except by interrogating it to determine how the features of the interactive digital poetic experience are formed and to elucidate the surface structures that resonate profoundly with this poem's content.

In the interactive digital context, the concept of travel takes on new dimensions that overlap with Sufi meaning, as it transforms the recipient from a passive receiver into a "wayfarer" in digital space, transcending his limitations by participating in the generation, creation, and writing of this text. The searching self, the recipient, travels among hyperlinks. At the same time, the multiple paths offered by the digital text are disclosed and interact with the visual and auditory elements that form part of this experience, thereby constituting a bridge of communication between the two banks of the past and the digital present.

This generative trajectory of imperative verbs denoting movement—travel, shout, laugh, applaud, speak, do, try, say—allows the recipient to "travel" through their semantic layers. Every word, image, or sign in the poem functions as a [hyperlink]; this interaction is not confined to intellectual understanding, but rather makes the receiving self both affected by and affecting the text, altering it in the process.

The poet says: "We shared the experience—draw—sing whatever you wish . . . click here."

The poet has formed a homogeneous blend of present and past, proceeding from the idea of reviving and reanimating heritage in a digital form through the representation of Islamic figures and the interweaving of Gnostic terminology with concepts abundant in Sufi meanings.

### **3.2. Deconstructing the Sign of Travel: The Semiotic Square**

In the poem, travel is synonymous with transformation, change, and the continuous transcendence of boundaries and constraints. The wayfaring self does not return as it was before travel; rather, it changes, develops, acquires new forms of knowledge and experience, and redefines itself and its relation to existence. This accords with travel in the Akbarian conception, as a movement connected to everything and to which everything is connected: all existence is continuous travel, and the human being is an integral part of this cosmic travel.

It occurs on four levels: “the first is the lifting of the veils of multiplicity from the face of unity, which is the journey to God until the servant reaches the clear horizon, the culmination of the station of the heart . . . the second is the journey to God by assuming His attributes, which is the journey in the Real by the Real . . . the third is the disappearance of the two opposites, the outward and the inward . . . which is the ascent to the eye of gathering and the Presence . . . As for the fourth, it occurs upon returning from the Real to creation and the effacement of creation in the Real.”<sup>10</sup>

These journeys are not merely successive stages but interwoven levels of consciousness and transformation that enable the wayfarer to ascend towards the good. Since the poet has

structured his poem around two balanced and harmonious axes—authenticity and contemporaneity—he connects heritage with digitization. He makes “travel” the point of intersection of these coordinates.

The poet structured the poem “Love Speaks All Languages” into four sections so that the concept of travel, within the context of the digital poem, takes on new dimensions parallel to the Sufi meaning. Just as the wayfarer’s experience is renewed at each stage of his spiritual journey, so too does the recipient travel through designated icons towards the four sections of the poem:

The first section: “Love Speaks All Languages.”

“I had an appointment with love.

Try; perhaps you will soar.”

The second section, entitled “On the Edge of Love Is a God.”

“We have a God we do not know.

Love is worthy.”

The transition, or travel, to it occurs through the icon in the first section: “On the Edge of Love Is a God.”

The third section is entitled “The Love of the Wayfarers.”

“Travel; you will not find me there.

Perhaps you will reach Him.

Had Ibn Arabi been among us, he would have traveled.

Be, in existence, a wayfaring spirit.”

The fourth section consists of waiting for a video entitled “Burning Waiting.”

The transition and travel to it occur via the icon in the second section, namely “Love Is Worthy.”

This digital travel through the poem's four sections manifests on several levels.

1. Travel through the text: this is movement between the parts of the poem, from one section to another, through the various icons in search of the poetic text. This travel simulates the first journey in Sufi thought, in which the recipient seeks to lift linguistic veils and apprehend the poem's semantic unity.
2. Travel through media: This is interaction with the visual and auditory elements that form part of the poem. In Sufi thought, this journey mirrors the wayfarer's realization that unity does not negate multiplicity but is manifest within it: he sees God in everything and sees everything in God. It is a journey from unity to multiplicity,<sup>11</sup> in which the recipient seeks to assume the poem's auditory and visual attributes, to manifest its artistic aesthetics, and to adopt its own logic.
3. Travel through interaction: this is active participation in generating and constructing the poem through the choices made by the recipient, or through the possibility of adding contributions and comments. It is an actual journey through the poem's links or pages in digital space, and an active participation by the recipient-creator in constructing both the poem's text and its meaning simultaneously.

This travel corresponds to “the return from the Real to creation through the Real” in the text's deep structure. After the recipient becomes immersed in the text, or experiences annihilation, he returns to interact with it: “Say something, click here, we are listening to you.”

The interactive recipient leaves his own imprint, choosing his path and altering the poem's structure, thereby multiplying it in proportion to the number of recipients. At this stage, the boundaries between the recipient and the sender dissolve, and the recipient becomes an integral part of the artistic creation process. Here, identification simulates the dissolution of the boundaries between the wayfarer and the Real in the Sufi stations of gathering.

4. Travel through interpretation: this is the attainment of a deep understanding of the poem, one that transcends its apparent meaning and reveals its spiritual and philosophical dimensions. This accords with the deep structure of the text in the fourth journey, in which the recipient returns to the world of creation with a new vision.

The poem has a history and accumulated layers of meanings and linguistic memory. The presence of heritage has endowed it with profound expressive energy and has imbued it with a sense of pride in belonging. There is no doubt that the relationship between digital poetry and the Sufi mask is an aesthetic one, based on the blending of deep, symbol-laden meanings, so that the recipient opens himself to creativity as a participating element in the generation of the linguistic fabric.

Sufi terms, distinguished by their figurativeness, ambiguity, and suggestiveness, converge with interactive clarity. Linguistic units such as love,

truth, travel, burning, experience, and search carry profound Sufi significations. However, they also carry spiritual codes, so that these symbols, words, and all the elements of language combine to form a single structure with concordant meanings.

This integration of the two dimensions enhances the richness of this poem and makes it a text open to infinite readings and interpretations. This is precisely what ensures that poetry remains an endless process of formal and semantic possibilities,<sup>12</sup> like the journey of the wayfarer, which does not end with attaining

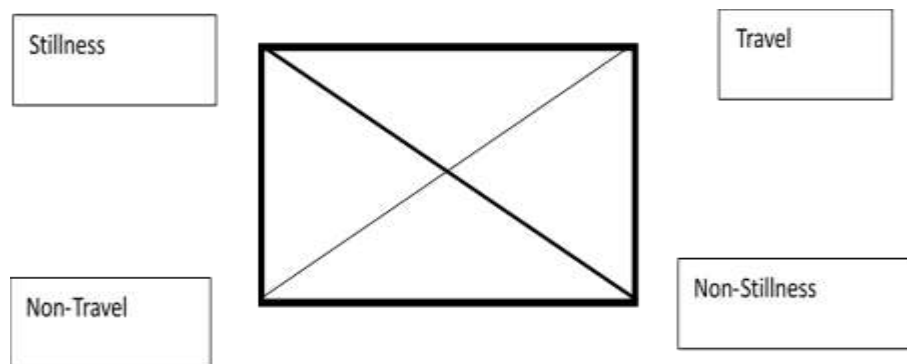
### Endnotes

- 
- <sup>6</sup> Umberto Eco, *The Role of the Reader*, trans. Antoine Abu Zayd, 1st ed. (Casablanca: Arab Cultural Centre), 63.
- <sup>7</sup> Ibn Arabi, *The Book of Unveiling the Results of Journeys* (Hyderabad, Deccan: Dairat al-Maarif al-Uthmaniyya, 1948), 1-2.
- <sup>8</sup> Ibn Arabi, *The Meccan Openings*, ed. Uthman Yahya, vol. 3 (Cairo: General Egyptian Book Organisation, 1974), 361.
- <sup>9</sup> Hamza Grira, "Love Speaks All Languages," [https://litterature-numerique-interactive.blogspot.com/2020/09/blog-post\\_28.html](https://litterature-numerique-interactive.blogspot.com/2020/09/blog-post_28.html).

annihilation in the Real and subsistence through Him.

To apply the semiotic square to the concept of travel, we may consider it a central sign carrying the significations of transformation and transition. If we regard "travel" {S1} as a positive value representing movement and transformation, then its opposite is "stillness" {S2}. As for the contradiction of travel, it is "non-travel" {non-S1}. In the context of the interactive digital poem, these relations may be analyzed as follows:

- <sup>10</sup> Muhammad Abd al-Rauf al-Munawi, *al-Tawqif ala Muhimmat al-Taarif* (Beirut: Dar al-Fikr al-Muasir, 1990), 406-7.
- <sup>11</sup> See Sadr al-Din Muhammad al-Shirazi, *The Transcendent Wisdom in the Four Intellectual Journeys* (Beirut: Dar Ihya al-Turath al-Arabi), 15.
- <sup>12</sup> Salima Masoudi, *Modernity and Experimentation in the Formation of the Contemporary Poetic Text: A Study of the Poetry of Adonis* (Jordan: Alam al-Kutub al-Hadith, 2002), 37.



### The First Axis: The Axis of Opposition (Travel–Stillness)

First: travel {S1} represents constant movement towards knowledge and truth, whether as a

spiritual journey or as digital interaction. It is the essence of the poem's experience and calls upon the recipient to engage fully.

Second: stillness {S2} represents the opposite: inertia, non-interaction, or passive reading. It points to a state of non-engagement in the experience, which obstructs access to deep meaning.

### **The Second Axis: The Axis of Negation (Non-Travel and Non-Stillness)**

First: non-travel {non-S1} represents a state of apparent fixity, in which there is no travel in the literal sense. However, there may be an internal movement or transformation within the poem's content. It may refer to the printed text, which does not involve direct interaction yet carries the possibility of spiritual travel.

Second: non-stillness {non-S2} represents a state of continuous movement, although it may not necessarily be purposeful travel towards truth. In the context of the poem, it may refer to nonlinear browsing of digital text or to superficial interaction without delving into deeper meaning.

Through this square, it becomes clear that the poem calls for the transcendence of stillness and non-travel, and for the attainment of a state of purposeful travel that combines outward movement with inward transformation. It does not merely call for non-stillness but seeks to realize travel in all its Sufi and digital dimensions. This analysis deepens our understanding of the significations of travel in the poem, highlights the centrality of the sign, and directs the recipient towards a comprehensive experience that brings together the spiritual and the technological within an integrated total system.

### **The Axes of Integration/Inclusion**

First: from non-stillness to travel. A state of instability or constant change may lead to the search for meaning and purpose, and thus to the beginning of the journey of spiritual travel. Disturbance may motivate the search for true stability, and dispersion may generate the desire for unity. This transformation indicates that spiritual crises may be a point of departure towards growth and elevation.

Second: from non-travel to stillness. A state of the absence of travel and transformation may lead to inertia and stagnation, in which the self becomes confined to its place without development. The failure to search for truth leads to remaining fixed in ignorance, and the absence of the desire for change leads to satisfaction with the status quo. This transformation highlights the danger of ceasing spiritual striving and how this may lead to stagnation and loss.

### **3.3. The Semiotics of Truth: Between Sufi Witnessing and Digital Manifestation**

Sufi terms proliferate in Hamza Grira's poem "Love Speaks All Languages", as he renders it imbued with symbols and allusions.

The concept of "truth" is among the most complex in philosophy and Sufism. It is not apprehended by reason but is an existential experience apprehended by the heart and the spirit, transcending the limits of language and representation. It is an indication of what lies beyond verbal representation. It is deeper than a mere idea; it is a vital state renewed with the elevation of its possessor, continually negating fixed and rigid conceptions. Ibn Arabi says: "Truth is not a quest limited to the people of wisdom and knowledge; rather, it is an indication of what lies beyond verbal representation. Truth is not merely an idea or words, but what they indicate in terms of profound meanings."<sup>13</sup>

Truth therefore requires the wayfarer to transcend himself, to become annihilated in the Real, and to witness its manifestations in the universe and within himself. In the digital context, truth acquires new dimensions whose deep structure can be interrogated only through the paths the recipient chooses in digital space and the contributions they make. The digital manifestation of truth lies in the poem's capacity to offer multiple contributions to the poetic fabric and different interpretative angles. Every interaction, every click, and every choice opens a new door for the recipient towards a deeper understanding of the poem. This plurality simulates the diversity of the images of truth in Sufi thought, in accordance with the wayfarer's capacity for comprehension. In this sense, the

poem is not merely a text, but a space of truth in which meaning is manifested and develops with every interaction.

**The Levels of Truth in the Poem: From the Surface Structure to the Deep Structure**

The levels of truth in the poem are multiple, beginning with the surface meaning of the linguistic units and extending to the deep significations that are disclosed to the recipient through interaction and contemplation. These levels may be analyzed semiotically as follows:

1. Linguistic truth: this is the direct meaning of the words and structures that constitute the surface layer of the text. This truth is the point of departure for any analysis, but it does not represent the full truth of the poem.
2. Symbolic truth: this truth transcends the literal meaning of words in order to reveal deeper and more abstract significations. Love in the poem is not merely an emotion, but a symbol of divine existence; languages are not merely means of communication, but diverse manifestations of cosmic truth. These symbols require interpretative effort on the part of the recipient in order to be understood.
3. Sufi truth: this is the truth that is manifested to the wayfarer through spiritual experience, and that cannot be apprehended through verbal representation alone. Truth is not something confined by words; rather, it is part of the human self and requires liberation from the constraints

of language in order to be reached. Ibn Arabi says: “Truth is not the thing to which we bind ourselves through words. Understanding truth requires liberation from that which confines truth, and at times requires a contradiction within the human being: part of truth is what I am, part of it is what I may become, and part of it is what I do not know, yet we ask You for it in its absoluteness.”<sup>14</sup> This Sufi dimension of truth is manifested in the poem through the invitation addressed to the recipient to “travel” and to practise “retreat and remembrance”, practices that aim to transcend the limits of language and reach a direct experience of truth.

4. Interactive digital truth: in the context of digital literature, truth assumes a new dimension, since it is completed only through the recipient’s interaction with the text. Truth here is not given in a ready-made form, but is the product of a continuous interactive process between text and recipient. Every interaction, every click, and every choice open new horizons for creativity and participation in constructing its meaning, and thus contribute to its truth. This interaction makes the recipient an integral part of the process of constructing meaning and, consequently, part of the manifestation of truth.

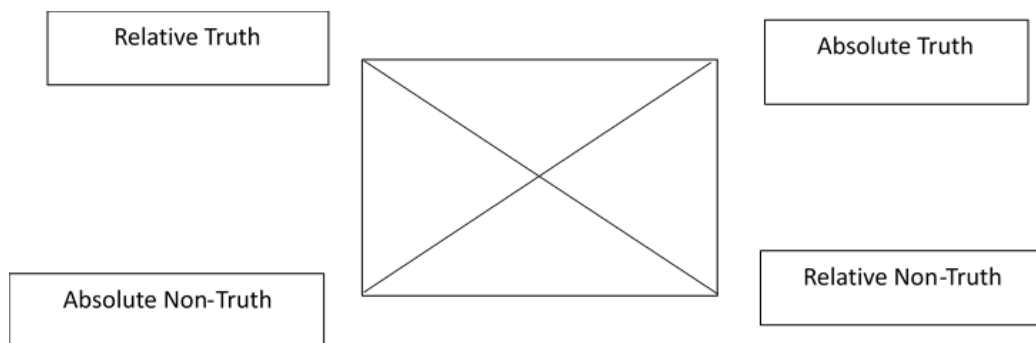
**The Semiotic Square of Truth**

The semiotic square may be applied to the concept of truth in the poem in order to clarify the relations between its various dimensions:

**Endnotes**

<sup>13</sup> Ibn Arabi, *The Meccan Openings*, 81.

<sup>14</sup> Ibn Arabi, *A Treatise on What Is Not to Be Relied Upon* (Hyderabad: Dairat al-Maarif al-Uthmaniyya, 1948), 31.



Absolute Truth {S1}: this is the divine truth that neither changes nor alters, and which the wayfarer seeks to attain through spiritual travel. In the poem, this truth is manifested in the concept of love that speaks all languages and represents the essence of existence.

Relative Non-Truth {S2}: This is what contradicts absolute truth and may be represented by illusions, erroneous conceptions, or surface meanings that do not go beyond the appearance of things.

Absolute Non-Truth {non-S1}: this is everything that is not absolute truth; that is, everything relative, changeable, and limited. It may be represented by direct linguistic truth or by symbolic truth that remains governed by verbal representation.

Relative Truth {non-S2}: this is what contradicts non-truth; that is, what approaches absolute truth but does not fully reach it. The Sufi truth may be represented as disclosed to the wayfarer through experience, or by the interactive digital truth manifested through continuous interaction.

Through this square, we see that the poem does not present a single truth, but invites the recipient on a journey that moves between these different levels in an attempt to reach absolute truth by transcending the limits of language and verbal representation and engaging in an interactive experience.

### **3.4. The Semiotics of the “Wayfarers”: From Sufi Experience to Digital Interaction**

Wayfaring in Sufi thought, especially in Ibn Arabi, represents a practical method of spiritual ascent and of attaining knowledge of the Real. This wayfaring is not merely a set of outward practices, but a profound inward experience that requires the disciplining and purification of the soul. For Ibn Arabi, wayfaring is a spiritual exercise and the aim of the Sufi; the nature of

one’s wayfaring varies according to one’s intention and desire for knowledge of God.<sup>15</sup>

In the poem, we may discern a reflection of the four categories of wayfarers, which progress through levels of nearness to the Real and reveal the nature of the relationship between the human self and the Absolute.<sup>16</sup> These categories may be read as different modes of the recipient’s interaction with the digital poem:

#### **1. The Wayfarer by Himself**

The “wayfarer by himself” represents the first level of the stages required of the aspirant in his experience and in the journey of his travel towards truth and his path to God.<sup>17</sup> This is achieved by subduing the soul through worship so that the world does not sweep him away, since it is the prison of the believer,<sup>18</sup> and through faith in God. Thus, for Ibn Arabi, the reality of divine unity is “the affirmation of One without beginning and the affirmation of One without any participation in description or attribute”.<sup>19</sup>

As for the recipient, the “wayfarer by himself” in digital space is the one who perceives himself as “an active and influential self” in shaping his experience with the poem. He is not content with what the text offers, but seeks to construct “his own path”, to choose the links, and to determine the direction of interaction. This recipient sees the interactive poem as a space for “individual striving”. Through this wayfaring along the digital path, he seeks to draw closer to the deep structure of the poetic fabric that he constructs himself. This wayfaring reflects an awareness of the “digital self” as a self that produces meaning. The recipient is not merely a reader but a wayfarer who constructs his spiritual experience through his conscious, active interaction with the text.

## **2. The Wayfarer through His Lord: The Recipient as Consciousness of Digital Emanation**

He is the one whom God loves, so that He becomes his hearing and his sight,<sup>20</sup> in reference to the sacred hadith: “I become his hearing with which he hears, his sight with which he sees, his hand with which he strikes, and his foot with which he walks.”<sup>21</sup>

This station reflects a state of profound spiritual connection in which the boundaries between the human self and the Divine Self disappear. As for the wayfarer through his Lord in digital space, he transcends the limits of his active self and becomes “a conscious recipient of the semantic emanation” manifested through the digital poem. He is the recipient who realizes that the poem is not merely a set of signs, but rather a “manifestation” of a deeper truth. The recipient’s interaction thus becomes akin to a “conscious surrender” to the semantic flow. This wayfaring reflects “the disappearance of the boundaries between subject and object”, whereby the recipient becomes part of the poem, and the poem speaks through him.

### **3. The Wayfarer through the Totality: The Recipient as a “Collective Self” of the Plurality of Digital Space**

He is the one who combines the two stations: he is a wayfarer through knowledge and through the totality;<sup>22</sup> that is, he combines theoretical knowledge with practical spiritual experience. As for the deep structure of the wayfarer through the totality in digital space, it is embodied in the one who brings together the active self and the consciousness of the recipient. He is a recipient who perceives “the plurality of digital space” and its capacity to accommodate different paths and significations. This recipient is not satisfied

with a single path, but explores all the links and combines self-creation with intuitive reception. The recipient realizes that this digital poem does not have a single meaning and that he must create and complete the poetic fabric; rather, it is a “totality” of interwoven and integrated meanings. This wayfaring reflects the recipient’s “comprehensive consciousness”.

### **4. The Wayfarer Who Is Not a Wayfarer: The Recipient as “Consciousness Liberated” from the Constraints of Interaction**

The wayfarer who is not a wayfarer is the one who has transcended all stations and degrees and has attained annihilation in God and subsistence through Him.<sup>23</sup>

In digital space, however, the recipient as “the wayfarer who is not a wayfarer” is the one who transcends all categories and becomes “a consciousness liberated from the constraints of interaction”. He is the recipient who does not remain fixed on a specific path and does not adhere to a single interpretation, but allows the poem to manifest itself in his consciousness in ever-renewed forms. This recipient realizes that “truth” in the digital poem is not fixed but “changing and renewed” with every interaction. He does not seek to stabilize meaning, but rather “the fluidity and liberation of signification”. Here, the recipient is not merely a reader or an interactive participant, but a “liberated consciousness” that transcends the boundaries of the poem and becomes part of the cosmic experience to which the poem points. This wayfaring transforms digital interaction into an existential experience.

## **3.5. The Semiotics of Waiting: Between the Spiritual State and Interactive Digital Space**



becomes the card that propels this journey and the fuel that preserves the continuity of waiting. It is burning waiting because it consumes the self in pursuit of the Absolute, yet at the same time defines and purifies it.

In the interactive digital space, the concept of waiting acquires new semiotic dimensions, sharing certain features with waiting in Ibn Arabi's thought. Digital space is transformed into an isthmus; that is, an intermediary space linking material reality with virtual reality. It constitutes a space of waiting and anticipation.<sup>30</sup>

The digital medium, with all its components, from the interface and icons to hypertexts and interactive elements, is a semiotic isthmus. These are not merely interactive mechanisms but spaces that both bring the recipient and the text together and separate them, thereby creating a state of perpetual waiting.<sup>31</sup>

## **Conclusion**

The study has revealed a profound semantic richness that transcends the surface meaning of words and extends to existential, philosophical, and Sufi dimensions, thereby confirming that the poem is not merely a poetic text but an integrated artistic experience that exceeds the limits of words. The poet has employed various semiotic signs with remarkable skill, creating a complex semantic network in which concepts interact to form a distinctive aesthetic and philosophical meaning.

The poet presents the concept of "love" as a comprehensive cosmic force that transcends the limits of individual languages and serves as a bridge for communication. It is the central and dominant sign in the poem, transforming from an individual human emotion into an existential concept that connects the self and the other, the

human and the divine, and the material and the spiritual. This transformation is manifested through the use of semiotic signs such as "travel", "the wayfarers", "truth", "experience", "search", and "death" as instruments of unity.

The study has also revealed the semiotics of language and communication, whereby language is not confined to spoken words but includes all forms of expression. This is what the title's semiotic square demonstrated, highlighting the conflict between love and hatred.

As for the sign of "travel" in the poem, it is not merely physical movement but rather a continuous spiritual transformation in the search for absolute truth. At the same time, it corresponds to Ibn Arabi's concept of the "four journeys", so that every step in the poem becomes a stage in this spiritual travel.

The evocation of the historical figure of Ibn Arabi functions as a semiotic sign that refers to an entire system of Sufi knowledge, thereby conferring spiritual legitimacy upon the poem. It confirms that this experience is not a modernist innovation but rather a continuation of the Sufi path of love through contemporary media. It is therefore an anchoring sign that prevents the poem from drifting into any superficial or consumerist interpretation.

This study also confirms that the poem is not merely an artistic work but an integrated semantic structure that offers a profound vision of existence and of the relationship between the human being and the universe. It constitutes a distinctive model of creativity that combines artistry and philosophical depth within a contemporary digital form, enabling the recipient to interact with the text and generate new texts.

Through the semiotic approach, the poem becomes a mirror reflecting the human journey in search of meaning and attempts to offer answers to the questions of existence.

## Sources and References

Abu Nasr al-Sarraj al-Tusi. *The Book of Flashes in Sufism*. Edited by Abd al-Halim Mahmud and Taha Abd al-Baqi Surur. Cairo: Dar al-Kutub al-Haditha, 1960.

al-Ahmar, Faisal. *Dictionary of Semiotics*. Algiers: Arab Scientific Publishers and Manshurat al-Ikhtilaf, 2010.

al-Bukhari. *Sahih al-Bukhari*. Narrated by Abu Hurayra.

al-Hakim, Suad. *The Sufi Lexicon: Wisdom within the Limits of the Word*. 1st ed. Beirut: Dandara for Printing and Publishing, 1981.

al-Jazzar, Muhammad Fikri. *The Semiotics of Literary Communication*. Cairo: Egyptian General Book Authority, 1998.

al-Jili, Abd al-Karim. *The Perfect Human Being in the Knowledge of the Last and the First Things*. Beirut: Dar al-Kutub al-Ilmiyya, 1997.

al-Manawi, Muhammad Abd al-Rauf. *al-Tawqif ala Muhimmat al-Taarif*. Beirut: Dar al-Fikr al-Muasir, 1990.

al-Qashani, Abd al-Razzaq. *Sufi Terminology*. Cairo: Dar al-Manar, 1992.

al-Shirazi, Sadr al-Din Muhammad. *The Transcendent Wisdom in the Four Intellectual Journeys*. Beirut: Dar Ihya al-Turath al-Arabi, n.d.

Ben Malek, Rashid. "The Semiotic Term through the Project of the Paris School: The Semiotic Square." *Semiotic Research* 8, no. 13 (June 2018).

Eco, Umberto. *The Role of the Reader*. Translated by Antoine Abu Zayd. 1st ed. Casablanca: Arab Cultural Center.

## Endnotes

---

<sup>15</sup> See Ibn Arabi, *The Meccan Openings*, Bulaq ed., vol. 2 (Cairo), 381.

<sup>16</sup> See Suad al-Hakim, *The Sufi Lexicon: Wisdom within the Limits of the Word*, 1st ed. (Beirut: Dandara for Printing and Publishing, 1981), 585-87.

Girra, Hamza. "Love Speaks All Languages." [https://litterature-numerique-interactive.blogspot.com/2020/09/blog-post\\_28.html](https://litterature-numerique-interactive.blogspot.com/2020/09/blog-post_28.html).

Ibn Arabi. *A Treatise on What Is Not to Be Relied Upon*. 1st ed. Hyderabad: Dairat al-Maarif al-Uthmaniyya, 1948.

Ibn Arabi. *Informing through the Allusions of the People of Inspiration*. Hyderabad: Dairat al-Maarif al-Uthmaniyya.

Ibn Arabi. *Lights concerning What the Practitioner of Retreat Is Granted of Secrets*. Introduction by Abd al-Rahman Hasan Mahmud. 1st ed. Cairo: Maktabat Alam al-Fikr, 1942.

Ibn Arabi. *The Book of Unveiling the Results of Journeys*. Hyderabad, Deccan: Dairat al-Maarif al-Uthmaniyya, 1948.

Ibn Arabi. *The Meccan Openings*. Edited by Uthman Yahya. Vol. 3. Cairo: General Egyptian Book Organization, 1974.

Manovich, Lev. *The Language of New Media*. Cambridge, MA: MIT Press, 2001.

Masoudi, Salima. *Modernity and Experimentation in the Formation of the Contemporary Poetic Text: A Study of the Poetry of Adonis*. Jordan: Alam al-Kutub al-Hadith, 2002.

Peirce, Charles Sanders. *Collected Papers of Charles Sanders Peirce*. Cambridge, MA: Harvard University Press, 1958.

Qattus, Bassam Musa. *The Semiotics of the Title*. Amman, Jordan: National Library, 2000.

Ryan, Marie-Laure. *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media*. Baltimore: Johns Hopkins University Press, 2001.

Lev Manovich. *The Language of New Media*. Ca

<sup>17</sup> Allah: a proper name denoting the divine rank that gathers the realities of all the Names; it is the complete, encompassing, and all-comprehensive Name that gathers all opposing and non-opposing Names. Suad al-Hakim, *The Sufi Lexicon: Wisdom within the Limits of the Word*,

---

1st ed. (Beirut: Dandara for Printing and Publishing, 1981), 78.

<sup>18</sup> Ibn Arabi, *Lights concerning What the Practitioner of Retreat Is Granted of Secrets*, introd. Abd al-Rahman Hasan Mahmud, 1st ed. (Cairo: Maktabat Alam al-Fikr, 1942), 78.

<sup>19</sup> Ibn Arabi, *Informing through the Allusions of the People of Inspiration* (Hyderabad: Dairat al-Maarif al-Uthmaniyya), 6.

<sup>20</sup> See Suad al-Hakim, *The Sufi Lexicon*, 585-87.

<sup>21</sup> *Sahih al-Bukhari*, narrated by Abu Hurayra, 6502.

<sup>22</sup> See Suad al-Hakim, *The Sufi Lexicon*, 585-87.

<sup>23</sup> Suad al-Hakim, *The Sufi Lexicon*, 587.

<sup>24</sup> Abd al-Karim al-Jili, *The Perfect Human Being in the Knowledge of the Last and the First Things* (Beirut: Dar al-Kutub al-Ilmiyya, 1997).

<sup>25</sup> Abu Nasr al-Sarraj al-Tusi, *The Book of Flashes in Sufism*, ed. Abd al-Halim Mahmud and Taha mbridge, MA: MIT Press, 2001.

Abd al-Baqi Surur (Cairo: Dar al-Kutub al-Haditha, 1960), 78.

<sup>26</sup> Abd al-Razzaq al-Qashani, *Sufi Terminology* (Cairo: Dar al-Manar, 1992).

<sup>27</sup> Muhyi al-Din Ibn Arabi, *The Meccan Openings* (Beirut: Dar Sadir), 456.

<sup>28</sup> Muhyi al-Din Ibn Arabi, *The Meccan Openings*, vol. 2 (Beirut: Dar Sadir, 1911), 310.

<sup>29</sup> Charles Sanders Peirce, *Collected Papers of Charles Sanders Peirce* (Cambridge, MA: Harvard University Press, 1958).

<sup>30</sup> Marie-Laure Ryan, *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media* (Baltimore: Johns Hopkins University Press, 2001).

<sup>31</sup> Lev Manovich, *The Language of New Media* (Cambridge, MA: MIT Press, 2001).