

Convergences Between Rumi's Sufism and Santa Tereza D'Avila's Mystic Literature

Mevlâna'nın Tasavvufu ile Santa Tereza D'Avila'nın Mistik Edebiyatı arasındaki benzerlikler

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Abstract:

This article aims to analyze the thematic convergence of Sufi doctrine expressed in the Persian Literature of the poet Rumi and the work of Saint Teresa D'Avila, notably concerning her mystical poetry. The Sufi poet and the Catholic nun, *a priori*, belonging to such opposite worlds and often portrayed as even antagonistic, seem to reveal to us that, above the differences, there is much more in convergence, especially when we turn to the field of arts, in this case, Literature. To this end, a bibliographical review was necessary regarding the structuring elements of Literature of Sufi origin, particularly that produced by Rumi, as well as the main characteristics of the Literature produced by Santa Teresa D'Avila, poetry belonging to the so-called "Catholic mystical literature." Next, we conduct a qualitative comparison to list the points of convergence between the writings of the two authors.

Keywords: Sufism, Mystical Literature, Saint Teresa of Avila, Rumi.

Özet:

Bu makale, özellikle şair Rumi'nin Fars Edebiyatı'nda ve Aziz Teresa D'Avila'nın mistik şiiriyle ilgili eserinde ifade edilen tasavvuf öğretisinin tematik yaklaşmasını analiz etmeyi amaçlamaktadır. Bu kadar zıt dünyalara ait olan iki şahsiyet ve çoğu zaman düşmanca tasvir edilen Sufi şair Rumî ve Katolik rahibe, Santa Tereza D'Avila, özellikle sanat alanına baktığımızda,

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farklılıkların ötesinde, yakınlaşma ve benzerlikte çok daha fazlasının olduğunu açıkça göze çarpıyor. Bu amaçla, başta Rumi olmak üzere Tasavvuf kökenli Edebiyatın yapılandırıcı unsurları ve Santa Teresa D'Avila'nın ürettiği Edebiyatın temel özellikleri, soya ait şiirler konusunda bibliyografik bir inceleme gerektiriyor. Bu tür yaklaşıma "Katolik mistik edebiyatı" denir. Daha sonra, iki yazarın yazıları arasındaki yakınlaşma noktalarını listelemek için niteliksel bir karşılaştırma yapılmaktadır.

Anahtar Kelimeler: Tasavvuf, Tasavvuf Edebiyatı, Avilalı Azize Teresa, Rumi.

Introduction:

Can it be said that the mystical Literature produced by Santa Tereza D'Avila shows convergence with the Sufi philosophy expressed in Persian literary works by the Sufi poet Rumi?

The literary work of Santa Tereza D'Avila presents points of convergence with Sufi literature, especially Persian, mainly concerning developing themes of a spiritual nature, self-knowledge, and love for the metaphysical and the divine. This characteristic appears primarily in the mystical poems of this essential Spanish author and in Rumi's poetry.

Thus, we aim to analyze the points of convergence between the mystical Literature of Santa Teresa D'Avila and the Sufi literature of Rumi to highlight the existence of meeting points between Persian Sufi literature and the dominant theme of Spanish mystical Literature and the thematic similarity between these two domains.

As a justification for the development of this work, we can mention the need to discuss the thematic convergence of cultural worlds, *a priori*, considered as different as the medieval Christian and the Eastern Muslim, more specifically, the Catholic and the Sufi, contributing to the field of studies of Literature in the Spanish language, multiculturalism, and comparative Literature.

A bibliographical review will cover the characterization of the Sufi doctrine, the Literature produced under the influence of this religious philosophy, and the mystical-themed poetry of Saint Teresa D'Avila. Some excerpts from some poetic works by the Spanish author and Sufi master Rumi will also be analyzed, as well as the recurring themes aligned with Sufi doctrine and Spanish lyrical mysticism. The methodology is based on a theoretical review and qualitative comparative analysis of the abovementioned elements.

We will use a theoretical and analytical review of works that deal with Sufi and Rumi themes, works by the author Santa Teresa D'Avila, and a bibliography referring to the characterization of Spanish mystical poetry of the 16th century, as well as consulting related articles and websites, as well as the comparative analysis of some literary fragments by both authors.

Sufism and Mystic Catholicism: Rumi and Santa Teresa D'Avila

It is common knowledge that the medieval Spanish mentality received considerable influence from the world and the Islamic imagination during the eight centuries of occupation of part of the Iberian Peninsula by Muslim Arabs. As pointed out by Cuadrado (2002):

La dilatada presencia musulmana en la Península Ibérica ejerció, sin duda, una fuerte influencia sobre los reinos cristianos fronterizos. Hay que tener en cuenta que los musulmanes fueron portadores durante el Medievo de una cultura superior a la del Occidente cristiano, en general, y a la de los reinos hispánicos, en particular.

Los musulmanes penetraron en España en el 711 y fundaron diversas entidades políticas hasta 1492, año en que los Reyes Católicos tomaban Granada, capital del último estado hispano-musulmán. Tras esta fecha el Cardenal Cisneros instó a la conversión de los mudéjares —los musulmanes que habían quedado bajo dominio cristiano- al cristianismo ya que, de lo contrario, serían expulsados. Muchos se convirtieron pasando a ser moriscos. Gran parte de éstos eran cristianos sólo aparentemente y fueron todos ellos expulsados de España en el reinado de Felipe III.

En definitiva, fueron más de ocho siglos de presencia musulmana—manifiesta a soterrada- en España y ello no podía por menos de dejar huella. De hecho, desde el siglo XIX varios autores se han ocupado de los rasgos culturales españoles procedentes del Islam.¹ (Cuadrado, 2002)

¹ Free translation by the authors: The sizeable Muslim presence in the Iberian Peninsula undoubtedly strongly influenced the neighboring Christian kingdoms. It must be taken into account that Muslims were carriers during the Middle Ages of a culture superior to that of the Christian West, in general, and the Hispanic kingdoms, in particular.

Muslims entered Spain in 711 and founded several political entities until 1492, when the Catholic Monarchs took Granada, the capital of the last Spanish-Muslim state. After this date, Cardinal Cisneros called for the conversion of the Mudejars - Muslims who had been under Christian rule - to Christianity, as otherwise, they

Therefore, the presence of convergences between the works produced by the Christian nun and the Sufi poet presents us with another legacy of this encounter between two worlds: the Christian West and the Muslim East.

Rumi and Sufism

Sufism belongs to a mystical and contemplative current derived from Islam. However, it should not be understood as religion or science but rather as a way of life that seeks self-knowledge and a direct experience with the divine through mysticism. The search for interiority would be the path Sufis chose to envision a world of transcendent possibilities. Sufism is an abstract word derived from the Arabic term "Sufi," which means "mystic."

As a mystical aspect within Islam, Sufism is based on the idea that the human spirit is an emanation of the heart of God. For this school of thought, a Sufi must seek reintegration with the divine through singing and dancing. Muslims who adhere to Sufism seek to achieve a direct personal experience of God. Contrary to Muslim orthodoxy, Sufis, in many Islamic countries, are considered heretics by those who follow the Quran more traditionally.

Historically, the rise of Islamic civilization coincides with the spread of Sufi philosophy, which was considered a determining factor in the success and adherence to Islam and the creation of Islamic cultures in Africa and Asia. Sufism gained strength in the Middle East in the middle of the 8th century and spread throughout the world, being well known in the West as the mystical current of Islam.

El tema de los orígenes del sufismo islámico es un tema muy discutido entre los estudiosos actuales, orientales sean o occidentales, y entre los grandes orientistas de los siglos XIX y XX. Mientras algunos defienden la hipótesis de la dependencia de esta corriente religiosa, buscando sus orígenes fuera del Islam, otros lo consideran (el sufismo) como un auténtico producto de la cultura árabe y de su interacción con el Corán y su lengua.¹ (Aouini, 2013)

would be expelled. Many became Moors. Many of them were only apparently Christian, and all were expelled from Spain in the reign of Philip III.

In short, there were more than eight centuries of Muslim presence - manifest or buried - in Spatha, which could not fail to leave a mark. In fact, since the 19th century, several authors have dealt with the Spanish cultural traits of Islam.

¹ Free translation by the authors: The origins of Islamic Sufism is a highly contested question among modern scholars, Eastern or Western, and the great orientists of the 19th and 20th centuries. While some defend the hypothesis of

According to Ibn Khaldun (1332-1406), a Sufi must dedicate himself entirely to Allah. He should not worry about things in this material world and refrain from seeking pleasure, wealth, and prestige. This group of mystics is one of the main ones responsible for cultural production within Islam. Writers such as Omar Khayyam (1048-1131), al-Ghazali (1058-1111), and Rumi (1207-1273) are influential within and outside the Arab world. Western philosophers, writers, and theologians have cited many of his texts.

Rumi and his works

Persian (the present-day Iran region) has long been the cradle of mystical thoughts and Enlightenment reflections. Therefore, Persian orientalism has nurtured countless names in mysticism and Sufism over the centuries. One of these famous figures is Hazrat Mawlana Jalal ud- Din Mohammad Balkhi, better known as Mawlana or Rumi in the Western world. Son of a great Persian mystic, at the age of twenty-five, Rumi, in response to the requests of his father's former disciples, assumes his position and begins to spread the word and Sufi teachings.

It seems impossible to talk about Sufi literature without automatically referring to Rumi, the most famous Sufi representative in the Western world.

Jalal ud- Din was a 13th-century Persian Sufi poet, jurist, and theologian. His name means "Revealer of Religion": Jalal means "revealer," and Din means "religion." Rumi is also a descriptive name whose meaning is "the Roman," as he lived much of his life under the Sultanate of Rum in Anatolia (present-day Turkey), which had been part of the Byzantine Empire two centuries earlier. Although Rumi's works were written in Persian, Rumi's importance transcended ethnic and national boundaries. His original works are widely read in their original language throughout the Persian-speaking region, and translations of his extensive work are popular in South Asia, Turkish, Arabic and Western countries. His poems have been extensively translated into many of the world's languages and transposed into various formats.

Rumi's written works can be divided into two parts (poetry and prose).

His poetic works that have rhythm and order can be listed as follows:

1- Mathnawi: It is an educational book in the field of mysticism, containing principles of Sufism, ethics, and knowledge. Rumi is best known for this book.

dependence on this religious current, looking for its origins outside of Islam, others consider it (Sufism) to be an authentic product of Arab culture and its interaction with the Quran and its language.

2- Ghazals: This part of Rumi's works (with about 2500 lyrical poems) became known as "Kolliat-e-Shams" or "Divan-e Shams" because in most of them, Rumi mentioned Shams Tabrizi, his most beloved friend and disciple.

3- Quartets: Mystical and spiritual meanings and themes can be seen in these quatrains, which are appropriate for Rumi's method of thought and phraseology. But in general, the quatrains still need to reach the level of Mathnawi's lyric poems and include 1659 quatrains.

Regarding his written prose works, we have:

1- Fih-e-Ma Fih: this book is a collection of speeches Rumi gave in his meetings and preachings, and his eldest son (or another of his followers) wrote them. Fih-e-Ma Fih is very similar to Mathnawi in many ways, but it is more understandable and more precise than the former because the latter is in prose form and does not have the same poetic complexity.

2- Letters: all prose collection that refers to Rumi's letters and writings to his disciples.

3- Seb'a Encounters: A collection of advice. These are Rumi's sermons and meetings, that is, the words he said in the form of advice and messages from the pulpit.

As previously stated, Rumi's most famous work, Mathnawi, presents itself as a philosophical-theological treatise consisting of 6 books with different texts: Quranic passages, allegories, and sermons. With 25 thousand verses, it is one of the Eastern world's great spiritual texts, known as the Persian Quran in the Sufi tradition. The two most references to Sufism and, consequently, to Rumi's lyrics are freedom and love, whose spirit he summarizes in his verses:

“Ó amantes, abandonai as tolas ilusões. / Enlouquecei, perdei de vez a cabeça.
/ Erguei-vos do fogo ardente da vida / – tornai-vos pássaros, sede pássaros”¹

Mystic Catholicism in Teresa D'Avila

With the advent of the Reformation in the 16th century, Western Christian mysticism lost its color and its former credibility, as many religious reformers

¹ Available at: <https://forumseculo21.com.br/mst58-rumi.html>. Free translation made by the authors of the Portuguese version into English:

“Oh lovers, abandon foolish illusions. / I went crazy; I lost my head once and for all. / Rise from the burning fire of life / – become birds, be birds.”

began to emphasize the objective reading of the scriptures and divine books and, therefore, considered only the Bible as their primary reference.

Faced with this new religious scenario permeated by the Protestant ideal, monasticism, which had been the origin of mysticism for over a thousand years, was rejected as an unwanted medieval inheritance with no biblical basis or legitimacy. Protestant thinkers considered mystical themes strange, frightening, and selfish, which would only lead to false interpretations and divisions in the religion of God, with a famous Protestant proverb saying that mysticism began with illusion and ended in the division.

At this time, as the light of mysticism was being extinguished in Western Christianity due to pressure from Protestant ideals, there was the emergence of mystics from France and Spain who became examples for those who longed to abandon the world and find in asceticism the fulfillment of their desires. There are Christian ideals.

Gracias à la Contrarreforma, la unidad religiosa se refuerza y es en este momento histórico cuando surge la literatura místico-ascética española. Aunque parece que los antecedentes fueron de India, Alemania, Italia, etc., la literatura mística como tal es típicamente española. ¹(Puig, pp. 293-306, 2015)

One of the most famous of these mystical Catholic figures is a woman who became the leader of the mystics in her time: Teresa D'Avila.

Saint Teresa D'Avila and her works

Teresa di Capadai Ahmuda was born in 1515 in Ávila, Spain. When she was raised in 1528, her mother died, and in 1538, her father, one of the two most famous merchants of Ávila, was placed in the convent of the Augustinian friaries so that young people could continue their studies. When Teresa was away, she turned herself in the face of opposition from her country, taking refuge among the Carmelite nuns. Meanwhile, due to excessive rigidity of the body and disciplinary conditions, she began to present health problems. She had to leave the body for about two years to recover and rest at home.

During that time, Teresa exposed her revelation and considered it the source of her transformation. Secondly, the mystic Teresa had to look at Christ's crucified and fallen statue and question herself about the pleasing sacrifice that Christ made to save her and all humanity for her sins. After that epiphany,

¹ Free translation of two authors: Thanks to Counter-Reformation, a religious unity is reinforced and in this Historical moment that arises in Spanish mystical-ascetic literature. It seems that the antecedent's form the India, Germany, Italy, etc., to mystical literature as such and typically Spanish

Teresa studied Agostinho's "confissões"¹ (in this book, the consecrated *Doutor da Igreja*², Saint Agostinho, traces his life from sin to work). His ideas profoundly transformed Teresa. Finally, after more than ten years of confusion and perplexity in the school of asceticism and mysticism or a simple worldly life, for around two 41 years of life, Teresa began the mystical period of her life.

The future saint faced considerable obstacles during her mystical conversion. At first, much of the clergy believed that her experiences came from evil forces. One of these clergymen asked her to write down her experiences for inspection. As a result, the book "Life" appeared, which contained her spiritual experiences.

Seja bendito para sempre àquele que tanto me esperou e a quem de todo o coração suplico me dê graça para, com tôda a clareza e verdade, redigir esta relação que meus confessores me mandaram fazer. O mesmo Senhor também o quer há muito tempo, bem o sei, mas não me tinha atrevido. Seja para sua glória e louvor e para que, futuramente, conhecendo-me êles melhor, ajudem a minha fraqueza, e eu de algum modo possa servir ao Senhor pelo muito que lhe devo. - Para sempre O louvem tôdas as criaturas. Amém. (Santa Teresa D'Avila, 1961)³

In the second period of her life, Teresa engaged in mystical activities in the form of a community. She wrote many of her works, but as Spanish translations of the Bible were prohibited, she did not quote the Bible in them.

¹ one of the most important works of the saint

² *Doutor da Igreja* (in Latin: doctor - "professor"; from docere - "to teach") is a title conferred by a variety of Christian churches to individuals of recognized importance, particularly in the fields of theology or Catholic doctrine.

³ Source: *Books of Life*, by Saint Teresa of Jesus -. Works by Santa Teresa de Jesus translated by the Discalced Carmelites of the Convent of Santa Teresa in Rio de Janeiro 3rd edition, Editora Vozes, Petrópolis, 1961. Free translation made by the authors of the Portuguese version into English:

Be blessed forever to the One who waited so long for me and to whom I beg with all my heart to give me grace to, with all clarity and truth, write this list that my confessors told me to make. The same Lord has also wanted it for a long time, I know that, but I hadn't dared. May it be for their glory and praise and so that, in the future, knowing me better, they will help my weakness, and I can somehow serve the Lord for the much I owe him. - Forever praise Him, all creatures. Amen. (Saint Teresa D'Avila, p. 21)

Eventually, after tireless efforts, Teresa built sixteen monasteries called "Descalzas Carmelites" and organized them until she died in 1582.

In addition to being a well-known mystic in the Christian world, Teresa is also well-known in Spanish and European Literature. As a result of her vital Literature, there is currently a better understanding of Teresa than other mystics. Some of her works are as follows:

1- Inner castle:

This book, considered Teresa's most important book, is about mystical piety. In this book, she has some tips for Carmelite nuns: "Self-knowledge is so important that I never want you to be lax about it." And yet, "my daughters! Beware of irrelevant thoughts."

2-The path to perfection:

Teresa wrote this book in the field of prayer, and the first edition was completed in 1566. But it was revised because of the censorship of the Dominicans. At the time of writing, many Spanish religious thinkers believed that the masses should be content with merely praying, or rather, reciting prayers mechanically. But Teresa, on the other hand, emphasized the importance of conscious and reflective prayer.

3- Foundations:

This book, one of two books she wrote in her autobiography, deals with the interests and events of the second period of her life as a reformer and founder.

Other books are left by Teresa, such as *The Life*, which many nuns now use.

The Mystic Lyrics of Rumi and Santa Teresa D'Avila

Rumi was Muslim, male, and belonging to the Eastern world—Saint Teresa of Ávila, a woman and nun in Catholic Spanish society. Although, at first glance, the two appear to be figures belonging to such different worlds, Rumi's Sufi lyrics and the mystical Literature of Santa Teresa D'Avila present an exciting convergence.

A little of Rumi's Poetics

The rapture that Rumi evokes is the matrix of Sufi behavior, a limitless and intrinsically altruistic surrender, without measuring how much is given and expected in return, total surrender as if nothing else is to be done. The submission that only those who are drunk with passion know. Intoxication with wine, metaphorically referring to the intoxication of the spirit with

infinite and timeless love, is a constant in her work. Her lyricism is erotic in a mystical and transcendent way. Ultimately, the love he sings in his verses is the unconditional love of God, the all-in-one and the one-in-all of loving and divine unity. This stance can be observed in the fragments of Rumi's poems and messages, extracted from the work Rumi – The Dance of the Soul, by Rafael Arrais:

“Enche tua alma de todo o amor, / transforma-o na alma suprema. / Senta à mesa dos santos, / embriaga-te, sê o vinho.” Sim, “sê o vinho”, quem é capaz de reconhecer o próprio néctar e embriagar-se dele? Todos o são, potencialmente, mas na prática, quantos o fazem? “Dentro do coração empedernido do homem / arde o fogo que derrete o véu de cima abaixo. / Desfeito o véu, / o coração descobre as histórias de Hidr. / e todo o saber que vem de nós.”¹

"Silêncio!

Você é feito de pensamento, afeto e paixão;
E o que resta é nada além de carne e ossos...
Por que nos falamos de tempos de oração
e de atos piedosos? Nós somos o caçador e a caça,
outono e primavera,
noite e dia,
o Visível e o Invisível.
Nós somos o tesouro do espírito.
Nós somos a alma do mundo,
Liberta do peso que enverga ao corpo.
Não somos prisioneiros nem do tempo nem do espaço
Nem mesmo desta terra em que pisamos.

No amor fomos gerados.
No amor nascemos.²

¹ Free translation of authors to English: “Fill your soul with all love, / transform it into the supreme soul. / Sit at the table of the saints, / get drunk, be the wine.” Yes, “be the wine”, ¿who is capable of recognizing their own nectar and getting drunk from it? Everyone is, potentially, but in practice, how many do? “Within the warped heart of man / burns the fire that melts the veil from top to bottom. / Once the veil is undone, / the heart discovers the stories of Hidr / and all the knowledge that comes from us.”

² "Silence!

You are made of thought, affection and passion;

Rumi is God's drunken poet. Intoxicated by divine love, he forgets himself in his inner search.

A Little of the Poetics of Santa Teresa D'Avila

Teresa's mystical poetry is entirely affective: at no point is she ashamed of using expressions or reporting sensations that also concern human relationships and pleasures since, for her, there is only one love: divine and human mixed in perfect communion. It is in this intimate and loving contact with Christ that Teresa's mysticism is based and leads her to write about the friendship that can be had with God and how prayer presents itself as the path that leads man to this state of perfection.

Another characteristic of Teresa's mysticism is the enthusiasm in all relationships, especially in the soul's intimate relationship with God.

Sou Tua, para Ti nasci,
Que queres Tu de mim?
Majestade soberana,
Sabedoria Eterna
Bondade tão boa para a minha alma,
Deus Altíssimo, Ser único, Bondade,
Repara na minha extrema pequenês,
Em mim que Te canto hoje o meu amor.
Que queres Tu de mim?
Sou Tua, pois me criaste
Tua, pois me resgataste,
Tua, pois me sustentas,
Tua, pois me chamaste,

And what's left is nothing but flesh and bones...
Why do they tell us about times of prayer?
and of pious acts?
We are the hunter and the hunted,
fall and spring,
night and day,
The visible and the invisible.
We are the treasure of the spirit.
We are the soul of the world,
Frees you from the weight on your body.
We are not prisoners of time or space
Not even from this land we walk on.
In love we were generated.
We are born in love.
Free translation by the authors of the Portuguese version into English.

Tua, pois me esperaste,
Tua, pois não me perdi,
Que queres Tu de mim?
Que queres Tu, pois, Senhor tão bom,
Que faça uma tão vil serva?
Que missão deste Tu
A esta escrava pecadora?
Eis-me aqui, meu doce amor,
Doce amor, eis-me aqui.
Que queres Tu de mim?
Eis o meu coração,
Deponho-o na Tua mão,
Juntamente com o meu corpo, a minha vida, a minha alma,
As minhas entranhas e todo o meu amor.
Doce Esposo, meu Redentor,
Ofereci-me para ser Tua,
Que queres Tu de mim?
Dá-me a morte, dá-me a vida,
A saúde ou a doença
Dá-me honrarias ou humilhações,
A guerra ou a mais profunda paz,
A debilidade ou a força absoluta,
A tudo Te digo sim:
Que queres Tu de mim?
Sou Tua, para ti nasci,
Que queres Tu de mim?¹

¹ Available in: <https://carloslopesshalom.wordpress.com/2010/05/24/sou-tua-para-ti-nasci/>

I am Yours, for You I was born,
What do you want from me?
Sovereign Majesty,
Eternal wisdom
Kindness so good for my soul,
Most High God, Unique Being, Goodness,
Look at my extreme littleness,
In me, I sing my love to you today.
What do you want from me?
I am yours, because you created me
Yours, for you rescued me,
Yours, because you support me,

Just like in Rumi's Sufi lyrics, Teresa's mystical poetry praises the abundance of the encounter with God in another sphere of existence and the eagerness for the day of that encounter to arrive after leaving this earthly world.

Vivo sem viver em mim
Vivo sem viver em mim
e tão alta vida espero,
que morro por não morrer.
Vivo já fora de mim,
depois que morro de amor,
porque vivo no Senhor,
que me quis só para si.
Meu coração lhe ofereci
pondo nele este dizer:
Que morro por não morrer.

Yours, because you called me,
Yours, because you waited for me,
Yours, because I didn't get lost,
What do you want from me?
What do You want, then, Lord so good,
What would such a vile servant do?
What mission do you give?
To this sinful slave?
Here I am, my sweet love,
Sweet love, here I am.
What do you want from me?
Here is my heart,
I place it in Your hand,
Together with my body, my life, my soul,
My insides and all my love.
Sweet Husband, my Redeemer,
I offered to be yours,
What do you want from me?
Give me death, give me life,
Health or illness
Give me honors or humiliations,
War or the deepest peace,
Weakness or absolute strength,
I say yes to everything:
What do you want from me?
I am Yours, for You I was born,
What do you want from me? free translation by the authors of the Portuguese
version into English

Esta divina prisão
do amor em que hoje vivo,
tornou Deus o meu cativo
e livre meu coração.
E causa em mim tal paixão
Deus meu prisioneiro ver,
que morro por não morrer.
Ai, que longa é esta vida!,
que duros estes desterros!,
esta prisão, estes ferros
em que a alma está metida!
Só esperar a saída
causa em mim tanto sofrer,
que morro por não morrer.
Ai, que vida tão amarga,
sem se gozar o Senhor!,
porque, se é doce o Amor,
não é a esperança larga.
Tire-me Deus está carga,
pesada a mais não poder,
que morro por não morrer.
Somente com a confiança
vivo de que hei-te morrer,
porque, morrendo, o viver
me assegura minha esp'rança.
Oh morte que a vida alcança,
não tardes em me aparecer,
que morro por não morrer.
Olha que o amor é forte:
vida não sejas molesta;
pra ganhar-te só te resta
perder-te sem que me importe.
Venha já a doce morte,
Venha já ela a correr,
que morro por não morrer.
A vida no alto cativa,
que é a vida verdadeira,
até que esta não nos queira,
não se goza estando viva.
Não me sejas, morte, esquiva;
só pela morte hei-de viver,
que morro por não morrer.
Como, vida, presenteá-lo,

o meu Deus que vive em mim,
se não perdendo-te a ti,
pra melhor poder gozá-lo?
Quero, morrendo, alcançá-lo,
pois só dele é meu querer:
que morro por não morrer.¹

¹ Available in: <http://revistamododeusar.blogspot.com/2014/11/teresa-de-avila-1515-1582.html>

I live without living in me
I live without living in me
and so high life I hope,
that I die for not dying.
I already live outside of myself,
after I die of love,
because I live in the Lord,
who wanted me just for himself.
I offered you my heart
putting this saying on it:
That I die for not dying.
This divine prison
of the love in which I live today,
made God my captive
and free my heart.
And it causes such passion in me
God my prisoner see,
that I die for not dying.
Oh, how long this life is!
How hard are these exiles!
this prison, these irons
what the soul is involved in!
Just wait for the exit
causes me to suffer so much,
that I die for not dying.
Oh, what a bitter life,
without making fun of the Lord!,
because, if love is sweet,
It's not a big hope.
God take this load from me,
heavy as I can't,
that I die for not dying.
Only with trust
I live that I will die,

Rumi and Teresa: A Lot in Common

As we can see in the excerpts from the writings of the two authors, although they belong to such different universes, often antagonistic from the perspective of the prevailing West-Christian/East-Muslim dualism, there is a convergence not only thematically but also in terms of expression. In both, we can perceive the allusion to the love of God, the uniqueness of this contemplative and transcendental love, as well as the total detachment from the worldly despite the appreciation of human feelings, which are all too human, and the abundance of sensations (also so human) in this process of communion, with the sacred. Both Teresa and Rumi describe in their lyrics this constant search for finding God, a loving and accessible God, and, for this very reason, both suffered some rejection or discredit from traditional and conservative religious leaders, whether in the Islamic world or within Christianity.

because, dying, living
assure me of my hope.
Oh death that life reaches,
Don't delay in appearing to me,
that I die for not dying.
Look how strong love is:
Don't be a hassle in your life;
To win you, all you have left is
lose you without me caring.
Come sweet death now,
Let her come running now,
that I die for not dying.
Life on high captivates,
which is true life,
until it doesn't want us,
You don't enjoy being alive.
Don't be me, death, dodge;
only through death will I live,
that I die for not dying.
How, life, gift it,
my God who lives in me,
if not losing you,
so I can better enjoy it?
I want, dying, to reach it,
because only his is my want:
that I die for not dying.

Conclusion and final considerations:

Because of what has been exposed throughout this work, we can see the convergence of Rumi's and Santa Teresa D'Avila's lyrics: the apology for unconditional divine love, the almost erotic-loving adoration of the divine, the search for spiritual perfection, and the transcendent enjoyment of communion with God and, above all, the uniqueness of this love between Creator and creature that merge into a single essence. Both the Carmelite nun and the Persian Sufi challenged the orthodoxy of the religious doctrines of the worlds to which they belonged, worlds that were paradoxically so different and similar and bequeathed to us a lyric above ethnographic and cultural differences.

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