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Traces of theosophical approach in Jalal'ud-Din Muhammad Rumi

Следы теософского подхода у Джалалуд-Дина Мухаммада Руми

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Abstract

Rumi's concept of "Love," which He has proposed for years, has been tried to be explained from various perspectives. However, some scholars claim that it consists of phrases reflecting the content of "Divine Love," some of them "The peak of human romanticism," and some of them "Theosophy."

The critical works written by Rumi are *Masnawi* and *Divan-e Shams*. He points out two crucial issues there and even starts the poem at the beginning of the *Masnawi* not with the name of Allah, but with "Listen from the reed-flute!" In this beginning, Rumi deals with the expressions "separation" and "unity" and emphasizes that the creature will prefer to return to the place it is attached to.

This research examines theosophical approaches based on Rumi's work. It tries to determine the difference between romantic thinking, theosophic approaches, and the love expressed by Rumi. There are similarities between Rumi's view and theosophism. However, the necessary research has not been done in this regard. In today's era, getting results about Rumi's thoughts and mystical view of theosophism is essential. This research is based on comparative studies and the qualitative methodology. Corpus selection was at the forefront, and *Divan-e Kabir* and *Masnawi* were determined as the main works and analysis sources.

Keywords: Rumi, theosophism, divine love, romanticism, *masnawi*.

Абстрактный

Концепцию «Любви», которую Руми предлагал на протяжении многих лет, пытались объяснить с различных точек зрения. Однако некоторые учёные утверждают, что оно состоит из фраз, отражающих содержание «Божественной любви», некоторые из них — «Вершина человеческого романтизма», а некоторые — «Теософии».

Критические работы, написанные Руми, - это «Маснави» и «Диван-э Шамс». Он указывает там на два принципиальных вопроса и даже начинает стихотворение в начале *Маснави* не с имени Аллаха, а со слов «Слушай из тростниковой флейты!» В начале Руми обращается к выражениям «разделение» и «единство» и подчеркивает, что существо предпочтет вернуться в то место, к которому оно привязано.

В этом исследовании рассматриваются теософские подходы, основанные на работах Руми. Он пытается определить разницу между романтическим мышлением, теософскими подходами и любовью, выраженной Руми. Между взглядами Руми и теософизмом есть сходство. Однако необходимые исследования в этом отношении не были проведены. В современную эпоху крайне важно получить результаты о мыслях Руми и мистическом взгляде на теософизм. Данное исследование основано на сравнительных исследованиях и качественной методологии. Отбор корпуса был на первом плане, а *Диван-е Кабир* и *Маснави* были определены как основные труды и источники анализа.

Ключевые слова: Руми, Теософизм, Божественная любовь, Романтизм, *Маснави*.

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Introduction

Rather than general information about Rumi, his place and influence in today's literature constitute the subject's essence. Although Rumi is defined as a Sufi and knowledgeable about wisdom, three critical issues in his works and his legacy are still suitable for examination and academic research. 1. Man, 2. creation, 3. philosophy of life. Based on Rumi's thought, the elements, and interpretations that he gave meaning to life, purposeful life related to creation and human-society responsibilities, and ultimately, the vision he created for humans are the subject of considerable debate.

However, it is also inevitable to know his importance in world literature and why his poems are important in the field of comparative literature in today's literature.

Jalalud-Din Muhammad Balkhi (Rumi) is considered the most important Sufi Mystic Poet. His existence and spiritual legacy are too famous to fit within geographical boundaries. Because he addresses humanity with divine love, he is the property of the entire human world. Rumi and his other works, especially *Masnawi* and *Divan-e Kabir*, are among Sufi literature's most mysterious and respected works. These works also reveal many unidentified levels of spirituality. Rumi intensely tried to use the native language and convey his purpose. Knowledge of truth that the senses cannot obtain is a fundamental spiritual principle. (Lashari & Awan, 2014, pp. 1-14).

This article examines the spiritual and vision aspects while investigating the love aspect in Rumi's poems. Rumi is considered an artist who paints on a blank canvas with the magic of his poetry and metrical words. He thinks the factor that gives eternal life is "love" and introduces the source of love as the essence of life. When one considers his work and dives into his poems, it is easy to understand the relationship and concept of "Human-God" by evaluating beautiful landscapes and images of landscapes through the eyes of a traveler with an abstract methodical approach.

The works created by Rumi are truly important philosophical, wisdom, mystical, and literary treasures. It can produce and educate all the beauties of the world. Whether a concrete or fictional character, Rumi can impact our minds with a work of natural beauty. *Masnawi's* unique blend of spiritual content and romanticism remains permanent in readers' hearts with its

essence and fascinating notes. (Joshi, 2019, pp. 7-15).

Hypothesis and critical question

As it is known, Rumi's thought has been examined by researchers who have conducted research on many Islamic literatures in the present century, as well as by researchers who are affiliated with Christian, Buddhist, Brahman, and even Zoroastrian religions, and this has led to the emergence of various areas of discussion.

The common opinion about Rumi is that he was a wise man, a mystic, and a poet. However, in the meantime, love for humanity, self-sacrifice, keeping the covenant, and many similar positive moral values present him as a humanist, and some even criticize him. They describe him as a person who exhibits the thought and approach of Jesus.

However, some researchers who have recently continued their studies in the "Mevlevi order" field say he was a theosophical person. In this context, our critical question is, "Is Rumi a theosophist or a voice of Divine love?" it turns out. The hypothesis is based on findings to answer this question.

Theoretical framework or literature review

Within the theoretical framework, Mevlana's analysis of love can be discussed from various aspects. In this context, the idea of "love" obtained based on literature review should be evaluated semantically. Semantic analysis of the language Rumi used to express love involves understanding the deep meaning of the words, metaphors, and symbols used in his works. There may be various approaches to the semantic analysis of the language Rumi used to express love, considering some of its essential elements. For example, Rumi describes the struggle between separation and togetherness with the metaphor of the "cauldron of love." A person who disciplines and matures his soul by getting rid of all undesirable desires and especially worldly ambitions in the cauldron of love transforms his heart into an environment where God can be manifested.

In another place, Rumi expresses: "Those who act with evidence and reasons have feet like wooden legs. "Wooden legs are completely unreliable and completely flimsy." According to Rumi, judgment based on evidence and

reasoning is related to worldly matters. Political, legal, economic, etc. Conclusions can be reached by reasoning about worldly issues. However, reaching God and the truth of existence through this path and method is like going on a world journey with a wooden leg. In other words, Rumi says that the mind does not have a function in reaching God; it can only help us reach Him. In this respect, Rumi does not accept that the issue of determinism is identical to love and tries to prove that the issue of love is related to the heart and spirituality.

The symbolic richness of the language, the spiritual dimension of love, the ironic use of the language, the semantic analysis of love, and other issues can be considered as the subject of analysis. Still, this article is evaluated in terms of theosophic, considering the "semantic analysis of love."

Human beings are creatures that wonder, ask questions, and ultimately improve themselves. Rumi, in all his works, especially Masnawi, described the human being through the balance of mind/heart and mentioned that he should be satisfied mentally and spiritually. In this regard, Rumi, who talks about the need for man to develop himself both physically and spiritually and explains in a didactic manner how to achieve this in his works, emphasizes that bad habits and the evils that arise from them are prevented by revealing the essence of the human being. After all, according to Rumi, what makes a person human is the ability to think and question the things, beings, and life around him, especially himself and his actions. While doing this, it is necessary to rely on knowledge on the one hand and wisdom on the other.

Methodology

In terms of developing the methodology to carry out the semantic analysis of love, a systematic approach to understanding the deep meaning of the language in Rumi's works was considered. In this context, the qualitative and comparative method as a methodology, corpus selection was at the forefront, and Divan-e Kabir and Masnawi were determined as the main works and analysis sources. In addition, conceptual metaphor analysis was also discussed in terms of representing abstract concepts of love. The metaphor "Love is a journey" is emphasized in this context.

Comparisons have been made on the following essential points of Mevlana's philosophy of love. A research article analyzed the subject of love

and the philosophy of love by making necessary semantic and interpretive comparisons on Mevlana's important poems, in his Divan-ı Kebir and Masnawi, and the works and comments of people working in Sufi literature in the following centuries. In this context, the topics emphasized regarding Rumi's philosophy of love are as follows:

- a) **Cauldron of Love Metaphor:** Rumi describes a person's inner journey using the metaphor of the "cauldron of love." Based on many sample poems, Rumi's unity on the subject occurs in an entirely spiritual meaning and environment.
- b) **The Relationship between Mind and Love:** Rumi addresses the relationship between mind and love differently. Again, the following facts were obtained based on the poems determined during the research. While the mind operates with evidence and reason regarding worldly matters, love operates on a spiritual dimension. According to Rumi, reason is insufficient to reach God; love can help people reach Him.
- c) **Philosophy of Faith and Love:** In Rumi's works, he emphasizes that the human mind is limited and that the philosophy of faith and love should be resorted to when the power of the mind ends. Even the poem "Ney Name" proves that faith and love play an essential role in a person's reaching God.
- d) **Self-Realization of Man:** In Rumi's system of thought, the concept of "self-realization" is not in the sense expressed by personal developmentists or psychologists. It means that a person realizes himself, is surrounded by love, and matures to reach God. Rumi's philosophy of love should be examined in depth to understand man's inner journey and spiritual quests. His works are essential to love and man's reaching for God.

All data were analyzed by comparing sample poems with the approaches and interpretations in other literature based on two important works of Rumi.

Results and discusión

As a person of love, Rumi watches and evaluates people, things, beings, and the universe from the window of his heart. Rumi's ideas, thoughts, and views give meaning to all the objects created with a focus on the "love" concept of love and attach importance to tolerance and acceptance of life's bitter or sweet events and developments-changes based on love. He always described the rising of the Moon, the setting of the Sun, and the

rotation of the Earth in terms of "love" and emphasized that the source of evil and horror was "lovelessness and lack of love."

Since Rumi has a deep respect for nature, or in other words, the "essence" of every human being, he has and continues to have many fans and followers from every branch and in every period. After him, his ideas, views, and lifestyles were systematized, and the "Moulavi Order" branch of the sea of Sufism emerged. Moulavi's order reflects a deep civilization and state. This way, many men of science, art, literature, and politics were cultivated. Thus, precious people were raised in Moulavi dervish lodges. (Top, 2007, p. 776).

Jalaled-Din Rumi is a thinker with an essential place in the Islamic Sufism tradition. The concept of love frequently appears in Rumi's poems and teachings. According to Rumi, love is man's love for God. Love is a tool for man to transcend himself and get closer to God. Although Rumi's understanding of love has similarities with romanticism, it offers another philosophical meaning. When we look at Rumi's thoughts, it is understood that he put forward a movement in which Theosophism, Romanticism, emotion, and imagination are essential. But when it comes to the question of which aspect can be dominant, it is possible to understand Rumi's deep thought through the approaches in his poems.

Like romanticism, Rumi's understanding of love knows that emotion and imagination are essential. (Rezaie & A'alami, 2019, pp. 87-116).

It is clearly understood that Rumi's love poems express man's love for God and his return to Him. To give an example from Rumi's love poems: (Rumi J.-D. M., 2001a, p. 108).

*"I burn with the fire of love; I will become ashes;
I am the one who loves you; I am the one who
loves you!"*

In this poem, Rumi expresses how love burns people to ashes. The fact that love burns people to ashes is a tool for people to transcend themselves and get closer to God. Rumi's love poems express man's love for God. Even though Rumi's understanding of love and romanticism only reflects the wave of divine love, the theosophical approach has a deep meaning. Romanticism is a movement in which emotion and imagination are valued. Like romanticism, Rumi's understanding of love knows that emotion and creativity are essential. But when

we look at his similar poems, he may always seek to return to where he came from and become the same as the beginning.

What is Theosophy?

Theosophy is a concept that generally encompasses mystical and esoteric teachings. Theosophy deals with topics such as the nature of the world and the universe, human evolution, immortality of the soul, and universal wisdom. The theosophy movement first emerged in the mid-19th century and aimed to bring together many different traditions and teachings. (Eşmeli & Topal, 2022, pp. 91-107).

Theosophy is a term derived from the Greek words "theos" (God) and "sophia" (wisdom). At its core, it includes a series of teachings covering metaphysical topics such as the nature of the universe, human evolution, and the soul's immortality. Theosophy lies at the intersection of mysticism, philosophy of religion, and esoteric teachings. (Faivre, 1998, pp. 1-10).

When we look at the concepts in Rumi's poems, we can see that the same themes generally operate. Wisdom is given an important place in Rumi's thought, and human beings can only reach the highest level from the lowest level with knowledge, which is only possible through four gradual steps. (Naseh & Akhlaghifard, 2018, pp. 254-264) The wisdom story is achieved through Sect- Shariah- Ingenuity- truth. So, it seems that Rumi, with a completely theosophical approach, defends that man will be immortal and return to his essence by nature. In this respect, he describes the night he will die as "Şeb-i Arus" (Night of Wedding). In other words, the night he will reach God symbolizes the excitement and love a groom can experience with his bride.

History and origins

The Theosophical movement was founded in the mid-19th century by Helena Petrovna Blavatsky, Henry Steel Olcott, and several other pioneers. Blavatsky's works "Isis Unveiled," published in 1877, and "The Secret Doctrine," published in 1888, are among the primary texts of Theosophy. In these works, Blavatsky tried to explain supernatural events, mystical teachings, and the mysteries of the universe. (Gül, 2017, pp. 1-20).

Theosophy is significantly influenced by Indian and Eastern philosophy, Western mysticism, and ancient religions. Vedanta and Yoga teachings in India include traditions such as Taoism, Kabbalah, and Gnosticism.

Fundamental beliefs of theosophical thought

Theosophical teachings suggest that the universe is a whole and that everything is interrelated in a universal context. Some of the core beliefs include:

1. Universal Unity: According to philosophical teachings, every part of the universe is interconnected. There is the same universal spirit in everything.
2. Reincarnation and Karma: Theosophy adopts the concepts of reincarnation and karma. Accordingly, people evolve over many lifetimes and suffer the consequences of their actions.
3. Supernatural Phenomena: Theosophy also includes understanding supernatural phenomena and man's inner potential. Subjects such as telepathy, telekinesis, and psychic abilities are among theosophical beliefs.
4. Universal Wisdom: Theosophy aims to discover the deep secrets of the universe. It is about the attempt to understand human evolution and cosmic reality.

Modern influences and criticisms

Theosophy significantly impacted the early 20th century, especially in the Western world. However, some have claimed that Theosophy is speculative and not based on scientific foundations. Moreover, some teachings of Theosophy cannot be accepted independently of the religious and cultural context. (Quinn, 1997, p. 132).

As a result, Theosophy represents more than a belief system for many people. It is a way to discover the universe's secrets, realize human spiritual potential, and seek universal wisdom. However, it is not a doctrine everyone will accept and is often questioned by critics. Theosophy reflects the attempt to understand man's relationship with the universe, soul, and destiny. No matter how acceptable and scientific it may be, it cannot be denied that Theosophy has contributed to humanity's philosophical and religious pursuits. (Versluis, 1994, p. 87).

Romanticism and Theosophism approach in Rumi's views

Rumi's most famous work, "Masnawi," is a type of poetry with rhymes comprising 26 thousand couplets. It consists of 6 volumes; It was completed in 9 years with a 2-year break. Scholars describe Masnawi as a Sufi

commentary of the Quran and the book of reaching the truth. It contains 270 stories and parables expressed in poetic language. While explaining these, verses and hadiths were used. (Kayışlı & Önal, 2022, pp. 528-541).

In Masnawi, striking messages come after the stories. In his works, Rumi refers to specific subjects (concrete) in isolation (abstract); It deals mainly with internal and essential concepts. He handles the subtleties with full attention in the stories he tells. He deals with mind, soul, heart, love, and spirit issues. Its purpose is to save man from worldly passions and attachments, take him to the highest stages and ranks, and glorify him.

It is possible to see the closeness of thought to Rumi's Theosophical teachings in Masnawi. Article 1 of the Teachings speaks of "Universal Unity." In this context, the Sufi view parallels the same thought. Because according to Sufism, everything depends on the principle of "Unity of Body." Unity of body is an essential concept in the Islamic Sufi tradition and has been discussed by many Muslim thinkers. This concept means "being together". According to "Vahdeti vücut" (Unity of Body), all beings are manifestations of a single being, Allah, and everything expresses Allah. This idea is also found in the philosophy of Seyyed Imadeddin Nasimi. (Golkarian, 2020, pp. 264-272).

In his poem, Rumi says the following about the unity of existence or cosmic unity (Balkhi, 1998, p. 29).

ما عدم هاییم و هستی های ما / تو وجود مطلقى فانی نما

We are all from nothingness, but our existences remain, and we will be, in any case, returning to our origin.

The second issue comes from the theosophical teachings related to the issue of reincarnation. However, reincarnation is not accepted in Islamic teachings and is considered a false belief. But by observing such a poem by Rumi, you can understand that he believed in reincarnation. (Balkhi, 2002, p. 135).

آمده اول به اقلیم جماد / وز جمادى در نباتى اوفتاد
سالها اندر نباتى عمر کرد / وز جمادى یاد ناورد از نبرد
وز نباتى چون به حیوانى فتاد / نامدش حال نباتى هیچ یاد

At first, it was born in the form of a solid being, and then it changed into a plant. Then, he spent many years in a vegetative state, and during this period of his life, he did not remember anything from his solid state. When he changed from a



vegetable to an animal, he remembered nothing from his time as a vegetable.

Rumi also talks about the supernatural phenomena and the inner abilities of man, which is in line with the third teachings of the theosophical perspective (Balkhi, & Divan-e Shams, 2019, p. 33).

ای برادر تو همان اندیشه ای / مابقی تو استخوان و ریشه
ای
گر گل است اندیشه تو گلشنی / ور بود خاری، تو همیشه
گلخنی

O brother of my nature, know that you have a remarkable ability based on your intellect and power of thinking. And if you did not have wisdom and thought, you would be nothing but skin and bones. If your wisdom and thoughts are like flowers, be sure your whole being will be flowers. But if your thoughts are thorny and harmful, know that you will become a pile of thorns.

And in another place, he expresses his thinking following the fourth doctrine of theosophical theory. This theory refers to universal wisdom and believes everything happens according to wisdom. If something happens to man, it is from God's mercy. But what man wants but does not achieve is due to divine wisdom, which has the same result as mercy. Because of this insight, Rumi pointed out the bitter and sweet events in life and believed that nothing is without reason and that all events become objective for human evolution. In this regard, such a poem from Rumi can be used as an example: (Rumi, 2001b, p. 1674).

ما ز بالاییم و بالا میرویم / ما ز دریایم و به دریا می رویم
ما از اینجا و از آنجا نیستیم / ما ز بیجا میرویم و بی میرویم
اختر ما نیست در دور قمر / لاجرم فوق ثریا می رویم

We are from a high and superior world and will go to the top. We are the separated drop from the sea that will eventually join the sea. We do not have a fixed place in the current world, and this world has dimensions and sizes that we do not fit into. When we go to that world, a place will have no meaning, and everything will be the same. Hence, it is eternal. According to the false belief that every human life is connected to a star, we are not forced to travel around the Moon. We do not go around the Moon or the Sun, but our place is higher and higher than the Moon.

Masnawi considers the wisdom side of the events people witness around them. He uses some specific examples as symbols for this. For

example, the rooster represents "lust," the peacock represents "rank," and the crow represents "excess of desires," that is, excessive desire and insatiability.

Rumi is a great spiritual educator who evaluates people at every stage. He said that you cannot understand anything without understanding people. Also, Masnawi is the paradise of the hearts of those who get rid of selfishness and self-centeredness.

In his essential work Masnawi, Rumi begins his words with "Listen to reed flute!" With this appealing word, he obliges the reader to think and carefully analyze the terms. Why does he take up the symbol of "reed flute"? In his opinion, everything happens by listening. Only listening deeply to the voice of the universe, the Holy Books' speeches, and the Prophets' words is possible. Rumi wants to express this by saying, "Listen to the reed flute," said to all persons, "Listen to the revelation!"

"Listening" is an essential principle in Sufism. It is not the speaker but the listener who learns. The ear is the entrance to knowledge. To emphasize the importance of listening, elders say, "Teach your child to listen; he will learn to speak anyway!" In addition, those who listen are recorded in the mind, and what is read and written is recorded in the lines. What is in the bars, digital records, can be deleted, but what is in the mind is not deleted; it is permanent.

While human life is in the state of reading and listening, one should listen to the "reed flute," made of a smooth reed from which delicious sounds and melodies come. That "reed flute" is not an ordinary musical instrument. In Rumi's Masnawi, everything begins with the story and complaint of the reed flute. The narrator of Masnawi is, first, a story poet. He is like the storyteller of unread words, with all the secrets of reading the lyrical comments of concepts. His interest is in storytelling, and his habit is in storytelling. So much so that he sometimes tells stories, even in his ghazal lyrics. Throughout the novel, Rumi directs the attentive reader to the world beyond the level, which, according to some researchers, is a duality. Or it allows the issue of reaching conclusions through contradictions in the style of expression.

The reader goes beyond the world of narration, even the excitement of Sufism, into the field of education. Masnawi's stories and anecdotes, which may rarely be the poet's invention, often draw from the famous and widespread traditions

and collections of his time or age or the tales and stories reported in the lectures and articles of Shams Tabrizi or from books and rules about the situations and sayings of Sufi sheiks, or even from books of typical Arabic and Persian literature. (Zarrinkoub, 1998, pp. 297-300).

Rumi conveys his literary method and how to express his love by constantly resorting to allegory and these stories of address. Of course, Rumi's aim is not just to tell stories. Instead, it is a kind of allegory and argument in which the reader can understand the story and reach the main facts. However, the way the story is written makes the subject of love attractive in works such as Masnawi and Divan-e Shams, and inferences are made based on the story to achieve the goal, making it a unique character.

Rumi sees the story as a criterion for measuring meanings and draws attention to the importance of understanding story concepts. Therefore, according to Rumi, love and romance are not the peak of excitement and emotion a person perceives physically. On the contrary, romanticism has a different meaning in Rumi. Therefore, the meanings of love and romance in Rumi can be interpreted as a philosophical concept, and it would not be an exaggeration if we call it "Theosophy."

"Reed" in Sufism represents the perfect human being, the scholars, and the perfect guides who have transcended their ego, freed themselves from sins, and are at the level of taking refuge in God Almighty with a sublime heart. In other words, the flute is likened to nature, and the reed is likened to the world of the heart. (Esparham & Tasdigi, 2018, pp. 87-114).

Rumi says in his story "Reed Flute" (Balkhi, 1982, p. 13).

بشنو از نی چون حکایت می کند / از جدایی ها شکایت می کند
 از نیستان تا مرا ببریده اند / در نفیرم مرد و زن نالیده اند
 سینه خواهم شرحه شرحه از فراق / تا بگویم شرح درد اشتیاق
 هر کسی کو دور ماند از اصل خویش / باز جوید روزگار وصل خویش

Listen, what is the reed about? Because it tells a story. Its story is to complain about separations! From the moment they cut me off from the reed, everyone - man and woman - cried out of pity for this pity. I look for such a heart that it is torn to pieces by the pain of separation. Because such a heart already understands what I say. Let us know this: whoever stays away from his essence

and origin will eventually return to himself and his creator and unite with his heart.

With these couplets, Rumi reveals that he gives meaning to life according to theosophical fundamental beliefs and thoughts.

If the reed flute is a heartstring with heartfelt and warm moans that always remind one of separation and sadness, a person disconnected from his origin and essence feels empty inside and aches from break, just like the reed flute. Returning to his heart is the only thing that comforts him and relieves his heartache. According to Rumi, the world we live in is just a route. As point "A" is our original, point "Z" will also be ours. Therefore, what we experience in life are the factors that constantly push us towards our essence.

According to Rumi, nothing is meaningless, and even though they are seemingly contradictory, they are always in unity. This idea of Rumi also coincides with the "Yin Yang" philosophy. Rumi refers to the "Principle of Contrasts" in all his narratives.

He says in another poem: (Ankaravî, 2005, p. 188).

از محبت خارها گل می شود / وز محبت سرکه ها مل می شود
 وز محبت بار، بختی می شود / از محبت دار، تختی می شود
 وز محبت دیو حوری می شود / از محبت نار، نوری می شود
 بی محبت موم، آهن می / از محبت سنگ روغن می شود
 شود

Because of love, thorns become roses. Sour vinegars are sweetened same honey. If there is love, the gallows turn into a bed. And again, with love, misfortune turns into happiness. If there is love, even fire becomes light, and with love, ghouls change into fairies. If there is love, the stone becomes soft like oil, but the wax becomes steel when there is no love.

The accurate interpretation of Love in Rumi

The basis of the Moulavi profession and Sufi method and school is love. In Rumi's understanding of Sufism, love is the doctor of all causes and the cure for all internal and spiritual diseases of human beings. But what Rumi means by love is divine love, devotion to God, and the longing to return to Him.

The meaning of love in romanticism is lust; The manifestation of love is sensual. Love is a reality that cannot be understood in a virtual

environment. Virtual love looks for juice, color, and showiness. The person who has worldly love and romantic characteristics is the one who completely dominates excitement and emotion.

Love is the key to the secret of Rumi's thoughts and works. For this reason, Rumi's *Mesnevi* begins and ends with love. This love is essential because it eliminates self-centered aggression from people and forces people to be educated as their instincts require. According to Rumi, one can forget everything with love by avoiding predatory behavior, the struggle for survival, greed, jealousy, evil, unhealthy competition, and hypocrisy. If a person wants perfection, he should not fall in love with a mortal lover; he should have two identical signs of the lover and the beloved; he should see himself as one of God's attributes and think about God's manifestation. Rumi says that worldly man can only be perfect by seeing himself in God and understanding the existence of divine love in his essence. Then, he can fully demonstrate the concept and reality of the lover and the beloved.

Rumi tried to integrate beyond logical changes, and he worked in the field of knowledge, wisdom, and mysticism, but the education of mystical love and working on the ground in the hearts of the curious literature. He used primary language to get his point across but made a concerted effort to convey it. It is known that the knowledge of truth that cannot be obtained through the senses is a fundamental principle in spirituality. Love is no longer fully understood as a complex subject due to developments arising from worldly issues. Rather than the known human love and romantic love, Mystical love is explained by Rumi with simple verses that can contain many intelligent aspects. The diverse romantic elements of the seeker further enhance the beauty of spiritualism. Rumi can impact our minds with a work of true beauty, whether a concrete thing or a structured character. (Golkarian, 2018, pp. 423-430).

Rumi works more logically while adding charisma and power when writing his poetry. As we have already mentioned, the definition of love, when it comes to it, is subject to great debate, which makes a comparative study of Rumi's and Shakespeare's poems on the subject of love quite tricky. Rumi praises holy love so much that he interprets dying for love as being able to come to life again. So, dying for the sake of love is not the known bitter death but perhaps a sweet rebirth. He expresses this issue in his poem as follows: (Balkhi, 1994, p. 636).

بمیرید بمیرید در این عشق بمیرید / در این عشق چو مردید
همه روح پذیرید
بمیرید بمیرید و زین مرگ مترسید / کز این خاک برآید
سماوات بگیریید
بمیرید بمیرید و زین نفس بیریید / که این نفس چو بندست و
شما همچو اسیریید

Die, die in this love. Because in love, you come to life again through death. Die, and do not be afraid of death. Because if you move away from the Earth, you become heavenly. Die so that by the end, you will be free from self. You are a prisoner because the self is a chain attached to your feet.

Rumi uses a unique method to convey his emotional words to his readers: he chooses to write poems in Persian language and ghazel verse forms.

The work known as *Divan-e Shams* or *Divan-e Kabir* is entirely related to the subject of love by Rumi. The love-themed topics covered in the work mentioned above are impressive in content and structure. The structural method used in *Divan-e Shams* is the "Ghazel" form. Rumi feels useless in expressing love without holding on to the ghazal in this work. Therefore, ghazal and love-themed topics are elements that integrate.

In Persian literature, ghazals are the most crucial way of expressing love. "The word ghazal itself not only refers to romantic contexts and themes in the poem but also describes a certain form used in poems about love." (Pournamdarian, 1995, p. 37).

The love-type poems presented in ghazals can be divided into two groups: romantic and mystical. As it is known, ghazal content defines love as turning to "beautiful," which can be physical objects or intellectual items.

Conclusion

Since the basis of Rumi's Sufi school is love, the narration of love stories in his *Masnevi* is quite impressive. Rumi believes the lover and the beloved should be the same. The relationship should be more intimate and complete. Rumi, in his stories in his book *Masnevi*, tries to defeat formalism in love and proves that if love is real, it can give character to a person. In short, Rumi expresses the beautiful and mystical understanding that comes from true love because true love is the foundation of his cult.

The current research aims to define love and romance through a mysticism and theosophical

approach rather than ideological manipulation. In the study, the necessary analysis was made through sample poems and quotes. Rumi's works have been translated or commented on by many people. However, for some, the subject of love has been paired with romance, paving the way for manipulation. In this context, Rumi revealed different ideas and conceptualizations in his Masnawi.

As it is known, deviated parameters related to love may inevitably affect the reader's perception of the text and the author's image in the target context. Based on the findings in the article, the current research can be considered necessary in revealing the incompatibility between the source text's ideology and the target text's subtexts. The results also reveal a systematic tendency to romanticize (human or mystical) the reader and be comfortable with theosophical thoughts. Although the current research objectives were achieved, limitations that could be addressed for further research should be highlighted. In addition, the emergence of different interpretations of Rumi's poems when translated into Arabic, Turkish, German, and English, unfortunately, not only creates his whole approach to love. Sometimes, personal interpretations also confuse and even overshadow Rumi's personality. In this context, the issue of the perception of love and romance from Mevlana's perspective needs to be further investigated. For this reason, the article's primary goal is to prove that there are Theosophical traces in Rumi's way of thinking.

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