

## **CHAPTER III**

### **DATA PRESENTATION AND ANALYSIS**

#### **III.1. Data presentation**

##### **III.1. 1. Data presentation of Rumi's Poem**

In outward form thou art the microcosm,  
But in reality the macrocosm.  
Seemingly the bough is the cause of the fruit,  
But really the bough exists because of the fruit.  
Were he not impelled by desire of fruit,  
The gardener would never have planted the tree.  
Therefore in reality the tree is born from the fruit,  
Though seemingly the fruit is born from the tree.  
For this cause Mustafa said, " Adam and all prophets  
Are my followers and gather under my standard  
Though to outward view I am a son of Adam,  
In reality I am his first forefather,  
Because the angels worshiped him for my sake,  
And 'twas in my footsteps that he ascended to heaven.

Hence in reality our first parent was my offspring,  
As in reality the tree is born of its own fruit.”

What is first in thought is last in act,  
Thought is the special attribute of the Eternal.  
This product goes forth from heaven very swiftly,  
And comes to us like a caravan.  
‘Tis not a long road that this caravan travels;  
Can the desert stop the deliverer?  
The heart travels to the Ka’ba every moment,  
And by divine grace the body acquires the same power.  
Distance and nearness affect only the body,  
What do they matter in the place where God is?  
When God changes the body,  
It regards not parasangs or miles.  
Even on earth there is hope of approaching God.  
Press on like a lover, and cease vain words, O Son!  
(Rumi, "Though Philosophers Call Man The Microcosm,  
Divines Call Him the Macrocosm," lines 1-30).

### The Poem's description :

In this poem, Rumi applied the paradox metaphors as his rhetorical device wrapping up his thoughts. The paradox continually appears in a series of contradictory descriptions of what he called "reality" and that are not. Therefore, this "reality" must have role as the key word or the poem's matrix to relate the different descriptions existing between the lines into a single thematic unit of meanings. Through the religious approach, the meaning of this reality is disclosed. This "reality" refers to the divine reality of The Universal Intellect (*al Aql al Awwal*) where any creature is firstly created in their potential beings. In the first stanza, matrix "the divine reality of The Universal Intellect" is converted to propose a vision that, beyond the visible reality, there is an invisible one in which the causal law for any being is applied contradictory from that of the visible reality, whereas in the second stanza, it is converted to illustrate the existential union between the invisible with the visible reality. Finally, the whole variants of the matrix propose a theme that, since there is simply a union between the invisible and the visible reality, God is so near to approach through His Names and Characters by our spirit. However, the matrix and its conversions along the poem will be better understandable if the whole text is entirely interpreted. To fit that purpose, the writer will paraphrase the poem.

Rumi begins opposing the visible to the invisible reality in lines 1-2. He proposes a vision that to understand man's unique existential nature we need to alter our perspective toward the reality we are existing in. Rumi uniquely sees similarity between the existential nature of the fruit with that of man. Therefore, he uses an imagery of the fruit and the tree as a metaphor where he draws his explanation toward the existential relationship between man and the universe (3-8). Commonly, under the perspective of the visible reality, we experience how any material being is simply generated by the other, " Seemingly the bough is the cause of the fruit" (3). Accordingly, the tree's existence precedes the fruit's existence. But Rumi offers us another reality to consider. That is the reality of human's intellect where all concepts of being or existence are firstly drawn. In this reality what is used to perceive as the 'effect' in the visible reality becomes the 'cause', " But really the bough exists because of the fruit/ . . . Therefore in reality the tree is born from the fruit " (4,8). These intellectual concepts are regarded as the potential beings that begin their material beings in the visible reality. This is because before the fruit actualized in the visible reality, it firstly exists as a conceptual being in the gardener's intellect. In this 'reality of concepts', then, the fruit's existence had caused the tree's existence, " Were he not impelled by desire of fruit / The gardener would never have planted the tree" (5-6).

Similarly, under the visible reality perspective, we commonly perceive how the universe has generated man biologically. But according to the poet, in the higher reality where each being or existence is created by Allah in potentials, man's existence has preceded and caused the universe to exist. This reality of potential is known as *Alam al Malakut*, included in it is the reality of the Universal Intellect (*al Aql al Awwal*) where the spirit of creatures is firstly exist in potential beings, unique, unlimited and unarticulated. Man is created first because, basically, he is Allah's main object in His desire to manifest Himself into the universe. God manifests Himself in order to have Him self acknowledged. For this desire, He created man as the subject to identify Him, unless, Allah will remain as a substance being unknown forever. To fit this position, man is created to include the whole potential or archetypal entities provided in Allah's first manifested aspect (The First Entification / *al Haqiqah al Muhammadiyyah*), which are the whole Allah's divine Names and Characters (*al asma' al Husna*). Any creature emerged after man manifests these potential entities less in either capacity or intensity. The universe (*Alam al Syahadah / al Ajsam*) is last created simply to actualize man into the visible reality biologically. It has no purpose "in" or "for" its own. Therefore, even though in the level of "the visible reality" the universe's existence precedes man, in the level "reality of

intellect" included in the First Entification, universe's existence is preceded and caused by man's existence. The 'reality of intellect' included in The First Entification is acknowledged as The Universal/First intellect (*al Aql al Awwal*). It is one from several aspects included in The First Entification (*al Ta'ayyinat al Awwal*) where any being is kept latent or potential that perceivable only through Allah's Knowledge (*al ilm*). In other words, in this aspect the souls of things are firstly created in their potential beings that are invisible and unarticulated.

However, Rumi reminds his reader that even though men potentially manifest all divine Names and Characters provided in The First Entification (*al Ta'ayyinat al awwal*) within themselves. The prophet Muhammad is regarded as a man who has perfectly actualized those potentials within him. Basically, among the entire genre of men, he is Allah's prime object in His manifestation into the universe. Therefore, in the reality of The Universal Intellect (*al Aql al Awwal*), his spirit exists preceding all other creature's spirit including the first father of man in the world: The Prophet Adam. This whole vision is what extensively explained during lines 9-16 where Rumi metaphorizes The Prophet Muhammad as the first forefather descending The Prophet Adam. The 'Mustafa', in line 9, is a special metaphor commonly found in Arabic ode that refers to The Prophet Muhammad. Literally it means

'the lover'. It is to illustrate the special love Allah possesses for The Prophet Muhammad resembling with that of commonly exist between two lovers.

The Prophet Adam, then, is created simply to be the medium from who the Prophet Muhammad derived his biological seeds. To reinforce this idea, Rumi quotes the incident illustrated in Qur'an between Allah and the angel at the beginning of the creation. Once the angels argued Allah for having created The Prophet Adam whereas the angels knew if men would only create destruction on the earth. But after God told them His secret desire to actualize The Prophet Muhammad as His perfect image in the earth, all of the angels put their heads down on the earth to honor The Prophet Adam. This drama is what signified in line 13 where Rumi states that actually the angel worshipped the Prophet Adam for the sake of The Prophet Muhammad.

Rumi's next illustration that The Prophet Adam needs to follow The Prophet Muhammad's footsteps to enter heaven (14) refers to the positive law conveyed by the prophets (*Syari'at*). That of brought forth by The Prophet Muhammad is regarded as the most perfect whereas that of brought forth by the previous prophets role to introduce man embracing the essence of faith. The Prophet Muhammad's law has systemized and completed the previous prophet's. If the positive law is regarded as the guidance entering the heaven

for the Muslim, the positive law brought forth by other prophets must have role simply to be the preface for the complete guidance ascending heaven.

In the second stanza, Rumi continues to explain the existential union between the invisible with the visible reality or between The Universal Intellect (*al Aql al awwal*) and the material world (*Alam al Syahadah*). In lines 17-18, Rumi proposes an explanation that the causal law relating the potential beings in The Universal Thought (*al Aql al awwal*) with their sensible revelation in the material world is similar to that relating a man's intellect and his action. The word "thought" in this line refers to The Universal Intellect (*al Aql al awwal*) whereas "eternal" refers to the reality of *Alam Malakut* where it exist in, which character is eternal. Action brings what is kept potential in our mind becomes actual. Similarly, it happens in the causal relationship between The Universal Intellect (*al Aql al awwal*) and the material world (*Alam al Syahadah*). The material world has brought forth what is kept potential in The Universal Thought to be actualized into the sensible reality.

Rumi continually explains that the process of manifestation (*tajalli*) from the invisible into the visible reality progresses beyond the dimension of time and space. Rumi illustrates this by two different imageries: a caravan travels from heaven to desert very swiftly (lines 19-22) and a heart travels to

the Ka'ba every moment (line 23). The word 'heaven' here is a *metonymy* referring to the higher reality (*al Aql al Awwal*) whereas desert is a *metonymy* referring to the material world (*Alam al Syahadah*) that, since bringing a connotation of immensity, it represents the dimension of space. Therefore, the kinesthetic imagery of caravan travelling from heaven to desert very swiftly metaphorizes the process of manifestation (*tajalli*) from the higher level reality of The Universal Intellect (*al Aql al awwal*) into the lowest level reality of the material world (*Alam al Syahadah*) that overcomes the limitation of space and time. The deliverer who directs the traveling is a metaphor for Allah in His manifested aspect: Names and Characters (*al Asma' al Husna*) that role as the latent archetype for creatures. Meanwhile, the illustration of caravan, a march of traders travelling across the desert, metaphorizes the gradual manifestation of those Names and Characters from one reality to another, from the invisible to the visible.

To make his explanation that the reality of The Universal Intellect (*al Aql al awwal*) are free from the limitation of time and space more realistic, Rumi reminds his reader to look into the supra natural phenomena of the sages whom able to testify certain object from a distance instantly without a need to go approaching it. It is because the sages see things through their heart whereas the heart is perceived as a spiritual organ where the supra-rational

intellect (*al Aql*) exist in. It is able to unite and experience its origin: The Universal Intellect (*al Aql ul awwal*) where all information are eternally kept exalting ages and places. The intellect (*al Aql*) is the only instrument of man that, resembling the Universal Intellect (*al Aql al Awwal*) of where it was generated, is free from the limitation of time and space. It lives "with" the body but not "within" it. Therefore, to accomplish his explanation, in line 23 Rumi uses a visual imagery of which a heart is illustrated traveling to Ka'ba every moment. The "heart" in this line is not the common. It is the heart of the sages whom having arrived at certain spiritual station (*maqomat*) is able to unite and experience the Universal Intellect (*al Aql al Awwal*). This knowledge is commonly known as the esoteric vision (*ul ilham*).

The spirit (the heart, the intellect), then, possesses a divine and unique ability in exalting the dimension of time and space. But according to Rumi, The body could have the same power. When a *Salik* (a person committing *Tasawuf* practices) reaches certain spiritual level (*al maqomat*), he is believed to have divine ability (*al karomat*) which enables him to conduct action beyond the material law. The recorded history of sages is always enriched with the mystical phenomena, such as them who able to exist in two different places at the same time or them who get a sword cut on the flesh without shedding a single drop of blood. In fact, the history of Rumi himself is

fulfilled with legends and anecdotes of his mystical abilities as what has been illustrated in *Manaqibul Arifin* (Al-Aflaki, 1992). But to achieve this ability, a *Salik* (person committing Tasawuf practices) is demanded to actualize divine Names and Characters that are kept within as potentials by strict *Tasawuf* exercises (*suluk*). The practices are directed to imitate Allah's Divine Manner (*Khuluq Allah*). This explanation is closely related with the line 24. On which Rumi states that it is only by imitating the "divine grace" (*khuluq Allah*), Allah will bestow human body with the divine abilities exalting the natural law.

Rumi reinforces the idea on the heart's divinity in lines 25-26 by quoting a metaphor for the heart's divine ability from one of *hulits qudsi*. Of which, it is stated that the heart (the *metonymy* for the spirit) is the throne where Allah exists in. However, When the 'heart' is illustrated as a place where Allah dwelling in, it is purposed simply to metaphorize the heart's (the spirit's) ability in approaching Allah through the divine medium of Names and Characters (al Asma' al Husna). If Allah shall to perceive as 'dwelling' in certain reality only and despite other, that will opposes the mystical doctrine. On which, the mystics belief that there is no possible reality existing, higher or lower, but Allah roles as its essence. Therefore, if the heart is illustrated as the place of Allah, it is because only through the 'heart' (the spirit) that a man

may experience Allah in His revelation: Names and Characters. It is only through the heart, a man may experience a consciousness of being 'oneness' with Allah's Names and Characters. In a resembling metaphor on line 26, where he states the heart as a "*place where God is*", Rumi underlines the heart's divinity in exalting the limitation of space by opposing it to the body, which illustrated in line 25 as being much affected by the distance and nearness.

On lines 27-28, Rumi concludes his poem that the existential union between two different realities has enabled Allah to manifest His Names and Characters continually without regarding the distance. Whenever Allah desires to change the human body, He could do that instantly. Finally, since there is a unity including the whole different realities in a single existence, Rumi ends his poem with an invitation to approach Allah in lines 29-30. Of which, he encourages his reader to acknowledge Allah's Names and Characters immediately by the laborious spiritual devotions instead of the never ending theoretical disputing.

### **III. 1. 2. Data presentation of Donne's poem**

#### **III. 1. 2. a. Holy Sonnet II**

As due by many titles I resigne  
My selfe to thee, O God, first I was made  
By thee, and for thee, and when I was decay'd  
Thy blood bought that, the which before was thine.  
I am thy sonne, made with thy selfe to shine.  
Thy servant, whose paines thou hast still repaid,  
Thy sheepe, thine Image, and till I betray'd  
My selfe, a temple of thy Spirit divine.  
Why doth the devill then usurpe on me ?  
Why doth he steale nay ravish that's thy right?  
Except thou rise and for thine owne work fight,  
Oh I shall soone despaire, when I doe see  
That Thou lov'st mankind well, yet wilt' not chuse me,  
And Satan hates mee, yet is loth to lose mee.

(Donne, "Holy Sonnet II," lines 1-14).

### The Poem's description:

This poem is composed to express the poet's anxiety toward the devil's temptations during his life. By this poem, he admits his personal limitation to overcome the temptation, then, turns to resign him self under the patronage of God instead. Accordingly, the matrix converted in this poem is the poet's total self-resignation to God. Each line roles as a variant converts the matrix. However, the matrix's conversion along the poem is expressed in the model of a complaining to God. The poet so anxious and almost despair about his personal defense to endure the devil's temptation. And in the peak of his anxiety, he complains God for permitting the devil continuously interfere his life even though he has resigned his life under God's patronage. Finally, the whole variants of the matrix configure a single theme that the devil power will totally overcome only if the soul has been perfectly reformed in virtues by God. This is because the presence of the divine love in a soul slay all stirring power of the enemy as Jesus had once done it trough His resurrection after His bodily death.

The poet describes his whole life efforts to resign him self to God trough various manners (1). The "titles", by which he resigning him self in

this line, refers to the spiritual titles by which he articulates himself as the son, the servant, the sheep, the image and the temple of God (5-8). All of these titles basically are metaphors where he draws his existential relationship to God. The poet's desire to resign himself to God, however, based on two reasons that. First, it is because he was made by and for God (2-3). And second, it is because he was saved from disgraces by Jesus through the salvation (3-4). The poet describes himself had once decayed and then reformed by God in a dramatic incident, refers to the salvation worked by Jesus Christ. According to the Christian doctrines, Jesus Christ entered the world and then sacrificed his humanity on the cross in a purpose to wipe out human's disgraces and release them from the eternal destruction that is caused by Adam. Adam had trespassed God's commandment to not eat the forbidden fruit in heaven. However, this first sin had caused Adam, and his entire heirs, suffer for the double deaths: the death of the spirit and of the body. This is because the first sin had infected their origin as the image of God. What was originally immortal and incorruptible turned into mortal and corruptible in nature.

During the lines 5-9, the poet describes the titles by which he articulates his existential relationships with God. And through these relationships, the poet specifies his efforts in resigning himself to God. In

line 5, when the poet articulates himself as the Son of God, he doesn't mean it physically for God is too divine to bore a man. But he means it mystically of which man is regarded as a creature emanating from The Word, one of the three aspects revealing God. Therefore, there is a share in existence between The Word and the creature. However, the poet illustrating God as the light and then him self as a part of the light which together shines with God is not something peculiar. The Christian Mystics commonly metaphorize The Father as the sun, and the process of emanation producing creature's beings is illustrated as the sun ray progressing from it. The further sunray progresses from its source, the less intensity of light it bears and the less nobility the creature is.

Coming to a clear consciousness of his existential dependant to God, in lines 6, the poet inclines to articulate him self as a humble devotee whom, being a servant of God, resigns his entire ego to only actualize God's desire. The metaphor he applies in line 7 to articulate him self means almost the same with the previous. By articulating him self as a God's sheep, the poet is metaphorizing the faithfulness he dedicates to God. Like a sheep that always follows the instruction from the shepherd, he resigns his rationality to follow the guidance given by God. The next metaphors (7-8) reveal the poet who returns again to a mystical consciousness on his existence by articulating him

self as the image of God. The poet awares that, as the emanation of The Word, he is bringing the impress of God's image within him. However, human sins can ruin this impression. Accordingly, Donne writes a confession in a sigh that his past sinful behaviors had infected his soul and he is no longer divine now. His confession is illustrated in a metaphor that he is no longer a 'temple', a medium, where the Holy Spirit incarnates Himself. Thee Holy Spirit incarnate as the divine love, whose presence in a man's soul will cast away all of the negligence and then replace it with the great desire toward God only. If we observe these lines, we'll notice that when the poet describes himself as both of God's image and God's divine Spirit's temple, the poet appears to lack of self-confidence and, on the reverse, shows hatred to himself. The way he mentioning himself as a betrayer also conveys a hostile connotation. It seems that he has a hidden anger in him. An anger that was directed to his own weakness in defending devil temptations during his life. Apparently, this anger has haunted him in years. The sudden emergence of his emotional self-description (*I betray'd my self*) breaking two rational self-descriptions (*Thine image and a temple of Thy Spirit*) in the poem also indicates that the memory of his sinful life was still powerfully glimmering behind his normal consciousness. And this memory would automatically emerge whenever he contemplated his life.

When reaching at the lines 9-10, it is important to note that the poet appears to experience a significant emotional development. Seemingly, he blames God for letting the devil "steal and ravish" him from the light of truth into the darkness of sinful life. Seemingly, he blames God for leaving the poet whom He supposed to protect as His 'right'. Seemingly, he blames God for neglecting his whole life efforts to resign his life under God's patronage. This emotional movement, however, is ambiguous. Considering the poet's spiritual integrity, it seems impossible to figure out an idea that he blames God for the difficulties he experiences during his life efforts to resign himself or whatsoever the reason possible. Apparently, the poet was so anxious almost despair about his own ability to endure the devil temptations during his life. His anxiety was so torturing. And in the peak of his pains, he desperately questions God's patronage for him.

However, having all of the pains released, the poet appears to have his clear consciousness returning back. Accordingly, in line 11, he affirms his faith towards God's patronage. He realizes that the devil is overcome only by God's own fight on a man's soul. Whenever God chooses one's soul to reform into its perfection, He will cast away all of the evil deeds in it and replace them with virtues. One interests no more to the worldly delights but the spiritual sight of God. Therefore, the devil possesses no power over him.

Accordingly, the poet ends his poem with a confession that he was about to despair by the situation. Of which, he felt how fragile he is having placed between two antagonist powers: the devil and God. But through the last lines (12-14), the poet resigns himself again to God in a new expectation that, one day, God will choose him included them whom are protected and purified from disgraces. Because, man himself has no power over the devil except his soul has been perfectly reformed by God.

### III. 1. 2. b. Holy Sonnet XIV

Batter my heart, three person' d God; for, you  
As yet but knocke, breathe, shine, and seeke to mend;  
'That I may rise, and stand, o'erthrow mee, 'and bend  
Your force, to breake, blowe, burn and make me new.  
I, like an unsurpt towne, to 'another due,  
Labour to 'admit you, but Oh, to no end,  
Reason your viceroy in mee, mee should defend,  
But is captiv'd, and proves weake or untrue,  
Yet dearly 'I love you, 'would be lov'd faine,  
But am bethroth'd unto your enemy,  
Divorce mee, 'untie, or breake that knocke again,  
Take mee to you, imprison mee, for I  
Except you 'enthrall mee, never shall be free,  
Nor ever cast, except you ravish mee.

(Donne, "Holy Sonnet XIV" lines 1-14).

The poem's description:

This poem is written to illustrate the stirring power of God's presence in the poet's heart. God presents Himself through His three different characters, which manifests the Trinality of His substance. The three different characters are reforming, recreating and loving. Donne perceives this divine presence in a positive manner for it has reformed his spiritual quality. Therefore in the last lines, he derives a conclusion setting as the poem's theme. By which, he convinces that the perfection of soul or the spiritual chastity will possibly occur only whenever a man's desire has been totally stirred by God. Through which presence in a man's soul will free him from all fleshly delights then replace them with all virtues to achieve the highest state of its perfection. Accordingly, the whole lines in the poem describe God's presence, which Donne experiences so powerful stirring his life. Therefore, "God's presence in the heart" shall be the proper matrix uniting the entire details of poem into a single thematic unit of meaning.

The poet begins his poem by illustrating God's presence that is felt so alive and close with him. In line 1, Donne informs us that the divine presence takes shapes in three different characters so alive experienced by his heart. These three different characters refer to the three different revelations of God

that are the absolute Father, the begotten Son and the Holy Spirit. The comparison between him self (microcosm) and the universe (macrocosm) is used as the model through which Donne derives his next metaphoric explanation.

In lines 2-3, God reveals Himself in the character of The Son which presence into the poet's heart is compared to The Son's entering the material world in the form of Jesus Christ to reform the human soul from disgraces into its first shaping as the image of God. Therefore, this divine presence is illustrated as bringing about the reforming character of The Son. It tenderly enters the poet's heart to replace his desperation with a new strength and reforms his soul by removing the sins covering its kindness potentials.

In lines 3-4, God reveals Himself in the character of the Father which presence into the poet's heart is compared to the creating power that the Father will work on the world at the doomsday. Doomsday is often illustrated in bible as the day when the earth is destroyed by the great earthquake, hurricane and fire. This earth destruction, however, is conducted in a purpose to recreate a new better life. All of the dead body is reborn, the soul is return to be with the body and each man restarts their eternal new life in either heaven or hell. Therefore, in these lines, Donne illustrate this divine presence as a powerful

force destroying his entire arrogance to reborn a new better dependence and faith on God.

In lines 5-6, Donne illustrates this divine presence as a power so irresistible stirring his desire to resign his life in an endless laborious devotion to God. He metaphorizes his spiritual condition as an usurped town, which becomes losing its entire power after the new king's subjection.

In lines 7-8, Donne describes these divine presences as the powerful intuition that is incomprehensible and unable to explain by his rational. Related to the previous metaphor, Donne metaphorizes his intellect as a viceroy of a state that had been failed to defend. As a captive viceroy, it loses its ability when it is forced to explain the forceful intuition in his heart. It can only speak for relative psychological presumptions or untrue hypothesis.

In line 9, Donne feels this divine presence, in either its reforming or destroying character, as God's divine love that mutually grows his platonic love to God. Divine love is the character of The Holy Spirit. It roles as an agent relating and uniting the creatures to The Word, the source of their existence, in a mutual and continual process. It is a power bringing back the creatures to the source of their existence. The presence of this divine love in a one's soul will slay all evil deeds in the soul and stir one's desire toward God

Therefore, in lines 11-12, Donne cries out his personal expectation toward the divine power God working on him. Through which, he wishes God to help him replacing the worldly desires with a total desire on God.

In lines 13-14, in an ecstatic tone, Donne proposes his reason for the above expectation, which signifies the poem's theme. According to him, the soul perfection is possibly achieved only whenever one's soul is totally stirred by God. Through which presence in the soul will enable it to have the real freedom, freedom from low desires toward the world and exalting above to reach its chastity.

### **III. 2. Data analysis**

#### **III. 2. 1. Man's existential relationship with God**

##### **III. 2. 1. a. Man's existential relationship with God according to Rumi**

Trough paradoxical expressions along the first stanza, Rumi proposes an idea that, basically, man shares a similar existence with Allah's divine Names and Characters. It takes place in contradictions existing between the lines and has implicitly began from the first line, " In outward form thou art the microcosm / But in reality macrocosm" (1-2).

In this sentence, Rumi lays two kinds of contradiction. First, the contradiction exists between the word "outward form" and the word "reality". This is interesting, because if we are to define meaning for the word "reality" literally, we will commonly result in " the being that is detectable by sensuous devices" And if that is so, it isn't suppose to be in contradiction with the meaning of the word "outward form" since the word "outward" commonly refers to the being perceivable by senses. From this, a notion may be derived that Rumi's "reality" is a being that is beyond what can be detected by the sensuous devices. The question is " what kind of being is it?." Since the meaning of "reality" here has been distorted from its literal meaning, it demands another paradigm to explain. Another important fact is that the word

"reality" has been repeatedly written to convert Rumi's thought along the text. It appears to be the key word or the matrix uniting the whole details of the text. The meaning of this key word is significant to relate and unite detailed meanings of the text in a single thematic unit.

Second, a contradiction between the predicate microcosm and macrocosm for man. Under the philosophy's perspective, man is regarded as the replica of the universe that is commonly mentioned as the microcosm. Of which, man is equally compared to the universe for his bodily completeness. On the contrary, under the perspective of Rumi's "reality", man is regarded as the macrocosm, that in his relation to the universe, he is regarded superior. But it is difficult for us finding out reasons behind this contradiction except we are to decode the meaning for Rumi's "reality" first.

However, the contradiction between the "reality" and "non-reality" continually appears along the poem in metaphorical sentences several times. According to Pradopo, this rhetorical device is commonly found in philosophical poems in order to attract a deeper attention and contemplation from the reader (94). A further significant fact about these paradoxical metaphors is that even though mimetically the key word "reality" refers to different objects, basically, these objects proposes similarity on their existential nature.

| <p><b>“ Real ”</b><br/>( Imperceptible by sensuous devices and beyond the dimension of time, places)</p>            | <p><b>“ Unreal ”</b><br/>(Perceptible by sensuous devices and under the dimension of time and space)</p> | <p><b>Lines containing the related metaphors</b></p>  |
|---|--|---|
| <p>- Reality</p> <p>-Thought and the eternal</p> <p>- Heaven</p> <p>- The heart</p> <p>- The place where God is</p> | <p>- Outward form</p> <p>- Act</p> <p>- The desert</p> <p>- The body</p> <p>-The body</p>                | <p>- Lines 1-2: “ In <u>outward form</u> thou are the microcosm, But in <u>reality</u> the macrocosm.”</p> <p>- Lines 17: “ What is first in <u>thought</u> is last in <u>act</u>, thought is the special attribute of the <u>eternal</u>.”</p> <p>- Lines 18-22 : “ This product goes forth from <u>heaven</u> very swiftly, and comes to us like a caravan. ‘Tis not a long road that this caravan travels; can the <u>desert</u> stop the deliverer?</p> <p>- Lines 23-24: The <u>heart</u> travels to the ka’ba every moment, and by divine grace the <u>body</u> acquires the same power.</p> <p>- Lines 25-26: Distance and nearness affect only the <u>body</u>, what do they matter in <u>the place where God is?</u></p> |

By comparing the pattern of the above paradoxical imageries, the similar nature characterizing the key word "reality" is possible to reduce. Of which, though, it illustrates different visual imageries, it has repeatedly proposed an idea of a certain being or existence which nature is divine and exalting the dimension of time and space.

So far, the parallelism relating their existential nature only explains that there is a unity includes the whole poem's metaphor sentences, running from the first to the second stanza. It also underlines the notion that the word "reality" is the poem's matrix. But we still do not know the meaning behind that word. What we can compile from this poem are several ambiguous facts constituting this poem's matrix that are:

1. This "reality" always be confronted with the material being or forms.
2. In this "reality", man become the macrocosm, ". . . But in reality the macrocosm."(2).
3. The relation between Rumi's "reality" and our "reality" (what Rumi called as the outward form) is similar with that relates the intellectual concepts (the gardener's mind) and its actualization (the garden).
4. This "reality" roles as the source for the next actual being, "What is first in thought is last in act" (17).

5. The actualization is conducted in an active process. This is made clearer by the imagery that alters into a kinesthetic kind:

This product goes forth from heaven very swiftly,

And comes to us like a caravan.

'Tis not a long road that this caravan travels;

Can the desert stop the deliverer? (20-3).

6. This "reality" is eternal," Thought is the special attribute of the eternal" (17).

7. This "reality" exists beyond the dimension of space and time.

8. This "reality" is a medium of God's existence, " What do they matter in the place where god is?" (26).

However, since the comparison only results in an explanation about the "reality's nature", the *tasawuf* approach is applied to concrete the meaning for Rumi's "reality". The *tasawuf* approach has introduced a new definition for this "reality" that opposes the common. This new definition is able to include the whole facts constituting Rumi's "reality". In the *tasawuf*'s perspective, the related reality is mentioned as The Universal Intellect or *al Aql al Awwal*, a medium where the spirits of creatures are exist in their potentials before they are manifested into the Material World (*Alam Ajsam*).

But how does Rumi explain that in this reality, man becomes a macrocosm instead of microcosm? In an enumerative way, Rumi proposes his reasons during lines 3-16. The problem is that instead of present them in direct teaching, Rumi prefer to apply the figurative language. Therefore, the meaning is difficult to reduce mimetically. The figurative language has displaced them from their literal meaning. The literary convention, then, will be automatically applied together with the *tasawuf* approach to concrete meanings behind the figurative language.

During the stanza 1, the comparison takes form in two different imageries. The first imagery intellectually describes the causal relationship between the being of the fruit and that of its tree, “Seemingly the bough is the cause of the fruit / But really the bough exist because of the fruit” (3-4). The second imagery intellectually describes the causal relationship between the being of the Prophet Muhammad and other prophets proceeding him, “Though to outward view I am a son of Adam / In reality I am his first forefather,” (11-12). Though the contradiction appears in different imageries, basically, it stands for similar purpose of imagery and paradox. First, they similarly describe a causal relationship of being. Second, they similarly confront Rumi’s “reality” and the visible reality, as that of the first's line. Therefore, these two different imageries must have conveyed a similar

thought. To assure his reader grasp his purpose, Rumi gives a conclusion in the last stanza 1 that underlines the similarity of the previous comparisons, "Hence in reality our first parent (Adam) was my off spring / As in reality the tree is born of its own fruit" (15-16).

In lines 3-8, Rumi uniquely sees similarity between the cause that generates the fruit's existence with that of man. Therefore, he uses imagery concerning the fruit and the tree as a metaphor where he draws his explanation about the existential relationship between man and the material world. Commonly, under the paradigm of visible reality, we only experience how any material is produced by the other as the fruit is produced by the tree. In this imagery, the tree is figuratively represented by the bough (*synecdoche pars pro toto*). This is because in the visible reality we notice that, biologically, the tree generates the fruit. Therefore in the visible reality, the tree's existence precedes the fruit's existence.

Accordingly, Rumi offers us another reality to consider. It is a higher reality where all concepts of being or existence are drawn. These concepts are to say as the potentials for the next existence in the visible reality. According to him, before existing in the visible reality, the fruit firstly exists in the gardener's intellect in its potential being, therefore, it stays in a 'oneness of existence' with the gardener. And in this 'reality of intellect', the fruit's

existence (in potential) had caused the tree's existence (in potential). It is because on a purpose to actualize the fruit into the visible reality, the gardener is impelled to organize planting the tree in his mind later. Argumentatively, Rumi explains, " But really the bough exists because of the fruit / Were he not impelled by desire of fruit / The gardener would never have planted the tree" (4-6). Similarly, under the visible reality paradigm, we commonly perceive how universe has biologically generated the genre of man. But in the higher reality, the reality of intellect in God, man's spirit has preceded and caused the universal spirit to exist. The "Reality of intellect" in God is acknowledged as 'The Universal Intellect (*al Aql al Awwal*) or 'The Supreme Pen (*al Qalam al A'la*). It is one from the several aspects manifests The First Entification (*al Ta'ayyinat Awwal*) where any being is kept as latent entities or potential that perceivable only under Allah's Knowledge (*al Ilm*). It is because Allah had planned man to be the subject whom possesses ability to acknowledge Him. To fit that purpose, He designs man perfectly to include the whole archetypal entities that are provided in The First Entification. The universe or *Alam al Ajsum* is last created in order to actualize him. Since man is the purpose of Allah in His desire to manifest Him self, then basically, he is the cause of the universe creation. If God had not desired him, the universe wouldn't have existed. Since the universe is created on a purpose to actualize man, though

man is born the last, in potential man is created the first as the universe's pattern.

However, even though in general, men potentially manifests the perfect Names and Characters of God provided in The First Entification (*al Fa'ayyimat al Awwal*), The Prophet Muhammad is regarded as a man who had actualized them all perfectly, for that reason, deserves for the predicate 'The Perfect Man' (*al Insan al Kamil*). He is the prime cause of God manifesting Himself in the universe. In other word, basically, he is the prime purpose for the whole universal creation. In The Universal Intellect (*al Aql al Awwal*), his spirit exists preceding all of other creature's spirit included the first father of man in the world, the Prophet Adam. On account of this, Rumi additionally inform us:

For this cause Mustafa said, " Adam and all prophets  
Are my followers and gather under my standard.  
Though to outward view I am a son of Adam,  
In reality I am his forefather." (9-12)

It does not mean that the position on 'Perfect Man' is only purposed for the prophet Muhammad. Because if it is so, God would had stopped manifesting Him self after The Prophet Muhammad's death and that would had caused the universe ruining. It rather to say that the position Perfect Man' it self is divided in several spiritual stations (*al maqamat*) with The Prophet

Muhammad as their leader. Other prophets and sages only able to approach levels below him. In the end of time, when the Perfect Man does not anymore emerge in the world because religious guidance are denied, God will stop to manifest Him self and the material world progresses its big doomed day. In the above line, 'Mustafa' is an implied metonym referring to The Prophet Muhammad. Literally it means 'the lover'. It is conventionally found in many Arabic odes to praise The Prophet Muhammad and to illustrate how The Prophet Muhammad is related in a special manner to Allah. Therefore considering the level of *al Insanul al Kamil*, He is the superior and incomparable. Among the genre of man, he is the noblest.

From this stage, Rumi's expression concerning man as a macrocosm superior to the universe has been decoded. This expression stands for two reasons: (1) man is the main purpose for the universe creation, therefore he was created first in potential and universe is created last only to actualize him, and (2) man is the only creature uniting all of the divine Names and Characters (*al Asma' al Husna*) in universe. This can derive a further conclusion. As the *logos* where Allah manifests His divine Names and Characters (*al Asma' al Husna*), man bounds a close existential relationship with Him of which these divine Names and Characters (*al Asma' al Husna*) directly construct the structure of his existence. And since the divine Names

and Characters (*al Asma' al Husna*) are pure in nature, therefore man is naturally pure in essence.

### III. 2. 1. b. Man's existential relationship with God according to Donne

Donne in his "*Holy Sonnet II*" proposes a similar idea on man's existential nature. He proposes this idea through several lines, in which he writes:

I am Thy son, made with Thyself to shine,

.....

Thine image, and-till I betray'd

Myself-a temple of Thy Spirit divine. (5, 6-7)

When Donne metaphorizes himself as the son of God, he doesn't mean it biologically but he refers to the mystical nature of his existence. He perceives his existence as having been incarnated or emanated from The Word that is no other than one of the trinitarian God, therefore, God is regarded as the essence of his existence. Literally, the metaphor 'Son of God' refers to Jesus Christ as the incarnation of The Word. The Word enters into the world and becomes personalized in the form of Jesus to conduct the salvation releasing human race from the punishment of the first sin. However, since under the mystical

vision the whole universe is basically generated from The Word, the incarnation is, on the turn, received the more general definition as to include the process of man deriving their existence from The Word. Consequently, under a mystical perspective, 'the son of God' is also received the more general definition as to include man.

It is true that the theologian also use the term 'son of God' to identify man under a different perspective. They make an analogy for the abundant love God favoring to us with that of the parent giving to the son. Therefore, we are given the title 'the son of God' for us depending much upon God's love and caring. But Donne's expression tends to be mystical rather than theological. The atmosphere of mysticism is signified by the visual imagery he uses to describe the relationship existing between God and himself on the above expression. On this visual imagery, God and him appear to share in a similar light and then shine together. This imagery is not peculiar, this is a technical imagery that is commonly used by Christian Mystics to explain the existential relationship between God and man. God is commonly described as the sun, the central of light, whereas man (and the whole universe in general) is described as the light emanated from it. This emanation progresses in a gradual and continual process ranking by its intensity. The further is the lesser intensity, the less divine it will be.

Reinforcing the above notion, Donne's using the preposition "with" is important to provide reason for his mysticism atmosphere," . . . *made with Thyself to shine*" (5). It is because the preposition "with" here can also explain Donne's mystical perception toward man's existence. Basically, that preposition may lead to an ambiguous interpretation. The fact that the phrase "made with" has no finite literal meaning causes ambiguity in interpreting it.

First, this phrase could mean both of God and the poet were "made", and then, they were made at the same time as that in the sentence

Tommy *came with* Susie last night.

The preposition "with" here may inform us about two situations: both of them had come and they had come together in the same time. It is because the preposition "with" here stresses 'the togetherness in time' of both the subject (Tommy ~ God) and the object (Susie ~ the poet). And since 'the togetherness in time' refers to the activity conducted by (active verb/"came with") or received by (passive verb/"made with") both of the subject and object, the phrase consequently means also that both of God and the poet were "made".

Second, it can also mean God constitutes the poet's existence. On which, the preposition 'with" here stresses "the togetherness in substance" as that in:

The necklace is *ornamented with* jewel to have it sparkling.

The preposition "with" on the above sentence explains the existence of the jewel that constitutes or accomplishes the necklace. The existence of the jewel itself may precedes the necklace's creation, which in the hand of the creator later, they both were united by a purpose. So, which interpretation is more appropriate for the phrase?

Since the literal meaning is ambiguous, the religious approach is needed to decide the proper interpretation for the phrase. The first interpretation undoubtedly opposes the basic Christian principle. To mention that God is "made" is a fatal fault. But to boldly mention that God constitutes a man's existence will lead us to pantheism, a perception rejected by both of Christian theologian and mystics. However, the second interpretation will be well apprehended if it is framed by St Augustine's doctrine of trinity and incarnation. It is because Donne himself received much influence from him. According to St. Augustine, God reveals Himself in three divine aspects: The Father, The Son/The Word and The Holy Spirit. The three of them construct the same Supreme Self-Consciousness. The Father as the subject who thinks. 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. The Son/The Word is also a medium where every creature sleeps as potentials, which later on the creation process, they manifests or incarnates into the material world (included man). Therefore, it is only The Word that is regarded as the revelation of God sharing a similar existence with or staying immanently in the creatures as their essence whereas The Father still remains as a transcendental substance. So, "God" whom constitutes man existence in the second interpretation is not the total Godhead of Christian but it is "merely" God in His revelation, that is The Word or The begotten Son, the outbirth or expressions of The Father's intellect. Under this perspective, the second interpretation appears to properly explain the phrase "made with Thyself" by avoiding any conflict with the Christian doctrines, whereas at the same time, it also reinforces the interpretation for the previous phrase "The son" as to refer at the existential bound relating man and God as the source of his being.

### **III. 2. 2. Man's essence**

#### **III. 2.2. a. Man's essence according to Rumi**

Rumi perceives the spirit as the essence of man. It stands for two reasons. First, it is because the spirit directly flows forth from God. Therefore, to some extent, it brings out the divinity character of its origin. Rumi illustrates the process of this spiritual bringing forth in his lines, " What is first in thought is last in act / Thought is the special attribute of the Eternal " (17-18). These lines refer to the manifestation process of spirit that exists in the Universal or the First Intellect (*al Aql al Awwal*). In this stage of reality, the spirit exists as potential for creature, which is unique in nature, unlimited and unarticulated. Through the process of manifestation, this unique potential is multiplied and individualized into its material beings. The process of this manifestation, which brings actual what is kept potential, and which multiply what is unique in nature is compared in a metaphorical language with the process of human action, which concrete their intellectual abstractions in mind into its material beings in the sensible reality. Therefore, any material being in this sensible reality including man is basically a derivation from its first existence in the Universal Intellect (*al Aql al Awwal*) as spirit. The reality of the Universal Intellect is not an independent substance, it exists as the

subsequent manifestation of Allah's divine Names and characters (*al Asma' al Husna*). Considering Its oneness of existence with Allah's divine Names and Character (*al Asma al Husna*), the spirit of creatures within It (including man's) then, is regarded as the uncreated matter. They live eternally after their bodily death in earth. As Rumi signifies in his next metaphor due to the eternality character of the Universal Intellect, " Thought is the special attribute for the Eternal" (18).

Rumi perceives man as the purpose of the universal creation. To explain this idea in his poem, he uses the illustration of the fruit, the tree and its gardener which existential relationship is similar with that of relating man, universe and God, " Were he not impelled by desire of fruit / The gardener would never have planted the tree" (5-6). Since man is Allah's main purpose in His desire to manifests Him Self, he is the main cause for the universal creation. Therefore, in the reality of the Universal Intellect (*al Aql al Awwal*), his spirit exists preceding other creature's spirits and become the pattern of other spirit's creation, " Therefore in reality the tree is born from the fruit / Though seemingly the fruit is born from the tree" (7-8). For this reason, the nature of man regarded to have most perfectly included the entire potentials of the creation (Allah Names and Characters / *al A'yan al Tsabitah*) in the First Entification (*al Ta'ayyunat al Awwal*), "But in reality (you are) the

macrocosm" (2). This nature suffices the spirit of man with elements most complete within. His spirit possesses element which other creatures lack namely the intellect (*al Aql*). This intellect provides man with a supra-rational ability to acknowledge spiritual beings (*hakikat*) beyond the material. Which greatest achievement is to experience the union with its origin, *Alam al Malakut*, the reality of the universal spirit (Buckhardt 127-134). Which is possible to achieve by continually imposes man's conscience to the revelation of Allah's divine Names and Characters in either the universe or within himself (*al-ikrullah*). The spirit's supra rational ability (*al Aql*) is the second reason of why it is regarded as the essence of man that ennoble and distinguish him from other creature's being.

That the spirit is divine on account of its ability to acknowledge divine beings, Rumi metaphorically illustrates, "Distance and nearness affect only the body / What do they matter *in the place where God is?*" (25-6). Literally, based on what is stated in one of hadits qudsi, the heart or *al Qalb* is one of the faculties of the spirit where Allah 'dwells in'. That this statement referring to the heart is also reinforced by a fact that these lines are basically written to support a metaphor, which contrasts the body and the heart existing in the previous lines, "The heart travel to the Ka'ba every moment / And by divine grace the body acquires the same power" (23-4).

However, When the 'heart' is illustrated as a place where Allah dwelling in, it is purposed simply to metaphorize the heart's ability in approaching the divine reality of *Alam al Malakut* where Allah manifests the very limited aspect of Him into the divine Names and Characters (*al Asma' al Husna*) that is identical with His perfect ontology. The heart is a spiritual organ or faculty, which is regarded as the medium where the supra-rational intellect (*al Aql*) exists in. If Allah shall to perceive as 'dwelling' in certain reality only and despite other, that will opposes the mystical doctrine. On which, the mystics belief that there is no possible reality existing, higher or lower, but Allah roles as its essence. Therefore, if the heart is illustrated as the place of Allah (in one of *hadits qudsi* it is mentioned as "the throne of Allah"), it is because only trough the supra-rational intellect (*al Aql*) within the heart that a man may acknowledge Allah in His manifestation aspect: Names and Characters (*al Asma' al Husna*) and experience a union with them as the origin of his existence.

### III. 2.2. b. Man's essence according to Donne

Donne proposes an almost similar idea with Rumi about man's essence. According to him, the spirit is the essence of man. But since the idea concerning the ontological relationship between the spirit and the body is less explained in Christian Mysticism, this conclusion is framed rather under the functional perspective for the spirit is much determines the perfection quality of a man. In Christian mysticism vision, the spirit is appreciated divine for its ability to behold Jesus in His Godliness, which refers to 'The Word, God's object-Ego, the revelation of His Self-attributes. This idea is expressed in "Holy Sonnet II", " I am thy sonne, made with thy selfe to shine " (5).

It has already explained that the word "*sonne*" and the phrase "*made with*" imply a close existential relationship between God and man. Of which, man derives God's attributes to shape his being. However, the prepositional phrase "to shine" on the last part of the sentence speaks for the further explanation about this existential union between the Word and man. Considering its place on the end of the sentence, this phrase roles as the purpose for the previous phrases. By which, the poet informs us that "God" constituting the essence of his existence is laid on a specific purpose as to have him "shining". Whereas the adjective "shining" always brings positive

connotation in each time it modifying a noun. Let's state; shining eyes refers to the cheerfulness, shining days refer to glory or fame, shining jewels refer to extravagance, etc. Each noun, whenever modified by it, always becomes more valuable. Thereby, the poet brings forth the Christian's doctrine that the incarnation of The Word into man's being was conducted in a specific purpose to have them become valuable in nature. Man was created to imitate God's image. Of which he is created as a reasonable being, which greatest ability is to behold the supernatural being Jesus through feeling and understanding. The spirit's ability in experiencing this consciousness is what distinguish man to other creatures and become the reason of his nobility.

Due to the nature of man's essence, as the image of God, man was, at the beginning, immortal and incorruptible. Accordingly, in line 7, Donne articulates himself as "*Thine image*". However, this image has ruined after the first trespassing Adam conducted in heaven by eating the forbidden fruit. The first sin so infected his soul that Adam, and his entire heirs, turned into the immortality and corruptibility in nature. This because under the Christian mysticism's vision, evil is regarded to 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. 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. This nature is only reformed through God's direct works in a man's soul. What a man to do is forwarding laborious devotions as the token for his love and faith in God. The rest, it is God absolute will to choose whomsoever He considers proper enough to reform. An obsession toward the spiritual reformation concerning its corruptible nature is strongly expressed by Donne in "Holy Sonnet II", "That Thou lov'st mankind well, yet wilt not chuse me, and Satan hates mee, yet is loth to lose mee" (13-14). Donne believes that the devil temptations much disturbing his consciousness will be perfectly overcome whenever God reforms his spirit into its first nature as the beauty image of God.

That the spirit is superior on account of its ability to experience God's presence is elaborated in an entanglement with the poem's matrix "God's presence in the heart" in his "*Holy Sonnet XIV*." The heart, in this poem, is considered as the metonymy that refers to the spirit. Several lines elaborate this fact are:

- 1) In line 1, It is through the heart (the spirit) that Donne experienced God's presence in its three different characters so real and alive, "Batter my heart, three person' d God; . . ." These three different characters are the absolute Father, the begotten Son and the Holy Spirit, which are revealed into the poet's heart as the divine forces

stirring the poet's spiritual reformation. The comparison between him self (microcosm) and the universe (macrocosm) is used as the model through which Donne derives his next metaphoric explanation.

- 2) In lines 2-3, the poet experiences the Son's existence through His reforming character that tenderly enters the poet's heart (the spirit) to displace his desperation with a new strength and removes the sins covering the spirit's potentials on kindness. Which presence into the poet's heart is compared to The Son's entering the material world in the form of Jesus Christ to reform the human spirit from disgraces into its first shaping as the image of God. Therefore, in lines 2-3, Donne metaphorizes God as an essence bringing a new life and light that tenderly enters his spirit to strengthen it.

; for you

As yet but knocke, breathe, shine, and seeke to mend;

That I may rise, and stand, . . . (2)

- 3) In lines 3-4, The poet experiences the existence of the absolute Father through his creating character. Which presence into the poet's heart (the spirit) is compared to the recreating power that The Father shall work on the world at the doomsday. Doomsday is often illustrated in the bible as the day whenever the earth is destroyed by

the great earthquake, hurricane and fire. However, this earth destruction is conducted in a purpose to create a new better life. All of the dead body is reborn, the soul is return to be with the body and each man restarts their eternal new life in either heaven or hell. Therefore, in these lines, Donne illustrate this spiritual experience as a powerful force destroying his entire arrogance to reborn a new better faith and dependence on God, " . . . , o'erthrow mee, 'and bend / Your force, to breake, blowe, burn and make me new. "

- 4) In lines 5-6, Donne illustrates these spiritual forces as a power so irresistible stirring his heart's desire to resign his life in an endless laborious devotion to God. He metaphorizes his spiritual condition as an usurpt town which become loosing its entire power after a new king subjection, " I, like an usurpt towne, to 'another due / Labour to 'admit you, but Oh, to no end. "
- 5) In lines 7-8, Donne describes these spiritual experiences as powerful intuitions entering his heart that is incomprehensible and unable to explain simply by his logical reason. Related to the previous metaphor, Donne metaphorizes his reason as a viceroy that had been failed to defend. As a captive viceroy, it looses its ability when it is forced to explain the forceful intuition in his heart, " Reason your

viceroy in mee, mee should defend / But is captiv'd and proves  
weake or untrue." It is because the intellect only comprehend  
sensible reality and disable to explain immaterial matters, except, it  
is informed about them. It can only propose relative psychological  
presumptions or untrue hypothesis instead. The heart, then, is the  
soul's most proper instrument to acknowledge God.

- 6) In line 9, Donne feels these spiritual experience, in either its  
reforming or destroying character, as the revelation of the Holy  
Spirit in his heart through His loving character that mutually grows  
his platonic love to God. Divine love is the character of the Holy  
Spirit. It roles as an agent relating and uniting the creatures to the  
Word, the origin of their existence, in a mutual and continual  
process. Therefore, Donne illustrates his love and God's love in a  
mutual relationship, " Yet dearely 'I love you, 'would be lov'd faine."
- 7) The presence of these spiritual experiences, however, felt so  
powerful employing his heart. In lines 13-14, through an ecstatic  
tone, Donne compares his subdued heart with that of which, having  
enthralled and possessed by the poisonous beauty of a lover, loses  
its entire desire toward other objects but the lover.

For I,

Except you 'enthrall mee, never shall be free

Nor ever cast, except you ravish mee (13-4).

### **III. 2. 3. Similarities and differences of their perception**

#### **III. 2. 3. a. Similarities and differences of their perception on man's existential relationship with God**

If we are to compare both of Rumi's perceptions on man existential relationship with God and that of Donne's, we'll have a conclusion that both of the poets have a similar perceptions in most aspects. Both of them perceive that man doesn't have their own positive existence. It is because basically man only derives his being from God. Both of them consider man as a medium where God manifests His characters or attributes. Which do not only role as the principle of man's creation but also regarded as the very limited aspect of God that stays immanent in man. Man originally brings the attributes of God within him in a limited degree, which both of Rumi and Donne view as the image after God. These whole ideas are the reason behind Rumi identifying man as a macrocosm (line 2) and Donne metaphorizing man as the son of God (" Holy Sonnet II", line 5).

### III. 2. 3. b. Similarities and differences of their perception on man's essence

Basically, both poets have similar idea concerning man's essence. Both of them perceive the spirit as the essence of man. But Rumi proposed the more concrete reasons for this idea. The spirit is considered superior than the body not only because of its ability to acknowledge God in His attributes. It is because ontologically, the spirit begins man's being in Alam Malakut where man firstly exists as potentials (archetypal entities). Meanwhile, the ontological relationship between spirit and body is less explained in Christian mysticism, therefore, the only reason for the spirit's divinity is "simply" because of its ability to behold God in His attributes (the Word). And since the discussion of spiritual elements in Islam results in the more technical definition (*al Ruh, al Aql, al Qalb, al Nafs*) and their co-operation "within" man, Rumi appears to have proposed the more specific definition toward man's essence. The supra-rational element within spirit that is potential to know the supernatural beings beyond that of material is represented by the intellect (*al Aql*). Therefore, the intellect (*al Aql*) is defined as the essence of man that distinguishes him from other creatures. The highest achievement of the intellect (*al Aql*), which is acknowledging God in His divine Names and

Characters (*al Asma' al Husna*), will be actualized through contemplative practices (*dzikrullah*) that is directed to the revelation of Allah's divine Names and Characters (*al Asma' al Husna*) in the visible reality (Buckhardt, 1984: 136-141). This contemplative practices (*dzikrullah*) shall be accompanied by strict spiritual practices (*mujaahadah*) to eliminate the domination of the self / ego (*al Nafs*) within the heart (*al Qalb*). In Rumi's poem, the spirit ability to acknowledge God's attributes is revealed by a metaphor of which the heart is described as *the place where God is* (lines 25-26). The heart (*al qalb*) here is perceived as a spiritual organ where the intellect (*al Aql*) exists.

Meanwhile, Donne appreciating the spirit for its ability to experience God in His divine attributes is given by line 1 in "Holy Sonnet XIV" on which he illustrates his spiritual experiences acknowledging God's presence through the feelings of his heart, "Batter my heart, three person'd God; . . ." God entered his heart in His three different characters or attributes that are the reforming character of The Son (lines 2-3), the creating character of The Father (lines 3-4) and the loving character of The Holy Spirit (line 9). The writer found several terms that refer to the spirit in Christian mysticism such as heart, reason, thought, conscience and soul. Unfortunately, the writer could not find the further technical definition about them and their specific

operation within spirit. Therefore, the heart here is perceived simply as a metonymy for the spirit in general.

However, due to the nature of man's essence, Rumi and Donne proposes a different idea. Since man manifest God's divine Names and Characters (*al Asma' al Husna*), Rumi perceives the nature of man's essence is purely beauty and incorruptible. Meanwhile Donne beliefs that, even though at his first shaping man's nature is incorruptible as the image of God, the incident of Adam's first sin has so infected this image that man's nature continually turned into corruptible. Jesus Christ, indeed, had redeemed this first sin by offering His bodily death on the cross to reform man's soul. But this salvation works only in a mutual process, in which man is demanded to work for his own spiritual reformation first in order to have God's accomplishing his perfection unless he will enter the eternal death in hell. Since Adam's incident in the heaven, the spiritual reformation became man's primary obligation during his penalty in earth. This whole idea is implied in Donne's "*Holy Sonnet II.*" Of which last verse illustrates Donne's personal obsession toward the soul reformation, "That Thou lovev'st mankind well, yet wilt' not chuse me / And Satan hates mee, yet is loth to lose mee " (14).

## **CHAPTER IV**

### **CONCLUSION**