



THE MYSTICAL TENDENCIES IN THE PERSIAN POETRY: A PERENNIAL STUDY OF JALALUDDIN RUMI

*Muhammad Ilyas Mahmood, **Mobashra Mobeen, ***Muhammad Khuram, ****Sajid Abbas

ABSTRACT

This is a qualitative study which efforts to take impressions of the mystical perspectives in the Persian poetry by way of the greatest mystic poet, Maulana Jalaluddin Rumi within the framework of Aldous Huxley's Philosophy of Perennials. The study incomes the mystical features, attributes and tendencies in poetry of Jalaluddin Rumi. This study also discusses the experience of God and the mystic's soul in love with God. It uses the core points of Huxley's theory, for the progress of mystic path: Higher and Lower horizons of living, longing for the reconnection with the beloved, expressions of feelings of departure of the soul from its Beloved and the desires of the rejoining with God. This study finds that the soul has to cover certain steps for its desire to be fulfilled. In this approach, the study discovers some positive connections and procedures for the humans want to come upon these mystical experiences. The study concludes that, there is an ultimate goal for every soul to connect with its creator. The experience of the soul with God is exclusive and personal. Rumi has distinctiveness in his style, experiences, perceptions and tendencies but the essence of his poetry is equivalent and balanced.

Keywords: Mysticism, Perennial, Consciousness, Sufi

1. Introduction

Mysticism is the deepest and the widest field of study which directly involves humans. Its elements involve human body, soul, thoughts, feelings, emotions and how one can express these very intense, personal and deeper feelings and experience with God. Is there anything to be said in general, if the content of the mystical elements goes beyond what can be expressed? How does one speak about an experience that seems to go beyond everything in man's rational mind? Mysticism believes that if one wishes to speak at all about God, it must be in the language of God – that is love, faith, peace, beauty, forgiveness, and humbleness. According to its etymology, mysticism is covered in a certain kind of secrets, mysteries and something undisclosed. In terms of philosophy, mysticism or as a religious orientation, and desire for a close union with divinity, or a set of principles and ideas that is defined in such desires. With regard to the philosophical system, mysticism is considered as an attempt to direct the relationship between man's soul and divinity through believe, thinking and love. According to mystical views, thinking is not only based on self-knowledge of scientific knowledge, but as a direct divine witness. Here comes the other shade of the meaning of *Tasawwuf* that, although not touching the meaning of the word "mysticism", it explains why it is not satisfactory in all its fields to convey it to mysticism. Poetry is the clearest and most natural form of writing used by many mystics. Its structure, correct pattern, tragic design, and meanings attract many mystical poets in the field of mysticism. These mystical poets have influenced the world with their mystical philosophy. Among these great scholars, I have chosen, for this study, a great mystic poet from the East – Maulana Jalaluddin Rumi. His thoughts, technique, and writing attracted me to a preliminary study of mysticism, focusing on the mystical tradition. As the mystical practices of intuitional men in different nations with different religion and cultures show that humans in this world are far from the real place of safety and desire to regain it. The longing for returning to the original home is in fact a wish to achieve the spiritual unity that man has lost to worldly affairs.

*Department of English, University of Okara, Punjab, Pakistan

**Visiting Lecturer, Department of English, University of Okara

***Education Department, Govt. of Punjab

****Education Department, Govt. of Punjab



This component is found in the mysticism of organized religions, such as Islam and Christianity, for Islam, Rumi is an eminent respective. Maulana Jalaluddin Rumi was a thirteen century Sufi mystical poet, recognized in Persia as Jalaluddin Mohammad Balkhi and in the West just as Rumi, was born on September 30, 1207 in Balkh Province in Afghanistan, then on the eastern edge of the Persian Empire. Rumi is a popular figure in Persian poetry and in Islamic mystical circles. His most famous work, the *Masnavi*, is a six-volume poem containing about 27,000 lines. Many consider the *Masnavi* the Persian version of the entire *Quran*.

In Islamic mystical order, Rumi initiated the *Mevlevi order* and it became one of the most famous Sufi orders, that are known by “*whirling dervishes*” and its adoration in the form of dance and music ceremonies called “*sema* (the ability to listen)”. The dervishes open their arms, the right hand to the sky and the left hand to the earth, "so that they assign to each other what they accept from God, "*sema*". It is listening to music with its complete being. Rumi had persuaded a long line of theologians, jurists, and mystics of Islam and for this reason he has been entitled as “*Sultan of the Scholars*” by many of his followers.

Rumi was greatly influenced by two great persons. They both proved to be the great stimulator for Rumi. Firstly, it would be impossible to speak about Rumi and not to speak about *Shams of Tabriz*. *Shams* has such an impact on Rumi's life that Rumi did not exist until after he met *Shams*. All those who study Rumi in English would have been introduced to *Shams*, if it is not then, in the poems of Rumi, the name of *Shams* appears repeatedly. Secondly, the other person, Rumi was influenced after *Sham Tabriz*, was Husamu'l-Din ibn Muhammad ibn Hasan ibn Akhi Turk. His name was mystically connected with the greatest work of Rumi, was *Mathnavi* (epic poem). He calls the *Mathnavi* “the book of Husam” (Ibid).

In 1244, the moment of transformation in Rumi's life came, when he encountered a traveling mystic named *Shams of Tabriz*. "Rumi was of thirty-seven years. He was a preacher and traditional Muslim scholar. Both sides have not had this electrical friendship for three years. "Rumi converted to a mystic, after three years *Shams* gone." Most of Rumi's poetry came from thirty-seven to sixty-seven years of his age. He penned collectively, thirty thousand love songs for the God, Prophet Muhammad (PBUH) and *Shams*. He wrote twenty thousand *rubayat*, quatrains of four lines. In verse, he penned a spiritual epic *Masnavi* of six sections. Throughout these years, Rumi used poetry, music and dance in religious practices. "Rumi spoke while thinking and scripting poetry, which his master uttered."

In a literary context, this study will be a valuable addition in the field of literature. Particularly in the field of mystical literature, it might be of interest to the students of Theology especially on the attributes used for God and how these attributes are used to convey His characteristics. Also, this study of mystical poetry in its various forms is not only of interest to literary scholars but to the scholars of other disciplines including Theology, Psychology and Philosophy. Based on mystical experiences articulated by the intuitional humans in different times, human desire for homecoming have become clear that is actually the desire for spiritual unification. In human life, this phase seems to be important notions. To mark that these notions are collectively noteworthy, I have selected the prominent figures from the East, Jalaluddin Rumi, who has conveyed his mystical and spiritual messages through the medium of literature, more precisely poetry.

1.1 Research Questions

This article explores the following research questions:

1. How does the poetry in the Persian tradition of Rumi represent the attributes of self-recognition, prayer, love, silence, eternal unity and luminosity of soul?
2. What are the unique attributes in the poetry of Rumi with regards to his intense mystical experience with God?

2. Theoretical Framework of the Study



This study is planned to conduct the analysis of the poetical works of Jalaluddin Rumi by applying the *Perennial Philosophy* by Aldous Huxley. This study is aimed to get divine images and the process to get the ultimate connection with Gog with the help of this philosophy. One of the central principles of all religions is that there is something other than what we see and that religion is trying to partake in it *That*. God is the embodiment of *That* generates *This*. Buddhism, Hinduism, and Mahayana all religions are in line to agree upon the point that *This* that we see is generated by *That*.

In Western tradition, Huxley's proclamation is most reasonable when we discuss about mysticism. The Sufi teacher, Jalaluddin Rumi feels contented and says that what we see reflects Divine Nature or God himself. *This* represents the world that we live and *That* represents the world to them we are longing to go there, and all the efforts are to reach there, whether spiritual, psychological, or social, are well-conducted or misguided weather. All are represented by the outline of the doctrines of the Huxley's *Minimum Working Hypothesis* of the *Perennial Philosophy*.

The mystical experience with God, however, finds its expression within a context of man's expressive language, as he is a rational being, and also his community, as he is a relational being. An act of belief is dependent on language which in turn is dependent on community. An act of belief exists in a community of spiritual beings where language is alive. An act of reliance or any religious experience cannot exist without language of expressions.

The present study is founded on the belief that observations of this natural world made by scholars and poets are crucial in our understanding of the connection between the genuine mystic's state of expanded consciousness and the phenomenon of symbolism. These observations also indicate the need to narrow the currently uncertain and undefined field of "mystical" poetry.

Thoughtful Impressions in Perennial Philosophy

The leading sentence of the Huxley's *Perennial Philosophy*, is what we see comes from what we cannot see that is an invisible world, seems easy to understand. It is true that the things that are used in *This* world can be said to be the consequences of physical acts. But what is behind these measures? All history, literature, sciences, every human being and even animals can be traced to forces and motives that cannot be realized. It emphasizes that, *That* world impacts on *This*, and *This* depends on *That*. The second claim that we can directly understand the Divine Reality and thus unite with it will turn us into the realm of religion.

The second words of Huxley's philosophy, is the concept of departing, of people from the Divine Reality, of people from our world, and seeing our world of great reality. Point of agreement is that, with all religions, regardless of whether through misconduct or wrong appreciations people live in real terms with distrust. In general, the historical underpinning of religion has been acknowledged that an approach to "re-interface" with what is necessary. In Judaism, this is corrected through registration in the specific group; in Christianity, through self-esteem and in addition to the acts of love; in Islam, through staying at the will of God.

Huxley's third recommendation advocates us that it is essentially a need to change the individual's view of "*phenomenal self*" into "*eternal self*" to "distinguish itself with self and thus Divine Ground." This again highlights the spiritualist's policy and is particularly consistent with Hinduism. Just as Western universality cannot confirm with the prior knowledge in the second interpretation, it sees the deep-seated human being more than one aspect. People are not fairly unmindful in the Christian custom; they are wicked. This is a review not of seeing, but rather of ethical quality.

So far, we have discussed the "Divine Reality", as it was that personality a non-personality entity of a particular kind. But there is a strong trend in religious literature as well to talk about *That* as a place, at this time, both at an earlier time and outside the time. Let's look at it in order to look at *That* world which opposes *This* world. Whether we refer to it as Paradise, Heaven, Nirvana, Pure Land, or The Happy Hunting Ground, it is naturally understood that *That* world is a symbol of peaceful state of mind. But it's very effective to show it as a place in our stories and films, a place



over the rainbow, a Laughing Place, a place in the East of the Sun and the West of the Moon, a Magical Kingdom and a place in the depths of our selves.

Finally, Huxley's fourth point is that the "unitive knowledge of the Divine Ground" is our souls drive for being here. This might be the meaning that every expedition of humanity is a mission for the Divine Reality. Even if that quest is misallocated, it obliges somebody. Implied in Huxley's declaration is the idea that, to the degree one approaches the Divine Reality, one is fulfilled; to the extent that one misses the spot, one is discouraged and unhappy. Whether it is "knowing God" or "being one with the universe," the attainment of religion labeled above leads to individual cheerfulness.

Principles of Perennial Philosophy

At the core of *Perennial Philosophy* we discover four fundamental doctrines. We can divide and discuss them as following.

First, the extraordinary world of material and individual consciousness, the world of things and animals, and men and even the gods, is the emergence of a Divine Ground in which all the realities of existence exist and apart from them they are not.

Second, human beings can not only cite the knowledge of Divine Ground; they can also accomplish their existence by direct intuition, superior to spoken reasoning. This knowledge immediately recognizes knowledge with the knowledge that it has.

Third, man has a dual nature, an extraordinary ego and an eternal self, which is the inner being, the soul, the spark of divinity within the soul. If man wants to identify himself with the soul and with the divine earth, he must have to follow certain actions and measures, that through these actions he will qualify to get the rewards of the union with Divine.

Fourth, Human life on earth has only one purpose: to identify itself with eternal self and therefore to take into account the intuitive knowledge of the Divine Ground.

Each of the four points of Huxley suggests the method of connecting the Divine Reality and the individual soul. To begin with, he declares that the *self* is not separated from the complete reality, the soul has some particular of the Divine power into them. Second, he claims that the individual's soul can directly recognize and join the celestial reality. Third, he says, it is possible for any individual to join in its supreme, inwardly endless way, in this way, as related to heavenly reality. Finally, the fourth, he says is the whole motive for human life on earth is to do the union with the Divine. These vital goals are the creation of humans and all other creatures that praise their creator and love their establishments.

3. Literature Review

The concept of Mysticism is believed to be very diverse. Still up to this time, the works on Mysticism are acknowledged as significant and vital. Works on Mysticism are the most read and translated works in the literary world. It has its unique attributes, features and practices. Different mystical works are distinguished on diverse characteristics; however, the ultimate goal is to purify the soul and to accomplish the reunion with the Divine. This very aspect is absolutely clear in the messages of the direct practitioners of the mystical characteristics, Jalaluddin Rumi. Different theories have extended many conceptual characteristics of Mysticism. Most of the mystical works of distinctive figures are considered to be as one of the finest documents in every literature of the world.

Persian Tradition of Mysticism

Islamic tradition of mysticism is based on the principles and teachings of the *Quran* and the direction of the Prophet. For the Sufis there is no distance between all the creatures and creator (God) if one follows the path of spirituality. To start this path, one must have to free the contamination of the self "nafs" that limits the substantial and physical desires. In this chance, the



man will free from the restrictions of matter. And then, undoubtedly, there will be a great and lasting solidarity of existing. As it is possible for achieving this level of understanding, man must know this path that can be fully reflected in the acknowledgment of its progress.

When the heart of a person is refined, the Divine signs are reflected in the mirror of the heart. It is precisely at this point that human beings may ascend from the level of the nature of their beings to the real person. Since each of the rules that establish the Sufi guidelines depends on the *Quran*, it makes it difficult for any religion outside Islam to be mystified. However, the attempt to grasp the truth and theoretical information of truth is a perfect journey. For as long as humans continue, efforts to achieve such an understanding will continue. History tells us that every country and religion has their own way of dealing with an exceptional journey of reunion.

Emphasizing the above debate, Mohammad Taheri and Hamid (2016) argue that Sufism is a human response to a wide range of settings and conditions; the fact that the Sufis lived in society and communicated with the community and needed guidance on how to behave. In this study, both poets analyze the improvement of Persian Sufism and show that it is a philosophy of everyday, not a metaphysical phenomenon, which shows that the morality of Sufism is a code of Islamic respect for sacrifice, chastity, liberal, and indifference. However, some Sufis certainly propagated this principle of respect and attached it to their particular connection with God, the moral of which was customary at a more regular level, and established with a comprehensive connection between Sufis and certain exchanges.

Literature on Jalaluddin Rumi

Maulana Jalaluddin Rumi is considered as one of the greatest mystical poets, the world has ever seen in the East and the West. He was an extraordinary child, who, at five saw revelations, and went into ecstasies, often becoming uneasy and restless. His father comforted him, saying these were angelic companies come to greet him, from the "Invisible world". These words of visits of the angles spread and people looked upon the boy as '*Khudavendgar*'- God absorbed. Extensive travelling through the East, in Iran, Rumi met the Sufi saint Attar, a revered and aged figure. Attar divined spirituality of Rumi and presented him with a copy of his "*Asrar-namah*" (the book of mysteries) telling Baha-ud-Din that "soon his son would set on fire the consumed ones of the world". Many thesis, studies and articles have been done on Jalaluddin Rumi. Annemarie Schimmel (1978) in her book "*The Triumphal Sun*" reflects the thoughts and ideas of poetry and life regarding. Schimmel describes in this book, Rumi as a spiritual teacher and an ideal person who is well established in Islamic mysticism. According to her, *Triumphal Sun* opened up for Rumi, its beauty through his close friend *Shah Shams of Tabriz*. Thus, Rumi was shown the world in a new light of love. From there, he could observe God's grace everywhere. This book is an effort on Rumi's theological premises and the mystical stages. The masterpiece of Schimmel is just a study of Rumi. To discuss various mystical stages and countless efforts to achieve this perfection in it, I intend to study the literary icons, Jalaluddin Rumi.

Mehrdad Golkhosravi (2004) has established out the general mystical and transcendental characteristics of Walt Whitman and Rumi, regardless of their differences in time, place, culture and historical past. The author chose Whitman's "*Leaves of Grass*" and Rumi's "*Masnavi*" as his main focus. He looks at the mystical demonstrations of poets about humans and the image of supernatural entities. Thus, in this article, two concepts were considered: the divinity of man in love of God and nature of mysticism. There are also certain sub-themes such as pantheism and some Sufi terms such as *Wahdat-al-Wujud* (unity of existence) that were debated by both poets. Although there is a similarity between Rumi and Whitman, and the two poets are compared, the writer does not think of the Rumi as a natural mystic. However, Rumi mysticism is "*monistic*" and Whitman's mysticism considered as "*inverted mysticism*".

While the traditional mystic tries to destroy himself and reduce its emotions in preparation for its unity with the Divine, Whitman raises the *self* and admires his senses in his progress towards unity with absolute. Although Whitman is influenced by Emerson and Oriental mysticism, there is a difference between Whitman's mysticism and Rumi's mysticism. The Eastern mystic like Rumi believes that the connection between the soul and God is possible only through distortion or



conquest of the physical senses and appetite. On the other hand, Whitman considers that spiritual experiences are possible without sacrificing physical appetite. For further clarification of Rumi's connection with God, here in this study, I am to explore it with new vision.

Expression of imagination

Expressions of imagination not need any particular linguistic pattern; rather it uses the language of symbols, thinking feelings and emotions. In this regard, Fazal Asadi Amjad (2007) refers to the universal language of poetry; he believes that the language discourse of poetry deals with imagination rather than with a particular linguistic competence. The root of this universal language is architecture, music, philosophical and mystical concepts that are metaphorically the language of the mysticism. This language of the soul tries to find the answer in the person's imagination. The language of literature reveals the deep intimacy between different cultures and emphasizes the overall value of art that is created in imaginary perception. Based on this instrument, epistemological symbols about mysticism are formed for Eastern Sufis, Christians and the Western Romantic poets. Amjad attempts to focus on the epistemological concepts of these images, as is used in Rumi poetry, Khalil Gibran and Samuel Taylor Coleridge.

The works discussed in the article by Amjad, in which the powerful *Masnavi* of the Persian poet Rumi begins is the best ode for compensation, *Al-Mawakib* ("Procession") and *The Aeolian Harp* by Coleridge. These interesting poems represent the common sense of understanding customs and refer to the essential elements of Sufi, Christian and Romantic epistemology. Amjad considers that these elements do not threaten the existence of truth and does not rule out the possibility of real perception. Regardless of some of the main differences between the Sufis and the Romantics, for both of them, the truth in the system of changing symbols and attitudes is no different. In other words, the truth is understood within the framework of logic or reason that binds the opposite in such a way as to conform to the principle of non-contradiction.

Themes and Philosophies of Rumi

Grounded on the mystical relationship and philosophies of Rumi, Firouse Papan-Matin (2003) believes that Rumi's success in poetry and mysticism and his fascinating relationship with *Shah Shams Tabriz* are exceptional. Rumi's exceptional relationship with *Shams* had a great influence on his life and poetry. He thought of *Shams* as the ideal image of the beloved and the transcendental companion he sought in his spiritual life. Rumi regarded *Shams* as a spiritual mirror for his interconnected mystical experiences. In this article, the author reflects an example of such subtleties in reading "*The Tale of Reeds*". It is understood that the "*Tale of the Reeds*" tells of the division of a lover, personified as a reed from the Fatherland, which is reed. The author claims that "*The Tale of Reeds*" covers the main themes that can be found in most of the couplets of *Masnavi*. Although Papan-Matin's work is not comparative, it treats *Masnavi*'s prologue on the basis of sections and an alliance between the Lover and the Divine Lover. This work shows how these themes are related to the spirituality of Rumi in his relationship with the Shams.

Love of the Creator is the fundamental theme in all of the mystic and Sufi poets of the world. Same notion is found in both Rumi. Built on this affiliation, Bahram (2011) analyzes the opinions of Kierkegaard and Rumi on reliance and love. The author declares that these two philosophers put their ideas in very different fields and add some secondary concepts related to the concepts of faith and love. It is concluded that these two thinkers are different in lifestyle, context and method of thinking. However, the concepts of love and faith are pleasing to every-one.

Some very influential saints of 19th century of *Bhakti Movement* were Saint Kabir, Namdev, Raidas and Pipaji. The paths they carved out were easy for common people to follow. They also brought reforms in the society. The most important reform which Saint Kabir tried to do is to bring equality in the class and caste ridden society. These two principles Sufi and *Bhakti* were closely related to each other. They were like two sides of a same coin. They almost appeared at the same time. Both the movements advocated that a personal expression of devotion to God is the way to become at one with Him. There are many other values and belief which are very similar to each other advocated by both the movements. Even saints and philosophers associated with Sufi and



Bhakti principles had same thoughts. Love for humanity and equality is the universal message from all Prophets, Saints, Sufis and Mystics.

To justify the link between the arguments, Begum Ayesha Sultana Laskar (2012) attempts in a preliminary study in mysticism and compares Rumi with Kabir. She exerts to identify the central concepts of the two great poets and great mystics, Saint Kabir and Jalaluddin Rumi. Laskar argues that, the poetry both Rumi and Kabir can be viewed as a reproduction of their philosophy of life. The mystical preaching of Kabir raised the oppressed people. On the other hand, Jalaluddin Rumi is one of the greatest mystical poets in the world. He used his poetical talent to expand his spiritual experience as well as his mystical ideas. These practices indicate that both Rumi and Kabir were independent and fought against all social and political inequalities. Thus, both sophisticated poets created a new culture and globalism based on the unity of the ultimate reality and human unity, regardless of their racial, cultural and linguistic differences. However, the chosen mystic are from the East, and therefore the readers can collect the impressions from the Eastern mysticism. My study tends to highlight this gap of knowledge about mysticism.

Practical Mysticism and Love

Saeed Zarrabi-Zadeh (2013) tries to classify the mysticism of Jalaluddin Rumi as the prominent Sufi of the thirteenth century based on his mystical doctrines. Mysticism as a field of study has a dual meaning that has a face: the steps of the path of spiritual perfection; and the ways in which these steps are to be performed. Zarrabi-Zadeh's work compares the mysticism of Rumi with practical mysticism, which belongs to another type of mysticism that has different significant elements. Such an approach focuses on similarities and differences, and uses comparisons as a means of understanding and explaining mysticism and practical mysticism. The mirror chosen for this study is Meister Eckhart which is the German Dominican, which, unlike Rumi, defines differing appreciation for mysticism. The mystical organization of Eckhart, although similar to Rumi, focuses on the concepts of knowledge and reason; rather the mystical organization of Rumi encourages love at its focal point.

Above comparative study projects, Rumi practical mysticism, according to the metaphysics of creation, self-control, power of reason and heart, and misconceptions, are classified. These issues are compared with different aspects of ontological, moral, cognitive, emotional, with the existing features of Eckhart. The mystical steps such as the birth of a child, identity on the ground, isolation, separation and breakthrough, refer to the eccentric metaphysics of the emigration. However, it is also useful in identifying and investigating the practical aspects of the two mystics. Moreover, while Eckhart's philosophical mysticism, through the fundamental connection between mystical practices and the mystical stages, thinks that Rumi mysticism is an earlier role in achieving mystical perfection. This study also makes it clear that the importance of love in Rumi mysticism creates a full practical approach. Love is actually emphasized by comparing it to the key role of reason in the eccentric path. As a result, the study recommends that practical Rumi mysticism can be called "the mysticism of the obliteration of friendship", and that the practical mysticism of eccentricity can be called "mysticism of intellectual separation." Although this thesis compares the current doctoral thesis; however, Jalaluddin was compared with the equator. The author focuses primarily on the differences between the two mystics, and believes that while the novel is paying more attention to the heart, Eckhart focuses on the head.

Broader Appreciation of Mysticism

M. Mannani (2007) debates about life events and the personal stories of the poets to clarify the various aspects of the general approach of "Mysticism and Romanticism". Many researchers are trying to compare two literary kings, geographically, chronologically and culturally different. Comparative studies show a fundamental ideology that inspires the metaphysical poetry of Rumi and Donne. In the broader sense, this article has published more about the affiliation between two mystical and literary systems. Thus, this article has learned not only in relation to two systems, but also the most unpopular and intolerable intimacy that is in the symbolic work of both religious and literary traditions.



Mysticism is not limited to the earth, ethnicity, color, or denomination. This is universal. The language of communication is Love. In this thesis I have chosen the two poets, representing no common culture, religion, but one thing — the love of God is common in the poetry of Rumi. William James, by reviewing the literature of universal religions and a summary of the common features of mysterious experiences, has been gone through intercultural exploration. This discussion, contributed to the pioneering input in the philosophical study of mysticism based on the analysis of several world religions and material backgrounds. Considering the similarities to different traditions, given the mystical experiences, despite the great differences in linguistic and religious backgrounds, exciting similarities especially in mystical studies, have influenced James in comparison with many differences in the fields of Linguistics and religion. James pointed out that these experiences are more like “a state of emotion than the state of reason”. *Mystical and philosophical analysis* of Steven T. Katz continued the intercultural mystic analysis that inspired James's work. Katz debates *epistemological and linguistic analysis* in the discussion of mystical experiences with regard to irreducibility, differences in ontological claims and features of unique phenomenology in specific religious fields, and so on. Also in the mystical and philosophical analysis, Robert M. Gimello updates the list of common mystical features that James emphasizes, and this list of features as a definition of work for "mystical experience."

The American philosopher George Santayana, who emerged from the perspective, provided a comprehensive analysis of the role of fantasy and understanding in mysticism, as well as a persuasive analysis of that old relationship between poetry and general religions. Santayana acknowledged his relations to his American contemporaries, but he resisted assimilation to their philosophical views. Santayana's materialism and reverence for what he called human orthodoxy, his understanding of culture, and his philosophical theory led him to reject what he saw as the moralism, subjectivism, and mysticism in American philosophy. He found the American tradition neglectful of what he took to be the end of philosophic life, namely spiritual freedom. Santayana believed philosophic activity ultimately is unconcerned with (though materially dependent on) accidental conditions such as religion or nationality.

A recurring theme among the above and discussion is that: mysterious experiences are of transrational quality, which goes beyond discursive intellect of reasoning, and they result in such deep experiences that they are indestructible, defying language constraints as representation systems. To refer to the struggle of consciousness invoked under mysterious experiences; this modality is seemingly irrational, but more precisely, this form of cognition is a unique form of rationality that exceeds discursive, logical intellect.

Rumi and Dickinson know that God is so close, closer to mind and belief, with the difference that love can reach God and the final goal, just as Dickinson honestly gazes at Christ when He listens to her prayers; Rumi says modesty and humbleness, and to avoid the arrogance base of prayer. Finally, both from them about the time and the transitory days and nights insist on the belief that time hasn't any joking for someone and if it passed it is impossible to back. They know the correct use of the current time, the best way to lose and regret. Though centuries readers follow the gap between Dickinson and Rumi, they are thought to be remarkable and admirable, making them marvels of the world.

4. Analysis and Discussion

Analysis and discussion section has been done under the influence, which comes from the main points of “*Perennial Philosophy*” by Aldous Huxley. The discussion constitutes various poetic devices including: various symbols, Divine images, features and themes in the poetry of Jalaluddin Rumi.

For the better understanding of the mystical tendencies in the poetry of Rumi, I try to connect my discussion with the very basic concepts of religion of Rumi that is Islam.

Sufism and Mystical Experience



Sufism is based on the intuitive mystical experience. Mysticism includes the philosophical concepts. These concepts are mixed with spiritual experience. Sufis (Muslim mystics) also believe that God communicates through "a special secret knowledge" that is unfamiliar to the others. This concept leads the beliefs of the Sufis that God lies in their hearts, and humans have divine attributes. IbneArabi says: "The whole being is darkness, but with the advent of the truth it becomes clear" (Saleh, 2004, p. 89). This is precisely the Christian idea that enlightens and guides the souls. IbneArabi means that God has affixed to the heart of all the Sufis. He has faith in that, his book *tafsir* is stirred and written by Divine authority, and God has put the meaning in his heart (Saleh, 2004, p.169). One point of similarity is that God speaks directly to the Sufi people.

Sufism believes that love is the essence of their core belief; Sufism believes that everything is a reflection of God. Through love, Sufism breaks the barrier of physical world which produces the loss of consciousness of everything which creates distant from the Truth, even forgetfulness of our own state of forgetfulness (Brown, 1982, p. 542). This may lead Sufism to experience mystical experience through intoxication of the soul.

As discussed earlier, the presence of God in our deeds is more precious than the union with God; therefore, all the mystics do not speak of unity with God. Some Mystics also argue that we should talk about the presence of God, rather than experience. Because the mystical deed is not merely about the wisdom of God as a foreign body, but rather about new ways of knowing and loving according to the state of consciousness in which God will be present in our inner deeds.

Mystical Illumination

One can understand and accept the *Higher* order and *Lower* order only with the brightness of the soul. The mystical illumination has been understood as the central experience in mystical and social process that leads to solving religious and personal problem. These endorsed concepts depict mysticism as the exciting form of the process of searching insight, which is in actions, solves speculative malfunctions and emerges new discoveries for soul. (Underhill, 2005, p. 209).

In a series of lectures and teachings, called "*Fihi-Ma-Fihi*," (the Spiritual discourses by Rumi), Rumi says a person goes through three steps. At first, he shows devotion to everything, man, woman, money, land, elements and stones. In the second phase, he worships God; when he is beyond this stage, he does not say that I am worshipping, he says that I am God, because he does not exist: only God exists. Rumi says in his poem "A *Community of the Spirit*."

There is a community of the spirit.

Join it, and feel the delight

of walking in the noisy street

and being the noise.

Drink all your passion,

and be a disgrace.

Close both eyes

to see with the other eye. (Rumi, 1995, p.3)

Love should be renowned as a vital element in the illumination of soul. Because in mysticism the very basic element is love e.g. love of God. This is the mirror through which we can recognize God; we can have faith in God. Love is the spirit of all the creation by God. Mystic always have his head bowed to God and do what He intuitively him. This is the characterizations of the *Higher* order.

The Depiction of Higher Order



The representation of the manifestation God (Higher order) is completely in keeping with the Islamic tradition and with the *Quran*. When God revealed himself to the prophet Mohammed, he also revealed 99 names. These names are qualities of God himself and are supposed to reveal to the believer the true nature of God. There are two classifications of the names. The first pertains to God's majesty; the second to his beauty. The names that reflect God's majesty are masculine while the names that reflect his beauty are feminine. So, God can be both just (masculine) and forgiving (feminine). He is also wrathful (masculine) as well as merciful (feminine) (Nasr, 2008, p. 37).

Life, a blessing of God

God has created Water, Fire, Soul and Air. All four things are the essential elements of all creations of God. The first thing to be discussed is water. In one of his poems, Rumi says: "Water is Life to us, become manifest as the resurrection." God has said: "Did I not say to you, 'Go not there, for I am your friend; in this mirage of annihilation, I am the fountain of life'"(215). In both cases, Rumi uses water to represent the life-giving nature of God.

He also uses Sea and Ocean, linking them as God's characters as living water: "In the water of life, where is death, O you, my Sea, my Ocean (221)". Not only God the title of the source of life that Rumi emphasizes in the Sea and Ocean images, but also its magnificence. In the Ocean, God can put a lot of fish. The Sea can always be mixed with fish, because it is humiliating compared to the Sea. Rumi is quoted in "*Mystical poems of Rumi*" says:

The sea can always dispense with the fish, for in comparison

With the sea, the fish is contemptible.

You will not find fish, my soul, like the sea of the ocean

in the sea of God's ocean there are many fish.

Yet for all this indifference, if the sea should compassionately

incline towards a fish, great will be the grace; ((Arberry, 1968, p. 130)

Finally, Rumi uses the representation of the sea and the ocean not only as the origin of life but also as a soul's final destination: "Fish it has become certain to you from the sea behind your back; turn your face round and go back, since you are a sea creature. In this symbol for God, soul is like a fish that can find life only if it returns from where it came.

Water is a Rumi's word for God, which reflects God who first lives and gives it after death. Water here, too, shows His magnificence and grandeur. The image immersed in God is a central image of Sufi education. Only the saint, who has reached the end of the Sufi path and has become drowned in the Ocean of Divinity can know it meaningfully and in the ultimate sense" (Nasr, 2008, p. 39).

The Experience of God

It is likely to the lower order *This*, through several means, to come into relationship with *That*. Even in his own poems, Rumi notifies his readers that there are methods and signs that are necessary in speaking about God as the ultimate concern, but somehow they are also quite inadequate: "He will flee from you so that if you draw His image, the image will fly from the tablet, the expression will flee from the heart". Rumi informs, "Each one of these similitudes is at once an exposition and an error". He believes that a symbol points to something beyond itself;



there is any other world not accessible to everyone. Like other mystics, Rumi recounts his experience of the Divine.

Rumi believes that the highest order can be attained with the cleanest of the heart. There must neither any hypocrisy, jealousy nor any wish to get the worldly things. *This* world is temporary and *That* world is permanent. So the best deal is to get the love of the most adorable, through which we can get *This* world and *That* world too. In one of his most striking poems “*Two Friends*” Rumi speaks:

A certain person came to the Friend's door

and knocked.

"Who's there?"

"It's me."

The Friend answered, "Go away. There's no place

for raw meat at this table."

The individual went wandering for a year.

Nothing but the fire of separation

can change hypocrisy and ego. The person returned

completely cooked,

walked up and down in front of the Friend's house,

gently knocked.

"Who is it?"

"You."

"Please come in, myself,

there's no place in this house for two.

The doubled end of the thread is not what goes through

the eye of the needle.

It's a single-pointed, fined-down, thread end,

not a big ego-beast with baggage. (Barks, 2002, p. 87)

The Fish (Soul) and the Ocean (God)

The fish is another image that is unique in Rumi. Since God is the ocean, the soul is the fish. The ocean can exist without fish but the fish would die without ocean. Rumi says in one of his poems quoted in “*Mystical Poems of Rumi:*”

And that fish which knows that the sea is seeking him-his foot

in pride rises above the other.

That fish which-the sea does no task without the fish's opinion is



its counselor-

You might say that so highly favored a fish is an emperor, and that infinite sea is his minister. (Arberry, 1968, p. 131)

Fish cannot be separated from the ocean, as the soul cannot be without God. The ocean is large and powerful compared to fish as the power of God over humans. The sea fishes in the same way that God constantly manages. Fish can never completely cross the sea. The mystic never reaches the point of God's love.

God is Lover, God is Beloved

Rumi was a mystic of great domination and self-dedication. He is in love with God, seeking in any way an alliance with Divine and as a teacher who, with words and examples, seeks to lead others towards one goal. He is a peaceful and wicked man of all beliefs than men and he asks students to behave the same way. Although his company was explored by kings and princes but Rumi favors to spend his time with the deprived and the poor people.

The use of these signs of expression "the beauty", "love and passion" is spiritual experience, not merely the inadequacy of any word or language. Rumi in this case, chooses the symbols for his ability to visualize his experience equally for his art. It seems "natural and inevitable", the mystic must use the image of love and spiritual marriage. Marriage of love and spirituality embraces their experiences of full recitation and perfect love (Underhill, 2005, p. 89).

And finally, *Spiritual Marriage* aroused, "the elements of duty, constancy, irrevocableness, and loving obedience involved in the mediaeval conception of the marriage tie," and, "made it an apt image of a spiritual state in which humility, intimacy, and love were the dominant characteristics" (Underhill, 2005, p. 90). Thus, the mystic's soul, regardless of his gender, is considered the bride. God is given the symbol of the groom.

This discussion for love and spiritual marriage are present in the poetry of Rumi. As mentioned earlier, Rumi often address God as "Beloved" or Lover." He also uses the image of the soul being the bride: "What a bride is in the soul". "Through the reflection of her face may the world be fresh and figured as the hands of the newly-wedded!". In many instances, the Beloved is longed for and sought out and the lover suffers for the longing: "Passion for that Beloved brought me out of learning and reciting so that I became mad and distracted". But in other instances, the Beloved has been won by the lover: "Lord, what a Beloved is mine! I have a sweet quarry; I possess in my breast a hundred meadows from his reed."

Rumi, in dealing with God's love, does not accept one side of human love for God, but love is the same on both sides. In other words, if a man is in love with God, God asks him too. This phenomenon delicately defined in *Mathnavi* 111, as "universal love:

“When love of God waxes in thy heart,

Beyond any doubt God hath love for thee”

This is the mystical classic of the love, in which love is not one-sided, but love is both sided. It is argued that if one has a desire / love for someone else who has the same desire; it means that there is no one-sided desire for this. In addition, Rumi claims that *Ishq-e-Haqiqi* or the Real Love is the salvation, it is a burning of self and then there is no pain, means self-annihilation.

So, for Rumi, the love of God is the symbol of comfort, happiness, eternal pleasure and solution of all the difficulties. Furthermore, Rumi, the mystic, expresses his '*ishaq-e-haqiqi*' as sacrificing his soul and abandoning himself:

“His un-sweetness is sweet to my soul may my soul be sacrificed to the Beloved who grieves my heart!



I am in love with grief and pain for the sake of pleasing my peerless king” (Nicholson, 2001, p. 3)

The impression of self-sacrifice is exclusive with the mystical philosophy. In the above lines, Rumi describes ‘*unsweetness as sweet.*’

Burning Desire of Reunion

According to the mystic teaching, the self is constantly seeking unity with the *Higher* order (God) to overcome his alienation. As long as the Lover does not find his beloved, he constantly burns in the fire or separation. Fire is also used as a symbol for the soul's desire for God. Because God is sometimes hidden and the soul does not always have access to Him. Rumi laments:

I have a fire for you in my mouth, but I have
a hundred seals on my tongue.

The flames which I have in my heart would make one mouthful
of both worlds.

Though the entire world should pass away, without the world

I possess the kingdom of a hundred worlds. (Arberry, 1968, p. 225)

This longing for God is also highlighted by the desire that burns in a soul in the same manner as it would for a lover. The experience of God in this instance is paradoxical: the soul burns with desire for God which it cannot attain unless God allows the soul to undergo the purification of soul.

Light as Experience of God

If darkness and night are the absence of God, then light is the presence of God. Rumi uses the symbol of light for God. The light of God is eternal and it sees all. A mystic soul must live by this light or the light brings it to truth. Rumi writes:

Whoever is living by the light of God, the death of this spirit is replenishment to him...

When its gaze is by the Light of God, to such a light what can be hidden?

Though all lights are the Light of God, call not all of those the eternal Light.

Eternal light is that which is the Light of God, transient light is the attribute of flesh and body. (Arberry, 1968, p. 105)

In mysticism, this light is related to knowledge of God. God's knowledge allows someone to penetrate Divine Wisdom, even if not completely. God, as light directs the soul to eternal light, which is said in the *Quran* that God is the light of the heavens and the earth (Nasr, 2008, p. 32).

The Spiritual Marriage

The soul is restless unless it meets with God. The soul loves God with the will and power of God, and it is made with that very affectionate power. This is the power of the Holy Spirit in which the soul exists. The soul is given the benefit and strengths of His love. This serving of love of God gives glory to the soul. In complete transformation for the state of spiritual marriage, the soul, is all dressed up in grace. The soul is in love with the Holy Spirit, who is given it that transformation.

Rumi describes this concept in his poem "*How Very Close.*" Rumi says:

“How very close is your soul with mine I know for sure everything you think goes through my mind” (John, Kavanaugh, & Rodriguez, 1991, p. 151)



The speaker (soul) tells that how lucky she is that she has such a unique Beloved. The soul also gives detail that her relationship is based on trust and on the axiom of 'give and take'. Every second of their life is dedicated to each other, to the beloved and the lover. The thing they give is love. According to them, life is a matter of giving and this giving offers love in the whole life. This becomes a happy time for her partner.

The speaker (soul) tells about an everlasting relationship. Their connection grows very strong with one another. Venture means a new business or activity. If we compare the speaker's relationship and the notion in business terminology, it somehow proves the connection logical.

5. Conclusion

This study shows the variety of the mystical features that are found in Rumi's work. Rumi uses of the divine imagery, discusses the feelings of solicitude of the soul, also expresses about the mystical experiences with God. Rumi, as the tool in his poetry, use the images of nature like water, fire, night and darkness, and sleep to connect with God. Rumi's expressions for the mystic path and mystical union with God are unique and complete.

Furthermore, the findings of study are, two imperative messages that Rumi wishes to convey through his poems. The first message, the poet enforces is self-negation and purification of the soul, which direct to the road of spiritual journey. The second message here, concerns with the notion of humbleness and pure "Divine Love". In brief, this affection refers to mankind's courage to leave such worldly people in continuing life journey. The mystical consciousness and the elevated style of the poems make it possible for the reader to unlock parts of his/her soul and discover new levels of reality. In addition, this aspect could not be seriously created, because they came from the collective consciousness.

Rumi proves to their readers that anyone who attempts to go through the mystic's path by way of poetry will come to appreciate two paradoxes. First, the mystic's path it is at once an intensely personal and unique path and also a universal one. Second, that although language can limit the infinite to the finite, it can also liberate the qualities that its confines.

So, Rumi have distinctiveness in his style, experiences, perceptions and tendencies but the essence of his poetry is equivalent and balanced. The ultimate goal for him is the same that is to reach to the house of his Beloved and to be in the state if this feelings of love with the Beloved.

References

1. Rumi, & Arberry, A. J. (1968). *Mystical poems of Rumi: First selection, poems 1-200*. Chicago: University of Chicago Press.
2. Tillich, P. (2001). *Dynamics of faith*. New York: HarperCollins Publishers.
3. Carmody, D. L. (1996). *Mysticism: Holiness East and West*. New York: Oxford University Press.
4. Mahdi Dehghani, F. A. (2015). Separation and union in selected poems of Jalaluddin Rumi and William Blake in The light of Hermeneutics.
5. Arberry, A. J. (1968). *Mystical poems of Rūmī: First selection, poems 1-200*. Chicago: University of Chicago Press.
6. Schimmel, A., & Falaturi, A. (1979). We believe in one god: The experience of God in
7. *Christianity and Islam*. New York: Seabury Press.
8. Nasr, Seyyed Hossein. The Garden of Truth: The Vision and Promise of Sufism, Islam's
9. *Mystical Tradition*. New York: Harper One, 2007.
10. Schimmel, Annamarie. As Through a Veil: Mystical Poetry in Islam. New York:
11. Columbia University Press, 1982.
12. Rumi. *The Soul of Rumi*. Trans. Coleman Barks, New York: Harper Collins, 2002.
13. Barks, Coleman. "Intoduction." *The Soul of Rumi*. Rumi. New York: Harper Collins,
14. 2002, 3-14.
15. Douglas W. Shrader, 2008, "Seven Characteristics of Mystical Experiences".
16. Underhill. Evelyn. *Mysticism: A Study the Nature and Development of Spiritual*



17. *Consciousness*. 12th ed. England: One World Publications, 1999.
18. Tillich, Paul. *Dynamics of Faith*. 1957 rpt. New York: Harper One, 2009.
19. Jenkinson, John Albert. "God,' Man,' and 'Religious Symbols': Interpretations and,
20. Reinterpretations on the Philosophical Theology of Pauil Tillich" Diss. University of
21. Alberta. 1972.
22. Tillich, P. (2001). *Dynamics of faith*. New York: HarperCollins Publishers.