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ORIGINAL STUDY

The Metaphor of Intoxication in Sufi Poetry: In the Example of Rūmī and Nasīmī (Comparative Study)

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ABSTRACT

This article examines the metaphor of intoxication (sukr) in the poetry of Jalāl al-Dīn Rūmī (1207–1273) and ʿImād al-Dīn Nasīmī (1369–1417) within the framework of Sufi metaphysics and comparative literary analysis. It explores how the symbolic language of intoxication articulates complex ethical, cognitive, and ontological ideas, particularly in relation to the motif of the ʿAhd-i Alast (Primordial Covenant). Selected examples from Rūmī's Maṣnavī and Nasīmī's Turkish divan are analyzed in order to examine the interplay between mystical experience, divine manifestation, and poetic expression. Situating these metaphors within the broader context of Persian and Turkish-Azerbaijani Sufi traditions, the article highlights the ways in which poetic forms articulate the encounter between human consciousness and spiritual ecstasy. By examining differences in emphasis – such as Rūmī's focus on individual cognition and Nasīmī's engagement with cosmic theophany – the study addresses the question of how metaphors of intoxication function as mediators of metaphysical and mystical thought in classical Sufi poetry.

Keywords: Sufism, Intoxication (Sukr), ʿAhd-i alast, Rūmī, ʿImād al-Dīn Nasīmī, Mystical metaphor, Comparative literature

Introduction

In Sufi practice, the concept of *sukr* (intoxication) functions not only as an individual mystical state but also as a conceptual metaphor expressing specific spiritual and ethical orientations. In early Sufi thought, this state is explained as the Sufi's entrance into spiritual ecstasy under the influence of divine manifestation, accompanied by a temporary weakening of the ability to perceive the world through ordinary rational cognition (Uyar, 2024: 91). Through this experience, the Sufi discovers the eternal source of beauty and love within and begins to see the world as a mirror of divine self-disclosures. In this state, the

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Sufi may perceive all things as loci of divine manifestation, which can make it difficult to distinguish between the Creator and the created through ordinary rational understanding (Chittick, 2008: 32).

Historically, the notion of *sukr* (mystical intoxication) is strongly associated with the ecstatic strand of early Sufism. In medieval Sufism, this approach – sometimes characterized as "intoxicated" or "extreme" – is particularly associated with the mystical experiences of two prominent figures: Abū Yazīd al-Bistāmī (d. 874) and Manṣūr al-Ḥallāj (858–922). One of the most dramatic events in this tradition, the execution of Manṣūr al-Ḥallāj, serves as a significant example of how experiences of spiritual intoxication and their modes of expression were controversially received within the history of Sufism (Knysh, 2000: 68). In Ḥallāj's own poetic corpus, this state of divine intoxication and its paradoxical consequences are articulated with striking intensity. As documented in *Akhbār al-Ḥallāj*, he describes the overwhelming nature of the mystical encounter through the metaphor of a shared cup:

> *"Nadīmī ghayru mansūbin / ilā shay'in mina l-ḥayfi; Saqānī mithlamā shariba / fiʿla ḍ-ḍayfi bi-ḍ-ḍayfi; Falammā dārat al-ka'su / da ʿā bi-n-naṭʿI wa-s-sayfi; Kadhā man yashrabu r-rāḥa / maʿa t-tinnīni fī ṣ-ṣayfi"* (al-Ḥallāj and ʿUyūn al-Sūd, 1998: 45).

(My companion is not associated with any injustice. He gave me drink just as he himself drank, like a host treating a guest. But when the cup had gone around, he called for the leather mat and the sword. Such is the fate of one who drinks wine with a dragon in the heat of summer.)

In subsequent periods, this mystical line developed both in Sufi literature and in Persian poetic traditions, where spiritual ideas gained broader expressive possibilities through poetic language (Knysh, 2000: 81).

Sufi poets employed symbolic and metaphorical language to convey divine experience, using images such as wine, intoxication, and love to poetically articulate mystical unity. These images functioned as symbols of spiritual ecstasy induced by divine presence and proximity to the Divine (Akdemir, 2022: 64). The predominance of intoxication-oriented Sufism in poetry is explained by the suitability of poetry as a medium for artistically portraying revealed knowledge of unity. Sufi poetry consistently celebrates the presence of God, presenting spiritual matters with rich and evocative imagery. Among the most prominent examples – Farīd ud-Dīn ʿAttār (1145–1221), Ibn al-Fāriḍ (1181–1235), Jalāl al-Dīn Rūmī (1207–1273), Yunus Emre (1238–1320), and Ḥāfiẓ (1325–1390) – poetry evokes a sense of miraculous joy in the audience. Rūmī alone composed poetry exceeding 70,000 lines, enriched with the metaphor of intoxication, expressing the themes of unity with and separation from God in language accessible to Persian-speaking audiences (Chittick, 2008: 33–35).

This article argues that the metaphor of intoxication in the poetry of Jalāl al-Dīn Rūmī and ʿImād al-Dīn Nasīmī (1369–1417) functions as a multilayered symbol expressing the core metaphysical and cognitive principles of Sufi thought. Initially linked to the ethical and cognitive state of the human being, the metaphor subsequently connects to the soul's primordial origin and the ʿ*alast* experience, ultimately extending to an ontological model representing the process of divine manifestation in cosmic existence. Selected examples from the poetry of Rūmī and Nasīmī are examined through comparative and hermeneutical analysis. This approach aims to reveal conceptual parallels in Persian and Turkish-Azerbaijani classical Sufi poetry and to strengthen a comparative literary perspective.

Ethico-epistemic dimensions of intoxication

In Rūmī's Maṣnavī, the following couplet juxtaposes two distinct understandings of intoxication, thereby articulating its ethical and epistemic implications through poetic expression:

> *"Mast būd ū az takabbur va-z juḥūd; mast ān bāshad ke ān bīnad ke nīst"* (Rūmī, 1994; 629).

(He was intoxicated by pride and denial; truly intoxicated is the one who sees that he does not [truly] exist.)

In the first hemistich, Iblīs' intoxication is not to be understood in a literal sense, but as a figurative designation of spiritual blindness arising from takabbur (pride) and juḥūd (wilful denial of truth). By asserting ontological independence and centring the self, he becomes veiled from the divine command. In the second hemistich, Rūmī introduces a paradoxical redefinition of intoxication: true "drunkenness" refers to the recognition of one's lack of independent being before the divine reality. The couplet thus stages a contrast between a veiling intoxication associated with egoic assertion and a receptive state characterised by humility and ontological dependence. This motif is further developed in another couplet:

> *"Khamr tanhā nīst sarmastī-ye hūsh;*
>
> *har če shahvānīst bandad chashm o gūsh"* (Rūmī, 1994: 629).

(Wine alone is not the intoxication of consciousness; whatever is driven by desire binds the eye and the ear.)

Here, Rūmī extends the metaphor beyond physical wine, indicating that various forms of desire (shahwa) function as agents of veiling. Such inclinations impede perception (basar and samʿ), thereby restricting access to ethical and spiritual discernment. Intoxication is thus broadened to denote any state that obscures the subject's capacity for appropriate recognition (idrāk) of reality. A related expression of this theme appears in connection with worldly attachment:

> *"Māl-e donyā shod tabassom-hā-ye Ḥaqq;*
>
> *kard mā-rā mast o maghrūr o khalaq"* (Rūmī, 1994: 124).

(Worldly wealth became the smiles of Ḥaqq; it rendered us intoxicated, arrogant, and ruined.)

Here, worldly possessions are metaphorically associated with manifestations (tajalliyāt) of Ḥaqq, emphasising their ontological ambiguity: while they are not inherently negative, attachment to them produces veiling effects. Intoxication (sukr) and arrogance (ghurūr) are presented as conditions arising from misrecognition of these manifestations as independently self-subsistent realities. Hence, the couplet indicates that material blessings are not intrinsically negative, but succumbing to their outward appeal can distance a person from spiritual cognition.

A similar contrast between physical and spiritual intoxication appears in ʿImād al-Dīn Nasīmī's qaṣīda:

> *"Məsti dərgahəm, nə məstəm bu şərabi-cürədən;*
>
> *Sanma, ey xacə, məni kim olmışəm əfgari-məst"* (Nasīmī, 2019: 913)

(I am intoxicated at the divine court; I am not intoxicated by this drop of wine; O master, do not suppose that I have become a confused drunkard.)

Nasīmī explicitly distinguishes between physical intoxication and a state of spiritual absorption associated with the dargāh (divine presence). The reference to šarāb-i jūra (a mere drop of wine) negates any literal understanding of drunkenness, while the second hemistich rejects the interpretation of his state as psychological disorientation. Rather, his "intoxication" signifies a mode of spiritual experience rooted in divine proximity. Within Turkic Sufi poetic tradition, this distinction frequently serves to differentiate between "grape wine" and the "wine of love" (ʿIshq) (Akdemir, 2022: 100). Thus, the couplet conveys that the Sufi's state, unlike physical intoxication, has a spiritual and mystical origin.

Rūmī further universalises this symbolic register:

"Az qadah-hā-ye ṣowar bogzar, mah ast;

bāde dar jām ast, leyk az jām nīst" (Rūmī, 1994: 954).

(Pass beyond the cups of forms; the Moon is there; wine is in the cup, but not from the cup.)

Here, Rūmī articulates a distinction between form (ṣūra) and meaning (maʿnā), framed through the imagery of the cup (qadah, jām) and wine (šarāb). The cup functions as a locus of manifestation, while wine signifies a reality that is not generated by its vessel but disclosed through it. The statement "wine is in the cup, but not from the cup" indicates that truth does not originate from its external form and that mere formal existence is insufficient, since form does not constitute the source of meaning but participates in its manifestation. A closely related articulation of this idea is found in a tradition attributed to Ibn al-Fāriḍ:

"Yaqūlūna lī ṣifhā fa-anta bi-waṣfihā;

khabīrun, ajal ʿIndī bi-awṣāfihā ʿIlmun;

Ṣafā' un wa-lā mā' un, wa-luṭfun wa-lā hawan;

wa-nūrun wa-lā nārun, wa-rūḥun wa-lā jismun" (Ibn al-Fāriḍ, 1951: 83).

(They say to me, "Describe it, you are expert in its description." "Yes," I reply, "I possess knowledge of its attributes: it is purity, not water; subtlety, not air; light, not fire; spirit, not body.)

The passage employs a sustained series of negations (salb) to indicate a referent that resists reduction to sensory predicates. By associating it with rūḥ (spirit) and excluding its identification with jism (body), the text articulates a mode of being that exceeds corporeal categorisation. Within Sufi hermeneutical discourse, knowledge (ʿIlm) is not understood as a subjective construction, but as a divinely bestowed reality articulated as maʿrifa (gnosis), in which forms function as loci of manifestation (maẓāhir) rather than as originating principles.

Thus, a comparative parallel emerges between Rūmī and Nasīmī. In Nasīmī, intoxication is primarily articulated as an experiential marker of individual mystical encounter, whereas in Rūmī it operates as a more systematically developed metaphor for the transformation of the self in relation to the Ḥaqq. Despite these differences in emphasis, both poets mobilise the imagery of intoxication to critique the deceptive stability of appearances and to foreground modes of perception oriented toward a reality beyond sensory and egoic delimitation. In this sense, intoxication functions as a central metaphor in Sufi poetic discourse for articulating the interplay between ethical comportment and modes of spiritual awareness.

The primordial dimension of ʿalast and intoxication

In Sufi thought, the motif of the ahd-i ʿalast (Primordial Covenant) was initially interpreted in the 9th century within the broader framework of Qurʿanic exegesis and ḥadīth literature, before gradually developing into a more elaborated mystical concept. The motif refers to the primordial covenant in which human souls respond *"bala"* ("Yes") to God's question, *"ʿalastū bi-rabbikum"* ("Am I not your Lord?") (Qur' ān, 7:172). From the mid-9th century onward, certain Sufi authors, sometimes under the influence of late antique philosophical traditions, began to approach this motif in more conceptual terms. By the 11th century, it had become an established topic of theoretical reflection. Early discussions appear in works such as Qūt al-Qulūb. Sahl b. ʿAbdallāh al-Tustarī (818–896), Abū al-Qāsim Junayd (d. 910), and Manṣūr al-Ḥallāj are commonly regarded as among the earliest Sufi thinkers to articulate interpretive approaches to this motif; in particular, Junayd and Ḥallāj exerted significant influence on later Sufi discourse (Fadavi and Abbasi, 2015: 187–190).

In Sufi thought, the ʿAlast event is not merely a theological motif but is also frequently understood as a paradigmatic moment underlying mystical experience. Annemarie Schimmel (1922–2003) notes that Islamic religious consciousness has, in certain strands of interpretation, been shaped in relation to this "metahistorical event", namely the primordial covenant described in the Qur' ān (Schimmel, 1975: 24). Over time, this metaphysical covenantal imagery became integrated into Sufi poetic discourse, particularly in association with motifs of love and wine. In classical poetry, the motif known as bazm-i ʿalast is often presented as a symbolic point of origin for divine love and spiritual intoxication. From this perspective, "primordial love" is understood as a poetic articulation of the soul's encounter with the divine in the pre-temporal assembly (majlis-i ʿalast) (Akdemir, 2022: 218, 55). In this symbolic framework, wine (mey) functions as a metaphor for the unifying effect of divine love. Consequently, the ʿAlast covenant occupies a central place in Sufi thought both as a theological motif and as a symbolic framework for articulating the metaphysical origin of love.

Ontological articulation of ʿalast experience

At the ontological level, the ʿAlast event is understood as a primordial condition in which all human souls participate prior to individual existence. From this perspective, the response to the divine address precedes personal mystical experience and constitutes a pre-temporal reality shared at the level of the soul. In Rūmī's Majālis-i Sabʿa, this idea is expressed as:

> *"Az ān sharābī ke dar rūz-e alast ẕarrāt-e arvāḥ mastvār balī goftand"* (Rūmī, 1936: 94).

(It was the wine that, on the day of ʿAlast, intoxicated the particles of the souls, and they said "Yes.")

Here, the expression ẕarrāt-e arvāḥ refers to the primordial constitution of human souls in their pre-individual state. Intoxication is thus represented as an ontological condition pertaining to all souls prior to differentiated existence: the "wine" of divine address signifies a shared primordial experience through which the response "Yes" is articulated.

A similar motif appears in Nasīmī's couplet:

> *"Cüreyi-cami-"ələst"dən möminü küffar məst"* (Nasīmī, 2019: 915).

(With a sip from the cup of ʿAlast, both believer and unbeliever are intoxicated.)

The juxtaposition of mōmin (believer) and kūffār (unbelievers) underscores the pre-differentiated character of the ᶜAlast event at the level of primordial existence. The effect of the divine "wine" in the primordial assembly is thus presented as preceding confessional distinctions. In this sense, the motif of ᶜAlast functions as a pre-temporal unity that is subsequently reactivated in individual mystical experience.

Mystical articulation of ᶜalast and return motif

At the mystical level, the ᶜAlast event is understood as a foundational moment of Sufi experience; the human soul, in responding to the divine address, is oriented toward a return to the primordial condition of existence – the experience of the "day of ᶜAlast" (Schimmel, 1975: 24). This motif of return is expressed in Rūmī's couplet:

"Har ke khābi dīd az rūz-e alast;

mast bāshad dar rah-e ṭāᶜāt mast" (Rūmī, 1994: 394).

(Whoever sees a dream of the day of ᶜAlast becomes intoxicated on the path of obedience.)

The expression "seeing a dream of the day of ᶜAlast" alludes to the Qur'ānic motif of the primordial covenant. The term khāb (dream) does not indicate a full or continuous witnessing of the eternal covenant, but rather suggests its partial and interiorised presence within human nature. In conjunction with the motif of intoxication, obedience is thereby reconfigured beyond external normative frameworks and is instead articulated as an inward, love-oriented disposition. In this state, obedience is not grounded in fear or reward but arises from a mode of spiritual absorption associated with the primordial address. This understanding is reinforced in classical Sufi thought. Abū Bakr al-Kalābādhī (d. 990–95), for instance, maintains that the soul's initial dhikr corresponds to its response to the ᶜAlast address, and that this remembrance remains latent within the heart, re-emerging in the course of mystical experience (Schimmel, 1975: 172). Within this framework, intoxication is not conceived as a novel mystical acquisition, but rather as a reactivation of a primordial relation.

Rūmī further develops this idea in another couplet:

"Ānhā ke robūde-ye alastand;

az 'ahd-e alast bāz mastand" (Rūmī, 1936: 79).

(Those drawn by ᶜAlast are again intoxicated through the covenant of ᶜAlast.)

Here, robūde (those drawn or seized) denotes mystical attraction (jadhba) and divine solicitude (ināya). Whereas the preceding couplet emphasised the residual trace of the primordial experience, this verse presents the covenant as an active principle of divine attraction drawing the soul toward itself. Intoxication is therefore not merely mnemonic but constitutes a lived spiritual condition elicited by divine pull. This interpretation is consonant with broader Sufi discourse. ᶜAyn al-Qūẓāt Ḥamadānī (1098–1131), for instance, emphasises that traces of the primordial relation persist within the human soul and may resurface to consciousness through spiritual discipline. Likewise, Aḥmad al-Ghazālī (1061–1126) conceptualises divine love as having an originary and ontological status within the human soul. Within this framework, the ᶜAlast address functions as the origin of love, while spiritual practice is understood as the gradual unveiling of that primordial reality (Fadavi and Abbasi, 2015: 202–203).

In Nasīmī's qaṣīda, the motif of bazm-i azal (primordial assembly) is likewise presented as the origin of divine love and the source of mystical intoxication. This interpretive tradition

understands mystical awakening as a trans-temporal experience, which parallels the Rūmī passages discussed above. In Nasīmī, however, the motif is articulated in a more intensified poetic register, where intoxication is not merely a recollection of a primordial beginning, but an ongoing spiritual condition:

"Çün məni bəzmi-əzəldə eylədi şol yar məst;

Ol səbəbdən görinür bu çeşmimə dəyyar məst" (Nasīmī, 2019: 913).

(Since in the primordial assembly that beloved intoxicated me, for that reason the entire world appears intoxicated to my eye.)

Here, intoxication is represented as a state initiated in the primordial assembly and continuing to inform present perception. The world is no longer apprehended as neutral reality, but is disclosed through the perspective of an intoxicated consciousness. The experience of bazm-i azal is thus not confined to a past temporal moment; rather, it structures the ongoing orientation of perception. A similar idea is articulated more explicitly in another couplet:

"Şöylə məstəm ta qiyamət daxi hüşyar olməzəm;

Çün məni vəhdət meyindən eylədi dildar məst.

Rindü qəllaşəm, məqamım guşeyi-meyxanədür;

Gəlmişəm "qalu bəla"dən aşiqü xümmar məst". (Nasīmī, 2019: 913)

(I am so intoxicated that I will not awaken until the resurrection, for the beloved intoxicated me with the wine of unity. I am a libertine and wanderer; my place is a corner of the tavern; since the *"qālū-balā,"* I have come as a lover and intoxicated one.)

The figures of yār (beloved) and dildār function in parallel to the Sufi metaphor of the sāqī, understood as the source of the divine wine of love, traditionally associated with God or the manifestation of divine reality (Akdemir, 2022: 219). In Nasīmī, intoxication thus originates from the divine source, and expressions such as "wine of unity" and the reference to qālū-balā present intoxication not as a merely psychological or temporal state, but as a continuation of primordial witnessing. The subject is thereby construed as the bearer of this initial response, which shapes its ongoing mode of existence.

Thus, the discussion demonstrates that the ʿAhd-i Alast in Sufi metaphysics is conceived both as an ontological event and as a poetic configuration expressing the experiential dimension of mystical life. Rūmī and Nasīmī articulate these two registers in complementary ways, interpreting the primordial covenant through the language of spiritual awakening; consequently, the metaphor of intoxication functions as a mediating figure between universality and individual mystical experience. While Rūmī tends to emphasise the ontological and experiential unity of souls at the level of the Alast event, Nasīmī foregrounds its persistence as a lived and affective memory within the unfolding of spiritual consciousness.

Cosmic intoxication as divine manifestation

In the poetry of Rūmī and Nasīmī, the metaphor of cosmic intoxication emerges as a poetic expression of divine manifestation. Rūmī formulates this idea in the following couplet:

"Jomle-ye ẕarrāt dar vey maḥv šod;

ʿalam az vey mast gašt o ṣahw šod" (Rūmī, 1994: 212)

(All particles were annihilated in Him; the world became intoxicated through Him and then regained sobriety.)

In this couplet, the line "all particles were annihilated in Him" suggests that although existence appears as multiplicity, it is ultimately grounded in relation to divine unity. This perspective resonates with the Sufi concept of fanā' (annihilation). The particles are not portrayed as independent entities but as deriving their reality through their relation to the divine source. Intoxication here evokes the state in which ordinary modes of perception and individual awareness are eclipsed, allowing receptivity to divine illumination. The radiance of this light removes human limitations and discloses that ultimate reality belongs to God alone (Chittick, 2008: 43). The phrase "the world became intoxicated through Him" metaphorically conveys the attraction and astonishment produced by divine manifestation throughout existence. The subsequent phrase "and regained sobriety" refers to ṣaḥw, the condition of conscious awareness following mystical intoxication. Here sobriety does not imply a return to prior separation; rather, it indicates a transformed awareness arising from the recognition of unity (Chittick, 2008: 43). These complementary states recall Ibn ʿArabī's (1165–1240) notion of "seeing with two eyes," where intoxication and sobriety function not merely as successive phases but as interrelated modes of perceiving divine unity alongside rational awareness (Chittick, 2008: 33, 44).

While in Rūmī's poetry the metaphor of cosmic intoxication is articulated primarily through experiential language – especially through the polarity of fanā' and ṣaḥw – in Nasīmī's qaṣīda the same metaphor appears within a broader cosmological register:

"Cuş qıldı əqli-küll, gəldi vücudə kainat;

"Kafü nun" əmrindən oldı dü cəhan yekbar məst" (Nasīmī, 2019: 913).

(The Universal Intellect surged, and the cosmos came into existence; through the command *"kāf and nūn,"* both worlds became intoxicated at once.)

Here, creation is presented in a manner that recalls the language of waḥdat al-wujūd. The phrase kāf u nūn refers to the Qur' ānic command kun ("Be"). This command can be read not only as an initial cosmogonic act but also as a continuous expression of divine manifestation. Such a reading parallels Ibn ʿArabī's understanding of existence as the outward articulation of the divine word and breath (nafas al-Raḥmān), through which beings appear as manifestations of divine speech (Chittick, 2005: 59–60). In this sense, the cosmos is depicted as emerging from a principle grounded not in independent substance but in manifestation.

In Nasīmī's poetry, the metaphor of cosmic intoxication expresses attraction toward divine unity operating at every level of existence. From the highest to the lowest realms, all levels transcend dualistic separations and appear as diverse manifestations of the same divine reality:

"Cümlə bir meydən olıbdur bu cəhan yekbarəgi;

ərş məstü fərş məstü günbədi dəvvar məst" (Nasīmī, 2019: 913).

(This entire world has emerged from a single wine; the Throne is intoxicated, the earth is intoxicated, and the revolving dome of the heavens is intoxicated.)

"Eşqi-sübhani meyindən valeh oldı şöylə bil;

ərşü kürsi, hər dü aləm, bu qəmər kirdar məst" (Nasīmī, 2019: 913-914).

(From the wine of divine love such ecstasy has arisen that the Throne, the *kursī*, both worlds, and the revolving heaven are all intoxicated.)

In these verses, even the highest elements of the cosmic hierarchy are portrayed as subject to divine attraction. The sequence *ʿarsh – kursī – dū ʿālam – gunbad* evokes a layered vision of the cosmos in which multiple levels of existence are presented as manifestations of the same divine reality. Cosmic intoxication thus appears as a condition encompassing all planes of existence.

Thus, in the poetry of both Rūmī and Nasīmī, the metaphor of cosmic intoxication conveys key themes of Sufi ontology – unity, manifestation, and divine presence – through poetic language. While Rūmī articulates this imagery primarily through experiential and contemplative language, Nasīmī expands it into a more explicitly cosmological register. Together, these perspectives portray the cosmos not as a static structure but as a continuous unfolding of divine manifestation, highlighting the aesthetic and ontological depth of Sufi poetic thought.

Conclusion

This study has examined the metaphor of intoxication in the poetry of Jalāl al-Dīn Rūmī and ʿImād al-Dīn Nasīmī within the framework of Sufi metaphysics and comparative literary analysis. The findings indicate that, in classical Sufi poetry, intoxication functions as a conceptual language through which central metaphysical ideas – particularly unity, divine manifestation, and mystical cognition – are articulated.

The analysis has further shown that the motif of *ʿahd-i ʿalast* provides the ontological ground of this language. In Sufi interpretation, intoxication signifies not a physical condition but the reactivation of the soul's primordial response to the divine address.

From a comparative perspective, the two poets employ this shared Sufi language in distinct yet complementary ways. In Rūmī's poetry, intoxication primarily reflects the inner dynamics of mystical experience, frequently articulated through the dialectic of *fanā'* and *ṣaḥw*. In contrast, Nasīmī extends the same language into a cosmic and ontological register, portraying the entire universe as participating in the processes of divine manifestation – a perspective that resonates with the doctrine of waḥdat al-wujūd associated with Ibn ʿArabī.

Taken together, these perspectives demonstrate that intoxication operates as a key medium through which Sufi metaphysical concepts are rendered intelligible in poetic discourse: in Rūmī as a model of mystical cognition, and in Nasīmī as a poetic expression of cosmic theophany.

Conflict of interest

The authors declare no conflict of interest.

Data availability

The authors confirm that the data supporting the findings of this study are available within the article.

Author contribution

Both authors contributed equally to this study and approved the final manuscript.

AI usage statement

The authors declare that no generative artificial intelligence (AI) tools were used in the conception, writing, analysis, interpretation, or preparation of this manuscript.

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