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Evokers of the Divine Message: Mysticism of American Transcendentalism in Emerson's "Nature" and the Mystic Thought in Rumi's *Masnavi*

Amirali Ansari

English Department, Yazd University, Yazd, Iran

Hossein Jahantigh

English Department, Yazd University, Yazd, Iran

Abstract—Mysticism, religion and mankind's relationship with an all-absolute deity has been a prominent part of the human experience throughout history. Poets such as Emerson and Rumi were similarly concerned with this question in creating their works. Although Rumi's thought stems from the Quran and Emerson's manifestation of Nature takes roots in the ancient eastern philosophies such as Buddhism, their works seem to share some explicit characteristics. Rumi (1207-1273) lived most of his life in Konya and Khorasan and Emerson (1803-1882) lived in America, but their immense geographic and temporal distances did not surpass their analogous attitudes as mystics. The biggest and the most obvious affinity between these mystic thoughts is believing in Monism as a spiritual practice. Although Emerson read and was influenced by classical Persian poetry of Hafiz and Sa'di, there is no evidence suggesting that he was familiar with Rumi's poetry. Moreover, thematic analogies between Rumi's *Masnavi* and Emerson's essay on Nature result in a shared ideology which includes themes varying from monism, kashf or unveiling, attitudes towards language and the uninitiated. These concepts, observed in both works, point us toward the realization of universal features of mysticism.

Index Terms—comparative literature, Emerson, *Masnavi*, mysticism, nature, Rumi, transcendentalism

I. INTRODUCTION

Through the ages, there have always been visionary individuals who have pointed out some folly of the human experience, those who have showed themselves oftentimes as poets, prophets, painters, humanists, philosophers and so on. As Eric Fromm mentions in the preface of his book entitled *Rumi: The Persian, The Mystic*: "the human race is threatened by... spiritual decay through an ever-increasing alienation of man from himself, his fellow man, from nature and from the products of his own work. Is it surprising that many men in all countries have reacted to these dangers by a new affirmation?" (Arasteh, 2008, p. 10). The new affirmations that will be discussed here are spirituality and mysticism. They serve as an attempt to look within, search the capability of our race as humans and taking possibilities to the edge.

Human being's relationship with God has emerged in different ways around the globe. Whether they be Sufists in Iran, Buddhists in India or Transcendentalists in America, they are all based on the same ground: mankind's hidden desire to reach out to God. Wherever the mystic thoughts stem from, whether from the prophets of Abrahamic religions or even poets like Rumi and Emerson, they all share very distinct characteristics and ways of thought. While they have been shaped and elevated in immense geographical and temporal distances from each other, probably without having any contact with the others whatsoever, they all tend to be the same, not just in the basics, but even in the smallest details. The biggest and the most obvious similarity among these mystic thoughts is believing in the "One-ness" of the universe, that all the particles making up our bodies and all the objects in nature and cosmos are all part of The One, The All, named by some people as God. This thought stages itself through the concept of "Tawhid" in Islamic mysticism, "Mandala" in Buddhism, and "Nature" in Emerson's essay: "I am part or particle of God" (Emerson, 2004, p. 4) and in Rumi it shows itself in the following verse: "infinity everywhere, yet contained under a single tent" (Barks, 2010, p. 136).

The mystic thought of Rumi is deeply rooted in the Quran; his *Masnavi* is famously known as a newly written Quran. It is safe to say that his thought is indebted to Islamic teachings but he has his own exclusive voice. His works are by themselves distinctly profound books on morality, God, poetry, love, wisdom, religion, and truth. But, when talking about mysticism, we are looking beyond the concept of theology and religious doctrines. Mysticism is "the inner experience of oneness with the world, liberation from irrational passions, from the delusion of an indestructible, separate ego, and from the prison that this very delusion creates" (Arasteh, 2008, p. 12). A mystic's goal is to reach

union with God and immerse himself within Him. George Santayana writes about the ideal mystic: “Instead of perfecting human nature, it seeks to abolish it, instead of building a better world, it would undermine the foundations of the world we have built already” (1990, p. 15). So, whatever theology and ideology the mystic relies upon, in the end, his voice comes from within himself and there he has discovered something profound and eternal, his soul, his essence, God.

The poets in question are shaping their thoughts and philosophical statements, as a reaction to the outside world, to the way humanity is leading the course of history, and to guide the ones who feel lost and broken. Emerson's essay, "Nature," is considered as the foundation of transcendentalism, which challenges any traditional belief about the appreciation of nature in America. It is safe to say that this school of thought was also indebted to other philosophies and religions. Emerson himself was deeply influenced by the mysticism of the east, i.e. Buddhism and classical Persian poetry of Sa'di and Hafiz.

Emerson, in his manifestation, describes a new God for Americans, one who is ever-encompassing, reachable and visible through nature. He calls nature “The Universal Being” (Emerson, 2014, p. 4). This is an idea that might feel familiar to someone who has read works of eastern mysticism or has practiced the doctrine himself, but for American literature, this is quite new. Hence, transcendentalism can be considered an avant-garde school of thought and the specific spirituality rooted within it, is quite shocking in a society governed by the Puritan religious institutions.

However, Emerson's manifestation is unique in itself. It must be mentioned that every array of mysticism is particular in itself and is shaped by taking influence from the place and time of its birth. But, it cannot be ignored that at its core, and oftentimes, in the details, mystic thoughts tend to have a specific quality which transcends all the differences, arriving at a joined destination. In other words, if the differences are set aside, every school of mysticism is apprehended and accepted by most people regardless of its place and time of birth. The reason could be that mysticism appeals to the soul rather than the mind. Since the beginning of the 20th century, Buddhism has become quite popular in America and the number of people practicing the doctrine is growing each year. Also, Rumi's collections of poetry have made their way among the best-sellers in the west. These specific mystic philosophies have proved to be timeless and borderless, to the point that people of different times, cultures and beliefs could comprehend and absorb what they have to offer. In the case of Emerson and transcendentalism, in the words of Charles H. Lippy: “The seeker[']s fascination with things Eastern, especially meditation, sustained both a conviction that there is a universality to the spiritual quest and a commitment to [the] quiet transformation of society” (2006, p. 524). Also, in the book entitled *Emerson and Mysticism*, Patrick F. Quinn mentions this universality of mysticism when he says: “Perhaps the most striking thing about mysticism is the similarity of its essential feature, which recurs in spite of such differences in place or time” (1950, p. 398).

II. REVIEW OF LITERATURE

There are several comparative studies conducted on Emerson and the influence of Persian masters of poetry such as Hafiz and Sa'di on him. Among the most important of such studies are: *Sufism and American Literary Masters* (2015) which discusses the influence of Sufism on poets of the Transcendentalist school and *Emerson in Iran* (2019) by Roger Sedarat which exclusively discusses Emerson and his Persian idols. While most of the comparative researches on Emerson have zoomed in on the influences of Hafiz and Sa'di on him, there has never been any study conducted on a comparison between him and Rumi.

Paul Kane in his article entitled: “Emerson and Hafiz: The Figure of the Religious Poet” (2009) focuses on the influence of Hafiz's poetry on Emerson and states that his prose works cannot be fully appreciated until his poetry and the source of his inspiration is closely examined. He also pays attention to the specific terminology that Emerson borrows from Hafiz such as: 'cup-bearer' and 'wine' relating to its divine collocations specific to Persian mystic tradition.

Moreover, J. D. Yohannan in “The Influence of Persian Poetry upon Emerson's Work” (1943) discusses both Sa'di and Hafiz's influence by zooming on Emerson's translations of their poems. He carries out his argument by putting Emerson's poems on a par with Sa'di and Hafiz's translations and discusses their overlaps in terms of terminology, language, tone and objective.

In another study entitled: “A Poet Builds a Nation: Hafez as a Catalyst in Emerson's Process of Developing American Literature” B. M. Fomeshi and A. Khojastehpour (2014) discuss the reasons why Emerson was so receptive of Persian literature and mysticism and how these factors went hand in hand with his resolution to establish an American literary tradition. The reasons behind Emerson's reception of Hafiz include: the correspondence between transcendentalism and Persian mysticism and Emerson's nonconformity in religion. But, as mentioned earlier, the affinity between Emerson and Rumi has been neglected in the academy and the present study takes it upon itself to fill the gap in the literature.

III. METHODOLOGY

Since there is no evidence that suggests Emerson read or was familiar with Rumi's poetry, the approach, here, will automatically be that of the American school of comparative literature. This school was founded in the second half of the twentieth century by Henry Remak and René Wellek, reacting to the French school and emphasizing parallel

relations between works of art without necessarily having a causal relation. Remak defines the field as follows: “comparative literature is the comparative study of literature of one country with that of another country or other countries, and the comparison between literature and other expression fields” (Stallknecht & Frenz, 2012, p. 30). With this shift in methodology, the emphasis was lifted from influence to the act of comparison, “expanding the field from the interliterary to the interartistic and the interdiscursive” (Domínguez, Saussy, & Villanueva, 2015, p. 12).

Comparative literature emphasizes a methodology which refuses nationalism and tries to zoom on an area of literature which cannot be confined to specific borders, cultures, languages and religions. Since the aim of this paper is to arrive at a universal feature among mystic thoughts, this approach is the most appropriate one.

IV. DISCUSSION

Among the diverse mystic thoughts which have emerged around the globe, there are certain qualities that connect and merge them as one. Since the seeker belonging to this specific array of worldview always seeks the same entity, the path or creed that he needs to follow stems from the same core. As a result, his beliefs and convictions shape according to the same source.

What follows is the discussion of the mentioned qualities and beliefs which will be conducted through thematic analogies and comparison of the poets’ attitudes towards matters related to mysticism.

A. Monism

The belief that there is only one creator has circulated through monotheistic religions since 35000 years ago with the birth of Judaism. The concept possesses different terms in every Abrahamic religion: “Shituf” in Judaism, “Trinity” in Christianity and “Tawhid” in Islam. All of these religions believe in the singularity of the divine deity or creator. Christians believe that the notion of Trinity entails only different manifestations of the one true God. Jews have developed a distinct form of prayer to praise one deity and the first proclamation of faith that Muslims must chant is “There is no God except He.”

However, the concept discussed here is a bit different from what these religions practice as their belief. At the same time, it must be mentioned that it definitely took influence from the holy books. The Mystic viewpoint of monotheism is a bit different and more complicated than the sheer belief in one God. While the mystic believes in the concept, he experiences it on another level. Caroline F. E. Spurgeon widely defines mysticism as: “an attitude of mind founded upon an intuitive or experienced conviction of unity, of oneness, of alikeness in all things” (2017, p. 5). From this source springs all mystical thought. This concept of unity is deeply rooted in Rumi’s *Masnavi* to the extent that he calls his work the unity shop: “Our Masnavi is the shop for Unity: anything that you see (there) except The One is (only) an idol” (Verse 1528)¹.

Rumi, as a mystic poet and dancer of love and life, employs a type of monism in his poetry which Islamic thinkers such as Ibn Arabi call “Unity of Existence” or “Unity of Being.” The notion revolves around the omnipresence of God in every particle of the cosmos. In Ibn Arabi’s own words: “Glory to Him who created all things, being Himself their very essence” (Sharif, 1966, p. 409). A mystic’s eternal goal is not only the realization of this notion, but stepping onto the spiritual journey which its paradise is reaching God in his essence, becoming one with him, reaching union with him.

In one of his ghazals (sonnets) in *Divan-e Shams*, Rumi shouts out to those who go on an immensely difficult pilgrimage through the desert to reach the Muslim’s house of God, Kaaba, to come back and find their spiritual beloved in their own house: “If you’d see the Beloved’s form without any form - You are the house, the master, You are the Kaaba, you!” (1695). Through this conceit, Rumi declares that every individual is himself/herself the house of God. The purest and closest one can get to God is by looking within himself where He is, rather than traveling huge distances to look for something so abstract and ungraspable: “Where, one soul’s pearly essence, when you’re the Sea of God” (1698). However, it is only the mystic’s soul that experiences this all-absolute presence not only wherever he looks but in the deepest particles of his being. This notion of God is frequently called upon in Classical Persian Poetry as a secret that when it is revealed, a veil of ignorance or blindness is lifted: “How sad that you yourself veil the treasure that is yours!” (1672). Enlightenment is achieved through this experience, whereby one becomes a mystic, a lover whose only aspiration is reaching the sea of God, where he truly belongs. As Ghadir Golkarian mentions, Rumi’s final desire is to reach a meaningful coherence with all the aspects of God: “man tries to prevail within the entity world that surrounds him, and finally in a meaningful coherence to the existential, epistemological, aesthetic and ethical aspects of God” (2019, p. 5).

Moreover, in the Romanticism of the late 18th century England and later in 19th century American transcendentalism, this mystical appearance of God is observed more closely through a reevaluation of nature. Emerson experiences this spiritual presence in the woods and away from man-built structures. In his essay, he tries to explain these unique mystical emotions and he describes them as a feature related to man rather than nature. As if being in nature stimulates the spiritual aspect of mankind which already resides in his own nature. He clearly states that “it is certain that the power to produce this delight, does not reside in nature, but in man, or in a harmony of both” (Emerson, 2004, p. 4). He feels an exceptional feeling of enlightenment in nature as if he is closer to the spirit of God and truth. Rumi in his poetry

¹ Rumi’s lines are extracted from Reynold A. Nicholson’s translations available at <http://www.masnavi.net>.

expresses exactly the same philosophy as the Islamic thinker Ibn Arabi who observes a unity in existence, and it is strange but true that Emerson mentions a similar philosophy by coining "The Universal Being." When in nature, he loses himself completely and forgets every structure or identity which was formed while living in society and man-made civilization: "I am nothing. I see all. The currents of the Universal Being circulate through me; I am part or particle of God. The name of the nearest friend sounds then foreign and accidental" (p. 4). Emerson believes that in order to be able to experience this union in nature, one must put behind all of the distractions and transient efforts imposed on him by society. Despite this fact, he declares that human beings are fully suited for the mystic experience and reaching the state of union since: "Nature always wears the colors of the spirit" (p. 4).

In the chapter discussing about beauty, Emerson defines nature as: "a sea of forms radically alike and even unique" (p. 10). He describes all the objects and properties of this world as forms which are floating in the sea of being, they belong to the water and they are part or particle of it, they are one with this sea: "A leaf, a sun-beam, a landscape, the ocean, make an analogous impression on the mind" (p. 11).

Rumi describes this very notion through using many examples with his playful language. In one instance he portrays the beam of light as singular as it is radiated from its source, which later on divides into several rays and shadows hitting the walls and houses. While if we remove the walls (metaphorically the veil which covers the secret) what remains is only one in essence: "Just as the single light of the sun in heaven is a hundred in relation to the house-courts (on which it shines), but when you remove the wall, all the lights (falling) on them are one" (416).

In another instance, he mentions what it would be like if we became a mystic like him: "You will see neither the sky nor the stars nor (any) existence but God, the One, the Living, the Loving" (1045). Another example indicating the same issue is: "Lovers have pitched their tents in non-existence: they are of one colour (quality) and one essence, like non-existence" (3024). In the world that the mystic sees, there is no plurality, rather, the union and wholeness of the one, which for Emerson, embodies itself best through nature: "A single object is only so far beautiful as it suggests this universal grace... God is the all-fair. Truth, and goodness, and beauty are but different faces of the same All" (p. 10).

B. *Kashf or Unveiling*

The mystic has discovered something that most people are blind to. He has discovered God in His purest and most elegant form. Unveiling deals directly with intuition and the knowledge received comes from the heart and the soul rather than reason or intellect. This knowledge is usually gained through meditations, what the Sufists call *Mukashafa* which is defined as: "disclosure or divine irradiation of the essence" (Gardet, 2013, p. 83). The mystic uncovers his soul and heart and allows the divine truth to pour into him. This divine delight is what makes him fall deeply in love with his creator and longs to reach his essence eternally.

The mystic's unveilings have given him an insight and vision which has changed his experience of the world forever. The mystic's eye sees nothing but the beloved, his ear hears no sound other than his creator calling to him, he notices jollity in every particle of the cosmos which is a reflection of the beloved's presence. This line from Emerson's poem called "Nature" touches upon this concept: "The eye reads omens where it goes, and speaks all languages the rose" (2006, p. 1530).

The most famous line in Emerson's essay appears when he is walking through the woods and the divine delight touches upon his soul: "Standing on the bare ground... my head bathed by the blithe air, and uplifted into infinite space... all mean egotism vanishes. I become a transparent eye-ball" (p. 4). A transparent eye-ball is not just a careless observer and it does not simply see objects, it draws and apprehends profoundly the essence of creation. It unveils the universe's core secret wherever it rolls. The five senses of the body are meaningless compared to this experience. Just as Mehdi Aminrazavi mentions in his book entitled *Sufism and American Literary Masters* (2015), the mystic is one who could use and unveil the language of nature, where divinity is the all-present entity: "the whole nature evidences divinity, absolute beauty is reflected in all natural objects and thus in every self-reliant man who could use nature as his language" (p. 98).

Rumi's "Mukashafa" has rendered him frantically possessed by this divine spirit. In one of his narrative poems in *Masnavi*, Rumi writes a line in which the speaker is a Sufi: "We have hearing and sight and are happy, (although) with you, the uninitiated, we are mute" (1019). To evaluate closely the implications of the words and the mystical interpretation of this line, the original line in Persian is rendered below:

ما سمیعیم و بصیریم و خوشیم با شما نامحرمان ما خامشیم

The literal translation of this line is: "We are all ears and eyes and are happy, but when it comes to sharing the secret with you uninitiated ones, we are mute." The word he uses for eyes is "بصیر" which is somewhat different from sight. In the Islamic thought, there is a mystical term for some individuals whom God has granted an insight with which they see and comprehend the unseen divine. This quality of the eye which corresponds with the spirit is called "An eye of Clairvoyance or Vision" (چشم بصیرت). The same is true about the term "سمیع" which refers to the ear which hears otherworldly sounds from behind the veil. The mystical apprehension of the term "Transparent eye-ball" coincides explicitly with Rumi's choice of words and both of them convey an equivalent concept. It could be inferred that these mystics have unveiled the secret with the same tools, that they have had the same guides; the universal guide for the mystic, i.e. his soul.

The attitude of these poets towards the uninitiated ones, i.e. those who are alien to the secret is also worth mentioning. In order to criticize the move towards industrialization and the ensuing lifestyle and its impacts on individuals, Emerson

mentions lack of certain qualities in the senses and consciousness. He believes that: "Few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing" (p. 3). For Emerson, it is only the mystic and also the child whose senses are perceptible to the divine qualities of nature, since the mystic has purified his soul and the child has not been corrupted yet. He believes that men need solitude to rediscover their capacities and they need both isolations from their chambers and society to realize the "Perpetual presence of the sublime" (p. 2). He states that: "all natural objects make a kindred impression when the mind is open to their influence" (p. 3). The truth is that most people blindly follow what they have been taught and they are distanced from themselves, their divine and pure selves. However, Emerson believes that every individual is capable of becoming a divine entity himself. Since the spirit of the Supreme Being "does not build up nature around us, but puts it forth through us" and the tiniest specs of the universe are part of the whole and so are human beings. He states that: "Every rational creature has all nature for his dowry and estate. It is his, if he will" (p. 8).

On the other hand, Rumi has a more serious tone when it comes to dealing with those who are deluded by transient pleasures and the villainy of this world. He calls them uninitiated, and just like Emerson, he scolds them because of their superficial attitude. In *Masnavi* he employs a metaphor in which he describes a clay pot filled with divine wine. He declares that only the ones whose spirits are awakened can see past through the veil and drink the divine essence: "The wine belongs to the Unseen, the pot to this world: the pot is apparent, the wine in it is very hidden" (3305). The stranger only sees the pot since he belongs to this world, but the Sufi sees past the clay and into the wine: "Very hidden from the eyes of the uninitiated, but manifest and evident to the adept" (3306). This type of physical-spiritual contradiction is copiously used in Rumi's poetry: "The unfamiliar (uninitiated) spirit does not see the face of the Beloved: (none sees it) except that spirit whose origin is from His dwelling-place" (4680).

Nonetheless, just as Emerson believes that every man has the capacity to purify his soul and unveil the secret, Rumi glorifies human soul and attributes the characteristics of a savior to it. His first Rubā'ī in *Divan-e Shams* is: "whichever heart (who) becomes deserving of God's light, the secret will pour into him"¹ (Rumi, 1996, p. 1265).

C. Language

Mystics have usually had a skeptical tendency towards language and its uses. The main reason behind this cynical standpoint is that the mystic believes his otherworldly experiences of discovery and mukashafa to be incommunicable. Even when he tries to explain his inward spiritual journey and mystical insights, others just do not understand him and he might often become the subject of ridicule and even excluded from society. Plotinus states that: "insight blocks the pathway of speech" (2000, p. 84). Alfred Lord Tennyson, after drifting into a transcendental state, tries to describe his experience but afterward, he writes: "I am ashamed of my feeble description. Have I not said the state is utterly beyond words?" (James, 2002, p. 297). Sa'di at the beginning of his *Gulistan* writes: "if someone asks me for His description, what shall I despairingly say of One who has no form?" (Whinfield, 1883, p. 6).

This inclination to degrade language and deem it incapable entails another viewpoint as well. Emerson states that throughout the ages, mankind's language has distanced itself from its pure form: "As we go back in history, language becomes more picturesque, until its infancy, when it is all poetry; or, all spiritual facts are represented by natural symbols" (2004, p. 12). He believes that language must be simple and picturesque and that every word must correspond with its spiritual symbol in nature. Since nature is the manifestation of God's essence, words should be as close to their signs of natural facts as possible. He declares the language of savages and children to be the simplest, who "only have what is necessary and converse in figures" (p. 12).

In Emerson's view, the corruption of man is followed by his corruption of language. This happens when "simplicity of character and the sovereignty of ideas is broken up by the prevalence of secondary desires, the desire of riches, pleasure, power, praise ... and duplicity and falsehood take place of simplicity and truth" (p. 12). He believes that language must be in direct correspondence with visible nature and since we would like to communicate our thoughts to each other without loss, there is nothing as whole and perfect as nature.

Moreover, Emerson discloses the view that thoughts move the experience of man in nature towards impurity. He declares that he has his best appreciation of nature when he is not overcome by thoughts. He defines man in alliance with truth and God as one who employs simple and picturesque language: "The moment our discourse rises above the ground line of familiar facts, and is inflamed with passion or exalted by thought, it clothes itself in images" (p. 13). And it is in this line of his essay where he acknowledges language as insufficient: "We know more from nature than we can at will communicate" (p. 13).

Mystics believe that their experience is one which transcends all meaning and therefore is ineffable. The experience deals with non-duality and blurs the lines of separation if not eliminate it. Since language creates distinctions, and mystical experience overpowers every existence with the One, it is natural for the mystic to develop an attitude of animosity when dealing with language: "Language either cannot apply to or falls short of unitary states of consciousness" (Hatab, 2015, p. 3). The indescribable nature of the experience brings about a mystery which is characterized by a presence without form that language cannot possibly grasp.

Lawrence J. Hatab argues in his paper entitled "Mysticism and Language" (2015) that if the mystic wants to use language to describe his experience, he must transcend the use of objective or ordinary language and appeal to an

¹ هر دل که شد او قابل انوار خدا

پر باشد جان او ز انوار خدا (رباعی 1)

extraordinary and mystical dimension of language (p. 3). Rumi is a prime example of this notion. His elegant and celestial poetry has been a source of inspiration for ages. He uses poetry, the most sublime form of language, to render glimpses of his spiritual journey and the irony is that even such a gifted poet like Rumi finds himself unable to communicate his experience: “Whatsoever I say in exposition and explanation of Love, when I come to Love (itself) I am ashamed of that (explanation)” (pp. 112-161). In another poem he emphasizes the same issue: “Now my state is beyond telling: this which I am telling is not my (real) state” (1791-1840), and in yet another poem he uses the same logic to describe the mutability of language: “From this mirror (appear) at every moment fifty (spiritual) wedding-feasts: hearken to the mirror, but do not ask (Me) to describe it” (3077-3126).

Rumi also employs a specific skepticism towards language. He is one among the “Many mystics who prefer silence, or at best negative language” (Hatab, 2015, p. 4). He advises others to be silent and declares language to be a layer of dust which covers up the truth. There are numerous examples in his works in which he orders the tongue to be silent and let the veil be lifted. The following extracts from *Masnavi* all point out the same belief:

“Outward speech and talk is as dust: do thou for a time make a habit of silence. Take heed!” (577-626).

“By reason of (inward) sweetness I sit with sour face: from fullness of speech I am silent” (1760-1809).

“Although the commentary of the tongue makes (all) clear, yet tongueless love is clearer” (113-162).

“O tongue, thou art a great damage (very injurious) to mankind, (but) since thou art speaking, what should I say to thee?” (1699-1748).

For Rumi, language is a vehicle that directs one to the outside and it is inside him where the secret lies. So language is a sort of distraction, talking and speech distance us from the true face of the Beloved. Rumi’s emphasis is on the power of the soul and intuition rather than logic. Language, being a conventional form which possesses a specific structure and its own certain rules, cannot help the mystic discover something which is formless, mysterious and beyond the comprehension of the mind.

V. CONCLUSION

Mysticism has possessed various names, methodologies and belief systems throughout human history. While mystics have emerged in different cultures, countries or even continents, they tend to have specifically similar attitudes towards God and the human condition. We can apply the mystic’s belief in non-duality to all plural schools of mysticism to conclude their own singularity. Although they seem different at first, they all stem from the same singularity. No matter what the name or language of practice, every mystic has the desire to reach God and unveil his true capacity. Emerson finds his way in nature and in isolation, while Rumi dances and sings God’s divine verses in a drunken state.

While these poets walked in the same path towards enlightenment and union, they developed analogous attitudes towards the concepts, ideas, and tools which human beings use on their journey. Language is one of those tools which could prove to be deluding and impede the mystic’s consciousness. They also seemed to see certain qualities in themselves which others apparently lack. Emerson and Rumi tend to have parallel attitudes towards the strangers to the secret and how to deal with them. It is safe to say that while these poets may have had different methods of finding the truth, they reached the same place of union. After all, every specific kind of mysticism is particular in itself and is shaped by taking influence from the time and place of its birth. But as was observed above, Rumi’s selected poems and Emerson’s mystic thought tend to share very basic and specific features. Through speculations, they even seem to have peculiar qualities which transcend all the differences and make their thought not only universal but favorable among mystics.

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Amirali Ansari, is currently a postgraduate student of English Literature in the Faculty of Foreign Languages, Yazd University-Iran. He is a lecturer in several language institutes in Iran. He is interested in comparative literature and the related issues.



Hossein Jahantigh, is assistant professor of English Literature, with a teaching experience of more than 15 years at university level in Iran. He is the author, translator and editor of several books related to drama and fiction. He has also written several articles in the areas of cultural studies, cinema and drama. His areas of interest and research include cultural studies and cinema. He is now a member of the academic staff at English Language and Literature Department, Faculty of Foreign Languages, Yazd University-Iran.