

**Mystical Symbols of Divine Love in the Poetry of Omar Tarin and William Blake:
A Comparative Cognitive Analysis**

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Abstract

This study is a comparative cognitive analysis of the identical symbols of Divine Love in the poetry of the oriental Pakistani poet Omer Tarin and the occidental English poet William Blake. It adopts the Mental Spaces theory in Cognitive Poetics and the theory of Perennialism in Comparative Mysticism as the main theoretical frameworks. The study aims at demonstrating the mental operation of meaning construction of these symbols and help deliver meaningful mystical perceptions of the human soul's ineffable experience in its union with the Divine. Exploring mystical symbols via these theories will offer an accurate interpretation of the meaning of the abstract concepts based on the concrete ones and stipulate deeper insight into the commonality of the ambiguous feelings of the soul in Divine Love. Answering the question of the existence of identical symbols with mystical connotations, the study focusses on the symbols of Pipe, Woman, and Bird and reveals that despite the religious and cultural disparities between Omer Tarin and William Blake, there is a keen affinity between them as related to their unitary poetic-mystical consciousness of the soul's experience in its search for the Divine, for which both poets have ingeniously utilized identical symbolism not only as a tool for artistic ornamentation but as a tool for cognitive orientation. The study endorses further research on mystical language and poetry from comparative and cognitive perspectives to corroborate the tenets of cognitive theories in comparative literary studies through cross-cultural research.
Keywords: cognitive analysis, comparative analysis, mystical symbols, Omer Tarin, William Blake

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Introduction

Mysticism is believed to be the perpetual quest for Divine Love as the healthiest way to understand the reason for the existence and convey the enjoyment of Truth that leads to God. It is the deep understanding and the continuous quest for the hidden Truth or insight with the aim of union with Divinity, raising the spirit to higher levels of consciousness beyond norms. The word 'Mysticism' refers the Greek verb *mueo*, which means to shut or close the lips or eyes. Therefore, the mystical was known as the one possessing mysterious knowledge of celestial matters keeping secrecy about it. Gradually, the term implicated the idea of shutting the mind to the external world so that it might be withdrawn into itself to be apt to obtain Divine illumination. Thus, Mysticism is the immediate sense of the union of the self with God where the self and the outer world are identically forgotten, leading to the possession of the highest and most entire Truth.

Mystical literature is characteristically literature of symbols. A "symbol" is an object conventionally used to represent an idea, visual image, belief, action, or material entity. They usually take the form of words, sounds, gestures, or visual images as a method of complex communication that often can have multiple levels of meaning to communicate ideas and beliefs (Womack, 2005). Symbolism refers to the process of using symbols. Etymologically, the word 'Symbolism' is derived from the Greek '*symbolon*' meaning a "token" or a watchword. The meaning "something which stands for something else" was first recorded in 1590 in Edmund Spenser's *Faerie Queen*. Hence, symbolism is the act of attributing deep meaning to surface items. In literature, Symbolism is a technique used when some things are not to be taken literally or when experiences are beyond literal expressions. Symbolism imparts freedom to add double levels of meanings: A literal one that is self-evident and a symbolic one whose sense is far more profound than the literal one. Thus, it gives universality to the characters and the themes of a piece of literature.

Mystics use symbolism because the absolute Truth, the ultimate aim of the mystics, is believed to be occasionally revealed to them as revelations and visions. They need symbolic language to convey these "irrational" and "ineffable" experiences relying upon figurative terminology of worldly and human experience. Mystical symbols are taken from different fields, including religion, nature, medicine, and alchemy. This symbolic Mystical literature has its own beauty; it is distinguished by being a convincing beauty that the reader perceives but does not know, touch, hear or see. The words do not have a limited meaning, and their meanings have no limits, but rather endless praise and purposeful introspection in the infinite with the yearning to amalgamate with it.

Born on 10 March 1967 in Peshawar city of Pakistan, Omer Tarin is an eminent Pakistani poet, playwright, research scholar, social activist, and mystic. He got his elementary education at the Burn Hall School, then moved for higher studies at the Aitchison College University of Punjab in Lahore. Later, he obtained his Master's and Doctoral degrees in English and Post-colonial Studies from Pakistan and the United Kingdom.

Tarin's literary productions include five volumes of poetry in English: *A Sad Piper* (1994; 1996 UK), *The Anvil of Dreams* (1995), *Burnt Offerings* (1996, 1997) and *Riverbeds*

Flowing and *The Harvest of Love Songs* (1997, 2000; and UK ed 2003) that are nationally and internationally read, appreciated and reviewed, besides numerous poems published in anthologies and collections worldwide. Spiritually, Tarin is associated with Sufi spiritual traditions (Qadiri-Chishti-Nizami systems) and Japanese Zen Buddhist (Rinzai) training. This has primarily affected all facets of his life, including his literary writings, especially poetry, where he noticeably demonstrates a vast range of mystical themes and styles (Omer Tarin, n.d.).

On the other hand, William Blake was an English poet, engraver, visionary, and painter. Born on 28 November 1757 to a family of moderate means, he had a calm and pleasant childhood. Although Blake did not attend school, he had disquieting mental powers and abilities. Spending his boyhood in some drawing and engraving training, he later joined the Royal Academy as a journeyman engraver for the illustrations of the publications. He was influenced by the political and religious incidents in his life. He lived most of his life in London, where he delivered various symbolically and imaginatively rich poetic corpus.

Literarily, Blake remained anonymous throughout his lifetime but is currently deemed a pivotal figure in the chronicle of the English Romantic Age poetry and visual arts. Critics hold Blake in high regard for his expressiveness, creativity, and the philosophical undercurrents within his work. He was influenced by the ideals and ambitions of the French and American revolutions and maintained a cordial relationship with Thomas Paine. He was also influenced by thinkers such as Emanuel Swedenborg. The Bible was an early and profound influence and a continuous source of inspiration for him.

Blake is regarded as one of the great and profound mystic poets of the world. Like Henry More and Wordsworth, states Caroline Spurgeon, “he lived in a world of glory, of spirit and of vision, which, for him, was the only real world” (Spurgeon, 1913, p. 32). Blake’s poems, engravings, and illuminated books were purely mystical to reveal to people the Higher Reality.

Poetry is one of the most appropriate genres and reliable outlets for mystical ideas and attitudes. Symbols in poetry are amongst the utmost predominant essentials for the prodigious expediency in articulating mystical notions and subjects. They are meticulously entwined with the context and content to serve the definitive aims of mystical poetry, namely, cultivating insight and Consciousness. Deciphering these mystical symbols is essentially vital to understand the mystical visions, beliefs and potent mystical attributes within these symbols. Mystical symbols in the poetry of Blake and Tarin have been highlighted from different individual perspectives. Still, no attempt to date has been made to study them from a comparative cognitive approach. No study to date has focused on deciphering the hidden meanings of the mystical symbols in the poetry of Blake and Tarin from a comparative cognitive standpoint particularly. This study, therefore, attempts to extend the existing body of research in the field of cognitive comparative analysis of the mystical poetry of Blake and Tarin. It explains the meaning of the symbols to understand how these symbols stir the human mind and help deliver meaningful mystical perceptions of the human soul’s ineffable experience in its union with the Divine.

This paper has selected Blake and Tarin due to the considerable thematic and stylistic affinity between them despite their religious and cultural difference. Both poets have not instantaneously relished critical acclamation but have been declared icons of mystical poetry in their respective territories. Both induce that the transient objective world is not an actual reality

but a reflection of the invisible absolute and deem poetry as a means to reveal the Absolute Reality and express “the endless yearnings of man for the Beyond” (Sandburge, 2015, p. 285). Because the reality they explore is intangibly beyond the mirage of the senses, they present it obliquely through various symbols to awake a response beyond the levels of ordinary consciousness. Symbols in their hands are potent tools to help readers visualize complex esoteric concepts, follow central themes, and relate their mystical ideas.

The study aims at the following objectives:

1. To Identify the identical mystical symbols in the poetry of William Blake and Omer Tarin
2. To demonstrate the mental operation of meaning construction of these symbols
3. To elaborate on the mystical perceptions behind these symbols.

Keeping in view the research objectives, the study aims to answer the following questions:

1. Which identical mystical symbols have been used in the poetry of William Blake and Omer Tarin
2. What are the mental operations of meaning construction underlying these symbols?
3. How mental spaces help in understanding the mystical perceptions behind these symbols.

Literature Review

Since their emergence as valuable icons of English and Pakistani mystical poetry, Blake and Tarin have been attracting literary criticism from around the globe. Tarin’s mystical poetry has attracted many national and international critics, researchers, academics, and reviewers. Early book reviews like Khwaja (1999) and Renfrew (2003) demonstrate that none has shown the true tradition of the great Sufi mystics in the English language and can eventually surpass the exterior to encircle a far-reaching universalism as Tarin has done.

The interviews that Khan (2011) and McKnight (2012) have published form a vital demonstration of the Mystical elements in his poetry. Both interviews assert Tarin’s mystical inclinations and fascination with ‘matters of the spirit’. His early childhood and familial influences, personal quest, in addition to the mystic and meditative aspects of the South Asian literary tradition, have a significant role in leading him towards *Tassawuf* (Sufism), which has affected all aspects of his life, especially his poetry.

Sadozai (2013) critically appreciates Tarin’s *The anvil of dreams: poems* (1995), with particular consideration for *Safar-Namah*. She highlights the spiritual-moral message of the exploitation of womanhood through history, where Tarin ties us to the 'living thread' of a unified and universal system that offers us ‘purity’ and inner balance that rises us to the uppermost echelons to makes us 'ultra-human'. She also highlights Tarin’s approach of a genuine indirect Sufi 'system' of teaching in linking together diverse spheres of thought, portraying the inner and outer images equally.

Khan and Ullah (2020) use Reader’s Response Theory to Mystical symbolism in selected poems by Tarin from his most famous poetry volumes, *A Sad Piper* (1994) and *Burnt Offerings* (1996). The study investigates Tarin’s use of various images to epitomize the human soul in its

proximity to God, the search for Truth, repenting, and returning to God. It asserts that Tarin's poetry necessitates the main mystical themes. Hence, he is an Islamic mystical poet.

Regarding Blake, the more significant part of the prolific literature found in his poetry focuses on his visionary, imaginary and romantic characteristics. Only a few research works are related to his mystical themes and style. Tarihoran (2016) investigates the mystical language of Blake's seven poems and demonstrates how the spiritual symbols depict the elements of Divinity that descended on humans through mystical experiences.

Venkataramana (2018) studies Blake's *Songs for Innocence* and how Blake appears in it with absolute sincerity, mystical renunciation, and boldness of spirit. Discussing some selected songs from the volume, Venkataramana shows how each poem bears the stamp of "a characteristic and inimitable vision" (p.1) with utmost subtlety of symbolism, and the skill with which it is sustained is truly matchless.

Kaur (2020) explores the manifestation of existential Mysticism in the poetry of Blake and how he makes us acquainted with the spiritual and mystical universe within our existential realms, notwithstanding the plurality of our existence and the contradiction of the world around us. Man is the universe and the human personality is the reflection of infinity. The Divine essence in man lies within his responsible free will, and through this he can bring harmony to his existence in this world.

Spain (2021) also investigates the spirituality and Mysticism of Blake and critically appreciates how Blake, through the lens of the imagination, believes and allows us to experience unity with God. It concludes Blake's spirituality as one of Mysticism, imagination, apocalypse, and union. Hence, Blake ultimately opens us to our inherently Divine ability.

Prasad (2021) examines Blake's Mystical Vision of Contraries in *Songs of Innocence* and *Songs of Experience*. He demonstrates how the contraries like lam and tiger, heaven and hell, day and night, and God and Evil reflect essentiality for 'progression' in the universe marking their fusion or cessation for the dawn of Divinity and proves his Mysticism that glorifies the oneness of the worldly and the Divine and the mystical richness and poetic perfection in his poetry.

From a comparative perspective, many studies have compared Blake's mystical themes and styles with other poets from around the globe. Muhammad (2012) examines the concept of Mystical Union, one of the major themes of Islamic and Christian mystical poetry, by juxtaposing the views of Blake and the Persian poet Jalalud-Din Rumi. The study has found thematic affinities that prove an overwhelming agreement between Islamic and Christian Mysticism.

Ahmed (2016) highlights the similarities and dissimilarities between Blake and the Pakistani Sufi poet Bulleh Shah. The study proves Blake and Shah are among great intellectuals who criticized materialism. Both share the element of prophecy and visionary wisdom.

Sakalani (2019) compares Blake with the Indian mystical poet Rabindranath Tagore and proves that although the two poets have national, linguistic, and dogmatic differences, they are

similar in their mystical attitudes and aspiration. The study examines their work to understand their message of Divine love as hidden beneath the external manifest world. It emphasizes the relevance of the two poets in the modern world.

Oroskhan (2021) compares Blake with the Persian Sufi poet Hafez-e Shirazi with a specific focus on the way they similarly directed the concept of Mysticism toward a sort of devotion that concentrates on the individual's hard effort in achieving unity with God. The study proves that both poets have applied devotional Mysticism in achieving unification with God regardless of their different cultural and geographical backgrounds.

Firouzabadi and Islami (2022) discuss the reason as a barrier to the good pure life as reflected in the poetry of Blake and the Persian poet Rumi and conclude that Even though Rumi and Blake hail from the diverse geographical, political, social, and religious milieu, they have shared common ideas regarding the concepts of reason. Hence, it confirms the commonalities of Sufism and Romanticism.

From the aforementioned review of literature, it is evident that all the existing knowledge on the mystical poetry of Blake and Tarin focused on individual thematic analysis through descriptive-analytical methods. No study so far has aimed at interpreting the concealed connotations of the mystical symbols in the poetry of Blake and Tarin from a comparative cognitive perspective. This study attempts to fill this gap and broaden the present literature in the field of cognitive comparative analysis of the mystical poetry of Blake and Tarin. It describes the connotations of the symbols to recognize how these symbols inspire the human brain power and assist in providing evocative mystical insights of the human soul's inexpressible experience in its union with the Divine.

Theory of Mental Spaces in Cognitive Poetics

In Cognitive Poetics (Stockwell, 2002; Tsur, 1992), the Mental Spaces Theory denotes the human mind's continuous stimulation and connection of fragments of cognitive construction while using language in speaking, writing, and listening. According to Fauconnier and Turner (1995), Mental Spaces are "partial structures that proliferate when we think and talk, allowing a fine-grained partitioning of our discourse and knowledge structures" (Fauconnier, 1997, p. 11). These Mental Spaces comprise components that define discourse entities and rely on more stable domains from which they deploy information for meaning construction. Meaning is therefore divided into discrete, temporary conceptual "packets" that are built "online" for the local understanding of narratives, metaphors, speech acts and "general reasoning" (p.5). Hence, meaning construction is considered an essential abstract process in mental spaces theory. From this perspective, linguistic expressions such as symbols do not have stable meanings themselves. Rather they work like partial directives for the formation of conceptual domains that are concluded as a result of the current dialogue. These conceptual domains are the mental spaces that can be linked to one another in several ways enabling the speakers to move back and forth in the ongoing discourse. Hence, meaning is absent in the linguistic items themselves until aroused through conceptualization, which is the dynamic process of building and connecting mental spaces.

Theory of Perennialism in Comparative Mysticism

The field of Comparative Mysticism addresses the most fundamental and essential methodological, epistemological, and hermeneutical questions regarding the study and interpretation of Mysticism and mystical writings across cultures. It deals with what different mystical traditions, at their highest level, have in common and whether mystical practices worldwide are essentially similar or have distinct teachings and other metaphysical goals (Stoeber, 2017). In comparative Mysticism, Perennialism theory identifies commonalities among mystical experiences across cultures and traditions (Huxley, 1945; Schuon, 1975). Perennials realize mystical experience as representing “a direct contact with a (variously defined) absolute principle” (Forman, 1997, p. 31). Because this “contact” exists within several traditions, “Religious traditions, they claimed, all teach a cross-culturally similar philosophy that does not change over the centuries, i.e., a perennial philosophy.

Methodology

The data for this study are taken from six poems by Blake and Tarin, where identical mystical symbols of Pipe, Woman, and Birds were used. The collected data are analyzed by explaining the symbol, and identifying and understanding its significance by placing it in the context of the knowledge domain. During that, the mystical concepts are scrutinized to determine whether the specified symbols consist of mystical ideas in terms of mystical sources. The mystical concepts of these symbols are identified according to traditional religious, mythological, and literary references in Islamic and Christian literature. After that, to validate all virtual integrations of meaning to reinforce the mystical ideas in these symbols, the Mental Spaces of these symbols are described for the deconstruction of these symbols using the Mental Space Network Model (Brandt, 2004; Brandt, 2005). First, identifying the semiotic space, which is the base space, the pertinent connection between the object and its actual spatial context and the real space of the shared knowledge. Second, identifying the virtual space where presentation and reference blending between the Reference Space and the Presentation Space, which are promoted from the Semiotic Base Space, takes place. Third, reconstructing the meaning space, which is essentially derived from the inferential procedures emerging from a Virtual Space, which is the target of a symbolic idea to make a new relevant schema. Fourth, the generated mystical meaning space is specified. Thus, these mystical symbols are decoded, providing logical meaning to them.

Analysis

The present paper aims to apply cognitive mental spaces to mystical symbols for the construction and interpretation of the meaning of the mystical symbols in the poetry of lake and Tarin. The following analysis presents three mystical symbols that were identically used by both poets to convey mystical themes. These symbols are pipe, woman, and bird.

The Pipe Symbol

The pipe is a tubular wind instrument with a mouthpiece whistle traditionally made of cane, bone, ivory, or wood and developed through the ages according to the available material, technological skill, and patterns of trade and migration. In ancient cultures, the pipe had a vital part in the realm of magic. It was primarily associated with the hereafter and the spirit world with its gods and was frequently demonstrated as being played by gods symbolizing a god’s voice.

Besides that, it was believed that the gods themselves gifted pipes to humankind. Artists of every era have been inspired by the fascinating wealth of myths and legends surrounding the pipe as a source of self-expression. The ethereal, pure, and poetic sound of the pipe is intimately linked with spiritual figures and sometimes with death.

The pipe has a valuable sacred symbolism in Mysticism. The pipe has always been used to manifest human connection with God and unity with nature. The haunting music of the pipe represents the soul lamenting this separation and longing for reunion. Religiously, the process of playing on the pipe is based on the act of "blowing", which reminds us of the origin of creation. According to the Islamic texts, when God created human beings, he blew His breath in the human bodies (Al-Quran). Hence the pipe symbolizes the human body, the breath blown in it symbolizes the Spirit, and the voice it produces symbolizes the holy voice of God. Mystics venerate the pipe sound as it nourishes the mind and makes it aware of the presence of God within the human soul. When the breath of God flows through these hollows of human bodies, it produces the blissful sound of God, and humans become God's reflection and ascend and unite with God. Hence, the sound heard from a pipe is a soft hum that tenderly draws them into the Divine embrace (Olsen, 2014).

In the introductory poem to *Songs of Innocence*, the first image that Blake used is piping in an enchanting natural scenario of a greenish valley. The piper was asked to pipe a song about the lamb, a symbol that Blake often used to represent the innocence of the soul in its relationship with God, and its independence from worldly matters. The noteworthy point here is that once the piper started piping, it was such a profound, contemplative, and heart-touching sound that the child burst into tears:

Piping down the valleys wild
 Piping songs of pleasant glee
 On a cloud I saw a child.
 And he laughing said to me,
 Pipe a song about a Lamb;
 So I piped with merry cheer,
 Piper pipe that song again
 So I piped, he wept to hear. (Introduction, 1997, p. 1)

Tarin also used the image of a piper playing on his pipe in his poem *A sad Piper*. In this poem, the poet presents the image of a piper playing a sad note against the natural background:

A sad piper
 Played his pipes across my heart,
 They were reedy pipes that played,
 Playing the wind,
 Droning the bees
 Rocking the river
 Along those dark-spined banks
 Overgrown

What hand was it, that that played?
 This sad sweet song?
 1)

(A Sad Piper, 1997, p.

In Blake’s verses, the child asks the piper to play a cheerful note which amuses him in the beginning but eventually saddens him and causes him to burst into tears. Simultaneously, Omer Tarin wonders about the melancholic piping of the piper and feels like he is also taken away by the haunting sound. Hence, the sound of the pipe for both poets conveys intense love and feeling of loss and pain. This is an essential Mystical state where mystics feel painfully lost without the Divine and keep on journeying pensively for a reunion with Him. The paradoxical description of the sound of the pipe as “sad-sweet”, as stated by Tarin, which made the listener “wept with joy”, indicates two sides of human’s relation with God in a mystic way, the separation and union. The sound of the pipe represents the call of the Divine and the hope for union. The sweetness, cheerfulness, and satisfaction that fill the heart while listening to the sound of the pipe are due to “facing the world of Divine unity and the love of Divine essence” (Nurbakhsh, 1984, p. 171). The cognitive faculties overwhelm the physical world, and the spiritual feelings of restless love and longing draw the heart from the natural world to the original realm.

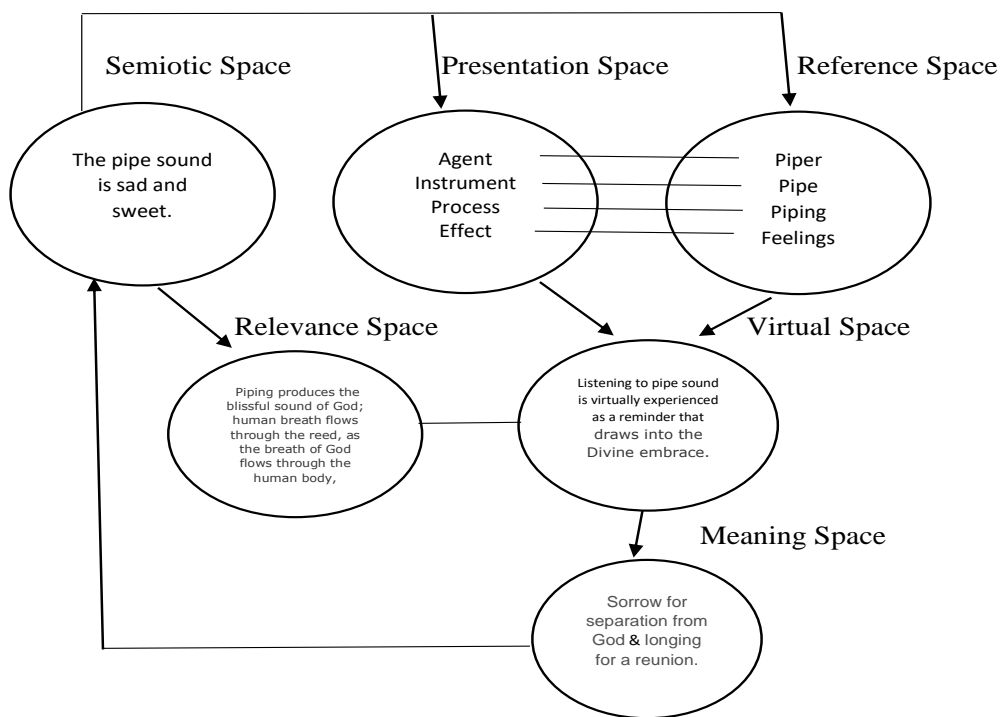


Figure 1. Mental space of the mystical symbol of the pipe

Figure one sketches a complete map of the Mental Spaces that trigger out from the literary map of the mystical symbol of the pipe. The starting formula is a well-known mystical comparison of the blowing pipe in the reeds that produce plaintive soulful sound with the Divine process of God breathing through the human body. The piper is God, the pipe is the human body, the act of piping is the act of blowing the Spirit while the effect of the sound of the pipe is the feeling of

the sorrow of separation from God and longing for reunion. Hence, the pipe symbol has reinforced the mystical notion of the cosmic unity between the Creator and the creatures.

The Woman Symbol

The woman has been an inspirational omnipresent subject matter provoking symbolist artists and literary writers. “The various stages of woman’s biological life- cycle from virginity to womanhood provided motifs which appeared very frequently” (Schubert, 1980, p. 29). A woman has been a dichotomic symbol, used as an agent to represent the writer’s thoughts and perceptions. She can be positively represented as a constructive, dematerialized symbol of innocence, sometimes as an utterly aestheticized and unattainable love object, and at times she can be described as a devil-like destructive icon who can be quite oppositely the manifestation of a superior, purer, and impulsive monarchy.

The woman as a symbol in Blake’s poetry has been scarcely investigated. Although some studies have thrown light on the themes of gender equality and feminism in Blake’s works, especially in his prose writings, the mystical concept of women in his poetry has not been highlighted. This can be best epitomized in his love poems, where he indulges in romantic communication with his beloved. Blake communicates the importance of love, harmony, and marriage as a fundamental requirement for worldly happiness and bliss in his poem “Love and Harmony”:

Love and harmony combine,
And round our souls entwine
While thy branches mix with mine,
And our roots together join. (Song *Love and Harmony Combine*, 1868, p. 18)

This perception of women is reflected similarly by Tarin in his poem “It has been some time”, where he addresses his beloved, whom he meets after a long period of separation. Hence, he showers her with his love and admiration and expresses her loss without her and his intense yearning to become one with her:

It has been some time, since we spoke in rhyme
my love;
And tonight I behold you anew
Burning with your adored endlessness
As reckless as the morning dew,
caressing the rose in its repose
Somewhere, out there,
within your vast domain,
when we unite
there is no day or night. (It Has Been Some Time, 1996, p. 19)

In the first extract, Blake uses the woman as a mystical symbol to suggest his love for God. The betrothal relationship between the poet and his woman symbolically expresses the relation of the mystic with God, and the physical love has been expressed to represent spiritual love. This symbolic derivation comes from the mystical notion of the unity of existence and the belief that every object of beauty is a manifestation of the beauty of the Creator. On the other hand, Tarin adores his beloved, comparing her with the other beautiful natural incarnations of the Divine entity. Tarin expresses his spiritual love and passion for God with his physical romance with his beloved. The intense love, the restless longing and the agitated desire to meet his beloved are actually a symbol of his love for the Divine and quest to transcend and merge within the Higher Self where his identity will utterly dissolve in the realm of timelessness.

Mapping the mental spaces of the symbol of the woman in both extracts helps construct the symbolic meaning, moving from the concrete to the abstract on both structural and semantic dimensions. The concrete images of the woman, beauty, physical love, longing, and marriage are mapped onto the abstract mystical signifiers of the Divine, Glory, spiritual love, separation, and union. As these mappings move from the concrete to the abstract, they work on structural and semantic dimensions

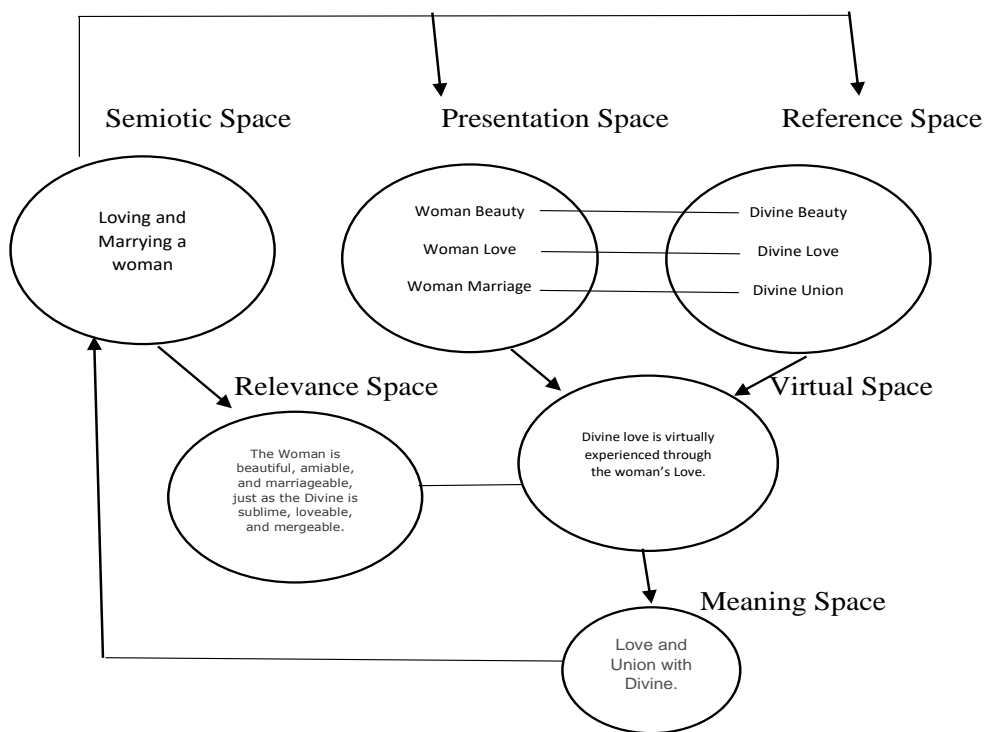


Figure 2. Mental space of the mystical symbol of a woman

Figure two conceptualizes the mystical view of the Divine love that is expressed in the symbol of the earthly temporal relationship between a man and a woman. The symbol of the lover and beloved are evoked for God and human souls where God is depicted as a Groom, and the human soul is represented as a fervent bride. This phenomenon of ‘betrothal to God’, symbolically implies

the concept of spiritual marriage. William Blake's "Love and Harmony" expresses this concept which is found in the Old and New Testaments and Catholicism, where the human soul is regarded as the bride of God, and sometimes Jesus Christ is imagined as the bridegroom. Meanwhile, the Church is seen as his bride or as a bride of God. Tarin also bases his bridal symbol on the concept of spiritual marriage in the Muslim mystical or Sufi tradition. The bridal symbol has been a favorite technique in the poetic writings of some of the early Sufi pioneers like Bayazid of Bistam, Ibn Arabi, and Rumi who utilized the loving and wedding of a woman as symbols for the spiritual union of the soul and God. Therefore, the Mystical representation of the woman here is distinguished from the other types of romantic poetry as the woman is idealized as a sign of the Higher Self.

The Bird Symbol

Birds have been notably present in all world's antique literature and religious books. In poetry, birds have been a source of inspiration for poets as a fascinating element of nature. Writers have been using birds as functional and organic symbols and metaphors not only for the sake of literary ornamentation but for encoding poetic writing. Poets have always been sensitive to flying high, and birds have been one of the nature vocabularies that they choose to reflect this soulful desire (D'coutho, 2015). For poets, the symbol of birds has been used to identify and relate their emotions, thoughts, beliefs, and messages. The birds' qualities like craftiness, freedom, communication and the ability to hover around the highest mountains to the endless seas and oceans have been employed to convey various themes and messages.

Bird symbolism in the poetry of Blake has not been prominently highlighted as compared to other symbols. *The birds* is one of the most symbolic poems by the lake. The poem is composed of a conversation between the male and female birds that are separated somehow in the forest. It symbolically conveys a mystical note with the image of the bird "mourning", crying, yearning to fly to the heights, and longing for homes:

She. Yonder stands a lonely tree,
There I live and mourn for thee;
Morning drinks my silent tear,
And evening winds my sorrow bear.
He. Come, on wings of joy we'll fly
To where my bower hangs on high;
Come, and make thy calm retreat
Among green leaves and blossoms sweet.

(The Birds, 1966, pp. 422-3)

Tarin also, in *Fledging wings in Summer*, describes the experience of newly born birds in learning how to fly, highlighting their instinct and will to fly despite their young age and the weather challenges:

Fledging wings of violet-blue, deep, deep wings
That flew against the waves, flew against the sky
And new that there was nothing to it
Nothing new, to that old sensation of flight when

They all flew
 Some new
 Some old
 Some battered birds which had known their seasons, too
 And knew that this was all that there was to it,
 And nothing else.
 To fly, against some sky dyed blue
 Stretching and gliding and knowing
 This was all

(Fledging wings in *Summer*, 1994. p. 6)

Birds in Blakes’ poem lament the loss of their first home and hope for the time when they can fly and get back to their joyful lives. In Tarin’s poem, newly born birds are trained by their parents to fly. They instantly push themselves and try to fly like their parents without waiting for the right moment. If they fail, they try again and keep on struggling. The words “mourn”, “tears”, “sorrow”, “longing”, “battered”, and “chaffed” convey birds’ suffering and distress being away from their homes. Words like “fly”, “flight”, “High”, “height” and “retreat” convey the physical action of moving upward and the quest for heights. The phrase “wings of joy” connotes the happiness and enthusiasm due to the ability to flatter the wings and using them to move up high. The natural scenes of “blossom”, “green” spring” and “summer” convey the importance of nature.

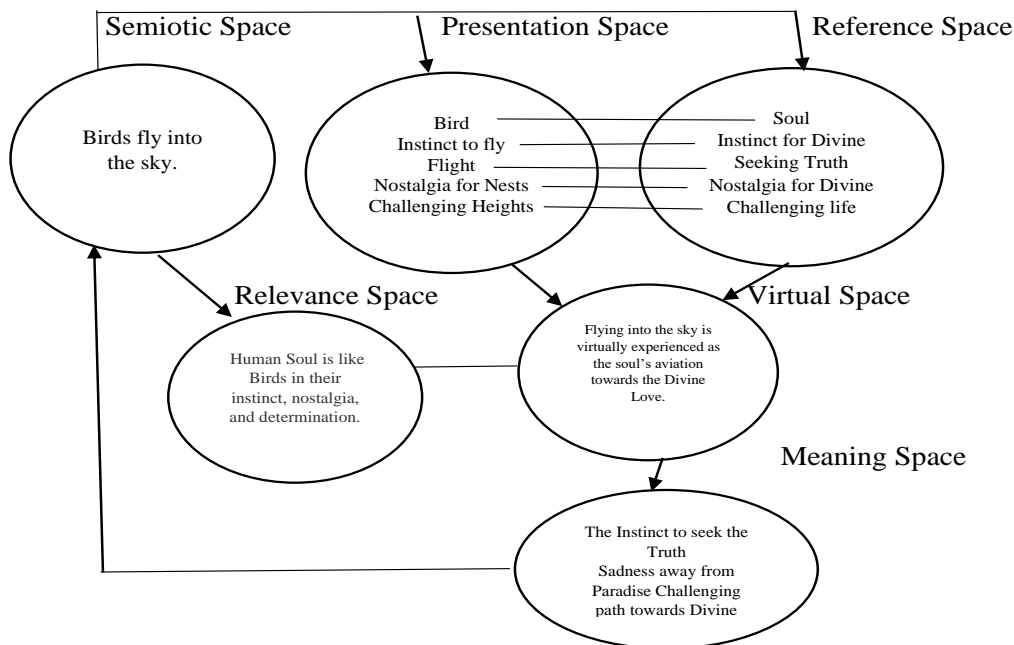


Figure 3. Mental space of the mystical symbol of a bird

The cognitive mapping, as shown in figure three, helps construct the semantic value of the symbol of the bird. The birds here are a symbol of the human spirit in its search for the Truth and yearning for the original home and pure source, the Divine Entity. The birds know there might be obstacles and difficulties in their flight high in the sky. They may face a hazardous storm, blowing wind,

and hefty rains. Nevertheless, they learn how to combat and overcome all those hurdles. Like birds, humans are born with instinct and to seek the Truth. A soul may face hardships, failures, illusions, and deceptions at many stages during its lifespan, yet that should not weaken the eagerness and will to “fly” high across the sky of knowledge to find God, the Ultimate Truth. The “blue” color of the sky and the bird’s is a religious reference to God. If humans spiritually ascend high, their flight is accepted, and they can achieve transcendence.

Discussion

The findings mentioned above answer the study questions and reveal three symbols used to epitomize mystics’ experience in the path of Divine Love. Supporting the findings of previous studies and their assertion of mysticism as a vital theme in the poetry of Omer Tarin and William Blake, the study reveals that both poets staunchly believe that true and genuine love of God supplies the heart with warmth and affection. This love is the cause of all virtuous traits of sincerity, and sacrifice. The love is so pure and sincere that it bears no sharing or neglect. The lover dissolves in his beloved that he sees none but his beloved, and all the world comforts fail in front of a moment of nearness to him. In this form of love that mental and spiritual peace and solace dwell.

On the other hand, the study adds to the existing body of knowledge related to mysticism in the poetry of Omer Tarin and William Blake by emphasizing the stylistic aspect of mysticism. The cognitive conceptualization of the symbols in selected works of both poets from a comparative stylistic perspective illustrates a high level of maturity in thought, a sublimity in expressing ideas, and perfection of style. The essence of Divine love is the core of the mystical belief that predominates in the poetry of Blake and Tarin. The verses analyzed in this paper exemplify how both poets long for Divine Love, suffer in separation for Divine and seek the Divine with determination and steadfastness as the principal objective of their mystical lives. To reflect such ineffable experiences effectively, they employ symbolism to arouse cognitive appraisal that drives readers into an ecstatic world where they reestablish their existence through the reinstatement of their mental state and helps them to achieve a comprehensive understanding of the mystical experience.

Comparatively, Blake is a Western Christian poet while Tarin is an Eastern Muslim poet, yet there is a keen affinity between the poet in their religious and philosophical inclinations that affected their poetry thematically and stylistically. Both poets had a keen interest in the “matter of the spirit” from early ages in their lives. Although Blake was a religious seeker while Tarin is a religious joiner, both took on their shoulders to convey the Truth to the world through poetry. Thematically, both poets’ love for God is ardent and vehement. Their mystical journey commences with the construction of a relationship with one's inner light; then they are drawn on a richer journey toward love's highest mystery: that within the heart, we are one with the Divine. They express it through symbols that embody the intensity of love, melancholic yearning, and unshakeable determination. Both poets express the sweetness of Divine Love through natural objects. Stylistically, both used identical symbols with religious connotations, as discussed in the paper. Both poets share lyricism as the paramount quality in their poetry. However, there are some stylistic differences related to the poetic verse, rhyme, rhythm, and lexical and syntactic structures.

Blake tends to be more rhythmic because of the preservation of rhyme and meter. His use of figures of speech is more commanding, while Tarin's style is more ambiguous and more profound due to free verse and the manipulation of words to convey his dense feelings.

On the whole, the paper has established both Blake and Tarin as icons of unitary Poetico-Mystical consciousness. They use their poetry for the sake of self-elevation. Their ability to transform sensitive and mystical thoughts into verses makes their poetry sublime. The real proclivity of their writings is towards a universalized harmony with the Divine spirit. The comparative study features the eternal message of Blake and Tarin's poetry, which indicates that even if we are not of the same culture or religion, this great note of Divine Love belongs to us all. The symbolic mystical poetry discussed in this paper celebrates the oneness that underlies all creation. This recognition of unity is one of the most important contributions of their mystical poetry that arouses unitive love within the heart of humanity. Blake and Tarin conjointly advocate that the melody of mystical Divine Love is the deepest secret of our relationship with God that needs to be identified, embraced, and lived.

Conclusion

This paper offers a comparative cognitive analysis of the mystical symbols of Divine Union in the poetry of the oriental mystic poet Omer Tarin and the occidental mystic poet William Blake. It demonstrates how conceptual mapping, the fundamental notion of cognitive linguistics, is effective in examining mystical symbols in poetry. Focusing on the symbols of pipe, woman, and bird, the paper utilizes the Mental Spaces Theory and the theory of Perennialism to justify the metaphysic and meta-mind features of the mystical language. By linking the literary analysis of these symbols with the process of the human mind, the symbolic meaning is constructed, and the mystical notion is approximated for comprehension. The Cognitive and aesthetic functions of symbols aid Blake and Tarin in conveying Truth and beauty simultaneously. The study asserts Tarin is highly affected and influenced by the thematic and stylistic poetics of Blake and that there is a strong mystical kinship between them in the perennialist treatment of Divine Love. They possess deep intuition of the Divinity and direct observation of the Supernatural, reflecting the world and the human soul as the Divinity manifestation, which is the core of Christian Mysticism and Islamic Sufism. Both poets have creatively employed Mystical Symbolism not merely as a literary device for arty adornment but as a means for perceptive and conceptual configuration. The study recommends additional examination of mystical language and poetry from literary and cognitive viewpoints to substantiate numerous principles of cognitive theories in literary studies.

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