

In the beginning was the Word and the Word was with Author and The Author is the Other¹

In Pursue of a New Sign System for Sufism

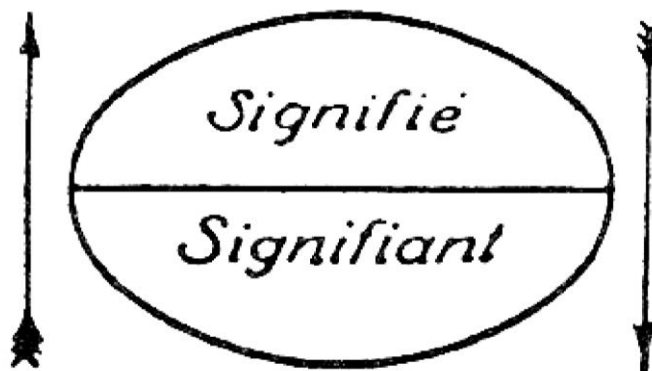
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"Unheimlich sei alles, was ein Geheimnis, im Verborgenen bleiben sollte und hervorgetreten ist."

_Sigmund Freud, Das Unheimliche

Introduction

This article argues that for a better understanding of Islam as culture, adequate linguistic theory is needed. In pursue of this theory, the focus is put on Sufism as a cultural fruit of Islam and Lacan's adaptation of the well-known Saussurian diagram is examined on this culture.



Diag.1 Saussure, Ferdinand: *Cours de linguistique générale*, Paris 1972, p. 158.

¹ This essay is a developed version of the chapter on theory of my thesis: Esmailpour Ghoochani, Iraj: *Bābā Āb Dād: The phenomenology of sainthood in the culture of dreams in Kurdistan with an emphasis on Sufis of Qāderīe brotherhood*; Dissertation, LMU München: Fakultät für Philosophie, Wissenschaftstheorie und Religionswissenschaft, 2017; URN: [urn:nbn:de:bvb:19-215283](https://nbn-resolving.org/urn:nbn:de:bvb:19-215283).

In Saussurian diagram, significant and signifier are joined together in an oval but separated by a stroke, thereby Saussure wanted to symbolize the referring nature of the sign and at the same time the Arbitrariness of the connection of significant and signifier. Lacan (Écrits, 414pp.), makes more of this: (a) a "superorder" of the signifier on the significant. Signifier is put *above* in the diagram at Lacan, where in Saussure's *Cours de linguistique générale* (99, 158-162) it is *below*. It seems that it does not matter, because Saussure draws left and right of the oval arrows in opposite directions, which he wants to say that the sign relationship works in both directions. However by putting signifier graphically above the signified and fixing it there, we are fairly introduced to the realm of dreams in which the signifiers (words, alphabets, etc.) take flesh and become sensible. In other words, they do not let themselves to be seen as what they are: Language. They are camouflaged, *gazing* us through a sort of reality that *looks* objective. Dream is a Rebus as put by Freud; (b) an "algorithm", i.e. a pre-programmed sequence of instructional steps, as if the diagram were a theoretical instruction, always from the signifier to the signified, always from the word to the *Thing*. This is what Lacan calls "erroneous" (Écrits: 499) and further illustrates this judgment on the basis of the over-inscriptions of public toilet doors, which only through the context of these doors would get their real meaning, as conversely the doors receive a special meaning through the inscription (gentlemen vs. ladies). However, I have willingly adopted Lacan's notions, especially I start with what he calls "erroneous" in benefit of a more versatile sign system to help a better read of Persianate scripts and literature deeply influenced by Sufism in which one suspects the background: the objective reality is a dream and every object (image) is regarded as a sign (نشانه; a trace for/of an original Word) and not viceversa.

I have here constantly played with this "erroneous" diagram using different examples and blending elements. The main intention of this article, however, is to reach into a sign system by which the act of reading turns onto an act of disclosing of a *gaze* that was already in the script. This will invite the notion of *Uncanny* (*Das Unheimliche*) into our notions of a sign system.

Condensation

آنچه بیرون از زبان بود در بیان آوردمش

As soon as we select a word for representing a dream-object we are confronted with condensation because this word refers also to many other things and conceptions. There is a very illustrative example for how condensation invites itself into a dream as a narrative. This example is taken by the German Orientalist Anna Marie Schimmel as an example of the art of good interpretation of the Muslim interpreters (Schimmel, 1998: 59): The Caliph *al-Mahdi* المهدى saw his face turned black in his dream and this made him so upset because it is commonly believed that the black color alludes to the face of sinners and accursed peoples in the day of final judgment (*yum olqiyāmah* يوم القيامة; check for instance: Quran: 3:106, 39:60). However, *Kermāni* turned this bad omen into a good one by relating it to the verse 16:58 of Quran: “*And when one of them is informed of [the birth of] a female, his face becomes dark, and he suppresses grief.*” Then, the *true* interpretation was that the caliph will happily find a new daughter. In the mentioned example, the dream in its visual form is of less importance, everything revolves instead around the word “black” –with all the different and even opposite meanings or tidings that it may bear. We can show this primacy of the *Black*² (سود) as a word over the *black* as a color like this:

Black



² There are some intentional capitalizations that should not be considered as orthographical failures. Most of the words that start with a capital letter are those who are charged with symbolic meanings. For example the word *king* simply stands for a king but the word *King* could stand also for the position of a father in a patriarchal family. There are few terms like ‘Real’ which are exceptional as they have their own Lacanian terminological meaning.

We have here the same primacy of the signifier [in the psyche] suggested by Lacan—by rewriting, as well as reversing the model of Saussure for the sign in which a capital “S” (*signifier*) is placed over a lower case, italicized “s” (*signified*):

“To pinpoint the emergence of the discipline of linguistics, I will say that, as in the case of every science in the modern sense, it consists in the constitutive moment of an algorithm that grounds it. This algorithm is the following:

$$\frac{S}{s}$$

It is read as follows: signifier over signified, "over" corresponding to the bar separating the two levels. The sign written in this way should be attributed to Ferdinand de Saussure, ... The major theme of this science is thus based, in effect, on the primordial position of the signifier and the signified as distinct orders initially separated by a barrier resisting signification ... For this primordial distinction goes well beyond the debate over the arbitrariness of the sign...” (*Écrits*, The Instance of the Letter in the Unconscious: 497) ³

He continues an indirect but salient critique on English psychologism in next two pages with a mocking voice to show us that by continuing their track for solving this sign algorithm we will reach instead onto “*the enigmatic sign of a total mystery*” but he leaves us with an illustration that we had already transplanted onto the dream-land of *Caliph al-Mahdi* as an *enigmatic sign*:

“In order to grasp its function, I will begin by reproducing the faulty illustration by which its usage is classically introduced:

³ This “*algorithm [signifier over signified] itself is but a pure function of the signifier*” (*Écrits*: 501)... Lacan’s point behind all his algebraic notifications “*is not merely to silence the nominalist debate..., but to show how the signifier in fact enters the signified*” (*Écrits*: 500) perhaps by winning over the separating bar. Here, it is tried to focus on the nature of this *emergence* by considering the effect of condensation which will yield into a brand of primal words with *real* features of the signified. Lacan, all through this lecture (The Instance of the Letter in the Unconscious, 9 May, 1957), has put a silent critic on British psychologism that he found the most depressing. Then by *nominalist* he is apparently referring to I. A. Richards, the English philosopher, linguist and the author of “*The Meaning of Meaning*” (I. A. Richards and C. K. Ogden's book, *The Meaning of Meaning*; New York: Harcourt, Brace, 1945 [1923]).

TREE



We can see here how it lends itself to the kind of direction indicated above as erroneous.” (ibid.: 499)

This illustration lends itself to turn into an *enigmatic sign* (which terminologically named here with ‘*talisman*’ as a word-puzzle and also as a counterpart of *rebus*). Dream is basically a pure signifier (comparable to the use of X in algebra) indexing to a known Unknown. This is the way by which we can understand the language as a mystery. In most of the dream interpretations that I have gathered in my doctoral thesis (Ghoochani, 2017), we are essentially confronting a set of Words as the enigmatic spaces—in which one should try to read the fate as its original message from an angle which is helplessly anamorphic. Inside an Islamic culture of dream, the words that one uses to narrate or describe a dream are the keywords to the solution of the dream as an enigma. In this system of interpretation of dreams, the interpreter looks for the meaning (of the dream) by means of the meanings (of the Words by which one narrates his/her dream): ‘Double-signification’.

Staff or Snake: That is the Question

“He said, "It is my staff; I lean upon it, and I bring down leaves for my sheep and I have therein other uses." [Allah] said, "Throw it down, O Moses." So he threw it down, and thereupon it was a snake, moving swiftly. [Allah] said, "Seize it and fear not; We will return it to its former condition.” (Quran: 20:18-21)

It seems that the mentioned *erroneous algorithm* (*signifier over signified*) is already a proper *theory of signifier* to show us the way that—in some culture of dreams—dream *speaks* by the medium of a *word-puzzle*. However there is something crucial missing in this *theory of signifier*, for example, it does not describe the discussed relation between the dream and the myth as a *written plot* (مکتوب) that

rules over the dreamer's fate. Moreover, how one can intentionally misread the message of his dream as his written fate, as it is usual in 'ta'bir' as an art of divination? Or how one can read it in its original true intention [of God as Truth or *Haq* حق] as it is common for Sufis in their 'ta'wil' of dreams? To derive a more versatile algorithm to explain the secretive and uncanny nature of the Words overcharged with meanings as well as Quranic associations, let us first differentiate between the position of writer (author) and of the reader.⁴To make this differentiation sensible, let us look at the following algorithm:

$$\frac{S}{s}$$

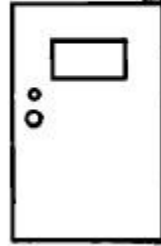
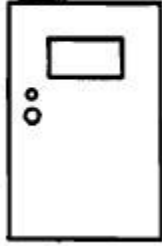
What do we have here? It is the same erroneous algorithm of Lacan (signifier over signified) but the letters seem to be a bit distorted, isn't it? It is more readable if you turn the page around. This S or s that looks a bit uncanny (*marmouz* مرموز) from this side, is originally written for another reader, in fact the one who stands on the other side of this paper. Now, if you turn this page you may read it as an undistorted Saussurean model of a sign:



⁴ This differentiation is also not far from modern discussions in literary theory who ask: "What is the author's Thesis / Purpose / Theme / Claim / Perspective / Voice / Tone / Argument...?" and "Who is the reader?" In literary criticism theory, the effects of these positions (Author and Reader) on our understanding of the *story* and *plot* are central evoking issues such as *authorial intent*, *reader response criticism*, *death of the Author*, and so on...

GENTLEMEN

LADIES



Following his explanations on this story, he compares the curves of the “S” of the *signifier* visible in the plurals [*homes* and *dames*], to ducts and corridors that convey indignation “*on this side*” (ibid.: 501). We will soon return to this Ladies/Gentlemen story of Lacan but let us return back to the above mentioned Author/Reader algorithm. My main argument is that this bipolar algorithm will enable us to describe many un-known and uncanny aspects of a Persianate culture which is massively influenced from Sufism and their literature. For instance, there is a verse of Rumi that explains this bipolar algorithm in its best:

اسم هر چیزی بر ما ظاهرش اسم هر چیزی بر خالق سرش
نزد موسی نام چوبش بد عصا نزد خالق بود نامش ازدها

*Our names of things convey the way they are seen
Their inner natures are what God’s names mean
For Moses simply called his stick a rod
While “snake” was what had been assigned by God.*

(Rumi: *Mathnavi*, Book one, “*The Lion and the Rabbit*”; translated by Mojaddadi: 79)

Here, Rumi alludes to one of the miracle of Moses whose *staff* turned into a *snake* whenever he throws it down on the floor⁵:

“And [he was told], “Throw down your staff.” But when he saw it writhing as if it was a snake, he turned in flight and did not return. [Allah said], “O Moses, approach and fear not. Indeed, you are of the secure.” (Quran, 28:31)

The Word *Staff* (‘*aṣā* عصا), in the language of Quran, could not be fully grasped by what it *sounds/looks* as a materialistic object (a wooden rod): It is a dual-object. When we interpret it as *staff* its *snake* goes

absent and if we call it *snake* its *staff* will become suspended until we grasp (freeze) it again as such (Quran, 20:21). This is what the story tells us where at its very beginning Moses considered his *staff* simply (\approx erroneously) as a wooden rod (graphically shown here with **I**) subjected to its practical everyday use (“*He said, “It is my staff; I lean upon it, and I bring down leaves for my sheep and I have therein other uses.”*” (Quran, 20:18)):

Staff



That was *staff-as-it-appears*, and the next sign is what according to the story “*had been assigned by God*” as the *staff-in-itself* which we can take as its *dream-side*⁶ (i.e. the side to which you should first (re)turn it to be able to read it in its original form and ‘quiddity’ (*zāt wa māhiyat* ذات و ماهيت)):

snake



And the final result of this dialogue between God and Moses—as the only prophet who regardless of his stuttering (Quran, 20:27-28) was allowed to talk with God as the most ‘Real’ or *unspeakable*⁷—might be sketched as a superposition of these two signs:

⁶ This *dream-side* is in many aspects comparable to the issue of *Barzakh* which is the main theme of the work of Amira Mittermaier (thanks to Dr. Rover Igar Lohmann for drawing my attention to this reference): Mittermaier, Amira: *Dreams that Matter: Egyptian Landscapes of the Imagination*; Berkeley: University of California Press, 2010.

⁷ His epithet in Islamic context is *Kalim ol-llah* or the one who is conversant with Allah.

Staffs



It accidentally yields into the *rod of Asclepius* as a dual-object (which is itself a symbol or signifier) and this figuratively intensifies the Derridean notions on ‘pharmakon’ and the deep relation that exists between this argumentation and the task of writing and ‘archi-writing’: The Arabic word for Staff (‘*aṣā* عصا’) is ‘gifted’ with an absolute suggestiveness of a script. Again everything revolves around a Word (‘*aṣā* عصا = Staff) which is replaced here with a condensed form of two interwoven words (*Staff and snake*) to produce a ‘simulacrum’ of ‘*aṣā* عصا with Roman letters or better to say, a ‘simulacrum’ of Sufis passion for merging the same mirrored word into each other in their calligraphies:



هو Him. Allah

However, this Word (‘*aṣā* عصا), when written in Arabic, radiates the aura of a living myth in the eyes of a absolute reader of the Quranic script: an archaic ‘trace’ through which it could be read, seen and (re)turned into a *snake* as its *origin*: pure Word of Allah as its house of being. The calligraphic curvatures may convey the synthesiatic sensations to the mind of a trained reader whose eyes are able

to read the mirrored ‘*letters*’ as the undistorted Words of Allah, restoring every dream-object back to its true intentionality. The same is true for a faithful (*mo‘men* مومن) who listens to the Quran, as listening is factually writing on the ear (cf. Derrida, 1985).⁸

A wooden Staff is a Janus-faced object for someone whose cerebral connections are already hardwired with the lexicographical order and associations suggested in Quran. Staff in its woodness, is just there to *signify* its name: ‘*aṣā* عصا. As a piece of wood, it is objectifying this Word in the form of an elusive, deceiving, anamorphic reflection of it. To read this piece of wood in its ‘quiddity’ one should take the position of the dream-side in which it will automatically be morphed into “*what had been assigned by God*” as its primordial author. We understand the lack of importance of its wooden flesh from the tone that Rumi takes in his verse even reflected in its English translation: “*For Moses simply⁹ called his stick a rod*” نزد موسی نام چوبش بد عصا.

⁸ One of the anecdotes and side-stories that I heard during my field study in Kurdistan was this one:

There was an illiterate naïve person who was sitting in the presence of the Prophet and some educated people were also sitting there to write the Prophet’s revelations as script of Quran. Suddenly that illiterate person objected to a word. The Prophet declared that he was right and the word that he just said should be written differently. Those literate people asked that illiterate person: “*How you ever understood that that word was incorrect as you cannot neither read nor write?*” he replied: “*Whenever a word is revealed to the Prophet, I saw a burst of light that was missed by this false word then I understand that it should not be from Allah.*” Here, a conception or Word is linked to a physical perception e.g. seeing rays of light.



⁹ It is very crucial at this moment to compare this word (simply, mere,...) by which Moses described his hand-tool (*Handwerkzeug*) with the word *bloße* in the following paragraph by which Freud starts his “*Psychic treatment*” (*Psychische Behandlung* (*Seelenbehandlung*), 1905 (1890)):

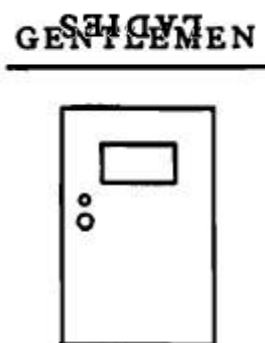
“*...Worte sind auch das wesentliche Handwerkszeug der Seelenbehandlung. Der Laie wird es wohl schwer begreiflich finden, daß krankhafte Störungen des Leibes und der Seele durch **bloße** Worte des Arztes beseitigt werden sollen. Er wird meinen, man müte ihm zu, an Zauberei zu glauben. Er hat damit nicht so unrecht; die Worte unserer täglichen Reden sind nichts anderes als **abgeblaßter Zauber**. Es wird aber notwendig sein, einen weiteren Umweg einzuschlagen um verständlich zu machen, wie die Wissenschaft es anstellt, dem Worte wenigstens einen Teil seiner **früheren** Zauberkraft wiederzugeben.*” (Freud, *Psychische Behandlung*: 289)

The word “*abgeblaßt*“ or “*watered-down*” appears in the next works of Freud as a general character of everyday speech are emptied from their original magic (comparable to the *Staff* of Moses):

“*Worte sind ein plastisches Material, mit dem sich allerlei anfangen läßt. Es gibt Worte, welche in gewissen Verwendungen die ursprüngliche volle Bedeutung eingebüßt haben, deren sie sich in anderem Zusammenhange noch erfreuten. In einem Witz von Lichtenberg sind gerade jene Verhältnisse herausgesucht, unter denen die **abgeblaßten** Worte ihre volle Bedeutung wieder bekommen müssen. „Wie geht’s?“ fragte der Blinde den Lahmen. „Wie Sie sehen“, antwortete der Lahme dem Blinden. Es gibt im Deutschen auch Worte, die in anderem Sinne **voll** und **leer** genommen werden können, und zwar in mehr als nur einem. Es können nämlich zwei verschiedene abkömmlinge desselben Stammes, das eine sich zu einem Worte mit voller Bedeutung, das andere sich zu einer **abgeblaßten** End- oder Anhängesilbe entwickelt haben, und beide doch vollkommen gleich lauten.*“ (GW: 436)

Here, in this essay, all the full words are to be discerned by their beginning letter which is written in capital.

On the other hand, *Staff* and *snake* are insurmountable pairs: one stands for infinite hardness (stick, wooden rod, etc.) where the other stands for infinite flexibility (“*writhing as if it was a snake*” (Quran, 28:31)). It is all a matter of perspective. Perspective does not form the reality, it is the reality. Then, we see that the Staff (‘*aṣā* عصا’) as a Word, is functioning like Wittgensteins’s *duck-rabbit* with this difference that عصا is made of mere letters, whereas duckrabbit () is made of a *duck* and a *rabbit* cast in their zoographical images²³. In any case, عصا and  are both the products of condensation and both of them are able to puzzle us with their intentionality. Now it is time to return to the Ladies/Gentlemen story of Lacan to map our two-sided algorithm upon it, analogous to what is already done on the word *Staff*. Here we have not a word to stand both for Gentlemen and Women in English or at least I do not know it (definitely we are not talking about gender-neutral words), but we can see how these two words are condensing into each other over the object (the door):



Again, the talisman-like word combination above the door is tending to become a ‘primal word’ through condensation to stand both for Ladies and Gentlemen depending to the perspective taken by its reader. The two words (Ladies and Gentlemen) are turning into one condensed Word, something like “**Gendlies**” comparable to Freud’s notions on “*Familionär*” as a superposition of *Familiär* and *Milionär* (GW: 421ff.) The result is even more sensible if we amalgam two already dense symbols such as traffic signs or pictograms of this kind in which every reading is a direct read of a law or imperative; for instance the ‘letter’ “M” on a door means “Do not enter!” (for women) and “W”, equally, means “Do not enter!” (for men). Now, condensing these two signs yields into a talisman-like symbol like “**W**”. Let us simply consider a “M”; (an upside-down “W”) that almost looks like an “M” but it is not! Instead, it

²³ Moreover, the *duck* and the *rabbit* are not absolute opposite of each other in compare to the *stick* and the *snake* (absolute hardness vs. infinite flexibility). To be more accurate we can think of a “wolf-Rabbit” instead, perhaps by reading the ears of the rabbit as the wolf’s snout and so on....

is a W in its ‘quiddity’. The same argument is true for “W” as an inverse “M” that may read “W” but still there is something uncanny with it that stops us from believing it as a rightful “W” because W and M are not full ambigrams. “M” and “W” stand out of language; they strike (*Aus-stand*) to communicate their true intentionality to us. They are deconstructive and invite ‘loopholes’ into that intolerable ‘Law’ that separates (for instance *Men* from *Women*). A “M” or a “W” (n) either says “Enter!” (n) or prohibits the entrance. It is *undeceivable*, Uncanny, ‘primal’, ‘Real’ and unreadable just like a talisman:

مقام خوف آن را دان که هستی تو در او ایمن مقام امن آن را دان که
 هستی تو در او لرزان چو عکسی و دروغینی همه برعکس می بینی چو
 کردی مشورت با زن خلاف زن کن ای نادان

Position of fear is where you are safe

Position of safety is where in which you are trembling

You are illusive like a reflected/inverted picture (‘aks عکس) and you see everything upside-down (bar‘aks برعکس)

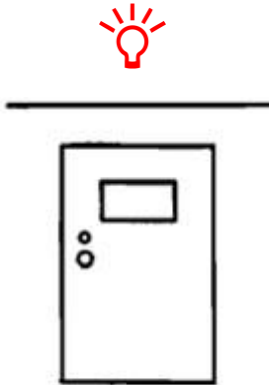
O’ you ignorant! “When you consult with a Woman, do the opposite of what she says!”¹⁰
 (Rumi)

Is this passion for reading the world as an inverted script or talisman (Arabic form of Rebus culture) not actually the picture (‘aks عکس which literally means inverse¹¹) of the world in the eyes of a devoted Sufi? World is just a dream, as one learns from the school of Sufism. (check Esmailpour, 2017) There are some “M” on the earth that may read/look like “M” but they are actually W(omen) if seen from the dream-side. To be able to read the Word in its original form, the reader should leave the fixed perspective—by which the language *looks* practical and concrete—to take the position of the *gaze*. The reader of the scripts of Sufis, and accordingly the reader of classical Persian poetry, is always confronting with a large set of ‘primal words’ and signs of this kind. For instance there are a large set of words that the reader cannot decide if they are alluding to a man or a woman: *yār* پار , *doust* دوست ,

¹⁰ Rumi is alluding here to a well-known hadith of the Prophet that orders his followers to “*consult their women but do the opposite of whatever they say* (تشاوریهن و خالفوهن)!” This is one of the hadiths, among many, that pictures the women of an inferior intelligence than men. Sophisticated Sufis like Rumi, however, are able to read these unacceptable teachings in a complete different way. For Rumi, the Word “Women” in this hadith—analogue to the “Staff” of Moses—should not be read from the position of a practical speech. The word “Women” in this hadith stands for the objects of the World because World is a woman (it is made from *matter* or *māde* ماده which literally means feminine in Arabic), and so on... So the meaning of this hadith for Rumi is that the Truth (*Haq* = God) is already immanent in the phenomenons of this World and by sounding out their deceptive ‘letters’, we can decode the original, truthful, *Unknown* message.

¹¹ The Iranian words chosen for *photo* and *photography* are ‘aks عکس and ‘akāsī عکاسی which are perfect selections but by no means accidental. To read more about the relation between the literal meaning of ‘aks عکس and the “picture” of the world in Islamic-Iranian philosophy as an optical reflection (‘aks عکس) of a higher-world read my essay “*Phenomenology of the Spirit in Iranian Cinema* (پدیدارشناسی روح سینمای ایرانی)”; in: *Anthropology and Culture*, Feb. 2012, retrievable under URL: <http://anthropology.ir/article/14163> and <http://anthropology.ir/article/14177>; last accessed on 5.1.2019.

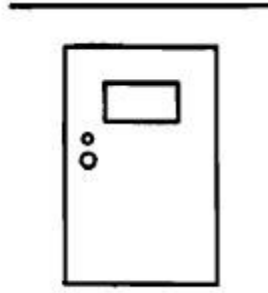
delbar دلبر , *sāqī* ساقی ,...; all of these words are standing both for their practical use (sexual desires of the flesh) and their metaphorical meaning that gazes the reader from the other side. Although it is hard to find a word to communicate the deceitful aura of these words, there is a practical substitute for it that has both the aura of a sexual appeal and the inhibitive aura of a law: The Red Light!¹²



Again we found ourselves perplexed in front of a closed door: “*Should I enter? Is the red light a signifier for an obscene invitation? As it is in a red light district? Or it is just there to stop me from entering?*” This is how the dream (e.g. wish for arriving to the land of *Ladies* for the little boy) is forced to live with the social reality whose territory is flagged with *Gentlemen*. This word as ‘the name of the Father’ vanishes the possibility of a next door (e.g. the possibility for a man to appear in the Ladies lavatory and so on...) This “law” is for sure more strict inside a land that is ruled by the laws of orthodox Islam or *shari‘ah*. Nevertheless, to him (the little boy), the door of the *dreamland* is always open:

¹² Watch the lecture of Professor Paul Fry in Yale University on psychoanalytic criticism; *Lecture 13: Jacques Lacan in Theory [Feb. 24, 2009]*; Open Yale University, ENGL-300: Introduction to Theory of Literature; URL: <http://oyc.yale.edu/english/engl-300/lecture-13#transcript> last accessed on 25.12.2016. Fry on his descriptions on this story of Lacan has used this red-light substitution and describes:

“The red light over a door is a signifier which has a great deal to do with desire, right? This we take for granted. The red light in other contexts has nothing to do with desire, but the signifier, “red light over a door,” suggests desire--but desire for what? [...] The little girl says, “We’ve arrived at Gentlemen,” and the little boy says, “We’ve arrived at Ladies.” Well, that seems to be quite healthy, right? We’re on our way to something like hetero-normative desire--great, terrific. But [...]--the only thing you can do even behind this door is restore your personal comfort.”(ibid.)



This model could be derived from our two-sided algorithm if we take the position of the author standing on the dream-side. According to this formulation, the relation between the signifier and signified is arbitrary. Looking from the dream-side, the entire algorithm is clearly readable like the Sausurrean model of a sign. Now and from this position, the little boy of our story can name the *snake* whatever he wants, for instance “*Staff*” and that’s it! “*Kon fa yakoun*” (فيكون كن) (“Be! And here it is!” (Quran, 2:117)) is the Quranic formula or spell that works behind this algorithm. In a *hadith-i qodsī* (Islamic Godnarratives that are not in the Quran or even in a trustworthy script, instead, they are celebrated as a saying of God) we read:

عبدی اطعنی حتی اجعلک مثلی انا اقول لشیء کن فیکون
فانت تقول لشیء کن فیکون

“*Oh my worshiper, obey me until I make you like myself; I say to a thing: “Be!” and it is!*

Then, you may say to a thing “Be!” and it will be!”

The ultimate goal of a Sufi is to die (*fanā*) from under-heaven to take the perspective or position of [a] Creator (*baqā*) or Author on the dream-side to see the things as they are, that is in their ‘quiddity’ (reflected in this celebrated prayer which says: “*Show me the things as they are*” (ارنی الاشياء كما هي)). However from this side of social reality, namely under-heaven, the whole algorithm *looks* like a ‘*talisman*’.

Conclusion

In the scope of a post-structural analysis, the “*law of the expression*,” is indeed the “*law of the signifier*” which is a linguistic issue.¹³ For a proper exegesis of what is *expressed* (that may lead us to the *repressed* as the source of every articulation) we need firstly a proper theory of signifier. Inside a postmodern and post structural domain of thinking we can distinguish a set of different theories of signifier as different articulations of a sign model originally suggested by Ferdinand de Saussure. Lacan puts the signifier over the signified, Derrida, instead, puts his focus on the signifiers by ‘*tracing*’ the [archaic-]signifier that lives inside every signified. He puts these chains of signifiers over each other on the time dimension concluding “*il n’y a rien en dehors du texte (there is no outside-text)*” (Derrida, Limited Inc, 1972: 148)¹⁴. Roland Barthes suggests instead a system of double signification to describe how the myth functions and how it could be coined with [everyday] language (Barthes 1964: 93). However we still need a proper sign algorithm as “*the law of the signifier*” to be able to differentiate the position of reader and writer and consequently, to describe the uncanny and Real aspects of words inside an Islamic and Persianate context; for instance to describe: why there is relatively such a big passion for calligraphy instead of painting when we look into their plastic arts?

In this essay and by suggesting Diag.2, it was tried to examine some enigma-producing features of this algorithm to share the anamorphic view of a culture in which everything under-heaven is a metaphor for its original Word. The abundant use of metaphor (in Sufis literature, fellowship of utterance and dream culture) can push the practical speech into strike (*Ausstand*) to make it meaningless. However, this condition is at least for the counter-culturists like Sufis, the most favorite mode of speech and a chosen model of/for discourse: ‘oneiric’.

¹³ “Observe that when all is said and done, in the dream—what Freud recognizes as desire— [...] it is in so far as what is fundamental is masked, articulated into something which transforms it, [...] it passes through a certain number of modes, of images which are there qua signifiers [...] What happens in the dream is submitted to the modes and to the transformations of the signifier, to the structures of metaphor and metonymy, of condensation and of displacement. **Here what gives the law of the expression of the desire in the dream is indeed the law of the signifier...**” (Lacan, Book V: 243)

¹⁴ “That does not mean that all referents are suspended, denied, or enclosed in a book. [...] But it does mean that every referent, all reality has the structure of a differential trace, and that one cannot refer to this “real” except in an interpretive experience. The latter neither yields meaning nor assumes it except in a movement of differential referring. That’s all.” (ibid.)

GLOSSARY

Double signification The *object of desire* is ambiguous in nature because it is always absent. The empty space of this *object of desire* is to be filled with a word as its name. Then, the original intention of using the word is to refer to an absent object. The more this word become tabooed the more it distances or *defers* from its original intention or meaning and accordingly the more it intensifies or signifies the *lack* of the *object of desire*. The word becomes a 'Real' representative of an absent object of desire through the absence of its own original intention. This is double signification. The word becomes a *real* substitute for the *object of desire* as the primal lack. The word takes the features of the 'Real'; something that could not be told or entered in language although it is already there. This 'dual-object' made of a present absence is denoted here with Word (with capital W).

Dream-object Dream-object here is a term used to refer to each distinguished visual form that one remembers in his/her manifest content of the dream: A Dream-object is mostly an image, however it could be appeared in any form of an *oneiric speech*. For instance, in the dream narratives gathered here, there are some dreams in which a written word is manifested to the dreamer or a verse of a poem is given to him/her and so on...

Dual-object In a Kantian conviction, duality is the property of every object:

phenomenons are the objects as the way that we perceive them or they appear to us, still, they have an *unknowable* aspect: *the Thing-in-itself* or *noumenon*. However, *noumenon* is not another object. these two (*phenomenon* and *noumenon*) aspects live in each other in a twofold sense (Schrader: 30). This general property is shown here by bolding the word *noumenon* in *phenomenon*¹⁵. The *noumenon* aspect of the palpable objects is conceptually coined here with the issue of *Unknown* or secret (*rāz* راز) in Sufis writing and literature as something that is already there as the *thisness* of the *phenomenons* but—due to our restrained perspective—we are unable to perceive it as its ‘Truth’. The *noumenon* aspect of a ‘Thing’ (Ding) is considered here as its dream-side. This dual picture of the world renders it to a dream. Just like a Freudian conception of dream, everything under-heaven has a latent and manifest content (*har chizī zāherī darad wa bāṭenī* هر چیزی ظاهری دارد و باطنی).

Gift is used here as a substitute for *Pharmakon*. *Pharmakon* is a word that could stand both for *poison* and *medicine* which are clearly opposite. This is perhaps the associations that already opens itself in this word (*gift*) when it writes itself on the ear of a German reader of this line. *Pharmakon* is essential in the writing of Derrida upon which he has developed his theory of deconstruction which in turn is based on Husserl’s phenomenology (see Derrida: 1981). In Plato’s *Phaedrus*, *Theuth*, the Egyptian god of writing and the inventor of numbers and calculation offers *Thamus*, the King of all Egypt, *writing (grammata)* as a *remedy (= pharmakon)*: “*This discipline, my King, will make the Egyptian wiser and will improve their memories: my invention is a recipe (pharmakon) for both memory and wisdom. [A gift that rejected by Thamus...]*” (Derrida, *Dissemination*, 1981: 80ff. check also: *Wiener Zeitschrift für Suchtforschung*; In: Jg. 31

2008 _ Nr. 1, pp. 13 – 18, P: 13, URL:

http://www.api.or.at/wzfs/beitrag/WZ_31_2008_1_02_Augusta.pdf; last accessed on

27.11.2015.)

¹⁵ In Arabic, the word *tajasom* تجسم or imagination literally means “to give body (*jesm* جسم) to a thought”. Although *tajasom* or imagination is not equivalent to *noumenon*, the *unimaginable* which is a property of *noumenon* is always present in *imaginable* through its primal trace.

Islamic dream theory is a term used by Iain R. Edgar in his leading book “The Dream in Islam” (Edgar, 2011) or even earlier in the following essay: Edgar, Iain R.: “*The Dream Will Tell: Militant Muslim Dreaming in the Context of Traditional and Contemporary Islamic Dream Theory and Practice*”; in: *Dreaming*; vol. 14, Nr. 1, 2004, pp. 21-29.

Law or *shar‘iat*; *Shar‘iat* literally means way or street and allegorically states here as the only acceptable, normative way of life. *Shari‘at* is one of those words that like Water and Father is fully charged with meanings. It means **Law**, then it is truly the ‘name of Father’: “(loi) Lacan’s discussions of ‘the Law’ (which Lacan often writes with a capital ‘L’) owe much to the work of Claude Lévi-Strauss (see especially Lévi-Strauss, 1951). As in the work of Lévi-Strauss, the Law in Lacan’s work refers not to a particular piece of legislation, but to the fundamental principles which underlie all social relations. The law is the set of universal principles which make social existence possible, the structures that govern all forms of social exchange, whether gift-giving, kinship relations or the formation of pacts. Since the most basic form of exchange is communication itself, the law is fundamentally a linguistic entity—it is the law of the signifier [...] This legal-linguistic structure is in fact no more and no less than the symbolic order itself. Following Lévi-Strauss, Lacan argues that the law is essentially human; it is the law which separates man from the other animals, by regulating sexual relations that are, among animals, unregulated; human law is “*the primordial Law...which in regulating marriage ties superimposes the kingdom of culture on that of a nature abandoned to the law of mating. The prohibition of incest is merely its subjective pivot*” (*Écrits*: 278). It is the FATHER who imposes this law on the subject in the OEDIPUS COMPLEX.” (Dylan, Evans: *An Introductory Dictionary of Lacanian Psychoanalysis*; London, Routledge, 1996, pp.101-102).

Letter both Lacan and Derrida have many different references to the Word “Letter”. Two of these references are of highest importance to the scope of this work: Letter as an alphabetical character and Letter as a pure signifier—that hides a secretive message like the letter in the Poe’s story of “The Purloined Letter”. This story is very fundamental in understanding many

conceptions of Lacan about *real*, *imaginary* and *symbolic* (see his seminar on “*The Purloined Letter*”, in: *Écrits*: 11-60).

Watch also my video “Letter” for some other considerations on this Word inspired by Lacan’s teachings on “The Purloined Letter”: “Letter” [video]; directed by Iraj Esmailpour Ghoochani, 2016. Permanent URL: <https://www.youtube.com/watch?v=iMUMoMwdyvM>.

Line of intention is the line on which the written words proceed to reach the intention of the writer.

It is supposed that at the end of this line (at the end of text) the reader finally understands the purpose of writer.

Loophole according to Bakhtin: “A loophole is the retention for oneself of the possibility for altering the ultimate, final meaning of one's own words. If a word retains such a loophole this must inevitably be reflected in its structure. This potential other meaning, that is, the loophole left open, accompanies the word like a shadow. Judged by its meaning alone, the word with a loophole should be an ultimate word and does present itself as such, but in fact it: is only the penultimate word and places after itself only a conditional, not a final, period.” (Bakhtin: 233)

Name of the Father: is one of the central terms in the teachings of Lacan.

Father as a person has a symbolic function that personifies the **Law**:

“It is in the name of the father that we must recognize the basis of the symbolic function which, since the dawn of historical time, has identified his person with the figure of the law. This conception allows us to clearly distinguish, in the analysis of a case, the unconscious effects of this function from the narcissistic relations, or even real relations, that the subject has with the image and actions of the person who embodies this function.” (Écrits:278)

“From the beginning Lacan plays on the homophony of *le nom du père* (the name of the father) and *le ‘non’ du père* (the ‘no’ of the father), to emphasise the legislative and prohibitive function of the symbolic father.” (Dylan, Evans: *An Introductory Dictionary of Lacanian Psychoanalysis*; London, Routledge, 1996, pp.122).

Oneiric discourse is a term used by Lacan in a paragraph in *Écrits* (Lacan, *Écrits*: 268) that is considered here as reference-paragraph because of its closeness to the central theme of this thesis that is the relation between what “*is given in the telling of the dream—that is, in its*

rhetoric [=]...the syntactical displacements [+] semantic condensations; Freud teaches us to read in them the intentions with which the subject modulates his oneiric discourse” (Lacan, Écrits: 268).

Oneiromancy: divination by means of dreams.

Origin here is both related to *genesis* [as a *script*] and *exegesis* [as the interpretation of any kind of *script*]. For example, the way by which the *Word* is portrayed as the *Origin of Flesh* (e.g. in John: 1-14 or Quran).

Persianate Society: A Persianate society (also named as persified society, greater Iran, minor Asia,...) is a society that notwithstanding its different language and/or identity, is influenced by the Persian language, culture, literature, art and/or identity (See Amir Arjomand, 2004:6). The term "Persianate" appeared first in the work of Marshall Hodgson (1974). **Pharmakon** see **Gift phenomenon** things as they appear to us.


Quiddity is a philosophical term coined with the name of Thomas Aquinas who differentiates between the existence and essence (quiddit) of a thing:

“That a thing is or has existence, is a principle really distinct from its quiddity. In no case (except for God) does the essence of a thing indicate anything about whether that thing really is. The essence of a horse that exists, and the essence of a horse that doesn't are absolutely the same, namely horse-ness; a horse's existing is totally different from what kind of a thing it is. Therefore, there must be something about really existing things that accounts for this very existing, and it is not their essence; it is their existence. Existence then is that which makes essences to be, to exercise the act of existing. St. Thomas indicated the activity of being, existence, with the Latin of "to be", esse.”
(“Essence and Existence”; in: Thomistic

Philosophy Page; URL: <http://www.aquinasonline.com/Topics/essencex.html>; last accessed on 8.1.2017)

This *esse* or *quidditt* in Aquinas's philosophy is in many ways comparable to the Word and name (*'ism* اسم) in Sufis' conviction. To read the quiddit of a Word one should stand on its *dream-side* (see the double side diagram) that is out of practical speech.

Real (should be with capital R but denoted as well with 'real' in this text as a matter of inclusion) is not to be confused with social reality. Real for Lacan is that 'Thing' that the language stumbles in confrontation with it and as such, it could not be defined: *Unknown*. Real has a diverse band of usage in the reading of Lacan and occupies the vastest entry in *Dictionary of Lacanian Psychoanalysis* (Dylan, Evans: *An Introductory Dictionary of Lacanian Psychoanalysis*; London, Routledge, 1996, pp. 162-164). However, its relation to the *Unknown* or *ser* سر in Sufis' literature is of special focus here: "*Unknowable/rational* On the one hand, the real cannot be known, since it goes beyond both the imaginary and the symbolic; it is, like the Kantian thing-in-itself, an unknowable X. On the other hand, Lacan quotes Hegel to the effect that the real is rational and the rational is real, thus implying that it is amenable to calculation and logic." (ibid.: 163)

Rebus: A picture-puzzle or a group of words or phrase written by the medium of figures or pictures. We see objects in these pictures whose names may sound like a word of a completely different meaning, for example  in a rebus might be read as "I" instead of "eye" and so on... In this way, a rebus is a visual embodiment of a 'letter', word or a sentence. However this thesis follows the *trace* of Derrida in saying that being a rebus is the general character of every signifier which is even reflected in the way that Ferdinand de Saussure addresses the signifier as a sound-image (= sound + image).

Rumi *Jalāl ad-Dīn Muḥammad Balkhī* جلال الدين محمد بلخي, also known as *Rūmī*, and popularly known as *Mowlānā* مولانا is the author of *Mathnavi*, the largest collection of Sufis' teachings. The book is written in the form of an extensive poem and is sometimes called "*the Quran in Persian*".

simulacrum (plural: **simulacra**) is a [mostly unsatisfactory] copy or imitation of something. This word has also found a very special meaning in the writings of Derrida. *Simulacrum* stands in a full opposition to the concept of *aura* that radiates a sense of liveliness, authenticity and

originality as defined by Walter Benjamin in “The Work of Art” as “*a strange tissue of space and time: the unique apparition of a distance, however near it may be*” (Benjamin: 23). For Derrida, writing has no essence, however, it introduces “*difference as the condition for the presence of essence, opening up the possibility of the double, a copy, the imitation, the simulacrum.*” (Derrida, dissemination: 155)

Experiencing transitions in time and space is the main characteristic of this type of dreams.

Spell Different suggestion of this word in English are very instructive whenever we use this word as an equivalent for the verb *telism kardan* طلسم کردن ([lit.] to make [someone] ‘Talisman’ or *Telism*) and should be recalled in mind when used as such; the word Spell (when we look into a dictionary) means:

- ▶ to form a word or words with the letters in the correct order.
- ▶
- ▶ to cause something bad to happen in the future. to do something which
- ▶ someone else would usually doing. a period of time for which an activity or condition lasts continuously.

...▶ spoken words that are thought to have magical power, or (the condition of being under) the influence or control of such words.

(Compare with gloss.6)

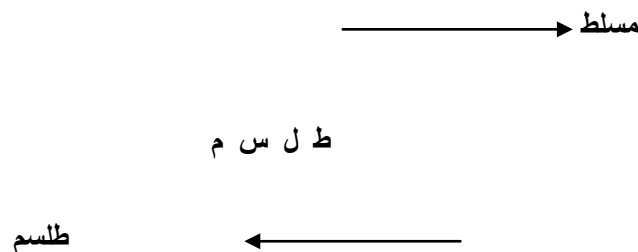
Sufism (≈*tariqat*) Sufi orders are a set of ascetic brotherhoods that have replaced obedience idea of Islam (*Muslim* literally means obedient) with love. This innovative read of Sufism from the canonical laws of Islam (laws of *Shari‘at*) turns its Master-Slave dialogue into a secretive dialogue between a *beloved* and a *lover*. This secretive dialogue is poetic in nature. Notwithstanding the large amount of texts recently written on Sufism, there are very rare

texts that concern with this “*linguistic turn*” of the medieval era to answer how this drastic change is ever possible. This thesis is concerning with this question by tracing their current methods in interpretation of dreams. Sufis are normally considered as politically margined groups who propose a secular read of Islam, however, they always have a lot of influence in Iranian politics and in some periods they took the state power for example the kings of Safavi dynasty in Iran were offspring of *Sheikh Shāh Safī ad-din Ardabili*.

ta‘bīr literally means interpretation from *‘ubour* عبور or passing. It’s a method for **by**passing the readerly features of a script through the ways that are left open in the script for being [mis]read or understood differently.

ta‘wīl literally means interpretation from *‘awal* اول or origin[al]. *Ta‘wīl* is a *writerly* read of a script e.g. of a dream . it is the science of exegesis of a scripture which is different from the science of *ta‘bir* تعبیر or the interpretation of dreams. Although the difference between these two words is usually lost in translation as both of them are usually translated as *interpretation* but it is important to care about the vast difference between these two words. Through the intuitive nature of *ta‘wil* one can tell the meaning of almost every dream-object notwithstanding it being written formerly in a book or a manual.

Talisman is one of the most important terms used in this thesis and serves as an Oriental equivalent for Rebus refered by Freud as a metaphor for every dream and by Lacan as the language of dreams. Talisman comes from the Arabic word *telesm* طلسم and it is believed that the word itself is an inverse write of the word *mosalaṭ* مسلط which means “the one who has power on something” (of the same root of the word *Sultan* (سلطان *solṭān*)):



Talisman is all about the “[will to] power” (سلطه *solṭe*). Most of the Sufis’ practices is a kind of recourse to the power-of-words (i.e. *dikir* ذکر as their main practice) to reach into the words-

of-power (e.g. *ism-i aẓam* اسم اعظم). Talisman, in the context of esoteric sciences and Islamic black magic is the art of using the power-of-words to find command on Flesh (*solte*). Talisman is where Word meets Flesh and this is readable in almost every Islamic Talisman:



Two ending pages (p.5-6) of *abyāt taṣvīr ḥorouf* ابیات تصویر حروف (Verses on the Letters' Image) a short essay on the meanings of letters and their relations with the organs of the human's body; date and writer unknown (source: The digital library of TOTFIM (The Open Treasure From Islamic-Iranian Manuscripts), the archive code of the manuscript: [PAK-001-1128](http://totfim.com/Manuscripts/Details/33026); URL: <http://totfim.com/Manuscripts/Details/33026>; last accessed on 29.12.2016.)

Here we read: بین داروی چشم از عین بین which means “See the remedy/drug of eyes in *eyn* عین!” *eyn* is the Arabic word for “eye” which is also the pronunciation of the eighteenth letter in Arabic alphabet = ع (*eyn*). In the figures above, the artist has also put an ع in place of the eyes: “*Similia similibus curantur*” and the same logic goes for the rest of organs.

Thing ““The Thing is characterised by the fact that it is impossible for us to imagine it”. Lacan’s concept of the Thing as an unknowable X, beyond symbolisation, has clear affinities with the Kantian *thing-in-itself* ...” (Dylan, Evans: *An Introductory Dictionary of Lacanian Psychoanalysis*; London, Routledge, 1996, pp. 207-208)

Trace see **archi-writing**

Word (Kalame) In Islamic philosophy as well as in Islamic esoteric sciences, the position of Word or *kalame* is somehow analogous to the position that the ‘numbers’ have in Pythagorean ideas in the western philosophy: The ‘Words’ are considered as the ultimate reality. In other words, *Kalame* or the Word in Islamic theology is supposed to be more ‘real’ and authentic than the reality itself. In this philosophy, the materialistic world is an opaque veil (*pardeh* or *hijāb*) that hinders an immediate contact with the occult (غيب *ghayb*) and the realm of truth: the world of names (*‘ālam-i asmā’* عالم اسماء) which are also the ‘Words’ of power.

Word vs. Flesh The dichotomy between Word and Flesh is a relative old discussion at least it goes back to the biblical verse: “And the word became flesh...” (John 1:14). Jung in his notions on Wise Old Man in one of his seminars (2 May. 1934) has suggested the German word [*die gute*] *Besinnung* for the process by which the Word takes Flesh:

“Ahura Mazda [God in Zoroastrianism], the greatest god, the wise man, is generally supposed to be Zarathustra’s creation, and he came to that formation probably through inner experiences of which his story tells. These experiences are called in the old literature, “Meeting and Questioning”; that is he met Ahura Mazda, or his spoken word called Vohu Manō, meaning the good attitude. The German word for Vohu Manō would be: die gute Besinnung, the good attitude, a good intention, a good word, the right word. We could easily translate it, with no particular philosophical difficulty, by the Christian concept of Logos; the spoken word represents God in his incarnated form, the Logos as incarnated in Christ would be the exact counterpart of Vohu Manō. One finds the same concept in Islam in the mystical Sufi sect. where Allah, because he is unnameable¹⁶, ineffable, and therefore formless, appears in tangible form in Chidr [Khidr], the green one, who is called ...

¹⁶ Here Jung is either false translated or absolutely wrong.

“the angel of the Face.” (Jung, Carl Gustav: Nietzsche’s Zarathustra: Notes of the Seminar Given in 1934-1939; edited by James L. Jarret, vol. 1; New Jersey: Princeton, 1988, pp. 6-7)

It seems that most of the discussions about this dichotomy are theological, scholastic or biblical but if we take Word as a signifier or a symbol, and accordingly Flesh as the signified, this dichotomy might become vital. In one level Flesh is considered here as something like the painterly aspect of an artwork in which the artist has tried to imitate the physical world but in another level it might hint to the materialistic aspect of unconsciousness. What that could be simply named as ‘objective unconsciousness’. In other words, it is not just the meaning of the words through which one seeks for a way to handle the unconscious. The words have also an objective dimension, a material aspect: They have Flesh:

*“When I began to teach something about psychoanalysis I lost some of my audience, because I had perceived long before then the simple fact that if you open a book of Freud, and particularly those books which are properly about the unconscious, you can be absolutely sure – it is not a probability but a certitude – to fall on a page where it is not only a question of words – naturally in a book there are always words, many printed words – but words which are the object through which one seeks for a way to handle the unconscious. Not even the meaning of the words, but words in their **flesh**, in their material aspect. A great part of the speculations of Freud is about punning in a dream, or lapsus, or what in French we call calembour, homonymie, or still the division of a word into many parts with each part taking on a new meaning after it is broken down.” (Lacan, 1970: 187)*

discussions of the flesh lead to the necessary consideration of the conditions of emaciation and _____ that are “on the way” to the state of rest, the “bone as spirit” of Hegel and the end result of the sarcophagus, as “eater of flesh.” The “word made flesh” of Jesus (or anyone who “embodies the truth”) requires consumption, eating, emaciation. This is the hamiltonian as torus

Unconscious and language are both structures built of signifiers which are “indeed a special sort of matter, an incarnate form of material being” (ibid). The word Flesh is used here to designate both the material objects and this “special sort of matter”. When a word or letter became excessively charged with meaning (for example when used as a pun or in advertisement like M in McDonalds) it will become dense and attains a “special sort of matter” like the body. Unconsciousness returns into its real body, “such stuff as dreams are made on” (William Shakespeare, The Tempest): a dream-land in which the Things are symbols; more real than what that they ever symbolize!

Writerly and readerly are two definitions of Roland Barthes suggested at the very beginning of his S/Z by questioning the value of a text:

*“what can be written (rewritten) today: the writerly! Why is the writerly our value? Because the goal of literary work (of literature as work) is to make the reader no longer a consumer, but a producer of the text. Our literature is characterized by the pitiless divorce which the literary institution maintains between the producer of the text and its user, between its owner and its customer, between its author and its reader. This reader is thereby plunged into a kind of idleness—he is intransitive; he is, in short, serious: instead of functioning himself, instead of gaining access to the **magic of the signifier**, to the pleasure of writing, he is left with no more than the poor freedom either to accept or reject the text: reading is nothing more than a referendum. Opposite the writerly text, then, is its countervalue, its negative, reactive value: what can be read, but not written: the readerly. We call any readerly text a classic text. Writerly is the attitude of the reader to the text.” (S/Z: 3)*

A writerly text opens itself to its reader for being re-written. My personal sense is always that the people of *Shari'ah* read Quran as a *readerly* text (intolerable laws of Allah) where Sufis (people of *tariqah*) have developed a *writerly* approach toward the script.

Vico says something similar, when he offers the reader the role of becoming the writer, as a necessary step toward full understanding. “AS SOON AS” the reader becomes a writer, the text transforms.

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