

## Tracing Metaphysical Features in English and Persian Poetry: A Comparative Study of

### Jalal ad-Din Rumi and John Donne

\* Mahnoor Nisar, Lecturer

\*\* Zurria Hashmi, Lecturer

\*\*\* Maheen Fatima, Lecturer

#### Abstract



*The central focus of this study is to present a literary comparative analysis of the metaphysical poetry of Jalal ad-Din Rumi (1207–1273) and John Donne (1572–1631), two distinguished literary masters from the East and the West. Despite the apparent cultural and linguistic differences between the 13th-century Sufi mystic and the 17th-century English metaphysical poet-preacher, both Rumi and Donne share striking features in their writings when examined through the lens of metaphysical qualities. This research paper, therefore, seeks to trace the major similarities in their poetry on metaphysical grounds. In pursuing these similarities, the analytical comparison is constructed upon the features of metaphysical poetry as defined by T. S. Eliot. Furthermore, the study explores how metaphysical themes manifest within and influence two distinct poetic traditions shaped by different cultural and geographical contexts. The significance of this research lies in its contribution to comparative literature and cross-cultural poetics, offering a rare parallel reading of Donne and Rumi.*

**Keywords:** Metaphysical Poetry, Comparative Study, Mysticism, Conceit, Poetic Traditions

#### Introduction

##### Maulana Jalal ad-Din Rumi as a Metaphysical Poet

Maulana Jalal ad-Din Rumi is a 13th-century Persian mystic poet from Konya, Turkey, popularly known for his profound love of the Divine and spirituality. He stands as a prominent metaphysical poet who, through his remarkable poetic expression, attempts to transcend deep into the metaphysical dimensions of love, mysticism, the soul's journey, divine union and the hidden realities that shape human existence. His voluminous works include the 'Mathnawi' of some 25,000 verses and 'Diwan-i-Shams-i-Tabrizi' of approximately 40,000 verses along with various other collections of his Holy sermons, letters and speeches (Chittick, 1983). In most of his poetic works, Rumi tends to accentuate the affiliation and the relationship of man and the world with God by portraying the prismatic reflection of these ultimate realities.

##### John Donne as a Metaphysical Poet

John Donne (1572-1631), the greatest of the metaphysical poets of the seventeenth-century was born in the city of London where he served as a poet-preacher all his life (Negri, 2002). In the initial phase of his writing, Donne wrote many lyrical songs, epithalamion, elegies and satirical poems on secular ideologies (including love, woman, sexual desire etc.), however, in the later stage of his life, Donne's focus shifted more towards writing on theological ideologies hence, he produced many sacred verses, holy sonnets, divine poems and sermons (prose), specifically focusing, on the relationship between God and Man.

Donne was ubiquitously known as a self-seeking man, who possessed an intense passion and a restless desire to extend the horizons of his intellect and moral conscience. This is the mere reason why Donne is regarded as a 'Knower of True Knowledge' since his intense obsession to scholastics made him a great man of wit and wisdom. In addition, Donne's poetry and writings also portray the apparent conflicts and contradictions of his life (Moses, 2003). The contradictions and discrepancies he experienced in his whole life are clearly visible through the complexity of his poetry, and this complexity is evidently displayed by the use of unusual comparisons and complicated analogies which are produced by merging two or more conflicting ideas into unity. Due to this factor, Donne is

\* Iqra University, Karachi Email: [mahnoor.nisar@iqra.edu.pk](mailto:mahnoor.nisar@iqra.edu.pk)

\*\* Muhammad Ali Jinnah University Email: [zurriahashmi17@gmail.com](mailto:zurriahashmi17@gmail.com)

\*\*\* Jinnah University for Women Email: [maheen.fatima@juw.edu.pk](mailto:maheen.fatima@juw.edu.pk)

also popularly known as the ‘Father of Metaphysical Conceit’ since he presents a variety of convoluted conceits in his poems. This metaphysical property (metaphysical conceit) is, therefore, regarded as Donne’s substantial artistic contribution to English poetry (Mannani, 2007).

### **Metaphysical Poetry and its Evolution in English and Persian Traditions**

Metaphysical poetry, as a unique literary movement, emerged from a deep-seated desire to delve into the ultimate truths that extend beyond sensory perception, intertwining intellectual rigor with emotional depth. In Grierson’s opinion, “metaphysical poetry, in the full sense of the term, is a poetry which has been inspired by a philosophical conception of the universe and the role assigned to the human spirit in the great drama of existence” (Grierson, 1921, p.1).

In English literature, this tradition rose to prominence during the 17th century through poets such as John Donne, George Herbert, and Andrew Marvell, who utilized intricate conceits, paradoxes, and philosophical thought to explore themes like love, death, and spirituality. Their works defied typical aesthetic standards, preferring cleverness and complexity over decorative style. Conversely, Persian metaphysical poetry, which is anchored in Sufi mysticism, predates its English equivalent and thrived through poets like Jalal ad-Din Rumi, Shams Tabrizi, and Hafiz. This tradition highlights divine love, spiritual elevation, and the dissolution of the self (fana) as avenues to realize ultimate truth. Unlike the intellectual severity often linked to English metaphysical poetry, the Persian tradition combines philosophical dialogue with ecstatic expression and mystical imagery. Despite differences in culture and language, both traditions are united by their shared goal of reconciling diverse experiences, material and spiritual, finite and infinite - within the domain of poetic imagination, thereby establishing metaphysical poetry as a universal means of examining existence.

### **T. S. Eliot and the Metaphysical Poetry**

One of the most renowned modernist poets Thomas Stearns Eliot (1888- 1965) has greatly acknowledged and admired the writers of the metaphysical school in one of his critical reviews on Herbert Grierson’s edition on the metaphysical poets. In the review, Eliot (1921) profoundly explains how metaphysical poetry has always been disregarded and how this phrase had been used as “a term of abuse or as the label of a quaint” (para.1). While tracing the roots of the term ‘metaphysical’, Eliot elaborates some of its most prominent features that significantly distinguish metaphysical poetry from other faculties of poetry. Thus, he commendably classifies metaphysical poetry as a separate and complete genre that stands as an integral part of the direct current of poetry (para.16).

From Eliot’s analysis, certain features of metaphysical poetry are highly extravagant in their literal terms and interpretation. Some of those distinctive and essential characteristics include unification of sensibility, homogeneity of heterogeneous ideas, metaphysical conceits, excessive intellectualism, telescoping of images, obscurity in words and perfect verbal equivalence etc. Furthermore, metaphysical poetry is also characterized by the extensive use of hyperbolic expressions, complex paradoxes, implicit ironies, and satires. Another prominent quality of metaphysical poetry is the use of colloquial and conversational speech that maintains the element of peculiarity in the poems. Hence Eliot, by explicating these features, has set a criterion which can be used as a touchstone to analyze metaphysical poetry.

### **Research Objectives:**

The main objectives of this research are:

1. To analyze the metaphysical features in the poetry of Jalal ad-Din Rumi and John Donne using T.S. Eliot’s criteria of metaphysical poetry.
2. To identify the poetic similarities between the two poets, regardless of differences in age, subject, culture, or diction.

### **Research Questions:**

1. How do the metaphysical features in the poetry of Jalal ad-Din Rumi and John Donne align with T.S. Eliot’s criteria of metaphysical poetry?
2. What poetic similarities can be identified between the two poets, regardless of differences in age, subject, culture, or diction?

### **Significance of the Study:**

This study employs T. S. Eliot’s framework of metaphysical poetry as its basis for comparison. The comparison offers analogies between two entirely different literary traditions: the seventeenth-century English metaphysical poetry by Donne and the thirteenth-century Persian mystical poetry by Rumi which have seldom been examined in parallel terms according to the Eliotian perspectives. In this

aspect, the study holds great significance as it provides an in-depth study of not only the metaphysical similarities, but also the cultural and religious backgrounds of both the poets in the development of poetic form. Such comparative literary methodology is an addition to both comparative literature and cross-cultural poetics, indicating how metaphysical quality achieves the beauty of resonance everywhere and at the same time has distinct flavors.

**Literature Review:**

Eliot (1921), in one of his critical reviews, emphasizes the originality of metaphysical poetry by acknowledging J.C. Grierson's influential work on seventeenth-century metaphysical poets. He initially praises Grierson's comprehensive account of metaphysical poetry and, in contrast, condemns Samuel Johnson's reductive view of the tradition. According to Eliot, Dr. Johnson regarded metaphysical poetry as that in which "the most heterogeneous ideas are yoked by violence together" (Johnson, 1781, cited in Eliot, 1921). Eliot, however, rejects this claim, explaining that poets like John Donne did not yoke ideas by force but rather united them into coherent new wholes; an ability that Eliot identifies as the distinguishing feature of metaphysical poetry (Eliot, 1921).

Prior to Eliot, Grierson (1912), in his book, assigned great importance to the metaphysical poets by highlighting their writing style, diction, and poetic intensity in detail. He praised Donne in particular, considering him the most thoughtful and imaginative of all metaphysical poets. For Grierson, Donne was the master of metaphysical poetry not only because of his scholasticism but also due to his unique blend of passion, sensuality, ratiocination, and wit that marked his verse (Grierson, 1912).

While most critics present general discussions on metaphysical poetry, Wanbe (2013) specifically relates Eliot to the metaphysical elements in Donne's work. He highlights Eliot's contributions in reviving seventeenth-century metaphysical poetry and shows how Eliot's own verse reflects essential features such as wit, conceit, esotericism, puns, and paradox. Wanbe further demonstrates how Eliot deliberately used Donne as a frame of reference for comparing and contrasting other metaphysical poets. In short, Wanbe's study underscores Donne's influence on Eliot by drawing attention to the parallels between the two poets.

Ahmed (2013) also illustrates Donne's originality, showing how he stood as an unconventional and intellectual poet who persistently explored the interplay of thought and emotion through plain yet powerful language. Ahmed emphasizes Donne's break from the conventional Elizabethan style by focusing on conceits, epigrams, paradoxes, and ratiocination, which together define his unique contribution to metaphysical poetry.

Beyond individual critics, Mazzeo (1952) offers a broader theoretical perspective by critiquing modern theories of metaphysical poetry. He argues that metaphysical poets accepted heterogeneous analogies and universal correspondences with remarkable ease. For them, even the most disparate metaphors were justifiable. To support this, Mazzeo examines Donne and his contemporaries, showing how their work holds up when read through modern critical frameworks.

Donne's mastery of metaphysical poetry is therefore undeniable. His verse demonstrates an inextricable blend of divine metaphysical qualities that neither his contemporaries nor his successors could fully emulate. He questioned theological concepts with scholastic rigor, yet infused them with stylistic ingenuity. Donne's poetry ultimately embodies unconventional passionate thinking fused with metaphysical wit, earning him recognition as the father of English metaphysical poetry.

In contrast, the case of Jalal al-Din Rumi has been explored extensively by both Eastern and Western scholars across nine centuries, offering a wealth of perspectives on his profound metaphysical vision. Banani, Hovannisian, and Sabagh (1994), for instance, discuss Rumi's poetic heritage by situating it within religious mysticism and spiritualism. According to their perspective, Rumi's poetry is primarily grounded in transcendental and moral ideas rather than strictly metaphysical concerns. Yet, his use of paradox, analogy, and extended metaphor reveals a strong metaphysical impulse in his exposition of divine experiences.

Similarly, Lewis (2000) provides an in-depth account of Rumi's life and surroundings, along with an analysis of the structural and translational challenges of his poetry. He is of the opinion that Rumi's songs, visionary and lyrical poems, and sermons are full of complicated paradoxes and analogies, making it an extremely arduous task to comprehend and translate his words into English language or any other language in its true essence. The depth of Rumi's wit, knowledge, and theosophical mastery exceeds the capacity of language to fully convey.

Dr. Hakim (1959) also investigates Rumi's philosophies and theologies of mysticism, spirituality, and science, particularly through the *Mathnawi*. He demonstrates that Rumi's didacticism cannot be confined to a single system; even the smallest details in his poetry unfold layers of metaphysical meaning. Hakim observes that Rumi does not approach reality as a scholar dissecting it analytically but rather enters its very core—a defining quality of metaphysical poets. He further notes that Rumi's poetry often appears more systematic than scholastic metaphysics itself. Rumi's preference for intuition over reason, Hakim argues, is what sets him apart from other philosophical poets of the metaphysical tradition.

Meanwhile, scholars such as Maneri (2006), Mannani (2007), and Zadeh (2016) have drawn direct comparisons between Rumi and Donne, pointing out striking parallels in their metaphysical style. Mannani (2007) and Zadeh (2016) argue that both poets excel in the metaphysical and artistic paradigm, employing subtle, refined, and elusive poetic strategies. Maneri (2006), however, goes further, suggesting that the metaphysical poetry of Donne and Rumi is interdependently linked, revealing remarkable closeness despite differences in literary traditions and disciplines.

The review of past literature highlights the very qualities of metaphysical poetry outlined by Eliot. Rumi, the eminent Sufi poet of Persian literature, and Donne, the foremost English poet of the metaphysical school, may be separated by geography, culture, and language, yet their works converge through a shared integration of metaphysical philosophy. The profundity of Rumi's mystical vision and the sharp wit and rationality of Donne's verse remain intellectually demanding and endlessly fascinating (Mannani, 2007). Despite these challenges, the enduring richness of their poetry continues to invite critical inquiry, with many of their concepts and philosophies still awaiting deeper exploration. Thus, both Rumi and Donne stand as rare literary masters whose poetic accomplishments reach remarkable refinement (Mannani, 2007). Their poetry springs not only from the conscious intellect but also from the depths of the heart, uniting heterogeneous experiences into a harmonious and coherent whole (Eliot, 1921; Mazzeo, 1952).

#### **Methodology:**

This study employs a qualitative research approach. Qualitative research refers to the meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things (Lune & Berg, 2017). It adopts a comparative literary analysis to examine the metaphysical features in the works of John Donne and Jalal ad-Din Rumi. The analysis is guided by T.S. Eliot's seminal essay *The Metaphysical Poets*, which serves as the critical framework for identifying the essential characteristics of metaphysical poetry.

The study relies on a literary textual-analysis, where close readings of selected poems from both Donne and Rumi are carried out to trace elements such as wit, conceit, unification of thought and emotion, and metaphysical themes. The sampling is purposive, as the chosen texts are specifically selected for their relevance to the metaphysical mode of expression. By combining close reading with Eliot's critical insights, the methodology ensures that the analysis remains both textually grounded and critically rigorous, thereby illuminating the cross-cultural resonance of metaphysical poetics in English and Persian traditions.

#### **Comparative Analysis and Discussion:**

Donne and Rumi stand as representatives of two distinct literary traditions, and their philosophies and ideologies differ drastically. Yet, when we examine their poetic works, we encounter striking similarities that align with the general characteristics of metaphysical poetry as described by T.S. Eliot. The foremost of these is the "unification of sensibility" (Eliot, 1921). This concept implies that poetry must be a synthesis of intellectual thought and the experiences of passionate feeling, a quality that Eliot argues only a true metaphysical poet can achieve. Donne exemplifies this unified sensibility, particularly in *A Valediction: Forbidding Mourning*, where he asserts that true lovers need not openly mourn separation. He rationalizes this by explaining that public displays would profane their joy and reduce the dignity of their love.

So let us melt, and make no noise,  
No tear-floods, nor sigh-tempests move;  
'Twere profanation of our joys  
To tell the laity our love. (Lines: 5-8)

In a similar vein, Rumi also blends passionate emotion with intellectual reflection. In *Song of the Reed*, he tells the story of a wooden instrument cut from its roots, whose lament of separation is expressed through its music:

Listen to the reed how it tells a tale, complaining of separations-

Saying, "Ever since I was parted from the reed-bed, my lament hath caused man and woman to moan. (Mathnawi 1, Lines: 1-2)

Here, Rumi employs the reed as a symbolic conceit for the human soul, separated from its divine source, i.e., God.

Another defining quality of metaphysical poetry is the union of heterogeneous ideas through far-fetched analogies, or metaphysical conceits (Eliot, 1921). Metaphysical poets dissect two entirely different concepts and reconcile them in ways that preserve their spiritual or intellectual unity. Donne exemplifies this in *A Valediction: Forbidding Mourning*, where he famously compares two lovers to the legs of a compass:

If they be two, they are two

As stiffe twin compasses are two

Thy soule the fix foot, makes no show

To move, but doth, if the other do: (Lines: 25-28)

In the same way, Rumi frequently employs far-fetched conceits in his poetry. A notable example is his portrayal of the relationship between water and thirst as a metaphor for the lover and beloved (Zadeh, 2016). In *The Wakil of Bukhara*, he writes:

The thirsty man is moaning, "O delicious water!"

The water moans too, saying, "Where is the water-drinker?"

This thirst in our souls is the attraction exerted by the Water:

We are Its, and It is ours. (Mathnawi 3, Lines: 4398-4399)

Here, Rumi fuses the seemingly distinct concepts of thirst and water into the unified whole of love. While they appear to be separate phenomena, their interdependence highlights the metaphysical depth of desire, where longing itself becomes evidence of divine connection.

Another hallmark of metaphysical poetry is the use of telescoping images, produced through rapid associations of thought. As Eliot (1921) observes, metaphysical poets often achieve this effect with brief, striking contrasts. Donne exemplifies this in *The Relic*, where he compresses multiple images into a single line:

A bracelet of bright hair about the bone (Line: 6)

In just a single line, Donne creates multiple telescopic images at once, linking three seemingly contrasting objects, a bracelet, bright hair, and a bone, into a compact yet striking image. Similarly, Rumi also demonstrates a mastery of telescopic imagery in his poetry. An example can be seen in the poem *Another Jewish King*, where he writes:

(Stars) moving in other heavens, not these seven heavens known to all,

(Mathnawi 1, Line: 755)

Here, Rumi presents a vivid contrast by depicting stars traversing beyond the familiar seven heavens, pointing instead to realms that remain unseen and inaccessible. With just a few words, he captures both the visible cosmos and the metaphysical unknown, reflecting the same condensed intensity that characterizes Donne's telescopic images.

Another significant feature of metaphysical poetry, as highlighted by Eliot, is its reliance on intellectual wit and an argumentative structure, where abstract ideas are examined through reasoning rather than ornamentation. Donne's poetry often unfolds like a logical debate, as seen in *The Flea* or *A Valediction: Forbidding Mourning*, where love is defended through rational analogies and syllogistic turns. Rumi adopts a similar style, though rooted in mystical reasoning, guiding readers from the material world to spiritual truth as in *The Mathnawi*, where parables progress like reasoned arguments leading toward divine insight. In this way, both Rumi and Donne show that metaphysical poetry is defined not only by lyrical beauty but also by the disciplined fusion of intellect and emotion into a unified poetic expression.

From the above analysis of Donne's and Rumi's metaphysical poetry, it can be stated that "the poetry of Rumi and Donne reveals a similarly extensive preoccupation of both poets with manners metaphysical and spiritual in spite of the differences that exist between the two religious traditions" (Mannani, 2007, p.30). However, the primary differences between the Persian and English

traditions of metaphysical poetry lie, first and foremost, in language. Persian has long been regarded as richer and more sumptuous in its expression of metaphysical realities compared to English. This is largely due to the deep-rooted Sufi and mystical traditions in Persian culture, which were never characteristic of English literary trends. Yet, despite these cultural and linguistic differences, English metaphysical poetry holds its place as a significant genre, embodying essential features such as hyperbolic expression and intricate conceits. These qualities lend English metaphysical poetry its distinct extravagance. Furthermore, the themes explored by Rumi and Donne display considerable diversity, primarily owing to their differing religious backgrounds. Their poetic styles and approaches to didacticism likewise diverge in meaningful ways.

But despite these differences, their approach to presenting metaphysical poetry shows remarkable similarities. This has been validated through the study of Donne's and Rumi's works within Eliot's framework of metaphysical poetry. According to this framework, both poets embody nearly all the essential qualities that define the metaphysical tradition. The unification of sensibility, the fusion of heterogeneous ideas, intricate conceits, and telescopic imagery are among the key features of metaphysical poetry (Eliot, 1921). In addition, qualities such as intellectual rigor and verbal obscurity also distinguish this genre. Most importantly, both Rumi and Donne demonstrate a strong verbal balance, presenting their thoughts and emotions with a refined equilibrium of expression.

In this regard, passionate thought is inherently inclined to become a metaphysical poet, as it probes and interrogates the very experiences from which it originates (Grierson, 1912). It is precisely for this reason that both Donne and Rumi can be regarded as enduring figures of metaphysical poetry, whose influence continues to resonate across generations.

#### **Conclusion:**

The metaphysical poetry of John Donne and Jalal ad-Din Rumi demonstrates how intellect and emotion can merge to create profound poetic expression. Despite belonging to different cultures and eras, both poets embody the essential features of metaphysical poetry outlined by T.S. Eliot: unification of sensibility, use of conceits, telescopic imagery, and the blending of thought with feeling.

Donne's work is marked by wit and intellectual precision, while Rumi's is enriched by mystical spirituality, yet both achieve a comparable depth and intensity. This shows that metaphysical poetry transcends cultural and linguistic divides, offering a shared poetic vision that continues to resonate across traditions. Thus, Donne and Rumi may be seen not only as leading figures of their respective traditions but also as literary voices united by a common metaphysical endeavor.

#### **References:**

- Ahmed, K. M. (2013). John Donne: The Legacy of a Metaphysical Poet. *Research Journal of English and Literature*, 1 (4), 325-329.
- Banani, A., Hovannisian, R., & Sabagh, G. (Eds.). (1994). *Poetry and Mysticism in Islam: The Heritage of Rumi*. Cambridge: Cambridge University Press.
- Behtash, Z. E. (2017). Images of 'Love' and 'Death' in the Poetry of Jaláluddin Rumi and John Donne. *International Journal of Applied Linguistics & English Literature*, 6 (2), 97-105.
- Corbin, J., & Strauss, A. (2008). *Basics of qualitative research: Techniques and procedures for grounded theory* (2nd ed). California: SAGE Publications, Inc.
- Eliot, T. S. (1921). The Metaphysical Poets. *The Times Literary Supplement*. London. Retrieved November 12, 2024, from [http://www.uwo.edu/numimage/eliot\\_metaphysical\\_poets.htm](http://www.uwo.edu/numimage/eliot_metaphysical_poets.htm).
- Ettenhuber, K. (2010). 'Comparisons are Odious'? Revisiting the Metaphysical Conceit in Donne. *The Review of English Studies*, 62 (255), 393-413.
- Grierson, H. J. C. (1912). *Metaphysical lyrics & poems of the seventeenth century, Donne to Butler*. Oxford: The Clarendon Press.
- Hakim, A. K. (1959). *The Metaphysics of Rumi: A Critical and Historical Sketch* (3rd ed.). Lahore: Institute of Islamic Culture.
- Johnson, S. (1781). *The Lives of the Most Eminent English Poets; with Critical Observations on Their Works* (Vol.1). London. Retrieved November 12, 2024, from <https://archive.org/details/livesmosteminen33johngoog>.
- Kuna, F. M. (1963). T. S. Eliot's Dissociation of Sensibility and the Critics of Metaphysical Poetry. *Essays in Criticism*, 13 (3), 241-252.

- Lewis, F. D. (2000). *Rumi- Past and Present, East and West: the Life, Teaching and Poetry of Jalâl Al-Din Rumi*. Oxford: Oneworld Publications.
- Lune, H., & Berg, B. L. (2017). *Qualitative research methods for the social sciences*. Pearson. Retrieved November 11, 2024, from <http://law.gtu.ge/wp-content/uploads/2017/02/Berg- B.- Lune-H.-2012.-Qualitative-Research-Methods-for-the-Social-Sciences.pdf>
- Maneri, M. (2006). The Philosophical Fundamentals of Belief in the Mystical Poetry of Rumi and Donne. *Religious Studies and Theology*, 25 (2), 137-160.
- Mannani, M. (2007). *Devine Deviants: The Dialects of Devotion in the Poetry of Donne and Rumi*. New York: Peter Lang Publishing, Inc.
- Mazzeo, J. A. (1952). A Critique of Some Modern Theories of Metaphysical Poetry. *Modern Philology: Critical and Historical Studies in Literature, Medieval through Contemporary*, 50 (2), 88-96.
- Moses, J. (Ed.). (2003). *One Equall Light: An Anthology of the Writings of John Donne*. Norwich: Canterbury Press.
- Nasr, S. H. (1972). *Sufi Essays*. Albany: State University of New York Press.
- Negri, P. (Ed.). (2002). *Metaphysical Poetry: An Anthology*. New York: Dover Publications, Inc.
- Rumi, J. A. D. (1926). *The Mathnawi of Jalalu'ddin Rumi (Vol.2)* (R. A. Nicholson, Trans.). London: Cambridge University Press.
- Rumi, J. A. D. (1926). *The Mathnawi of Jalalu'ddin Rumi (Vol.4)* (R. A. Nicholson, Trans.). London: Cambridge University Press.
- Rumi, J. A. D. (1983). *The Sufi Path of Love: The Spiritual Teachings of Rumi* (W. C. Chittick, Trans.). Albany: State University of New York Press. Aranyosi, E. U. (2012). An Enquiry into Sufi Metaphysics. *British Journal for the History of Philosophy*, 20 (1), 3-22.
- Rumi, J. A. D. (2009). *Rumi: Swallowing the Sun* (F. D. Lewis. Trans.). Oxford: Oneworld Publications.
- Rumi, J. A. D. (2010). *Mystical Poems of Rumi* (A. J. Arberry. Trans.). Chicago: The Univrsity of Chicago Press.
- Rustom, M. (n.d.). *Rumi's Metaphysics of the Heart*. Retrieved January 3, 2025, from <http://traditionalhikma.com/wp-content/uploads/2015/03/Rumis-Metaphysics-of-the-Heart-by-Muhammed-Rustom.pdf>.
- Salomon, W. (2010). Donne's Aire and Angels. *Journal. The Explicator*, 46 (4), 12-14.
- Schimmel, A. (1993). *Triumphal Sun, The: A Study of the Works of Jalaloddin Rumi*. Albany: State University of New York Press.
- Wanbe, K. (2013). Donne and Eliot: A study on Metaphysical Poetry. *European Academic Research*, 1 (8), 2397-2408.
- Zadeh, M. R. M. (2016). Parallels of Love in Rumi and Donne. *International Journal of Comparative Literature & Translation Studies*, 4 (4), 24-31.