

CHAPTER II

THEORETICAL FRAMEWORK

II.1. Structural semiotic theory

Semiotics is known as the science of signs. The term of semiotics itself comes from the Greek language *semeion* and was firstly used by Lambert, a German philosopher of XVIII C (Sudjiman and Zoest, 1992: vii). It undertakes interpretive practices under a perspective that a whole range of phenomena, linguistic or nonlinguistic, is dualism in its existence: its sensuous manifestation and its meaning. There is no object or event that stand independently from meaning. It encourages us to think of our universe in a new perspective. That is we live among and relate to not merely physical objects or cultural events but they are objects and events with meaning: not just the arranged sequential sounds but a language, not just physical gestures but acts of sympathy or hostility. Semiotics, then, attempts to make explicit the system, which enable the questioned object or event to have meaning.

The establishment of a new discipline within the system of academic research, however, is not a sudden emergence. It articulates itself among the

previous disciplines to simply organize more rationally and answer more appropriately the existing problems. Indeed, reflection on signs and meaning is nothing new. Philosophers and students of language always discussed signs in one way or another. About two thousand years before, Greeks philosophers had directed their attention on signs and its function. The insights of semiotics also recorded in the work of the XX C thinkers, Marx, Durkheim and Freud who described individual experience as a symbolic order made possible by symbolic system of collectivities: be this system social ideologies, languages or structures of the unconscious (Culer, 1981: 19-43).

In the literary field, semiotics faces the uncertainty of meaning of a work; which obviously indicates that signification process is taking place in it. Critics, however, give different attitude explaining the way signification effect or meanings attaining the reader. Basically they are polarized into two different attitudes: they who consider the literature as an autonomous discourse and them consider it as a discourse being related to other discourse beyond literature such as cultural, economical, historical, psychological etc. The first pole argues that each literary text is given a determined meaning by the author. What the reader or critic ought to do is simply finding that determined meaning which accounts for a thematic unity of the text's each details. Readers or critics are powerfully guided by internal details of a text.

On the reverse, the other pole proposes a more freedom for the reader. They argue that reducing meaning from a text is a matter of interpretation act. Interpretation itself is a dialectical process between text and reader: the way a text "making sense" or the way reader "make a sense" toward the text. Since readers conduct their interpretation under conceptual mind or certain framework, interpretation thus is influenced much by several external factors beyond the text itself (p. 3-17).

In the realm of poetic discourse, Michael Riffaterre, a French modern critic, developed an important semiotics theory concerning the structure of meaning in poem. His theory combines two different poles as to result the structural semiotics. According to him, a poem produces meaning under several restricted principles.

First, it states its meaning indirectly as Riffaterre states, ". . . one factor remains constant: poetry expresses concepts and things by indirection. To put it simply, a poem says one thing and means another" (1978:1). He continually explains that his indirection of meaning is created through three different ways: displacing, distorting or creating meaning (p.2). Displacing of meaning is commonly generated by figurative language, especially metaphor and metonym. In this context, the figurative languages convey other meanings despite of their referential meanings. Distorting of meaning is noticeable

whenever there are ambiguity, contradiction or nonsense. Ambiguity is naturally resulted in a reading process for any figure is potentially interpreted differently (Culler, 1981: 78-79). Contradiction is commonly revealed in the form of irony. It is used to mock or make allusion towards something, To attract the reader's attention, to invite a contemplation and sometimes also to tease out the reader's smile or compassionate toward something (Pradopo, 1987: 215). Nonsense is a new created lexicons that, under linguistics perspective, originally posses no meaning. Nonsense could be generated by combining two words or more or creating repetitively certain syllable of a word. This nonsense aims to create atmosphere of sadness, magic or funny (p.219). Creating of meaning is possible, whenever the text space is organized to produce signs despite linguistics convention such as: rhyme, enjambment, semantic equivalence, homologues etc. The text space organization may create tone, lyrical effect or stressing on meaning (p. 220). Second, the unit of meaning in poetry is the finite, closed entity of the text.

Within the wider realm of literature it seems to me that poetry is peculiarly inseparable from the concept of text: if we do not regard the poem as a closed entity; we can not always differentiate poetic discourse from literary language (Riffaterre, 1978: 2).

Therefore, this principle brings into account that only certain facts are accessible for the reader. Third, the meaning of a poem, or he prefer to mention it as significance for meaning is perceived as referential meaning to him, is a matter of text unity. A unity that is achieved by its both formal structure and its significance.

Whereas the characteristic feature of the poem is its unity: a unity both formal and semantic From the standpoint of significance, the text is one semantic unit whereas units of meaning may be words or phrases or sentences, *the unit of significance is the text* (p. 2-6).

The unity is perceived only when the reader abandons the apparent referential meaning of the text and grasps the unifying feature that various signs of the poem express by indirection.

However, the poem significance is possible only when the reader able to hurdle the "ungrammaticality" exist at the first reading. Therefore, there are two reading stages that naturally operate when one tries to produce poem's significance. First, it is *heuristic* reading. In this stage of reading, one reads a text referentially as a mimesis product of reality. But one will encounter what Riffatere calls as the text's 'ungrammaticality': some signs give bizarre or even contradictory when it is read referentially. This ungrammaticality is resulted

by two factors: first, the text contains prominent patterns of metrical, phonological or rhetorical shorts that resist the referential reading, second, the text will seem as a merely confusing string of information except it is read semiotically, which enable one to unite the text and the text become a single whole representation. It is on the second stage of reading, which is called *hermeneutic* that the text begins to be read as a complex signification product.

The second stage is that of *retroactive reading*. This is the time for a second interpretation, for the truly *hermeneutic* reading. As he progress through the text, the reader remembers what he has just read and modifies his understanding of it in the light of what he is now decoding. As he works forward from start to finish, he is reviewing, revising, comparing backwards. He is in effect performing a structural decoding: as he moves through the text he comes to recognize, by dint of comparisons or simply because he is now able to put them together, that successive and differing statements, first noticed as mere ungrammaticalities, are in fact equivalent, for they now appear as variants of the same structural matrix. . . . to discover the significance at last, the reader must surmount the mimesis hurdle . . . (p. 6).

Furthermore, the unity of the text is also achieved by its formal structure for the whole text is produced as variants of a single matrix or keyword.

The poem results from the transformation of the matrix, a minimal and literal sentence, into a longer, complex, and non literal periphrasis. The matrix is hypothetical, being only the grammatical and lexical actualization of a structure. The matrix may be epitomized in one word, in which case the word will not appear in the text. It is always actualized in successive variants; the form of these variants is governed by the first or primary actualization, the model. Matrix, model, and text are variants of the same structure (p. 19).

The transformation of a matrix into a whole text is generated by expansion and conversion or combination of that both. Expansion is when the matrix sentence's variants are transformed into more complex form (p.48). The most conspicuous are the periphrasis and extended metaphors, but not always restricted by that representation. And conversion is when the matrix sentence's variants are transformed by modifying them all with the same factor (p.63). Usually, the modification is purposed to direct the reader's perception into certain common connotation upon the questioned matrix.

However, the expansion and conversion of a matrix into a text produces series of referential signs. Some of them are considered as poetic signs. These referential sign, words or phrases are poeticized when they refer to preexistent word group that is called as hypogram. A hypogram may be a cliché, a quotation or a group of conventional associations that are mentioned as the “descriptive system” or a thematic complex (p. 63). They are modified in some way as to be inclusive with the matrix. Hypogram always has a positive or negative “orientation”; the cliché is meliorative or pejorative, the quotation has its position on an esthetic and/or ethical scale, the descriptive system reflects the connotation of its kernel word. The reader ought to refer on hypograms once the language failed to work mimetically or referentially. Therefore the text’s significance is powerfully determined by both of hypogram and matrix in unity.

In conclusion, basically Riffatere proposed four structural devices in producing significance:

1. Indirection of meaning: displacing, distorting and creating of meaning.
2. Hermeneutics reading.
3. Matrix or keyword.
4. Hypogram.

Since this study intends to find meanings inside the poem, the writer will apply Riffaterre theory in her analysis.

II. 2. Religious approach

However, under the limitation of time and references, the writer didn't used Riffaterre's hypogram. As the reverse, she would apply religious approach to support her analysis. This is reasonable since both of poems reveal religious atmosphere, as Wellek and Warren mentioned in "Theory of Literature" that the production of a literary work is influenced by various extrinsic factors including religious factor (1977: 80). The religious approach will involve any possible recorded sources from both Islam and Christian. But since both of Rumi and Donne reveal themselves as an esotericist or a mystic, the writer will propose theories from both of Islam and Christian mysticism to elaborate their thoughts in the poems. From Islam mysticism, the writer will propose Ibnu Arabi's theory (1165 C) to explain the related problems. From Christian mysticism, the writer will propose St. Augustine's theory (354-430 C) to explain the related problems.

II.2. 1. Ibnu Arabi's theory on man essence and his existential relationship with God.

In the history of tasawuf, Ibnu Arabi (1165 C), a great Sufi and philosopher, had done a good turn in formulating several sufistic themes that later were developed by Sufis of the tenth century and after. Ibnu Arabi's thoughts and Rumi's are closely related. Their relationship is created not only because they lived at similar age and domain, but also because Rumi is recorded as one of Ibnu Arabi's pupils (Ali, 1997: 111). Ibnu Arabi's vision on humanity is based on his concept of the Oneness of Reality / Existence (*al Wihdat al Wujud*). According to Ibnu Arabi and his students, Allah's *Wujud* is the only truth or positive "Reality". There is no other reality but the absolute and unique reality of Allah (Chittick and Wilson, 2001: 25). Admitting other reality beside Allah will be in contradiction to the principles of unity of God in Islam (*Tauhid*) of which a Muslim is demanded to acknowledge the oneness of God (Buckhardt, 1984: 69-71). This vision is different to that of theologian who still perceive human and other creature as relative reality that exist beside or in front of Allah.

Ibnu Arabi and his descendants perceive the whole universe or whatever possibly "exist" in our perception remains as imagination or

negative in their relation to that of Allah. They have no existential purpose 'in' and 'for' their own. This is because in the sufistic vision, Allah roles as the source from which creatures derive their beings and the principle by which the creation takes shapes. (Chittick and Wilson, 2001: 12, Ali 1997: 50). Since Allah roles as the essence of the whole realities, universe constructs an existential relationship with Allah, in both body and soul. Ibnu Arabi mentions this "Oneness of Existence" as *Wihdat al Wujud*. Then, how this "Oneness of Existence" possible? Allah's Being or *Wujud* has a dualism aspect. Actually, the word "dualism" or "aspect" can not properly describe Allah's nature since His *Wujud* is absolute in essence: unarticulated, unlimited, beyond all possible qualifications. Those words are just mental constructions to ease the understanding. However, Allah is longing to be acknowledged. Therefore, in order to make Him Self acknowledgeable, He makes a limited "aspect" of Him manifested or *tajalli*. He manifests himself into divine Names and Characters (*al Asma' al Husna*) that are perceivable and identical with his perfect ontology. These divine Names and Characters (*al Asma' al Husna*) role as the source and principle of the creation by which Allah manifest Himself into several levels of reality included the universe. These divine Names and Characters (*al Asma' al Husna*) exist in a unity with Allah as potentials for Allah's Self-manifestation but they are also in a unity

with creatures as the latent essence. But this union is not a co-substantial but rather perceived as a union in characters whereas the substance of Allah remains transcendent. Therefore, if they are considered from their divinity aspect, they are mentioned as *Asma' Ilahiyah* but from their natural aspect, they are *Asma' Kiyaniyah*. The second is a medium where the first manifests them selves. Therefore, in each manifestation, *Asma' Ilahiyah* always exists together with *Asma' Kiyaniyah* in a pair. In a brief description, Allah's Being has two aspects: (1) His Being in his absolute, unarticulated and unlimited essence that is mentioned as *al Wujud Ghairu al Muta'ayyan* or *al-Haqq* (2) His performance or the manifested Being that is mentioned as *al Wujud al Muta'ayyan* or *al-Khalq*. This duality happens because disability of human intellectual in understanding the existence of God, but actually they are one. In his treatise *Futuh al Makkiah*, Ibnu Arabi quotes one of *hadits qudsi* signifying Allah's purpose in the manifestation:

كنت كمنزالم أعرف فاحببت أن أعرف فخلق
الخلق و تعرفت اليهم فعرفوني

I am a hidden treasure yet has not been acknowledged; I longs
to be acknowledged, therefore I create the creatures; I
introduce My self to them, so they could acknowledge Me
(Ali, 1997: 62).

The *sanad* of this *hadits* is unknown to the *hadits* recorder. Therefore, Ibnu Taimiyah does not consider the above quotation as a *hadits*. But Ibnu Arabi regards this quotation as a *shahih hadits* based on an esoteric vision (*kasyaf*).

It is important to note that Ibnu Arabi's *al Wihdat al Wujud* is not the same with Plato's pantheism. In Plato's pantheism, God (The One) roles as the cause in a sequential process of emanation while in *al Wihdat al Wujud*, Allah exists everywhere as the essence in all possible creations that at the same time also exists beyond "where" or "how" and distinct from anything possessing "where" and "how". Emanation in Plato's doctrine is conducted in a vertical movement where the higher substance creates the lower sequentially until it reach its lowest substance While in *al Wihdat al Wujud*, creation process is conducted in a horizontal movement because a whole empirical phenomenon manifests Allah in its essence. Ali, a lecturer in IAIN S.T. Saifuddin Jambi and University Paramadina Jakarta, metaphorically explains this movement as a bean being planted in the ground. This planted bean will vertically grow up as the tree and down as the root, it also grows horizontally

as boughs, leaves and fruits (1997: 51-54). Above all, the basic difference is because in *al Wihdat al Wujud*, Allah still remains transcendental beyond what is immanent in the creature's essence. Since the transcendental aspect still remains, *al Wihdat al Wujud* couldn't be perceived similar with Pantheism. Therefore, since the whole empirical phenomenon manifests Allah in essence, they are identical with Him and illustrate none but Him. But they are not Him. They are not Allah in His real *Wujud* because they manifest only the very limited aspect of Him. A single drop of seawater, to some extent, may be identical with the sea. But, it is not the sea since it can't include the sea's total depth and width. The real *Wujud* of Allah is above all explanations could give.

Chittick and Wilson explains that the manifested aspect of Allah (*al Wujud al Muta'ayyan*) includes several level of realities in it (p. 18-22). The first reality is acknowledged as The First Entification (*al Ta'ayyunat al Awwal*) In this stage, the whole Allah's Names and Characters becomes the latent/archetypal entities (*al A'yan al Tsabitah*) which roles as the source and principle of the creation. The First Entification (*al Ta'ayyunat al Awwal*) is regarded as the first *isthmuts* or *barzakh* which roles as the transitional medium from Allah's absolute essence to His manifested aspect. Considering Its Oneness of Existence with Allah's absolute essence, It is no more than

Allah it self and remains exclusive (*Ahadiyyah*). But considering Its Oneness of Existence with all visible beings, It is inclusive (*Wahiddiyyah*). Next, in the process of manifestation, the archetypal entities will be considered whether they remain unseen to senses devices (*al Ghoib* or *Ghairu al Maujud*) but visible only to Allah's Knowledge (*al 'Ilm*) or they are manifested in the ' visible ' realities (*al Maujud*). Sequentially, those visible realities are: (1) *Alam al Malakut* or *Alam al Arwah*, (2) *Alam al Mitsal* or *Alam al Khayal* (the Image Exemplars) and (3) *Alam al Syhadah* or *Alam al Ajsam* (the Material World).

Alam al Malakut is regarded as the reality of spirit (*al Ruh*). The spirit is the immaterial substance of creature. It gives life and energy. The spirit is regarded as a substance that directly overflows from God. It is not created because it exists in a union with Allah's characters. This what is illustrated in Qur'an's verse, " When I have fashioned him (in due proportion) and breathed into him of My spirit . . ." (Y. Ali, 1983: 643). This reality is known also as the reality of intellects (*al Aql*) or the reality of souls or selves (*al Nafs*). This is because ontologically it includes the reality of universal Intellect or the First Intellect (*al Aql al Awwal*), which regarded as the potential for men's intellects before they are manifested into them, and the reality of the Universal Souls (*al Nafs al Kulliyah*), which regarded as the potentials of the whole creature's

Intellect (*al Aql al Awwal*), which regarded as the potential for men's intellects before they are manifested into them, and the reality of the Universal Souls (*al Nafs al Kulliyah*), which regarded as the potentials of the whole creature's souls before they are manifested into them (Ali, 1997: 67-8). The Universal Soul flows forth from the Universal Intellect. In this stage of reality, the Universal Spirit becomes polarized, multiplied or individualized. The active character of the Universal Intellect is symbolized as "a pen" or "the Supreme Pen" (*al Qalam al A'la*) which ink within is regarded as the spirit in its unique form. Meanwhile, the passive character of the Universal soul is symbolized as "a letter" (*al Lauh al Mahfudh*) on where the ink become multiplied into various forms. Nasution writes that Al-Ghazali, a great *fuqaha* and thinker of Islam, noticeably used these terms (*al Ruh*, *al Aql*, *al Nafs* and *al Qalb*) to identify man's essence that all stand for similar meaning. Due to the heart (*al Qalb*), Burckhardt perceives it as a spiritual organ where the intellect exists in (1988: 5, 167). He also beautifully illustrates the relationship between these spiritual elements within man:

... the spirit (*al Ruh*) and the soul (*al Nafs*) struggle in a battle to master their together "son", that is the heart (*al Qalb*). The spirit in this context must be understood as the intellectual principles that dominate individual's character, whereas *al Nafs*,

the soul, is perceived as the center of spiritual inclinations, which dominate the "I" (ego, self) area that is dispersed and inconstant. Meanwhile *al Qalb*, the heart, is the center organ of spirit that is congruent with the vital center of physical organism. *Al Qalb*, in this stage, is regarded as the crossing place for the "vertical" spectrum of *al Ruh* and the horizontal medium of *al Nafs* (p. 32).

Alam Mitsal (the Image Exemplars) is regarded as a transitional medium (*barzakh*) between the spirit (*al Ruh*) and material matters, therefore, it builds connection between two sides. Without it, the spirits, in their pure beauty and gentleness, will be totally separated from their intercourse with the material world. In this stage of reality, the spirit becomes materialized and visible to the sight of the prophets and the sages.

Alam Ajsam (the Material World) is the lowest level of reality where man found himself placed. This reality is perceived as the dirtiest and the darkest end for the spirit's spectrum which existence is limited by the dimension of time and space.

So far, we have approached a clearer understanding toward the Oneness of Existence between Allah's Names and Characters (*al Asma' al*

Entification (*al Ta'ayyunat al Awwal*), both of the unseen archetypal entities (*Ghairu al Maujud/al Ghaib*) and that of visible (*al Maujud*) (Chittick and Wilson, 2001: 17-23).

1. His latent/archetypal entities reveal the whole archetypal entities exist in the First Entification (*al Ta'ayyunat al Awwal*).
2. His spirit (*al Ruh*) reveals *Alam al Malukut* including the Universal Intellect (*al Aql*) and the Universal Soul (*al Nafs*).
3. His vital spirit reveals *Alam al Mitsal* that relates the spirit (*al Ruh*) and the body.
4. His body (*al Jism*) reveals *Alam al Ajsam*.
5. His characters including the whole characters of the realities existed in the First Entification.

All men potentially reveal them perfectly: And a man who is able to actualize them perfectly is called as *al Insan al Kamil* (the Perfect Man). The perfect manifestation of *al Insan al Kamil* in the world is the prophet Muhammad. That is what makes The First Entification commonly acknowledged as *al Haqiqah al Muhammadiyah* or *Nur al Muhammad* (Ali, 1997: 56). Other prophets or sages couldn't place them selves in equal level

with him since *al Insan al Kamil* it self demands several levels to survive (Muthohhari, 1995: 37). Ali further explains that, under Ibnu Arabi's perspective, the perfection quality of a man is not simply resulted from his ontological perfection as the total manifestation of divine Names and Characters. A man will reach the level of perfection (*al Insanul al Kamil*) only if he achieves a higher level of consciousness by which he witnesses/experiences his own oneness of existence with Allah's divine Names and Characters (*al Asma' al Husna*) that are his origin. However, this consciousness is possibly achieved only by the spirit trough its element namely the intellect (*al Aql*), not every spirit, but the spirit that has been purified trough strict spiritual practices (Ali 34-36). The essence this spiritual practices is to behave imitating God's divine manner (*Khuluq Allah*) (Chittick, 2001:65). Reaching at certain spiritual station (*al maqomat*), a man will experience the highest conscience of his existential union with Allah's divine Names and Characters (*al ma'rifat*). In this spiritual station, man is believed to receive a divine ability (*al karomat*) exalting the natural law (Ali, 1997: 67, Kalabaadzi, 1985: 195-208). This is what metaphorically signified by one of hadits qudsi that if Allah loves a Muslim, Allah will be 'the eye' by which he sees, 'the ear' by which he listens and 'the tongue' by which he speaks (Buckhardt, 1984: 108). He is a man who deserves for the crown of *al*

Khalifah to preserve universe in both of spiritually (*al ma'nawiyah*) or intellectually (*al zahiriyah*).

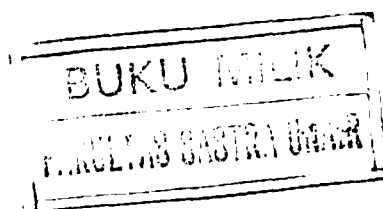
From this point, we can derive several important conclusions. First, the spirit (*al Ruh*) is the essence of man. This conclusion stands for two reasons: (1) Ontologically, it begins man's being in *Alam al Malakut*, (2) it able to experience a 'conscience' of its being oneness with Allah's divine Names and Characters that is its origin, in this perspective, it is revealed by the intellect (*al Aql*). This consciousness is what ennobles and differs man from other creatures even the angel. Second, since the spirit directly flows forth from Allah's divines Names and Characters, then basically, man is purely beauty and incorruptible in nature (*fitriah*).

II. 2. 2. St. Augustine s theory on man essence and his existential relationship with God.

St Augustine (354-430 C) is an important source for much mediaeval mysticism. He brings Platonism and Christianity together. He emphasizes the soul's search for God, made possible by the illumination of the mind of God. According to St. Augustine, the dogmas of the trinity and the incarnation are two chief features in Christendom that correlate each other and explain the

riddle of universe existence. Under the perspective of trinity, God in Christianity is a single divine substance personalized by His three revelations whom are; The Father, The Son and The Holy Spirit. Since they construct a single and similar substance, they are equal in divinity, no one is less than the other. They are all eternal. None is created or made. The Son is eternally begotten by The Father who is also mentioned as The Word or The Wisdom. While The Holy Spirit is the spirit that is eternally spirated from both of The Father and The Son as a divine agent relating and uniting Them. Augustine wrote in his book "*De Trinitate*" :

... according to the scriptures, this doctrine, that the father, and the Son, and the Holy Spirit intimate a divine unity of one and the same substance in an indivisible equality; and therefore that they are not three Gods, but one God: although the Father hath begotten the Son, and so He who is the Father is not the Son; and the Son is begotten by the Father, and so He who is the Son is not the Father; and the Holy Spirit is neither the Father nor the Son, but only the Spirit of the Father and of The Son, Himself also co-equal with the Father and the Son, and pertaining to the unity of the Trinity (2002: 32).



However the sonship here does not imply the subordination in essence between the Father and the Son, but it refer to the subordination in relation wherein the latter issues from the former. Since the son is begotten by the Father, the Father is the "beginning" of the Son, and since the Holy Spirit is spirated from both, the Father and the Son is regarded as " a beginning " for the spirit.

In his essay on St. Augustine's " *De trinitate*", Shedd, a Professor of Systematic theology in Union Theological Seminary new York, describes the Trinity as a personal being, therefore, he is self-conscious. Under which perspective, the trinity of the Supreme Being does not conflict with Its unity. The trinity is described as the Supreme Consciousness that exist by contemplating His Own attributes as we, human, come into our existence by contemplating our own characters. There are three operational modes of consciousness which operates in this state of being; (1) the subject-ego who think, a rational spirit who makes His own existence as the object-ego of thinking. (2) the very same whole consciousness as the object. (3) the ego-percipient, the very same whole consciousness which perceives that the contemplating subject and the contemplated object are one and the same essence or being. Here are three modes of one consciousness, each distinct from the others, yet all three going to make up the one self-conscious spirit.

The eternal Father beholds himself in the eternal Son, his *alter ego*, the "express image of his own person", (2002: 4) Meanwhile on this self-conscious nature of the Trinity, Evelyn Underhill, a British Anglican contributor to a revival of interest in mysticism, elucidates this three different operational modes of being in his essay "Mysticism and Theology." That is, the Father as the subject who think. The son or the Word is considered as the object, the outbirth of the Father's intellect, a *logos*, which conveys The Father's attributes. Whereas, the Holy spirit roles as an attraction principle or a mutual Love that endows an active bringing forth of The Father's character to The Word and Its returning back to The father as His source. He emerges from both: an agent relating and uniting them, (2002: 12).

According to St. Augustine, this Word is a source from which any creature derives their being. This 'creation', then, perceived as a graduated series of emanation or illumination that is regarded as a creative self-development of God. He noticably metaphorizes the creation process as a sunbeam progressing from the central sun, light from light, river from fountain, thought from mind, word from thought. The Word is the bridge room where a union between God and human soul is possible. In this Word or this begotten Son, every creature sleeps as potentials. Later on the 'creation' process, these potentials continually incarnate into the material world.

...the Word of God is One, by which all things were made, which is the unchangeable truth, all things are simultaneously therein, potentially and unchangeably; not only those things which are now in this whole creation, but also those which have been and those which shall be. And therein they neither have been, nor shall be, but only *are*; and all things are life, and all things are one; or rather it is one being and one life. For all things were so made by Him, that whatsoever was made in them was not made in Him, but was life in Him (p. 19)).

The Incarnation, which is for traditional Christianity synonymous with the historical birth and earthly life of Christ, is for mystics of a certain type, not only this but also a perpetual Cosmic and personal process. It is an everlasting bringing forth, in the universe and also in the individual ascending soul, of the divine and perfect Life, the pure character of God. It is regarded not as a historical event that occurred two thousand years ago, but as an event which is renewed in the body of every one who is in the way to the fulfillment of his original destiny (Underhill, 2002: 12).

As the incarnation of the word, man brings within him an impress namely the impress of God's image. He said, " He loved us much when He

made us after His likeness; . . ." (Augustine, 2002: 21). In asserting, however, that an image of the Trinity exists in man's nature, St. Augustine is careful to observe that it is utterly imperfect and inadequate. But the idea illustrating this becoming imperfect is less discussed.

However, having created as the image of God, man was naturally incorruptible and immortal. He was placed in the joyful life of heaven with a single prohibition to not eat the forbidden fruit. But since the first man, Adam, had eaten it anyway, the impress of God's image became ruining. Since the incident, man's nature turns into corruptible and mortal. This is because according to him, evil has no independence being, but it is a condition on "lack of light" whenever things do not behave as it should but for its own end. Thus evil did not reside in matter but came about as the misuse of freewill in the light of divine will since God had brought into beings only things that were good, known as the 'privation of good' or *Privatio Boni*. "By one man sin entered into the world, and death by sin; and so death passed upon all men, in whom all have sinned," St. Augustine quoted Rom.v.12 in the Bible, (p. 31).

Man was thrown away from heaven into the wretchedness of earthly living, where he helplessly suffers for the double death, death in the spirit and the body. The gate of heaven had entirely closed whereas the gate

of hell had already been waiting him passing his bodily death in earth for those who die in spirit shall live in an endless and truly death of hell. Jesus Christ, the personalization of the Word in earth, dramatized the redeeming for this hereditary sin. But this redcceming doesn't work automatically. It works mutually, only for those who retain his faith or believe in God. As St. Augustine stated:

He then who being alive in the spirit raised again His own flesh that was dead, the true Mediator of life, has cast out him, who is dead in the spirit and the mediator of death, from the spirits of those who believe in Himself, so that he should not reign within, but should assault from without, and yet not prevail (p.33).

Therefore, the redeeming roles rather to provide a new hope for the spiritual resurrection in heaven after the bodily death for them whose soul is well reformed in faith. Unless, they will continuc their bodily death in the earth into the true and eternal death in hell.

The reformation in soul to be the image of God as their first shaping, then, become the prior obligation which man shall achieve during his earthly living. Due to this soul reformation, St. Augustine implies three spiritual states the soul shall undergone in order to reach its nobility: Calling.

Justifying and glorifying. He writes, ". . . and whom He called, them He justified; and whom He justified, them He glorified" (p.33). On the first level, the soul is called from the fleshly delight of the word so that it embraces the peacefulness love on God. The second is the laborious soul, which struggle to love God fervently by its own strength. It works under the command of reason, It strives and fights all day against sins for the procuring of virtues; sometimes it above, and sometimes beneath as wrestlers are. This soul do full well, it have virtues in reason and will but not in savor or in love. Nevertheless they shall have great reward. The third is the soul, which eyes have been opened to spiritually see God. God enlightens its understanding and feeling with virtues that it comes to peacefulness and stability of mind. The love of God slays all sins in soul and reforms it in the new understanding and feeling of all spiritual matters beyond the bodily sights.

See then and behold what love worketh in a choosen soul, which he reformeth in feeling to his likeness, when the reason is enlightened to the spiritual knowing of Jesus, and to the feeling of His love. Then bringeth love into the soul the perfection of virtues, and turneth them all into quietness, and into liking, as it were, without working of the soul; for the soul striveth not much

for the getting of them, as it did before; . . . only through the gift of love, that is, the Holy Ghost (p. 35).

The inner eye of the soul begins to open then. The soul begins to be reformed through feeling. By which, a man able to see and to know God, not fully at once, but by little and little, by divers times, as the soul is able to bear it. He sees Him not what He is, for no creature can do that either in heaven or hell, but he sees Him that He is an unchangeable being, a supreme power and goodness, sovereign truth, a blessed life and an endless bliss.

St. Augustine illustrates three manner of reforming of a soul by an example of three men standing in the light of the sun. Of which one is blind, another can see, but has his eyes stopped, the third looks forth with full sight, (p. 36). The blind man has no manner of knowledge in the sun, but he believe it if a honest man tell him so, and he betoken a soul that is only reformed in Faith, that believe in God as holy church teach and understand not what. This sufficed as to salvation/ reformation. That other man sees a light of the sun, but not clearly since his eyes let him not see it, but he sees through the lids of his eyes a glimmering of great light. This man betokens a soul that is reformed in faith and feeling, and so he is contemplative. For he sees somewhat the Godhead of Jesus through grace, not clearly or fully, for the lid, that is his bodily nature, is yet a wall between his nature and the nature of

Jesus. But he sees through this wall that Jesus is God, sovereign goodness and being that all other goodness come from Him. The third man has full sight of the sun. He betoken a full blessed soul, that without any wall of his body or of sin, he sees openly the face of Jesus in the bliss of heaven. He is fully reformed in feeling. However, all the souls that are in this state are not all alike in degrees. Some have it little, short and seldom; and some longer, clearer and oftener, and some have it best, clearest and longest.

From this point, important conclusions can be derived. First, since man derives his being from the Word, his existence constructs a close relationship with God. Second, since according to St. Augustin the perfection state of a man is determined by the soul's quality: whether it can or not achieve a spiritual sight upon the Supreme Being, then, the soul is the essence of man. St. Augustine had noticeably stated several spiritual attributes such of the reason, the conscience, the thought, the heart or the spirit that refer to the soul. But the writer couldn't find the specification for their each operation within a soul (such as that of Islam) but to similarly behold and love God. Therefore all of these attributes are regarded as simply the metonym for the soul. Third, since the first sin had infected the soul's nature, unless achieving the soul reformation, man remains corruptible in essence.

II. 3. The comparative study approach

Since the writer intends to search similarities and differences from two different poems, she also applies a comparative study approach to support her analysis. The comparative study approach frames their method in a perspective that literary art is one in unity and continuity (Wellek and Warren, 1977: 51-3). It exists supra nationally. Which development is important to learn generally without regarding the boundary of language. The history of theme, form, technique and literary genre is characterized international. If literary art is only discussed from the perspective of its language, the result will not sufficient. Even though the different language is still important to consider, in examining the history of human ideas, the boundary of language is impossible to retain. The history of literature reveals a firm intellectual unity.

Rumi and Donne lived in near ages. They were faced to a similar problem of the middle age: secular-philosophy. They were challenged to defend the religious doctrines properly by re-conceptualizing them in the more intellectual frame. Even though they do not directly influence each other, the similar situation they should overcome must have influenced their ideas to bear similarities in certain extent. The variation of their ideas is

important to learn to find out the intellectual unity existed in the middle age's religious discourse. The perspective of the comparative study, then, sufficient to apply as limitations in the analysis.

There are three important objects to discuss under the perspective of a comparative study that are Affinity, tradition and influence (Hutomo 73). In this study, the analysis focuses only on the affinity. The affinity is commonly described as interrelatedness between intrinsic elements of a literary art such as its structure, theme, style or background. Among various important intrinsic elements, the study focuses its analysis on poetic thought. It is based on classification made by Boas and Smith in their book "An Introduction to The Study of Literature" that one of important elements found in poem is the thought of the poem (1985: 87).

CHAPTER III

DATA PRESENTATION AND ANALYSIS