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TÍTULO: La conciencia mística en la poesía persa y española: un estudio comparativo de Jalaluddin Rumi y San Juan de la Cruz.

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RESUMEN: Este estudio es comparativo, uniendo los límites místicos de Oriente y Occidente a través de la poesía de dos grandes poetas místicos: Maulana Jalaluddin Rumi and San Juan de la Cruz en el marco de la Filosofía Perenne de Aldous Huxley. El estudio compara y contrasta las características místicas, los atributos y las tendencias en la poesía de ambos poetas, discutiendo la experiencia de Dios y el alma mística en relación con Dios. Utiliza los cuatro puntos principales de Huxley para la evolución del camino místico: orden superior e inferior, anhelo de reunirse y reconectarse con el amado, expresiones de sentimientos de separación y los placeres de la conexión definitiva con Dios. El estudio encuentra similitudes y diferencias en las obras de ambos poetas.

PALABRAS CLAVES: misticismo, sufismo, amor divino, filosofía perenne.

TITLE: The Mystical Consciousness in the Persian and the Spanish Poetry: A Comparative Study of Jalaluddin Rumi and Saint John of The Cross.

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ABSTRACT: This study is comparative, bridging the mystical boundaries of East and West by way of the poetry of two great mystic poets: Maulana Jalaluddin Rumi and Saint John of the Cross within the framework of Aldous Huxley's Perennial Philosophy. The study compares and contrasts the mystical features, attributes and tendencies in poetry of both poets, discussing the experience of God and mystic's soul in relation to God. It uses Huxley's four major points for the evolution of mystic path: Higher and Lower order, longing for rejoining and reconnection with the beloved, expressions of feelings of separation and the pleasures of the definite connection with God. The study finds similarities and differences in the works of both poets.

KEY WORDS: mysticism, sufism, divine love, perennial philosophy.

INTRODUCTION.

Mysticism is the subject of the East and the West. From the ancient to the modern times, mysticism is the most read, written and well-recognized kind of literature of the world. Each religion has its own obvious style of representation of mystical consciousness. Every religion has its own unique features about myth, philosophy, festivals, systems of belief and experience with God. In every religion of the world and even less mystical poets there are a few mystics to define emotions and absolute experiences. Among these attributes, faith is a core feature of mysticism, and poetry is an integral part of the mystical consciousness.

It is natural that mystics use poetry to express something as deeply personal and spiritual as the experiences of God. There are some real mystics in the world, in every religion. There are even fewer mystic poets with their innate capacity to describe their unique experiences and emotions. I have chosen two great mystic poets for this comparative study. One is from the East – Maulana Jalaluddin Rumi, a Persian Muslim poet and the second is a Christian poet – Saint John of the Cross. Their thoughts, techniques, and writings attracted me to a preliminary study of mysticism, focusing on the mystical tradition. Although a great deal of work has been done separately on Rumi and Saint John of the Cross, yet there is not as much comparative discussions particularly between these poets.

Both poets have the greatest inspiration in their life, through them their creative work and representation of their ideas got groomed and polished. For Rumi, that companion was *Shah Shams of Tabriz*, for John of the Cross, it was *Jesus Christ*. In the poetry, both Rumi and John, have a companion which shows them the revelation of the Divine. In Rumi's poems, *Shah Shams* is the symbol of the neighboring soul, and at the same time, his relationship with the mystic symbolizes the mystical relationship with God. In John's poems, there is no ambiguity between the signs and the symbols of God, because the companion of the soul and God is one.

This study will compare the fundamental attributes of the mystical experience as they are described in their poetry: the concept of Love of God, the signs for the mystic in relation to God; and the suffering for the mystic path to God. Using Aldous Huxley's *Perennial Philosophy* as a framework, I aim to prove that the mystical experiences of a Sufi Master (Rumi) and a Roman Catholic Monk (John) are in essence the same. "The clash between religions is not a fight between customs of belief, but it is a conflict between expressions of our eventual concern" (Tillich, 2001, p. 76). If there are any differences, they are in the features used by the mystics themselves and not to what those features point to – namely the Divine Order.

Both claim to have had direct experience with Divine and both express their experiences in their poems. They both feel the strain of what theologian philosopher Paul Tillich describes in “*Dynamics of Faith*” as "the infinite distance between the infinite and the finite" (Tillich, 2001, p. 71). Hence, Rumi and Saint Cross’s works are based on their mystical experiences resulting from their love or a desire for the Divine soul that is the ultimate goal of all God’s creatures.

This study is important, both in terms of literary and social context. In a literary context, it will be a valuable addition to the field of literature if one inspects the concepts of these two prominent figures and find similarities and differences in their literary and mystical perceptions. It will also be beneficial to those interested in comparative literary studies that attempt to bridge the gap between East and West.

DEVELOPMENT.

Research Questions.

The study will explore the answers of the following questions:

1. To find out similarities between the poetry of Rumi and John Cross especially with regard to their intense mystical tendencies.
2. To sort out differences in the poetry of Rumi and Cross built on Islam and Christianity.

Literature review.

Saint John of the Cross discusses in “*The Ascent of Mont Carmel*” and “*The Dark Night*” the gradual addition of distance up until its very apex depicted as a total abandonment and appalling affliction, the so-called “mystical death”. Here he describes a challenging existential process that can be interpreted in terms of increasing intensification of the gradual *dis-possession*. The mystical path is thus understood as the thoroughgoing process of dispossession: starting from the basic sensual dimension and active asceticism, continuing through emotions and intellectual abilities, ending with

the level of spirit and the radical passivity of affliction. The process may take on various different modalities and various grades of intensity. The mystic's piercing descriptions suggest, in a very dramatic way, that the only way toward the authentic nearness leads inevitably a cross and within the distance. To reach to the destination the pathway must be very clear.

Robert Noah Pollack (1999) emphasizes on the concept of Saint John the Cross, referring to the mystical direction of the association with the Divine, as expressed in John's works "*Ascent of Mount Carmel*" and "*The Dark Night of the Soul*". Pollack discuss the stages described by John of the cross with reference to this union, which can briefly be understood as achieving a spiritual state of the soul. It is a kind of thought through which Divine grace and Will influence of divine harmony. We will examine the unitary event, but the movement that prepares the soul for this event of "Spiritual Union" with God.

Mysticism serves as a valuable and effective key for conceiving the essential movements involved in the constitution of the personal human being precisely as human and as personal in the most profound sense of these words. Daniel C.C. (2001) sets his goal to recognize the nature of mystical knowledge. He discards the conventional model of "*pure consciousness*" because his thoughts are accurate and inadequate. After rejecting, he tries to create a new model using the *phenomenological method*. This new model is based on the mystical experience of the most famous Spanish poet of the 16th century, Saint John of the Cross.

Mondello Geoffrey K. (2010) concluded that the mind of Saint John is explicitly the mind of the church. But Saint John's genius, even beyond his sublime poetic creativity, lies in his capability not to elicit. And for reconciliation, the complex metaphysical and ontological multiplicities that send them to the demands of the mind and the just needs of the doctrine and conform to a synthesis that is consistent with it. To see his success in lesser circumstances, to see it merely as a successful conclusion to the effort defined from the outset by the predicted effort to conform to the doctrine of

dogma. The success is that his predecessors could not enjoy the same traditions and won the title of “*Doctor of the Church*”.

The poetry of Saint John is of no age, no race, no nation, and religion. This present thesis consists of two universal poets of similar ideas, Jalaluddin Rumi and Saint John of the Cross belong to different cultures and languages and they do not have any sign of each other's writings. Jalaluddin Rumi got expressions out of his feet, when Saint John entered this world. They were humanist and theologist who were the earliest Muslims and ethical Christians. Their own were different societies and cultures. But they were very little for each other's personal views.

There are many similarities and differences between their poetical works. For instance, separated both of them from Jalaluddin Rumi and Saint John and criticized the rule of the set-up traditions of the people and the renowned religious leaders. He freed the truth, love and kindness of religious scholarship, foreign formal institutions and the restrictions of religion. Their language completely denied any formal authority of religious institutions, issues of priests, and religious scholars especially in the past, became socially popular subject matter of society. Both poets emphasized strict beliefs and disappointments of priests and so-called publishers who were actually working for their personal development and not for the welfare of humanity.

Though mystical pathway is same, but there are differences in the experiences on the way towards goal. Every mystic has same zeal and zest to attain the union with God. On that very way, certain practices are in common. Talking about the journey of spiritual awakening towards its beloved, Zainub Mirza (2014) describes with details the, Stages of “Spiritual Awakening” in *Divan-e-Shams Tabriz*. She portrays organization of seven stages of *Irfan*. Formerly, *Irfan* is described as “the journey of a human soul to its highest achievable growth”. The seven stages of *Irfan* are: Seeking, Love, Wisdom, Self-Sufficiency, Monotheism, Astonishment and Annihilation as self and becoming part of the Divine. This article tries to consider the stages of "*Irfan*", which has been defined in the *Divan-*

e-ShamsTabriz. It makes Rumi more as a mystic in a labyrinth of spiritual stupefaction coming on 'fanaa' in a journey of and revelation and commitment. In addition, words associated with esoteric Islam (irfan, ishraq, fana) are discussed with a link of research leading to so much being lost in translation with their English colleagues. The attempt to read verses/odes with state awareness (ahwal) is made up of mysticism, as defined by Dhu'nun and Al-Arab. Persian, Arabic or Turkish words are translated in parentheses.

The goal of the mystics is to improve the life of a human being with love, hope and respect for each other. The works of Jalaluddin Muhammad Rumi are the finest works of human history that carry out human beings to run and lead for a better understanding of life and the world. For the discussion of this subject of love, prayer and hope, Zahra Ahmadi (2014) explores the attractions of Jalaluddin Rumi and Emily Dickinson about God, hope, prayer, and beloved, and shows that despite many differences, including time, religion, country, and so on. Rumi and Dickinson ensure the same idea and incredible thoughts. In this study, the author reveals Rumi and Emily Dickinson's views on God, prayer, optimism, and exaltation, and then we look at the common points of both thinkers about hope. They consider this hope as the driver of the human soul in the toughest situations of life.

Theoretical Framework of the Study.

The present study is a qualitative study referred to the analysis and appraisal of the specific texts with the theoretical viewpoints of Aldous Huxley's *Perennial Philosophy*. I have selected this theory as it provides the guiding tenets that I could find in the discourse after critical analysis of Rumi and Saint John's poems.

Perennial Philosophy.

Aldous Huxley proposed the *Perennial Philosophy* (firstly published in 1945) which includes certain convictions. There fundamental conviction is that are two concepts of "reality": orders which require

a hierarchal connection. The higher command is absolute; the lower is fleeting, prepared, in stable transition, it is the place we live. One can imply the higher demand as "*That*," and the demand in which we are breathing and move in as "*This*." "One of the beliefs of all religions is that there is something other than what we see, and that the religious explorer is trying to participate in *That*."

Perennial Philosophy and its principles are proposed by Aldous Huxley. In the introduction to the book, named as *Perennial Philosophy* Huxley thinks that this philosophy is "metaphysics," the metaphysic that observes a Divine Reality remarkable to the universe of things and lives and intellects; that finds in the spirit something like, or even inseparable with the Divine Reality. And the ethic that places man's last end in the information of the inherent and otherworldly Divine Ground of all being" (p. vii).

The term "Divine Reality" used by Huxley, in the first two declarations and "the immanent and transcendent Ground of all being" in the third; these are homologous explanations. Taking "Divine Reality" as the ordinary expression, we can approach it, following of Huxley's from three angles:

1. Morally, *Perennial Philosophy* says that Divine Reality, by knowing and possibly accessing, determines a standard for human behavior.
2. Psychologically, *Perennial Philosophy* tells us that the Divine Reality is the model and the "home" of the soul of the individual.
3. Metaphysically, *Perennial Philosophy* teaches that the Divine Reality is the materiality of all that we see.

In spite of the fact that the heavenly reality is both "immanent and transcendent," in the universe and outside of that heavenly reality, this fact has genuine effects on our way of understanding our world, the way we recognize, think and act in this life. The *Perennial philosophy* shows that it exists and is personally associated with "beyond boundless beyond".

Conclusions of Huxley's Ideas.

The *Perennial Philosophy* of the pronouncement "what is believed universally, everywhere and everyone". Considering all these and expanding the statement of Huxley over its mystical and Eastern-leaning, there are four simple and inclusive principles of the relationship.

1. *That* is greater than *This*; in particular, there is something more than us.
2. I can communicate with it through various methods.
3. As long as I do not communicate with God, I will feel the isolation and aloneness.
4. After having a relationship with *That*, my life will be richer, bigger and more rewarding.

There is a theoretical point in the Wheel is that, at the center that doesn't move at all like the calm center of the hurricane: the still point. This represents *That* World, the place of peace; and all the various endeavors to get to that center, whether religious, psychological, or social whether well-directed or misdirected all are represented by the summation of the principles of the Huxley's Minimum Working Hypothesis of the *Perennial Philosophy*.

Analysis and Discussion.

Certain discussions on mystical activities are addressed in previous pages, such as accepting *Higher* order, total submission to God, remembering His names everywhere diminishes the distance between *This* and *That*.

This manifestation is the intrinsic orientation of the human soul near to the full harmony with the transcendental knowledge; whatever the theological formulation under which this order is understood. The mystical capabilities are the process, which in terms of moments of unsurpassed and evolutionary relations, separate from the relation contained within to a complete religious matrix: ritual, scripture, devotion, virtues, theology, ceremonies, practice and the arts.

Affiliation with the Premier Beloved.

In Islam, there are several stages of union with God. John Baldock in his “*Essence of Rumi*” book contains a series of steps that affect one soul. In a dissertation, seven steps are as follows: "repentance, respect, denial, poverty, patience, trusting in God, and satisfaction" (p. 86). In another place, it is known as the seven valleys: exertion of love, understanding, isolation, unity, wonder, poverty and destruction" (p. 87). But there are other Sufis who identify only two stages: "dying to self and union with the Divine" (p. 87), Rumi refers to these different stages in his poetry and makes use of inhibitive symbols for them.

In Christian mysticism, there are three basic phases: purgative, illuminative and unitive. Saint John of the Cross appears to be more definite purgative, illuminative, betrothal, unitive and beatific vision (Brenan, 1973, p. 120). John also uses signs in his poetry in trying to pronounce the stages.

Intoxication of Soul.

Rumi uses the image of the drunk repeatedly in his poems. To him, the path of the intoxicated is the example for all mystics because it is only when he is intoxicated that he is open to divine grace. He writes, “When the reason drinks blood-red wine recklessly, it opens its mouth and tells the mysteries of Majesty”. Drinking the wine, like drinking in the grace of God, initiates one into the mysteries of the mystics. A mystic must let go of his inhibitions if he is to let go of his own egocentric needs. He says to his beloved, "Pour wine in such abundance that set out a foot from me, for in selfhood and existence I have seen only weariness. Only in letting go of his inhibitions will he be able to face his beloved. In “*Like This*” Rumi says:

Last night your drunken fantasy came cup in hand. I said, 'I will not drink wine';
it said, 'Do not, the more loss to you'.

I said, "I fear if I drink, shame will fly from my head;

I will reach out to your curls and you will withdraw from me (Barks, 2010, Harper Collins e-books).

The persona is afraid that he will be too bold; however, it is precisely this boldness in coming to the beloved that the soul is able to experience being drunk on love.

John only uses the symbol of drunkenness once in his poems, but it coincides with the meaning of Rumi's symbols. The bride in "*The Spiritual Canticle*" says:

“In the inner wine cellar

I drank of my Beloved, and, when I went abroad,

through all this valley

I no longer knew anything

and lost the herd that I was following” (st.1, p.17).

The bride is so caught up in the love of her Beloved she has lost sight of all practical things, even forgetting her responsibilities such as looking after her herd. The bride experiences the same loss of inhibitions and sense of self as the person in Rumi's poem.

The Mystical Journey.

Mystical journey is a process of resolution and wisdom through enlightenment. This is exceptional and exclusive; each person is unique. And both of us ultimately want to reconcile and learn in our time. The analysis in the present section offers a remarkable scheme of mystical teachings from the point that the first soul wants to emerge from the earth and reach unity with God. This is to show that any indication of careful planning and attention to detail as descriptive treatises is significant for its detailed analysis of psychology. As a contribution to the mystical theology it is for the skill that makes it the treatment is the most complex and delicate questions about the mystical path.

The design of the "*Ascent of Mount Carmel*" follows the lines of the poem with two stanzas of five lines each; Saint John of the Cross has summarized all the instruction which he progresses in this

treatise. In order to reach the *Union of Light*, the soul must pass through the dark night — to say through a series of cleansings of the heart and soul, during which it is walking. As it were, through a tunnel of impenetrable obscurity and from which it emerges in the sunshine of grace and to enjoy the *Divine intimacy*.

This is the subject that directs the soul is "*emptiness*" or "*negation*." Only by avoiding ourselves from what is not God can we reach God. For two contradictions one cannot exist in one person, and creature-love is a dark, while God is light, so that from any human heart one of the two cannot fail to drive out the other.

In both Rumi and John's poetry there is a very strong journey motif. For example, Rumi writes: "A journey befell my soul to the kingdom of realities, such that the sky and the moon say, "I have no such journey" (200); there is no escape from pain, since we are in exile (214); as it is late and raining, to home! Welcome all mends, to home, to home (300); be silent, and return to the palace of the silent ones; you, cast in a village, return to the city of love" (316).

But perhaps, the two most vivid symbols of the journey that Rumi uses are in the following two poems quoted in "Mystical Poems of Rumi":

Lovers, lovers, it is time to migrate from the world; the drum of departure is reaching my spirit's ear from heaven.

See, the driver has arisen, the camel train is arrayed, he has begged us for quittance; caravaners, why are you asleep?

These sounds ahead and behind are the sounds of departure and the camel-bells; every moment a soul and a breath is

setting off into placelessness (Rumi, & Arberry, A. J. 1968, p. 228).

And-

How often have I said, I am happy. I will not go on a journey:

see this hard journey, the road from the heights to the earth.

Your grace deluded me saying. 'Go, do not be afraid:

my generosity shall be your escort, there shall be no danger to you.

'When you go into strange lands, you will have time to become

mature; then you will return to your homeland with learning

and accomplishment (Arberry, 1968, p. 308).

For Rumi, the soul's journey will not be an easy one and yet there is an inner Impetus that is from God himself and so the soul must make the journey if he is to arrive at his true destination.

John sees the soul as searching for God and seeking Him out. His 39 stanzas poem "*The Spiritual Canticle*" narrates the Bride's search for the Bridegroom. She traverses many miles and sees many sights but refuses to rest until she has found him. Soul sees signs of His presence, but it is not until the very end that she comes to her true destination, the "sweet garden of her desire" (st. 2, p. 27). In

"*The Dark Night*" the persona 'is seen leaving her house at night in order to search for her beloved.

In "stanzas concerning an ecstasy experienced in high contemplation" the persona reveals what happens to one who has reached the end of the journey. John describes in stanza 4:

"He who truly arrives there

cuts free from himself;

all that he knew before

now seems worthless.

and his knowledge so soars

that he is left in unknowing

transcending all knowledge" (John, Kavanaugh, & Rodriguez, 1991, p. 14).

The essential elements that are identified: the difficulty of the journey, the inward and outward aspect of the journey, the call from the absolute and the attainment of reality are present and recur repeatedly in both poet's work.

Burning desire of Reunion.

The separation is merely the separation between the subject and the "the object of its perception," but rather an internal division in the individual's personality. "This is due to the alienation situation, which the soul has begun to return to its origin. This longing for return of the soul to its origin, as mentioned above, requires a kind of integration, denial of self and extinction in unity (*al-fana'fi' l-tauhid*).

Saint John also speaks of the absurdity of the fire. Again, John uses a whole poem to develop on the theme of fire. In "*The Living Flame of Love*," John's subtitle of the poem is "Songs of the soul in the intimate communication of loving union with God." John uses the "living flame of love" as the soul's involvement of God. The flame is "tenderly" but it "wounds (3:1). He uses oxymoron to describe this experience: "sweet cauterly," and "delightful wound" (3:2). And at the end of the stanza, we understand these conflicting images, "In killing you changed death to life." The flame, that kills is the flame that purifies. So that the "*lamps of fire*" no longer give suffering but "warmth and light" to their Beloved (st.3, p.3). John identifies all above aspects in "*The Living flame of Love*" as the Holy Spirit. Then, he highlights the double nature of fire, its damaging ability to burn and its productive ability to give light and warmth. In another poem, John writes that "the flame is consuming and painless" (1:38) Therefore the purification carried by the fire is meant to be welcomed since it is God that purifies and burns at the same time, and the soul too burns with a longing for God:

"I begged love to kill me;

I threw myself in its fire

knowing It burned,

excusing now the young bird

that would die in the fire” (John, Kavanaugh, & Rodriguez, 1991, p. 56).

John himself explains in his commentary to his poems that:

it is possible with time and practice to increase the

degree of love that nourishes that union, just as when a

fire, after taking hold of wood and transforming it by its

heat unto itself, still has the capacity to burn more fiercely (Brenan, Nicholson, & John, 1973, p. 127).

Both Rumi and John see fire as a suitable feature for the purifying presence of God in the soul and the soul's desire for God.

Darkness and Night.

John uses night as the main subject in his most beloved poem, "*The Dark Night of the Soul*: the songs of the soul who rejoice, and thus know that the perfect state of perfection, which is linked to God, is a spiritual denial”. John talks about night and darkness widely in his poetry. His commentary on the details of every step of the dark night, compiles more than 130 pages. It is no wonder then that John is also called "Mystic of the Night".

John clearly explains that "night" is the spiritual purity of the soul. On this night, the spirit is deprived of the light of faith and the light of spiritual affection (Brenan, Nicholson, & John, 1973, p. 125).

According to John, God brings this blessing to the soul, because the soul must be separated from all its sensual pleasures. What is in the core of the revelation is the idea that even strange perspectives and spirits disappear from God, so that the soul will not even be connected to spiritual pleasures. This period of spiritual blindness, and as a result of deep sorrow for the soul, is necessary in order to achieve perfection. That is why John loves the night. In "*The Dark Night*" John speaks:

“O guiding night!

O night more lovely than the dawn!

O night that has united

the Lover with his beloved

transforming the beloved in her Lover” (st. 2, p. 5).

Thus, both Rumi and John use the image of night as the stage of dying to self and purgation. It is a necessary step in the mystic's path to union with God. It is temporary and it is to be welcomed.

Light as Experience of God.

If darkness and night are the absence of God, then light is the presence of God. Rumi uses the symbol of light for God. The light of God is eternal, and it sees all. A mystic soul must live by this light or the light brings it to truth. Rumi writes:

Whoever is living by the light of God, the death of this spirit is
replenishment to him...

When its gaze is by the Light of God, to such a light what can
be hidden?

Though all lights are the Light of God, call not all of those
the eternal Light.

Eternal light is that which is the Light of God, transient light
is the attribute of flesh and body (Arberry, 1968, p. 105).

In mysticism, this light is related to knowledge of God. God's knowledge allows someone to penetrate Divine Wisdom, even if not completely. God, as light directs the soul to eternal light, which is said in the *Quran* that God is the light of the heavens and the earth (Nasr 32). John's use of the light symbol

is more complicated. The magic of John is that in many of his poem's darkness is preferred to light,

John says

And though I suffer darkness

in this mortal life

that is not so hard a thing

for even if I have no light

I have the life of heaven

or the blinder love is

the more it gives such life,

holding the soul surrendered,

living without light in darkness (st. 2, p. 11).

To John, there is a distinction between the flame, that God and light are experiences of God. So, there may be a flame, but it does not appear. In the purification of the soul, the soul must withdraw from the spiritual filths and continue in its spiritual progress, regardless of the apparent absence of God. In this example, the soul needs to develop in almost complete blindness and does nothing but love. "In other words, the darkness turns off the light but does not turn off the fire".

Accomplishment of the Highest Relationship.

This section of discussion will highlight the accomplishment of the goal of the soul that is the achievement of the Real Home and the meeting with the Beloved (God). These are the most magnificent events carrying splendid feelings and sublime pleasures.

The Spiritual Marriage.

Moving forward, in knowing the secrets of the divine mysteries, the bride does not say "I will enter" only, which seems to be the most appropriate view that the bride does not need to enter again, but

"we will arrive", namely Bridegroom and bride, brings the show this is not a bride, but a Bridegroom with him. In addition, as soon as God and the soul are now united in the "*Spiritual Marriage*," the soul is transformed in a most exalted and perfect way in the love of God, paying thanks to the Father (*Jesus Christ*), and loving Him again and again with great sweetness and delight. The soul does this in union with Christ and with Him (God). The delight of this "*Spiritual Marriage*," flowing from this act of praise is ineffably sweet, and the soul speaks of it in the words that follow:

“And taste of the new wine of the pomegranates”.

The pomegranates are the mysteries of *Christ* and the judgments of the wisdom of God. His strength and attributes the knowledge of which we have from these mysteries; and they are infinite. Because pomegranates have a lot of seeds in their battalions, so in each of God's attributes and judgments and power, there are a number of admirable ways and amazing works in the field of power and mystery related to these works.

This powerful relationship brings the boundaries and connects its speaker and lover to bring more intimacy to bring her love over and over again, an endless love loop. In stanza 4 about spirituality, John writes:

“How gently and lovingly

you wake in my heart,

where in secret you dwell alone;

and in your sweet breathing,

filled with good and glory,

how tenderly you swell my heart with love” (John, Kavanaugh, & Rodríguez, 1991, p. 56).

Soul means a part of a person who is capable of thinking and feeling. This thinking and feeling are united among the speaker and the beloved, so the result is very spectacular, they see each other intimately. The concept is this ability is to feel strong feelings like joy and sorrow. It is then

understood what kind of communication they have. They can make each other feel uneasy and happy that they can connect them to some sort of intimate relationship. This kind of intimacy may lead to a strong link of trust, which gives them great communication. This powerful relationship brings the boundaries and connects its speaker and lover to bring more intimacy to bring her love over and over again, an endless love loop. In stanza 4 about spirituality, John writes:

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John uses the image of soul, bride and God as the description of Bridegroom is extensively used in his poems. This is hardly surprising since the concept of "Mystical Betrothal" and "Mystical Marriage" is not at all new in Catholicism. In fact, Catholics believe that "the entire Christian life bears the spousal love of Christ and the Church." Christ refers to himself as the "Bridegroom" in the Gospels and John writes in "*Romances*":

My Son, I wish to give you

a bride who will love you.

Because of you she will deserve

to share our company...

I am very grateful,

the Son answered

I will show my brightness

to the bride you give me...

I will hold her in my arms
 and she will burn with your love,
 and with eternal delight
 she will exalt your goodness (st. 3, p. 9).

Here, the Father is giving his Son a Bridegroom. His people, his Church, are the beloved bride.

With John, the pilgrimage and the journey are inexorably tied with the search of beloved as it is seen in his "*The Spiritual Canticle*" and "*The Dark Night*." The destination is none other than the mystical marriage with the beloved. The consummation of this marriage is the fulfillment of the insatiable desire of the pilgrim lover. He writes in "*The Spiritual Canticle*":

Bridegroom:

The bride has entered
 the sweet garden of her desire,
 and she rests in delight,
 laying her neck
 on the gentle arms of her Beloved.

Beneath the apple tree:

there I took you for my own,
 there I offered you my hand,
 and restored you,

where your mother was corrupted (st. 27-28, p.1).

In "*The Dark Night*," the consummation is described thus:

"I abandoned and forgot myself,
 laying my face on my Beloved;
 all things ceased; I went out from myself,

leaving my cares

forgotten among the lilies” (st.8, p.2).

The image of the mystic lover is seeking the Absolute Beloved. This passionate relationship between the lover (soul) and Beloved (God) is most aptly used in the poetry of both Rumi and John.

To sum up the above analysis and discussion section of my work, I will now conclude the views about the mystical tendencies of Rumi and Saint John in the next chapter. Also, I will highlight the findings of my study and will give the recommendation for the future researchers.

CONCLUSIONS.

This study shows that majority of the mystical features that are found in both poets' work. In the use of the divine imagery, thirst for reunion with God, mystical experiences with God, the companion of the mystic's soul and for the mystic path, Rumi and John show more similarities than differences.

They use the same nominations for God such as Lord, Creator, Mother and Beloved. They use the images of nature like water, fire, night and darkness, garden, intoxication, and sleep to connect with God. There are few features that are somewhat different such as the light and the veil. Their expressions for the mystic path and mystical union with God differ to some extent. Also, the differences both poets project, are merely in the number of varying images and not in the ideas that these images point to (God). This study explores the concept of true happiness offered by both poets Jalaluddin Rumi and Saint John of the Cross through mystical experiences. The feelings of love and joy in Saint John of the Cross mystical experience are different from that sense of calmness and total silence by Rumi's mysticism.

Both poets Rumi and Saint Cross are the true and important representatives of Eastern and Western mystical traditions. Meanwhile, the "Divine Love" is emphasized more on the need of a master to

fasten our journey to realize God "The Supreme Entity". However, to this point, these findings direct to the same root that is the development phases of soul in mystical life.

The implication of Jalaluddin Rumi and Saint John mystical experience can be manifested through the poet's life that one must have the courage to leave their gloomy habits, in continuing his new mystical journey of life. The second would be the need of having a master to facilitate one's spiritual development. Both of these values of mystical experience teach us that, one can love everything in this world, but one should not attach to it. Thus, the concept of true happiness through mystical experience has been achieved. However, John's poetry has a systematic and logical flow with many stanzas explaining the same central marks. John spent a lot of time crafting his poems as evidenced by the presence of several versions of the same poem as in his "*The Spiritual Canticle*." Rumi's poetry exemplifies the more rational and precise nature of the Persian Literature whereas John's exemplifies the Spanish Literature.

The major difference comes from John's Trinitarian God compared to Rumi's Monotheistic God and in John's belief of the incarnated God *Jesus*, to be the soul's companion on the mystical path. The implications of these two belief systems are huge if one is to consider the centuries-old debate on the matter. Interestingly, the reader does not get the sense that the poetry in any way contradicts each other that the longing for the Beloved. It is still tangible whether that Beloved is one God or Three Persons in One God; that the companion of the mystic is the ground on which the mystic nourished the love to the Beloved. Whoever that companion might have been; and that communication with the Beloved did not lose its power whether one was a Muslim or a Catholic.

Aldous Huxley's framework proved indispensable to the study. His *Perennial Philosophy* provides an effective background in which to base the varying belief systems of both the mystics. Moreover, the characteristics, which he enumerates, enabled me to determine the effectiveness of the religious doctrine in the poetry of John and Rumi.

In reading the poetry to John and Rumi it is impossible not to notice the influences of the long tradition of Islamic and Catholic poetry, of the *Quran* and the *Bible*, of the romances and *gazals* of the poems that had gone before their poetry. Rumi and Saint John's consciousness is still relevant because through their poetry, the quoted imaginations and experiences have become part of the universal mystical consciousness.

Here ends our study of the Persian and the Spanish mystical consciousness of Jalaluddin Rumi and Saint John of the Cross. I am quite hopeful that this thesis will help in illuminating our understanding of the nature of mysticism of both horizons (Islam and Christianity). Our body is a strange place for the soul. The soul is always longing for its original home. For this return he has to travel an exhausted voyage. Until, the soul reaches its true home, she feels extreme loneliness, separation, isolation, and unhappy. That is why soul desires to go back towards its origin. As soul reaches her definite goal, she is in heavens; feeling lofted, and exalted joy and happiness.

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