

**The Phoenix and the Ashes: The Mystical Journey of Life, Death,
and the Rebirth in the Select Poems of Rumi and Whitman**

A Dissertation for

Course code and Course Title: ENG-651 Dissertation

Credits: 16

Submitted in partial fulfillment of Master Of Arts Degree

(M.A. in English) By

SANAKOUSAR TINTANI

SEAT NO: 22P0110046

ABC ID: 398254116366

PRN: 201902830

Under the supervision of

MS. PRIYANKA VEREKAR

Shenoi Goembab School of Languages and Literature

Discipline of English



GOA UNIVERSITY

APRIL 2024


Examined by.

Seal of the School

DECLARATION BY STUDENT

I hereby declare that the data presented in this Dissertation report entitled, "**The Phoenix and the Ashes: The Mystical Journey of Life, Death, and the Rebirth in the Select Poems of Rumi and Whitman**" is based on the results of investigations carried out by me in the Discipline of English at the Shenoai Goembab School of Language and Literature, Goa University under the Supervision of Ms. Priyanka Verekar and the same has not been submitted elsewhere for the award of a degree or diploma by me. Further, I understand that Goa University or its authorities will not be responsible for the correctness of observations or other findings given in the dissertation.

I hereby authorize the University/college authorities to upload this dissertation on the dissertation repository or anywhere else as the UGC regulations demand and make it available to any one as needed.


Ms. Sanakousar Tintani

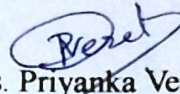
Seat no: 22P0110046

Date: 16th April 2024

Place: Goa University.

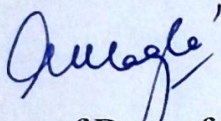
COMPLETION CERTIFICATE

This is to certify that the dissertation report "**The Phoenix and the Ashes: The Mystical Journey of Life, Death, and the Rebirth in the Select Poems of Rumi and Whitman**" is a bonafide work Carried out by Ms Sanakousar Tintani under my supervision in partial Fulfillment of the requirements for the award of the degree of Master of Arts in the Discipline of English at the ShenoI Goembab School of Language and Literature, Goa University.



Ms. Priyanka Verekar

Date: 16th April 2024



Signature of Dean of the School/HoD of Dept

Place: Goa University.



School/Dept. Stamp

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my guide Ms. Priyanka Verelkar, for her guidance, support, and expertise throughout the research process. Her valuable feedback and encouragement have been instrumental in shaping this dissertation.

I would like to acknowledge the support of my family and friends, who have been a constant source of encouragement and inspiration.

Lastly, I would like to express my appreciation to Goa University for providing the resources and environment necessary for the completion of this dissertation.

Thank you to all who have contributed to this work in any way.

CONTENTS

| | |
|---|------|
| Title Page | i |
| Declaration..... | ii |
| Completion Certificate..... | iii |
| Acknowledgements..... | iv |
| Contents..... | v |
| Abstract | vi |
| | |
| 1. Chapter One..... | 1-12 |
| Introduction..... | 1 |
| 1.1 Background of the Study..... | 1 |
| 1.2 Scope | 4 |
| 1.3 Limitations | 5 |
| 1.4 Research question | 5 |
| 1.5 The Relevance and the necessity of Study..... | 5 |
| 1.6 Objectives..... | 7 |
| 1.7 Literature Review | 8 |
| 1.8 Hypothesis..... | 10 |

| | |
|---|-------|
| 1.9 Methodology | 10 |
| 1.10 Primary Texts..... | 13 |
| 2.The Ascended Soul: Rumi's Mystical Journey | 13-44 |
| 2.1 Life as a temporary Abode..... | 14 |
| 2.2 A Call for Spiritual Awakening..... | 23 |
| 2.3 Death as unveiling | 41 |
| 3.The Song Of Cosmos: Whitman's Mystical Exploration..... | 42-63 |
| 3.1 Whitman's concept of Self, soul and body..... | 43 |
| 3.2 Purpose Of Life | 44 |
| 3.3 Death as a Natural transition | 58 |
| 3.4 The Song of Self | 59 |
| 4.Chapter Four: Convergence of Unseen: A Comparative Study..... | 64-78 |
| 4.1: Similarities in the mystical journey of life, death and rebirth in Rumi and Whitman..... | 65 |
| 4.2: Spiritual versus Physical | 69 |
| 5.Chapter Five: Conclusion | 75-85 |
| 5.1 Findings | 76 |
| 5.2 Limitations | 80 |

| | |
|----------------------|---|
| 6. Works Cited | 1 |
|----------------------|---|

ABSTRACT

Standing at the precipice of existence, humanity has long grappled with the mysteries of life, death, and what lies beyond. This dissertation explores these profound questions through the luminous lens of mystical poetry, focusing on the works of Jalaluddin Rumi and Walt Whitman. Though separated by vast cultural and temporal distances, these two poets offer surprisingly astonishing visions of the soul's journey. Rumi, the 13th-century Sufi master, guides us through a path of ecstatic love, dissolving the ego to unite with the divine. Whitman, the 19th-century American bard, celebrates the interconnectedness of all life, viewing death as a transformative passage into a vast, pulsating cosmic consciousness. By examining the resonances and divergences in their approaches, this work illuminates a richer tapestry of the mystical experience. This exploration delves into how Rumi's ecstatic yearning for union becomes mirrored by Whitman's all-encompassing embrace of the universe. Ultimately, this dissertation seeks to demonstrate that these mystical journeys, though unique in their expressions, offer a unified testament to the enduring human search for meaning and transcendence.

Keywords: Mysticism, Spirituality, Esotericism, Exotericism, Rumi, Whit

Chapter I

Introduction

1.1: Background

While growing up in my religiously acculturated family made me acutely aware of the fragility of life and inevitability of death. As I became acquainted with Rumi's quotes, his writings on themes such as life and death piqued my curiosity. Despite studying English literature, I never had the opportunity to explore his works until M.A Part I when I studied Walt Whitman's collection of poems, Song of Myself. Through this exploration, I felt a striking similarity between the philosophies of these two poets. This research will afford me the chance to further investigate parallels between Persian and Western world views on life and death by comparing transcendentalism theory with Sufism

philosophy. This research will take us on a roller coaster ride of a spiritual journey of life, death and rebirth. Just like the title suggests Phoenix as a metaphor of spiritual renewal which is examined through the prism of life, death and rebirth. The legendary Phoenix is a bird that is raised from the ashes after being devoured by fire. It is a symbol of the cyclical nature of life and death. The ashes illustrates the remnants of material world. It also represents the transforming nature of death.

This research will compare and contrast on how the two poets Rumi and Whitman addresses the spiritual themes like life, death and spiritual rebirth showcasing the mystical journey to attain a divine unity. The study will focus on the mystical elements in the poems of Rumi and Whitman. According to the Merriam Webster Dictionary , mysticism is the conviction that direct knowledge of God, spiritual truth, or ultimate reality can be achieved by subjective experience. It

can be also described as an experience of mystical union with ultimate reality. The term mysticism has a long etymological history. It is originated from the Greek terms “I conceal” and “mystikos”. The Greek verb μύω now has a different meaning. "Stimulate" and "start" are the main meanings. Secondary meanings include "teach", "train", "acquaint yourself with", "introduce", and "give a first experience". The New Testament uses μεύο or μυέω, related word forms. μυέω. It means closing one's eyes to enjoy the mystery, as explained in Strong's Concordance, and is a metaphorical way of entering into a mysterious revelation. pagan initiation rites as the origin of the meaning.

Rumi and Whitman are both mystic poets who are known for their explorations of spirituality in their poetry. Jalaluddin Mohammad Balkhi also known as Rumi due to his residency in Seljuk Sultanate of Rum in Anatolia. The term ‘Rumi’ is literally defined as ‘Roman’. He is a 13th century Sufi Mystic, Mawlana and a poet. His followers initiated the Mevlevi Order who were also known as whirling dervishes. The Sufis whirl around in circles with the tune of religious music in the background, this ceremony is called *Sama*. Through this practice Sufis try to attain divine unity with God and *Sama* is considered to pave a path or portal to this divine unity. Rumi was the first to initiate this practice. While he used to get immersed in *Sama*, he recited poetry which were recorded by his disciples. His masterpiece *Masnavi* is considered as one of the inspiring work of Sufism.

Sufism or *Tasawwuf* is an Arabic word for epiphany of ethical and spiritual ideals is a mystic body of practice of Islam. It is rooted in Sunni and Shia sects of Islam. It deals with the spiritual side of the religion whereas *Shariat* deals with judiciary of Islam.

The Sufis believed that we could attain divine unity with God through love and devotion. They believed in monotheist God and that we all are children of God and he is present in every human being.

Walt Whitman stands as one of the most influential and celebrated American poets in literary history. He is considered as an epitome of American culture and liberalism. He belongs to the transcendentalism, a movement which resulted out His groundbreaking work, particularly in his seminal collection "Leaves of Grass," revolutionized the landscape of poetry and left an indelible mark on the American literary tradition. Whitman's poetic style is characterized by its free verse form, expansive imagery, and profound exploration of the human experience. He rejected the constraints of traditional poetic structure, opting instead for a fluid and organic form that mirrored the rhythms of natural speech.

This innovative approach allowed Whitman to capture the vitality and diversity of American life in all its complexity.

Whitman's glorification of the individual and the democratic spirit is fundamental to his poetry. His famous poem "Song of Myself" perfectly captures his conviction that every individual, regardless of upbringing or situation, has intrinsic value and dignity. Whitman's deep-seated humanism and egalitarian attitude are shown in his love of the common man and his elevation of the human body as a sacred vessel. Whitman encourages readers to ponder the interconnection of all living things and to appreciate the wonder and beauty of the natural world through his colorful and descriptive words. Moreover, Whitman's poetry is imbued with a profound sense of spirituality and transcendence. He explores themes of mortality, divinity, and the eternal cycle of life and death, inviting readers to ponder the mysteries of existence and the interconnectedness of

the physical and spiritual realms. Whitman's vision of a universal and all-encompassing soul, encompassing both the individual and the collective, speaks to his belief in the fundamental unity of all creation.

Walt Whitman's enduring legacy as a poet lies in his bold experimentation with form, his profound humanism, and his visionary exploration of the human condition. Through his revolutionary use of language and imagery, Whitman transcended the boundaries of conventional poetry and offered readers a profound and transformative vision of the world. His work continues to resonate with audiences today, inspiring readers to embrace their own individuality, celebrate the diversity of human experience, and connect with the deeper currents of existence that bind us all together.

1.2 Scope and Limitations of the Research

The scope of this research includes an analysis of the themes related to the mystical journey of life, death and rebirth in the poetry of Rumi and Whitman. This study aims to explore and understand the mystical and philosophical insights that these two poets offer through their writings on life, death and rebirth. The study will examine the various elements and symbols used by Rumi and Whitman to convey their perspectives on life, death and rebirth, including symbolic representations, metaphors, and imagery. Additionally, the study will analyze the usage of language and poetic devices employed by Rumi and Whitman to evoke emotions and provoke thought regarding the journey of life and death. The study will focus on the contrasting views on the mystical journey of life, death and rebirth in their poems and investigate whether their approach can converge and integrate without becoming a victim to

generalization to provide a single spiritual path.

1.3: Limitations

However, there are certain limitations to the scope of this study. Firstly, this study will focus solely on the poetry of Rumi and Whitman, specifically their works related to the themes of life and death. Other aspects of their poetry, such as their political or social commentary, will not be included in this analysis. Additionally, this study will primarily examine the mystical and philosophical aspects of Rumi and Whitman's writings on life and death. Any biographical or historical analysis of the poets and their works will only be referenced to provide context for the interpretation and understanding of the themes discussed.

1.4: Research Question

- How does Rumi's and Whitman's mystical approach of life, death and rebirth can converge and integrate to provide a single and complete spiritual path ?

1.5: The relevance and necessity of the proposed Research

1.5.1: Necessity in the field of Languages and Literature

Disquisition of Mortal Actuality Both Walt Whitman and Rumi claw into the profound questions of life and death and the meaning and purpose of mortal reality. Studying it allows us to reflect on our own mortality, the flash nature of life, and the hunt for deeper meaning and fulfillment. Walt Whitman, an American minstrel, and Rumi, a Persian minstrel, represent different artistic and erudite traditions. Comparing their perspectives on life, death and rebirth provides an occasion for cross-cultural exchange, fostering understanding, appreciation, and

empathy for different worldviews. There is a universality to mortal experience. Despite coming from different backgrounds and literal ages, both Whitman and Rumi touch upon universal aspects of the mortal experience. Their disquisition of mystical life, death and rebirth resonates with compendiums from colourful societies and time ages, pressing the participated mortal condition and our collaborative hunt for empirical truth. Both Whitman and Rumi's workshops frequently elicit spiritual and philosophical contemplation. Their nebulous themes of life and death invite compendiums to reflect on broader questions of church, tone, mindfulness, and the nature of reality. This can lead to particular soul searching and a deeper understanding of our own beliefs and values.

Whitman and Rumi's ideas can provide solace to writers, artists, and anybody looking for a creative way to express themselves. Their program offers fresh viewpoints on life and death that might spark intellectual and cultural debate and challenge conventional wisdom. It is imperative that a comparative analysis of Rumi's and Walt Whitman's equivocal treatment of life and death be done. Whitman and Rumi both explore the complexity and ambiguities surrounding life and death as they dig into the realms of existence. We can better appreciate the various viewpoints and interpretations these two significant poets offer to these important subjects by contrasting them. Additionally, this kind of comparison analysis enables us to investigate the historical and cultural contexts in which Whitman and Rumi wrote, shedding light on how their respective lives and environments influenced their perspectives on life and death. To effectively conduct this comparative study, a suitable methodology must be employed.

1.5.2: Relevance to the society

The poetic works of Rumi and Walt Whitman resonate with readers of all backgrounds and ages, transcending cultural and temporal boundaries. They explore the fundamental human experiences of life, mortality, and the mysteries of existence, offering insights and perspectives that provoke contemplation and introspection. Moreover, these poems shed light on the universal nature of human emotions and struggles, reminding us of our shared humanity. By delving into the themes of life and death, Rumi and Whitman touch upon profound questions about the meaning and purpose of our existence. Through their poetry, Rumi and Whitman invite readers to reflect on the transient nature of life, the inevitability of death, and the potential for spiritual growth and enlightenment through embracing both joy and suffering. In today's society, where the pace of life is often hectic and distractions abound, the study of Rumi's and Whitman's poems about life and death themes serves as a profound reminder to pause, reflect, and connect with our inner selves and the deeper aspects of our existence. It prompts individuals to question their priorities, find solace in the face of adversity, and seek meaning and purpose beyond materialistic pursuits.

1.6: Objectives

1. To explore both the poets' concept of self, soul and body.
2. To investigate the transformation of self in both Rumi and Whitman's works.
3. Exploring the potential ways to attain the divine unity through the lens of Rumi and Whitman.

4. To navigate how mystical journey of life, death and rebirth occurs in their poems.
5. To investigate the driving force of the attainment of divine unity.
6. To compare and contrast both the poet's approach on mystical journey of life, death and rebirth.
7. To explore both both the poet's views on mystical and spiritual journey can converge together to form a single spiritual path

1.7: Literature Review

Boostani, Mahdiah. *Effects of Death in the Poetry of Rumi and Whitman*. 2018. talks about the concept of death in the poetry of Rumi and Whitman, highlighting both similarities and differences in their perspectives. Boostani explores the common elements of Sufism in the poetry of these two poets, specifically focusing on the concept of death. Both Rumi and Whitman interpret death as not only painful and bitter, but also as something to be embraced and savored. While their views on death sometimes align, there are also differences between them. Boostani uses their famous poems to convey their thoughts on death.

Karajgi, Mallikarjun. *Mysticism In The Poetry Of Walt Whitman*. 2018. This article discusses the concepts of mysticism and how they are portrayed in Walt Whitman's poetry. It provides definitions of mysticism from Russell and Under hill. Mysticism involves experiencing a sense of unity with the divine or absolute through intuitive insight rather than rational thought. It suggests all things in the world and nature are connected through a shared essence or soul.

When examining Whitman's poetry, specifically his collection "Songs of Myself", the context finds elements of mysticism. Whitman took an intuitive, mystical approach in his writing. He believed the human soul is immortal and capable of connecting with the divine spirit. However, he felt this communication was only possible through embracing flesh and sexuality, which is reflected in the sexual undertones in his poems. For Whitman, achieving a mystical state involved a transfigured experience of the flesh.

Rahimullah, Ramish. *Introduction to Comparative Literature and Investigating the Mystical Influence of Mawlana Jalaluddin Mohammad Balkhi on Walt Whitman*. 2023

This article explores the claims made by Mawlana's Mathnavi and Whitman's Leaves of Grass, which hold that nature, man, and the cosmos are all manifestations of God or proof of God's divine unity. Given that Mawlana lived before Walt Whitman, this inquiry aims to ascertain the degree of Mawlana's spiritual influence on Whitman.

Numerous studies have been conducted on Rumi and Whitman separately. Numerous scholars have concentrated on the similarities between Whitman's and Rumi's works and their influence on each other. The converging aspects of Rumi and Whitman's spiritual journey of life, death, and rebirth, however, have not received much attention from scholars. In an effort to improve the body of research literature, this study will examine the ways in which their poems can converge to provide a single spiritual path.

1.8: Formulation of Hypothesis

Rumi's and Whitman's concept on mystical journey of life, death and rebirth can converge and integrate while retaining their fundamental traits to provide a single and complete spiritual path.

1.9: Methodology

1.9.1: Textual analysis

Textual analysis is a type of method utilized by the researchers to investigate through in depth analysis of the text that reveals a text's layers of meaning. It's a general phrase that covers a range of techniques for analyzing and comprehending texts of all kinds, from speeches and social media posts to books and poems. It facilitates greater understanding of the message and relevance of literary works for scholars, students, and anyone else interested in studying the written word.

The following steps could be utilized to analyze the mystical poems of Rumi and Whitman

1.9.1.a: Close Reading

The close reading approach within textual analysis is a powerful tool to navigate the mystical journey of life, death, and rebirth in Rumi and Whitman's poems. Through close reading, an in depth analysis of the poems of Rumi and Whitman will be conducted. Rumi and Whitman, both use figurative language in their poems with bulky metaphors. Close Reading will enhance in depth analysis of the intended meaning of the poets that extends beyond merely comprehending

the words' obvious meaning. This method will help to understand any underlying meaning that Rumi and Whitman intended to convey.

1.9.1.b: Figurative Language Deciphering:

Figurative language consists of metaphors, similes, and symbols. Analyzing these helps to unlock deeper meanings. Rumi's "guest house" metaphor isn't just about a house; it reveals his view of the body as a temporary lodging for the soul. Similarly, Whitman's catalogs of nature go beyond description; they become symbolic representations of the interconnectedness of all living things, hinting at a cycle of renewal even in death.

Through the close reading, more attention could be given to the fundamental elements of the text, such as the sentence structure, vocabulary selections, and the employment of literary devices like symbols and metaphors, as well as the overall tone offer valuable insights. Rumi's yearning and ecstatic language reflects his passionate search for union with the divine. In contrast, Whitman's celebratory and inclusive tone suggests an appreciation for the beauty and richness of life itself. Through close reading, we can gather the building blocks for understanding each poet's mystical landscape such as, Rumi's Yearning Path: the readers notices how Rumi's poems depict life as a temporary state, with death as a transition to reunite with the divine Beloved. Symbols and metaphors become signposts on this yearning path. Whitman's Celebration: By analyzing Whitman's language choices, the readers discover how Whitman celebrates the interconnectedness of life, portraying death as a natural part of a continuous cycle.

1.9.2: Comparative Analysis

Comparative analysis is a method for examining the similarities and differences between two subjects. This study will use comparative analysis on the poems of Rumi and Whitman to explore how, despite their distinct styles and backgrounds, offer complementary views on the mystical journey of life, death, and rebirth in their poems. A comparative study helps in identifying the core focus of each poet's perspective on the mystical journey. Rumi emphasizes the soul's yearning for union with the divine, while Whitman celebrates the richness and interconnectedness of life itself.

Through textual analysis we can do a comparative study of how Rumi and Whitman depicts life, death, and rebirth and highlight differences as illustrated in their poems. For instance how Rumi uses metaphors like the "guest house" for the temporary nature of life, while Whitman focuses on the cyclical renewal evident in nature. Despite their contrasting views, a comparative analysis can reveal underlying themes that connect them. For instance, both poets acknowledge the impermanence of human existence. By diving into the similarities and differences of Rumi and Whitman's perception of life, death and rebirth, A comparative study helps to showcase how their contrasting views can be seen as complementary aspects of the same journey. Rumi's yearning for the divine can be seen as a deeper purpose Whitman's celebration of life aspires towards.

This study will also utilize some of the concepts of Sufism and Islam. Sufism and Islam are inseparable. Islam is the core on which Sufism thrives. Although, Sufism is like a school of thought and practice in the two major sects of Islam as mentioned before. Sufism supports itself through the concepts which exists in Islam. Therefore, Sufism without Islam is incomprehensible. The study will

utilize concepts like Fana which refers to the annihilation of Self in the search of attaining divinity. This concept can be considered as mystical death. And the concept of baqa which means subsistence in Allah. This study will also talk about various systematic station through attaining divine union.

1.10: Primary Texts

This research will utilize selected poems of Rumi and Whitman to explore the mystical journey of life, death and rebirth in their works.

Who Says Words With My Mouth?, Return To the Roots Of the Root of Your Soul, Guest House, The Reed Flute, Lose Yourself, No Expectations, Say I Am You, I Died As Animal And I Was Human, When I Die. These poems are selected as primary texts to explore the mystical journey of life, death and rebirth in Rumi. As for Whitman *Song Of Myself, O Me! O Life!* and *The Child Went Forth* are selected as primary texts to explore the mystical journey of life, death and rebirth in his works.

Chapter II

The Ascended Soul: Rumi's mystical journey

Death and rebirth are just two of the many phases of life's enigmatic and breathtaking journey. This trip is thoroughly examined in the mystical teachings of poets such as Rumi, who illuminate the deep spiritual insights and truths that are contained therein. Loved Persian poet and mystic Rumi, who lived in the thirteenth century, was able to convey the inexplicable sensations of the soul in words that were both beautiful and vivid. Rumi's poetry explores the ideas of life, death, and reincarnation while drawing inspiration from Islamic traditions to provide a window into the ethereal world of existence. The concept of Rumi's mystical journey is significantly influenced by Sufism, an esoteric offshoot of Islam.

Sufism emphasizes the desire of unity and concentrates on the inward, spiritual aspects of Islam. the use of meditation, chanting, and whirling dances as

methods to achieve connection with the holy. A context for comprehending Rumi's exploration of the mystical journey of life, death, and rebirth is provided by Sufi teachings. Sufism, which has its roots in the Arabic words "shuf," which means fur, and "shafa," which means clean, covers both the internal process of soul purification and the external component of dressing. A system known as Sufism, which is sometimes confused with mysticism, aims to establish a close, personal relationship with the perfect, everlasting divine. Rumi's poetry offers readers a path through the mystical journey of life, death, and rebirth by encouraging them to ponder life's greater significance and the spiritual realities that exist outside of the material world. With influence from Sufism, Rumi explores Offering a unique viewpoint, Rumi explores the complex relationship between the spirit and body. His worldview suggests that the soul is not constrained by the limitations of the material world by highlighting the connections between the physical and spiritual realms. Rumi's poetry masterfully encapsulates the core of the human condition and invites readers to consider the soul's eternal character as well as the fleeting aspect of life. His teachings urge us to accept the innate divinity inside ourselves and lead us into the worlds of love, longing, and spiritual awakening. Rumi describes the mystical trip as a transformative process in his literary investigation, where death is not the conclusion but rather a doorway to rebirth. Rumi encourages us to go beyond the confines of our material life and set out on a spiritual quest for enlightenment and self-discovery through his philosophy. Rumi's works give significant insights into the nature of reality and our place in it, as well as a profound grasp of the soulbody relationship. Through exploring the domains of mysticism and spirituality, Rumi inspires readers to see past outward manifestations and establish a connection with our fundamental nature. It is essential to first comprehend Rumi's ideas about the

ego, soul, and body in order to appreciate his mystical conceptions of life, death, and rebirth.

2.1: Life as a Temporary Abode – The Search for Divine Union

2.1.1: Rumi's concept of self, soul, body

Rumi's idea of the self is mysterious, multidimensional, and intricate. In this sense, when we look at Rūmī's writings and analyze his references to the "self," the English term "self" is too general for what we are looking at. Rumi frequently refers to oneself as Nafs. According to Rumi, Nafs can be a false identity that prevents us from realizing who we really are on a spiritual level. (Dr. Mostamand, Farid) in his article *What is the meaning of self to Rumi?*

explores and categorises Rumi's concept of self. He categorises the concept of self into four aspects : Spirit, Soul, Body and Heart.

The following are the categories Dr. Mostamand, Farid explain how Rumi frequently alludes to all four aspects of the ego when he speaks of the self.

1. Spirit

Although the terms soul and spirit are frequently used synonymously, they are not the same. Spirit is a component of Source, the universal intelligence, it is separated from the divine source and is inserted in the body. It is infinite and unlike the temporal body, permanent in nature. Even if the body dies, it returns to the divine source. It is also referred as innate divinity or consciousness.

2. Soul

Rumi has a complicated view of the soul. However, when Rumi discusses the soul in the majority of his poems, he alludes to the Nafs (carnal self). This is the soul's capacity for evil incitement. This aspect of the self is capable of free will. As we have discussed, since the spirit is immutable, free will is not a part of it. As a Muslim, I am aware that in the religion of Islam, The Nafs is referred to the evil side of the human, which tries to drag it down into the sins and make us worthy of hellfire. Nafs is the part of our self .

Through the above explanation it is evident that human beings has two sides : the good side and the evil side. The good side of human beings is the spirit which is the innate divinity in us. It is deprived of all the desires and free will.

However, the soul or Nafs is the evil side of human beings filled with desires. It also has free will so that we can break through the evil temptations and get victory over our Nafs. This struggle with the Nafs is a form of Jihad in Islam. It is the lowest form of Jihad but is heavier in weight of our scale of deeds.

3. Body

physical form is the aspect of the self that houses the spirit. The body is a catalyst for the spirit. Rumi and Sufis believe that the spirit enters the body after being separated from the source, or universal intellect.

4. Heart

The heart is the centre of our soul, according to Rumi. Rumi doesn't refers to heart as a biological one. He refers to nonphysical heart which represents compassion and love as a field or metaphor. This non physical heart is the source of our love and ego. It represents the humanist emotions. Rumi makes no mention of the heart functioning as a biological pump. Rumi is a poet of Love. Therefore the ultimate meaning of Rumi poetry is ishq, or

love. Without comprehending what love means to Rumi, which is the union with one's beloved, we cannot comprehend his poetry. Rumi's beliefs and actions are based on love. Rumi believes that Love is the only way to get in touch with the Divinity.

2.1.2: The Origin of Self

The transformation of self can be identified in the journey of life and death. According to Rumi, the journey of existence initiates in the form of non existence. He believes that the spirit is the original form and that the spirit is separated from its source, which refers to the divinity or God. In the poem *Who Says Words With My Mouth?* The poem is a reflection on the speaker's existential journey, their search for identity and purpose, and their longing for spiritual fulfillment. The speaker's introspective exploration takes place in the form of a contemplative monologue, inviting the reader to join them on their quest for understanding. The context of the poem suggests a deep yearning for spiritual enlightenment and a sense of belonging. Rumi tries to contemplate about the origin of his existence.

For Rumi, life is a world filled with fleeting temporal moment:

Where did I come from

“All day I think about it, then at night I say it.

Where did I come from, and what am I supposed to be doing?

I have no idea.

My soul is from elsewhere, I'm sure of that,

And I intend to end up there.

This drunkenness began in some other tavern.

When I get back around to that place,
 I'll be completely sober. Meanwhile,
 I'm like a bird from another continent, sitting in this aviary.
 The day is coming when I fly off,
 But who is it now in my ear who hears my voice?
 Who says words with my mouth? (Rumi)

In above stanzas Rumi brings forth one of the mysterious contemplative question. Where do we come from? And what is our origin ? Rumi answers this by a vague answer that we come from elsewhere. Rumi was a Mawlana, one who has the knowledge about the Qur'an and Hadith. In Islam, there is a concept that souls exist before they are even born, in another realm. These souls were created by Allah, when he created the first prophet and the first human, Adam. Initially the souls resided in Barzakh. In another poem The Reed Flute. The poet illustrates the separation of soul from its source I.e divine realm / Anyone pulled from a source longs to go back./ Through these lines we can understand the essence of the above stanzas. Our souls which once resided in divine realm and in close proximity to God, the same soul has been separated from the beloved and have been dispatched to this world. The poet is feeling alienated in the world. The life and everything in it is temporal. One day, everything will cease to exist. The bird is the metaphor for the soul, which knows the impermanence nature of it's existence. //I'm like a bird from another continent, sitting in this aviary/The day is coming when I fly off,/ The bird is feeling alienated after being separated from the divine source. It's yearning to return to it's source. /This drunkenness began in some other tavern./When I get back around to that place,/I'll be completely sober.// In Rumi's poems the state of

being in drunkenness symbolises the soul being filled with the love for divine. This love is pure and it is driven by the desire to get United with divine. The drunkenness symbolises the loss of self and getting completely immersed in the love for divine. Mevlana's understanding of love is far beyond the concepts of traditional love and worldly love. Instead, he speaks of spiritual love that leads to union with God. (Boostani,46-49) According to Mevlana, divine love is the best way to spiritual understanding and union with God. He often uses metaphors related to love and desire when describing the soul's journey to God. Rumi believes that love is the key to transcending oneself and experiencing the Justice of All. Mevlana's poems are full of images of lovers seeking unity, symbolizing the soul's longing for God. He sees love as a unity that weakens the body and brings the person closer to the presence of God. Rumi's concept of divine love is deeply rooted in Sufi mysticism, where love is seen as an essential element of spiritual transformation and realization of divine truth. Rumi says that this possession of divine love has started in another tavern. The tavern, here symbolises the original home of the spirit i.e Barzakh.

2.1.3: The Journey of Soul and Body

In another poem, Rumi talks about how once our spirit is separated and sent on the earth, the soul engages into the worldly pleasures and builds up the Nafs. Which makes us fall deeper into the sins and make us forget our originality:

For ages you have come
and Gone courting this
delusion.

For ages you have
 Run from the pain
 And forfeited the ecstasy. (Rumi)

/For ages you have come and / Gone courting this delusion./ This line highlights the idea that individuals have been entangled in the illusion of worldly pursuits and distractions for a long time, neglecting their spiritual essence and connection to the divine. It suggests a sense of wandering aimlessly in pursuit of temporary pleasures. These lines speak about the Islamic concept of the sin of forgetfulness also known as *Ghaflah* in Arabic or *Ghaflat* in Urdu. It refers to a sin committed by forgetting God and only prioritising worldly matters once our spirit takes on this physical body. Rumi says that /For ages you have / Run from the pain / And forfeited the ecstasy./ pointing out how people often avoid facing the spiritual pain and challenges that lead to inner growth and enlightenment. By shying away from confronting their inner struggles, individuals miss out on the profound joy and spiritual fulfillment that comes from embracing the divine presence within. This stanza serves as a reminder for people, who are living a meaningless life without any purpose and are being vain by focusing on only enjoying this fleeting life to return to Allah.

Rumi's words touch the core of our existence. He addresses to our souls that were sent on the earth to take the life as a test with honour and embrace whatever experience comes our way. Instead we got corrupted and intoxicated by the worldly pleasures and got trapped in it like a bird trapped in a cage. The people are so engrossed and attached to this world that we forgot about the ultimate truth. We have prioritised the fleeting worldly life and its tempting pleasures over the eternal

bounties that Allah offers us. As a result we live in delusion that the earthly life is everything. In the poem *The Guest House*, Rumi says that this world and the life we live is temporal encouraging us to let go of all the attachment of the worldly pleasures and temptations:

This being human is a guest house.

Every morning a new arrival.

A joy, a depression, a meanness,

Some momentary awareness comes

As an unexpected visitor.

Welcome and entertain them all!

Even if they're a crowd of sorrows,

Who violently sweep your house

Empty of its furniture,

Still, treat each guest honorably.

He may be clearing you out

For some new delight.

The dark thought, the shame, the malice,

Meet them at the door laughing,

And invite them in.

Be grateful for whoever comes,

Because each has been sent

As a guide from beyond.(Rumi)

The very first line of the poem sets the tone for the whole poem. Human body and this life is like a temporary stay in a guest house. Whatever we witness, observe and feel are temporary just like the body which will eventually perish. Rumi's description of existence as a guest house implies that life is fleeting and temporary. The guest house metaphor suggests that, like guests, we are only

transient inhabitants of this planet, existing for a little period of time before departing. Rumi invites readers to consider the transient aspect of life and the notion that our time on earth is finite by presenting life in this light. Readers are urged by the poem to understand that life is a series of changes and that no experience is permanent. Emotions, situations, and relationships change and develop in the same way as visitors arrive and go from a guest home. Embracing change, releasing attachments, and finding serenity in life's impermanence are all important lessons from Rumi. The idea that every experience has worth and advances our knowledge and understanding is reflected in Rumi's invitation to welcome all visitors, happy or sad. Rumi underscores the need of accepting the whole range of human experiences, from joy and pleasure to grief and despair, by viewing every feeling and occasion as a guest in the guest house of life. Rumi also makes reference to the spiritual path of self-discovery and development through the metaphor of the guest house. Every visitor is a chance for education, reflection, and personal development. Through viewing life as a transitory home full of varied experiences, Rumi encourages readers to view each day as an opportunity for introspection, wisdom, and spiritual development. The poem promotes mindfulness and thankfulness for the diversity of life's events as well as the knowledge acquired from each visitor. Rumi encourages readers to practice mindfulness, appreciation, and a greater knowledge of the connectivity of all beings in the fleeting journey of life by recognizing the fleeting nature of our existence and the significance of every meeting. Since, this life will fade away and perish it is not worth that we waste the life in enjoying this life and make ourselves deprived of knowing our truth and connecting to the divinity within.

2.2: A Call For Spiritual Awakening.

2.2.1: The Purpose Of Life

According to Rumi, the purpose of our lives is not to get lost in this temporary life and commit the sin of Ghaflah but try to be as close as possible to the divinity within. Just as other Sufis believed, he also believes that a human's purpose is to walk on the path of attaining divinity. The ultimate goal of a person is to annihilate the nafs and try to attain union with the Almighty. The Sufis yearn for the reunion of soul with Allah S.W.T. As a Muslim, it is clear that our ultimate goal is to become worthy of paradise by abstaining from the sins of the world and doing what is prescribed to us by Quran and Hadith. However, Sufis don't limit themselves to this but rather tries to go beyond the boundaries. They try to annihilate the nafs and win the contentment of Allah and be as close to him as possible so that their soul is never severed by the nafs.

2.2.2: The Yearning Of Spirit

The Sufis yearn for the strong spiritual bond with Allah so we could attain enlightenment and spiritual growth. This is evident in the poem *The Reed Flute* , Rumi allegorically portray how a spirit yearns to return to it's original form:

Listen to the story told by the reed,

Of being separated.

“Since I was cut from the
reedbed, I have made this
crying sound.

Anyone apart from someone he loves

Understands what I say.

Anyone pulled from a source

Longs to go back. (Rumi)

The poem employs the reed flute as an effective analogy for the yearning of the human spirit for a reunion with the divine. The reed, which was formerly a part of the reedbed, is chopped off and divided, signifying the soul's division from the divine. /Since I was cut from the reedbed,/I have made this crying sound./ These lines showcase the soul's desire and longing for oneness and connection with the divine is symbolized by the reed's weeping sound. The profound spiritual yearning that encompasses all of human existence is conveyed by Rumi's metaphor of the reed's need to return to its source. When Rumi said /Anyone apart from someone he loves understands what I say./- This quotation implies that the reed's intense desire can only be fully understood by those who have experienced the pain of being parted from a loved one. In a similar vein, in a spiritual sense, one can only truly comprehend the deep longing for reunion and oneness with the source of all life by having experienced the feeling of being cut off from the divine. The soul's natural need to return to its source, the divine origin from which it was split, is reflected in the reed's desire to return to the reedbed. The human desire for spiritual satisfaction and union with the divine is symbolized by this longing to return. Using the reed

flute as a metaphor, the poem examines the themes of fullness and unity. Since the reed and the source are ultimately united and one, Rumi argues that the idea that the reed is separate from the reedbed is an illusion. The music played on the reed flute by the player's breath represents the harmony and oneness that can be attained when the soul reunites with the divine, resulting in a sense of completion and wholeness:

The reed flute
Is fire, not wind. Be that empty.”

Hear the love fire tangled
In the reed notes, as bewilderment

Melts into wine. The reed is a friend
To all who want the fabric torn

And drawn away. The reed is hurt
And salve combining. Intimacy

And longing for intimacy, one
Song. A disastrous surrender. (Rumi)

The first line of the stanza /The Reed Flute is fire, not wind. Be that empty./ suggests that the reed flute, as a symbol of the human soul, is meant to be filled with the fire of divine love and inspiration, rather than being swayed by the fleeting winds of worldly desires. By being empty and receptive to the divine, the soul can experience true transformation and spiritual growth./The reed is hurt and salve

combining. Intimacy and longing for intimacy, one song./ Here, Rumi illustrates the dual nature of the reed flute's experience: it is both hurt and healed, wounded and soothed. This juxtaposition symbolizes the human soul's journey of pain and healing, of longing for intimacy with the divine and ultimately finding unity through surrender and acceptance.

Rumi highlights the transformational effect of giving in to the divine and letting oneself be used as a reed flute. The metaphor of the reed flute being injured and then healed, along with the fire and wind symbols, implies that real spiritual development and metamorphosis result from submitting to divine will and letting the divine breath lead, much like a musical instrument under the expert player's direction. Rumi expresses the deep yearning for divine love and connection that is at the heart of human existence through the metaphor of the reed flute. The symphony that the reed makes when it cries represents the soul's joyous reunion with the source of all love and beauty, as well as the soul's longing for the divine Beloved.

2.2.3: Fana

In Sufism, Fana also known as mystical death is a experience of losing the attachment of the Nafs with the glittery temptations of the world. It is a process where a soul is yearning to revive the light or divinity within by doing dhikr or remembrance of Allah and getting immersed in the remembrance of Allah and also having the passionate and pure love for Allah in the heart. Sufi mystic describe Fana

as a experience of getting closer to Allah by invoking a profound bond of love of Allah in the heart and having the will of annihilating the Nafs.

Rumi's concept of "Death before dying" signifies the mystical death that a mystic undergoes in order to achieve the ultimate goal. Love and remembrance of God

(Dhikr) are considered essential driving forces for the process of Fana (annihilation of the self) and the spiritual journey towards union with the Divine. Love serves as the transformative power that enables the seeker to transcend the ego and merge with the Beloved, while Dhikr acts as a means of maintaining a constant awareness of God's presence and cultivating a deep spiritual connection. Through the practice of Fana, Sufis try to attain the ultimate station of Ihsan which means perfection or beautification of the application of our Imaan (Inner Faith). To attain Fana first we must go through:

2.2.3.1: Takhalluq

Takhalluq is the first step of attaining Fana. It refers to the Assumption of Divine traits within. It is evident in the poem *Return To The Roots Of Your Soul*:

So come, return to
The root of the root
Of your own soul.

Although you appear
In earthly form
Your essence is

Pure Consciousness. (Rumi)

Rumi invites the readers to experience this reunion with Allah. He motivates and nudges the readers to introspect and meditate to try to know our true self. Rumi tells us to /return to the roots of the root of your own soul./ It refers to the spirit, the original form of human which has initially tasted the closeness of Allah. He says that even though your appearance is flesh and bones, our true self is the spirit within. Rumi emphasizes and motivates to look beyond our appearance and connect to our inner selves which is free of all the malice of the world. But because of the dominance of Nafs. It is subverted and embedded deep down into us. He tries to evoke it. He makes us yearn for the reunion with Allah alongwith him. /You are the fearless guardian of Divine Light./ This line highlights the inherent connection of the individual with the Divine Light, symbolizing the divine essence within each soul. By recognizing and embracing this inner light, one can navigate the path of self-purification and spiritual enlightenment. Rumi summons the readers to initiate Takhalluq in action. It refers to the process of self-purification and detachment from worldly distractions, which is essential for achieving Fana, the state of annihilation of the self in the Divine. The poem emphasizes the importance of returning to the essence of one's soul and shedding the layers of ego and illusion to attain spiritual clarity and union with the Divine. In this poem, Rumi emphasizes that to truly grow spiritually and connecting deeply with something bigger than ourselves, we need to let go of our egos and strip away all the extra stuff until we find the very center of who we are. It's like clearing away all the clutter in a room until you find the floor. When we do this, we can experience a powerful sense of unity and connection with something greater, like the universe or a higher power. It's about surrendering completely and being open to whatever comes next in our spiritual journey:

Alas, how can you be
 Satisfied with so little?
 So come, return
 To the root of the root
 Of your own soul.

Why are you so
 Enchanted by this
 world When a mine of
 gold Lies within you?
 Open your eyes
 And come — (Rumi)

ElSenossiF.A. Ali provides Sufi terminology in his work titled *The Language of the Future Sufi Terminology* States that Takhalluq means positing the divine traits in oneself. In another words, finding the divinity within one self. The above stanzas tries to make the reader search for the true self which is embedded with us. The mine of gold is a metaphor for the inner treasure hidden within is. The divinity which is pre existing in us. Rumi says that there is no need to search for the light in the outer world, which is itself is in a fleeting state. He says that we should search for the divinity within which is everlasting. Hence, Rumi tells us to not get satisfied with the worldly pleasures which will last for a fleeting moment. But rather go and dig within ourselves where we can find treasures in abundance as our spirit

is an abode of treasures which will enlighten us and also its pleasures are durable and everlasting.

2.2.3.2: Tahaqquq

Once we recognise the divine traits within us the next step is *Tahaqquq*.

After the assumption of divine traits, Tahaqquq is the epiphany in which a *Murid* (Sufi disciple) annihilates the ego or the self to which Rumi refers as Nafs and uniting with the Divine. Then the Murid realises his union of divinity within himself. In Rumi's poem "Lose Yourself," the theme of surrendering the ego and embracing divine love is beautifully depicted through profound metaphors and imagery:

Lose yourself,
Lose yourself in this love.
When you lose yourself in this love,
You will find everything.

Lose yourself,
Lose yourself.
Do not fear this
loss, For you will rise
from the earth
And embrace the endless heavens.

Lose yourself,
Lose yourself.
Escape from this earthly form,

For this body is a chain
 And you are its prisoner.
 Smash through the prison wall

And walk outside with the kings and princes. (Rumi)

/Lose yourself, Lose yourself in this love./ This opening line sets the tone for the poem's central message of losing oneself in divine love. In the next stanza, Rumi says that to the readers to not fear of the loss of our self as the divine love will transform us into a being of higher level. The line suggest that after losing a trait of our Nafs we will be uplifted to a higher level. This annihilation of self in the cause of Allah inorder to attain closeness of him is known as Fana- Al – Nafs. The lines of the second stanza emphasizes that we have to shed the layers of ego by losing ourselves in love of the divine. The Fana – Al- Nafs is the first stage of annihilation. As Sandeep Maheshwari decodes the concept of Rumi's divine love is to get connected to the divine so much that the lover and the beloved becomes inseparable. Rumi to let go of ourself. Rumi's concept when he speaks about self as in "Lose yourself" refers to the Nafs. Rumi says that we should lose our Nafs completely and dive deep down into the ocean of divine love. It calls for a complete surrender of the ego-self to immerse in the transformative power of love, a fundamental aspect of Fana Al-Nafs. The Rumi's concept of Divine love, is described in the poem *No Expectations*:

A spirit that lives in this world
 And does not wear the
 shirt of love,
 Such an existence is a deep disgrace.

Be foolishly in love,
Because love is all there is.

There is no way into presence
Except through a love exchange.

If someone asks, But what is love?
Answer, Dissolving the will.

True freedom comes to those
Who have escaped the questions
Of freewill and fate. (Rumi)

Rumi's poem emphasizes the concept of dissolving the will as a pathway to divine union. This aligns with the idea of Fana-Fi-Allah, where the seeker's ego dissolves into the ocean of divine consciousness. Rumi writes, /If someone asks, But what is love? answer, Dissolving the will./ This highlights the surrender of the individual will to the Divine Will, a key aspect of Fana-Fi-Allah. In the first stanza, Rumi utilises the analogy of a spirit not wearing the garment of love is a depiction of the spirit who isn't being immersed in divine love which is a pity because the spirit is deprived of one of the most blissful experience of tasting the divine love. We should be completely immersed in the love for divinity and lose our self in this love. /Because love is all there is./ This line signifies that only the divine love is permanent in the world. Only it's existence and essence will remain in the world. So, Rumi says lose yourself and grab hold of this divine love which is self sufficient

and permanent in nature. Our existence will fade away but not the love we hold for Allah will perish because it will be alive within the spirit. According to Rumi, Love is the dissolution of our will. It showcases the profound love which enables us to dissolve our will. Rumi portrays love as an emperor in the poem, symbolizing the all-encompassing power and majesty of divine love. This imagery correlates with the concept of Fana-Fi-Allah, where the seeker experiences a profound union with the Divine Reality. Rumi writes, "Love is an emperor. The two worlds play across him." This imagery signifies the dominance of divine love in the state of annihilation in God. The poem contrasts the love path with expectations from worldly experiences. Rumi highlights the difference by stating, "But this love path has no expectations." This notion aligns with the state of Fana-Fi-Allah, where the seeker transcends worldly desires and attachments, finding fulfillment and union in the Divine Essence without any expectations. In the stage, Through the love of Allah we dissolve our will and the will of Allah is our will. Rumi tells us to go beyond the concepts of free will and fate because when we are completely lost in the love of divine we are not held by the

constraints of free will and chains of the worry of fate. True freedom, according to Rumi, results from renouncing the issues of fate and free will. This concept is consistent with the idea of ego annihilation in the Divine Essence leading to spiritual emancipation. This symbolises the freedom that results from being in the condition of Fana-Fi-Allah, when one is emancipated by connection with the almighty. We will live in present and the worries of the world will have no effect on us due to our loss of our senses. We will be so immersed in the meditation state in search of divinity within us by contemplating through divine love that we will become unaware of our surroundings and lose our senses temporarily.

2.2.3: Baqa

Baqa" is a concept in Sufi mysticism that refers to the state of spiritual subsistence or eternal life in the Divine presence. It is the mystical rebirth, Sufis do not believe in reincarnation or transmigration of soul rather it refers to a station where a soul of the Murid is ready to confront the theophanies of Allah. Baqa is the stage that follows after "Fana" (annihilation of the self) in the Sufi spiritual journey. As we keep on losing ourselves and annihilating our Nafs, we also gain a closer look to the inner light of our spirit, this stage refers to Baqa. It signifies the enduring union and oneness with the Divine Reality after the dissolution of the ego. In Rumi's teachings, the concepts of "baqa" and "fana" have dual meanings that are interconnected.

In an article Yoshiko, ODA. *Fana' and Baqa' in Jalal al-Din Rumi*, speaks about the Fana and baqa. He says that "Baqa" refers to living an eternal life and the survival of the physical body. On the other hand, "fana" means the non-existence of the fundamental self and the death of the ego.

He later explains that, when we consider how "baqa" and "fana" relate to Rumi's idea of "the New Creation," they are not separate but work together dynamically. "Baqa" involves living the eternal Life, which is always in the present moment. To truly live this eternal Life, one must experience a continuous process of "fana" or ego-death. By letting go of the ego at every moment, a mystic can live in the eternal present.

In terms of the survival of the physical body, this continuity must also include moments of discontinuity. By recognizing and embracing these moments of change, a mystic can experience new states of being each day. This constant process of

letting go of the ego and embracing change allows for a deeper connection to the eternal and a continuous renewal of the self.

Rumi's poetry "Say I Am You" masterfully conveys the core of spiritual subsistence in the Divine, union, and oneness. In the poem, the reader is invited to consider the profound unity experienced in the condition of spiritual oneness with the Divine Reality, as well as the interdependence of everything:

Say I Am You

I am dust particles in sunlight.

I am the round sun.

To the bits of dust I say, Stay.

To the sun, Keep moving.

I am morning mist, and the breathing of evening.

I am wind in the top of a grove, and surf on the cliff.

Mast, rudder, helmsman, and keel,

I am also the coral reef they founder on. (Rumi)

In the opening line/So I am You/ signifies the merging of the individual self with the Divine Essence, reflecting the concept of unity and oneness in Baqa Billah.

In this stage, the seeker transcends the boundaries of the ego and recognizes the

inherent unity with the Divine Reality symbolize the interconnectedness and unity between the individual soul and the Divine. The seeker sees themselves as part of the Divine creation, experiencing a sense of oneness and unity with the Divine Essence in Baqa Billah.

The poem reflects the idea of surrender and submission to the Divine Will. In Baqa Billah, the seeker acknowledges their insignificance in comparison to the Divine, yet recognizes their role in the grand scheme of creation, embracing the eternal movement and flow of the Divine Presence. Sandeep Maheshwari says that According to Rumi, we are one. The idea of our self is a false one. He says that our perception of our self is just an idea which exists in our minds. He gives an analogy of a bubble in the sea. We are a bubble in the sea , a bubble is made up of water , that is everlasting and permanent. The existence of bubble is temporary. We think ourselves just as a bubble but the reality is that we're a part of a whole sea. We just need to realise that we are one. Baqa Billah is the stage , where after annihilating our Nafs, we realise our true self. Maheshwari later says that the love is the driving force through which we can attain the unity with Allah.

The next stage after Baqa Billah Baqa is Bi'l-Husul (Subsistence through Attainment) This stage of Baqa emphasizes the continuous spiritual growth and attainment of higher levels of consciousness and divine realization. The seeker progresses on the path of spiritual evolution, deepening their connection with the Divine and attaining higher states of spiritual awareness and enlightenment:

I died as a mineral and became a
plant, I died as plant and
became animal,

I died as animal and I was human.

Why should I fear? When was I less by dying?

Yet once more I shall die, to soar

With angels blest; but even from

angelhood I must pass on: all except

God perishes.

Only when I have given up my angel-soul,

Shall I become what no mind has ever conceived.

Oh, let me not exist! For Non-existence

Proclaims in organ tones, To God we shall return. (Rumi)

This poem portrays how a spirit after annihilating the Nafs keep on elevating to the higher level. The soul is continuously shedding the ego self and continues to draw closer to Allah from the lower self to the higher self. The poem showcases a sequence of transformation symbolizes the soul's progression through different forms of existence, highlighting the evolutionary nature of spiritual growth. In the context of "Baqa bi Husul," this journey represents the seeker's gradual realization and attainment of higher levels of consciousness and closeness to the Divine. A soul's journey from a mineral to plant continues till it reaches the form of angel. This signifies the change that occurs in murshid who is committed to attain divine union through the path of baqa. As he tries to reach closer to Allah, his perception also changes.

The journey of the soul continues to the next stage called "Baqa Fi'lHudur" or Subsistence in Divine Presence, the seeker undergoes a transformative experience of profound closeness and awareness of the Divine. This stage entails a

deep sense of divine presence permeating every facet of the individual's existence, fostering a continuous state of divine consciousness and unity with the Divine Reality. Rumi's poem "Say I Am You" beautifully encapsulates this concept through evocative imagery and profound insights. For instance, when Rumi declares, "I am dust particles in sunlight. I am the round sun," he poetically conveys the interconnectedness of all creation with the Divine, illustrating how every element of existence is imbued with the essence of the Divine. Furthermore, Rumi's reflection on being "wind in the top of a grove, and surf on the cliff" underscores the seeker's identification with the natural world and the divine manifestations within it, emphasizing the unity and interconnectedness of all beings in the Divine Reality. Through lines like "Silence, thought, and voice. The musical air coming through a flute," Rumi highlights the seeker's profound attunement to the subtle aspects of existence and the presence of the Divine in every form of expression and creation. By embracing the unity of all orders of being, from the fragrance of a rose to the vastness of the circling galaxy, the seeker embodies the essence of Baqa Fi'l-Hudur, experiencing a deep sense of oneness and divine presence in every aspect of life. In essence, "Say I Am You" serves as a poetic exploration of the seeker's journey towards subsistence in the Divine Presence, where every moment is infused with the awareness of the Divine Reality and the unity of all creation in the Divine essence.

Once the soul reaches to the highest point, *manazil* of this spiritual journey. He recognises in everything the *aqsa* of God. He observes that everything is one . In this epiphany, he believes that everything is in presence or existence with the will of Allah. And in his existence also, he attains theophanies of the *aqsa* of Allah. He attains the Ma'rifah. It refers to a deep, experiential knowledge or spiritual insight

that transcends intellectual understanding and is based on direct personal experience of the Divine. It is considered a higher level of spiritual knowledge that comes through inner realization and divine unveiling. At the stage of Ma'rifah, the Sufi seeker experiences a profound intimacy and closeness with the Divine, gaining insights into the mysteries of existence and the nature of reality. This stage goes beyond mere theoretical knowledge and involves a direct perception of spiritual truths through the heart and soul.

2.3: Death as a Unveiling – The Ecstasy of Reuniting with the Beloved

Rumi also emphasised the theme of death. For Rumi death was a medium to free the spirit from the shackles of the this life and attain it's originality and divine union with Allah. For Rumi death is not something to fear or moan about.

It is something to which we should look forward to:

When I die
When my coffin
Is being taken out
You must never think
I am missing this world

Don't shed any tears
Don't lament or
Feel sorry
I'm not falling
Into a monster's abyss

When you see
 My corpse is being carried
 Don't cry for my leaving
 I'm not leaving
 I'm arriving at eternal love

 When you leave me
 In the grave
 Don't say goodbye
 Remember a grave is
 Only a curtain
 For the paradise behind.(Rumi)

In the poem *When I Die*, Rumi tells his loved ones to not moan or wail because he was yearning for the reunion with Allah And through death he can finally attain it. Rumi is happy to leave this world. He celebrates death. He says that by dying he is not falling into monster's abyss rather he is finally attaining divinity and being transformed to his original self. Rumi says that the death is only a curtain whence opened will lead to treasures. The poem offers a consoling and reassuring message regarding death and the hereafter. It implies that loved ones shouldn't grieve or be saddened when the speaker passes away and their coffin is carried out because they aren't really going away—rather, they are entering an eternal state of love. The poem promotes changing one's attitude from one of death as a loss to one of a path to a more spiritually advanced state. The speaker emphasises continuity and the eternal nature of the soul while assuring listeners that death is not the end

but rather a doorway to paradise. Overall, by depicting death as a passage to a land of serenity, the poem provides comfort and a sense of calm:

It looks like the end
It seems like a sunset
But in reality it is a dawn
When the grave locks you up
That is when your soul is freed

Have you ever seen
A seed fallen to earth
Not rise with a new life
Why should you doubt the rise
Of a seed named human

Have you ever seen
A bucket lowered into a well
Coming back empty
Why lament for a soul
When it can come back
Like Joseph from the well

When for the last time
You close your mouth
Your words and soul

Will belong to the world of

No place no time. (Rumi)

The poem delves into the profound concept of life after death, portraying death not as an end but as a new beginning, akin to a dawn rather than a sunset. The imagery of the grave locking up the body while freeing the soul suggests a transition to a liberated state beyond physical constraints. The comparison of a fallen seed sprouting new life emphasizes the cyclical nature of existence and the inevitability of renewal. By questioning why one would doubt the resurrection of a human soul when even a seed can regenerate, the poem challenges skepticism about the afterlife. The metaphor of a bucket lowered into a well returning full symbolizes the soul's potential for reincarnation and continuous existence. The reference to Joseph emerging from the well alludes to the possibility of rebirth and transformation. The poem concludes with a contemplation on the transcendence of the soul beyond earthly confines, suggesting that in death, one's essence merges with a timeless and boundless realm beyond the constraints of place and time.

This chapter captures Rumi's profound insights into the nature of the self, the spiritual journey, and the ultimate quest for divine union. Rumi's categorization of the self into four components - the spirit, soul (Nafs), body, and heart - reflects his deep understanding of the human experience and the challenges and obstacles that individuals face in their spiritual evolution. Rumi's emphasis on the spirit as the original form of human beings, free from free will, highlights the innate purity and essence of each individual. The concept of the soul (Nafs) as the ego or identity that can lead humans astray into sins underscores the struggle between worldly desires and the yearning for spiritual fulfillment. Rumi's call to transcend the

limitations of the body and the ego in order to connect with the divine essence within the heart resonates with the Sufi path of inner transformation and spiritual growth. Rumi's teachings on the journey of the spirit back to its original form emphasize the impermanence of life and the transient nature of the physical world. By negating the ego (Nafs) and striving for divine union through the process of Fana (annihilation of the self) and Baqa (subsistence in God), Rumi guides seekers towards a deeper connection with Allah and a realization of their interconnectedness with all beings. The stages of spiritual growth outlined by Rumi - from shedding the ego to attaining inner light and reflecting Allah's presence within oneself - demonstrate the transformative power of surrendering to the divine will and purifying the heart of malice and self-centeredness. The ultimate stage of Ihsan represents the pinnacle of spiritual awareness and closeness to Allah, where the individual becomes fully conscious of their inner light and divine connection. Rumi's perspective on death as a gateway to the treasures of the soul and a means for the spirit to return to its original form underscores his belief in the eternal nature of the soul and the profound significance of the journey towards divine union. Through his teachings, Rumi inspires individuals to embrace the spiritual path, transcend the limitations of the ego, and strive for union with the divine, ultimately attaining the highest level of piety and consciousness.

Chapter III

The Song of Cosmos: Whitman's Mystical Exploration

One of the most well-known poets in America, Waltman is regarded as a mystic poet because of the depth with which he explores spiritual and transcendental issues in his poems. Through his lyrical utterances, he explores the depths of the human experience and attempts to establish a connection with the holy. The 19th-century philosophical and literary movement known as transcendentalism placed a strong emphasis on the value of one's own intuition as well as the innate goodness of both nature and humans. Transcendentalism's fundamental goal was to understand the world and one's role in it via personal experience and intuition rather than by using reason and argument. Whitman's poetry embodies many of the major ideas of transcendentalism, including the notions of the divinity inherent in nature, the interconnection of all things, and pursuit of self-discovery and spiritual enlightenment. Whitman's poetic style and themes align with the fundamental principles of transcendentalism. His expansive and inclusive language reflects the transcendentalist belief in the oneness of all beings, as he celebrates the diversity and unity of humanity. Whitman's poetry also often explores the relationship between the individual and the natural world, highlighting the significance of nature as a source of inspiration and spiritual transcendence. In his poems, Whitman often blurs the line between the self and the universe, emphasizing that the individual is interconnected with all of existence.

There is an intriguing investigation of the mystical journey of life, death, and rebirth in the fields of philosophy and literature. Walt Whitman, the American poet who is sometimes regarded as a pivotal member of the transcendentalist movement, explores these deep subjects in his writing. Whitman's writings demonstrate his faith in the divine presence in nature and the interdependence of all

beings. Whitman asks readers to travel on a metaphysical voyage through his poetry, where the lines between life and death become less distinct and the soul exists outside of the body. Whitman's poetry aims to probe the deep mysteries of life and go beyond the bounds of common wisdom by employing the ideas of transcendentalism. Whitman adopts the following values in his investigation of the ethereal voyage of life, death, and rebirth.

Transcendentalism to transcend the confines of ordinary perception and delve into the deeper realms of the spiritual and metaphysical. Drawing inspiration from the transcendentalist movement, Whitman's poetry emphasizes the interconnectedness of all beings and the inherent spirituality within nature. Through his vivid and expansive descriptions, Whitman invites readers to embark on a transformative journey, where they can transcend the boundaries of their own identities and connect with the universal, eternal truths of life, death, and rebirth. Whitman's poetry conveys a sense of unity and interconnectedness, blurring the lines between the self and the external world. Whitman's mystical journey is characterized by a deep sense of wonder and awe, as he contemplates the cyclical nature of existence and the interconnected relationship between the physical and spiritual realms. In his exploration of the mystical journey of life, death, and rebirth, Whitman presents a vision of existence that goes beyond the limitations of traditional.

3.1: Whitman's Concept of Self , Soul and Body

According to Whitman, the soul is the essence of a person, signifying the transcendent and spiritual side of who they are. Whitman's idea that the soul is capable of encompassing both profound anguish and divine delight is exemplified in his work. Whitman's view of the soul can be likened to a flame that shines

brightly in the dark, radiating warmth and light that illuminates the depths of human consciousness and embraces the complete range of emotional and spiritual experiences. Whitman sees the body as the actual vehicle that the self uses to interact with the outside world and live. Whitman's focus on the body and how it connects us to the outside world and other people is evident in his poems. According to Whitman, the physical body and the spiritual soul are both parts of one single, cohesive being. "I am the poet of the Body; I am the poet of the Soul," This line demonstrates Whitman's understanding of the dual nature of the self and his contribution to the expression of those experiences. Like a river that flows smoothly from its source to the sea, Whitman sees the self as a unified unit in which the body and soul coexist in harmony and each adds to the richness of the human experience. Whitman's conception of the self, soul, and body is thoroughly examined in Mahdiah Boostani's article, *The Elements of Sufism in Whitman*. He explores Whitman's deep insight into the unity and interdependence of these components within the person. Whitman regards the self, soul, and body as entwined parts of a single, cohesive whole, which transcends conventional bounds. Whitman's view that the body and soul are not distinct entities but rather essential components of a person's identity is highlighted by Boostani. Whitman's poetic investigation reflects a holistic approach to comprehending oneself in connection to the greater world by highlighting the equality and significance of both the physical and spiritual parts of human existence.

3.2: The Purpose Of Life

Walt Whitman gives an inaccurate but undeniably true answer to the purpose of life. Even though, Whitman faced the bloodshed and the atrocities of Civil War

Answer.

In Walt Whitman's poem "O Me! O Life!" Whitman provides the realistic image of the society. The way we whine and blame the society for how materialistic and meaningless our lives have become. People have lost the purpose of life. We are not living our lives to the fullest but rather we're caught up in this mundane life and are filled with the urge to satiate our vain desires. It reflects on the challenges and complexities of life,

acknowledging the recurring questions and struggles that individuals face. Whitman portrays life as filled with faithless individuals, foolish cities, and a sense of personal reproach. He highlights the vain desires, mundane objects, and perpetual struggles that characterize human existence. Despite these challenges, Whitman ultimately finds a sense of purpose and meaning in life. He emphasizes the importance of recognizing one's own existence and identity as a fundamental aspect of being alive. Whitman suggests that life itself is a powerful and ongoing "play" in which individuals have the opportunity to contribute their own unique verse. This perspective underscores the idea that despite the difficulties and uncertainties of life, each individual has the potential to make a meaningful impact and play a part in the larger narrative of existence.

Whitman encourages readers to find significance in their own presence, to embrace the opportunities for contribution and self-expression that life offers, and to recognize the inherent value of their existence within the broader context of the world. Whitman's perception of life and its purpose thus revolves around the idea of acknowledging one's identity, participating in the ongoing drama of existence, and making a meaningful contribution to the world around them. Whitman also encourage the readers to embrace life in the fullest this is evident in his poem *Song of Myself*:

I have heard what the talkers were talking, the talk of the
beginning and the end; But I do not talk of the
beginning or the end.

There was never any more inception than there is now,

Nor any more youth or age than there is now;

And will never be any more perfection than there is now,

Nor any more heaven or hell than there is now.(Whitman, lines 30-35)

In the section 3 of *Song of Myself*, Whitman illustrates that he has no interest in knowing and talking about the origin of human life. He feels that there is no point in talking about the beginning and the end. Whitman rejects the conventional notions of linear time, emphasizing the eternal present moment. He states, “There was never any more inception than there is now, Nor any more youth or age than there is now” . This assertion challenges the idea of a linear progression from beginning to end, suggesting that all stages of life exist simultaneously in the eternal now .He encourages the readers to stop thinking about the past and present or beginning and end and start living in the moment. The time we have now is much more important than the past. So living our lives to the fullest should be our main priority. The poet dismisses the notions of external realms such as heaven or hell, focusing on the present reality. He states, “Nor any more heaven or hell than there is now”. This rejection of external paradises or punishments underscores Whitman’s emphasis on embracing the present moment and finding meaning within the here and now. Through this stanza, Whitman encourages readers to appreciate the richness of the present moment and to find fulfillment in the here and now. By rejecting the confines of past and future, he celebrates the eternal essence of life and the perfection that exists in the present.

3.2.1: Celebrating the Physical World – An Interconnected Web of Life

In the article *The Elements of Sufism in Whitman*, Mahdiah, Boostani provides insights into Walt Whitman's views on the celebration of life through his poetry and philosophical reflections. Whitman's perspective on the joy and vitality of existence is evident in his work, particularly in "Leaves of Grass," where he expresses a deep appreciation for the interconnectedness of all living beings and the beauty of the natural world. He also tries to illuminate Walt Whitman's views on the celebration of life through his poetry by showcasing his belief in the interconnectedness of all living beings, the immortality of the soul, and the divine presence in nature. Whitman's work serves as a testament to the joy, vitality, and spiritual depth of the human experience, inviting readers to embrace life with reverence, gratitude, and wonder:

I CELEBRATE myself;

And what I assume you shall assume;

For every atom belonging to me, as good belongs to you.

I loafe and invite my Soul;

I lean and loafe at my ease, observing a spear of summer grass. (Whitman, lines 1-5)

In these lines Whitman emphasizes that we are actually one, a part of a larger whole. Walt Whitman asserts that when he celebrates himself, he is also celebrating everyone else. He believes that every part of him is connected to every part of others, showing that we are all linked together. Whitman sees the self as something that connects all people, making us all part of a larger, unified whole. This idea

highlights the importance of recognizing our shared humanity and interconnectedness with others, emphasizing unity and inclusivity. Whitman's use of the word "loafe" suggests a relaxed and contemplative state of being. By inviting his soul and leaning at ease, Whitman encourages a sense of introspection and connection with a deeper aspect of the self. The act of "loafing" implies a leisurely engagement with one's innermost thoughts and feelings, creating a space for reflection and spiritual exploration. Grass is a symbol of divinity in this poem. Whitman's call to his soul in order to embrace and admire the grass symbolises his yearning to connect to the divinity within the nature. He is in awe by the nature's superiority and vastness as mentioned in the Section 6, when a child asks him, what is the grass? He is clueless and on contemplating through to get an answer he becomes mesmerized and is in awe by The reference to "this mystery" alludes to the enigmatic and awe-inspiring aspects of existence that transcend human comprehension. Whitman acknowledges the vastness and complexity of the universe, inviting the reader to stand alongside him in contemplation of this mystery. By positioning himself and the reader within the context of this mystery, Whitman suggests a shared experience of wonder and unity that transcends individual boundaries and egoistic concerns. The act of leaning and loafing at ease, in conjunction with inviting the soul and acknowledging the mystery, symbolizes a transcendence of the ego. Whitman moves beyond the confines of individual identity to merge with a larger, more expansive spiritual reality. His invitation to loaf with the soul and admire the grass also indicates that he is telling the readers to slow down and embrace what life and nature has to offer and get immersed in the wholeness of the nature to attain divinity. As Whitman believes that nature is the symbol of God. Whitman believes that after immersing in the beauty of nature

through our senses we a sense of spiritual fullness. This dissolution of the self allows for a profound spiritual experience where the boundaries between the individual and the universe blur, leading to a sense of oneness and interconnectedness with all aspects of existence. Walt Whitman's "Song of Myself" begins with a sentence that captures the essence of his profound appreciation of uniqueness within the framework of interconnectivity. Let's examine this quote's meaning and ramifications in more detail:

Whitman's expression of self-celebration stems from a profound understanding of the value and singularity of his own existence rather than from egotism. Whitman paves the way for a more comprehensive investigation of identity and existence by praising himself. Through the act of assuming, this celebration is shared by others and is not limited to him alone. Whitman extends an invitation to readers to join him in celebrating their uniqueness and sense of self.

Whitman's belief in the idea that "every atom belonging to me as good belongs to you" is highlighted by the basic goodness and equality of every person. Whitman enters the metaphysical domain of interconnection in this phrase, going beyond physical limitations. The notion that a person's essence is essentially good and shared with others highlights the sense of cohesion and shared humanity that forms the foundation of human existence. Whitman's realisation that everyone shares a fundamental essence draws attention to a significant fact about how intertwined all people are. Even though every person is different and values their uniqueness, all creatures are connected by a common thread. This interconnectedness—where the atoms that make up one person are the same as those that make up another—is not merely a philosophical idea; it is a lived reality.

Whitman questions accepted ideas of identity and selfhood with these lines. He contends that an appreciation of the interconnectedness of life rather than seclusion or separation is necessary for a meaningful celebration of individuality. Whitman encourages empathy and solidarity that go beyond personal differences by highlighting the goodness that all people possess. Whitman's assertion of personal joy combined with the understanding that all people share a common essence essentially acts as a potent reminder of the complexity and beauty of the human identity. It encourages readers to value their uniqueness while appreciating the connections that bind us all together in the fabric of reality. Whitman's words resound as an exhortation to appreciate not just who we are, but also the intrinsic goodness and worth that binds all of mankind together.

3.2.2: The Immanent Divinity

Whitman's journey towards enlightenment is propelled by nature. Whitman believed that everything was tied to the natural world. Whitman's devotion to nature stems from his strong belief in transcendentalism. Nature has the capacity to alter, as Ralph Emerson has noted: "A wild delight runs through the man, in spite of real sorrows," when he is in the midst of nature. Nature declares, "He is my creature, and though he grieves all his fleeting sorrows, he will rejoice with me." Nature is like a Mother who accepts, embraces and nourishes her child:

And I say to mankind, Be not curious about God,

For I, who am curious about each, am not curious about God;

(No array of terms can say how much I am at peace about God, and about death.)

I hear and behold God in every object, yet understand
 God not in the least, Nor do I understand who
 there can be more wonderful than myself.

Why should I wish to see God better than this day?

I see something of God each hour of the twenty-four, and each moment then;
 In the faces of men and women I see God, and in my own face in the glass;
 I find letters from God dropt in the street—and every one is sign'd by God's name,
 And I leave them where they are, for I know that wheresoe'er I go,
 Others will punctually come forever and ever. (Whitman, lines 1275-1285)

For Whitman God is not external figure who functions the whole world from outside the sphere of the world. He believes in a God whose presence is felt in everything. Whitman's belief in the divine essence pervading all of creation is reflected in his vision of God as immanent, present in every thing and being. Whitman discovers divinity and amazement in the interdependence of everything, including himself, even though he does not completely understand God in the conventional sense. Whitman's recognition of God in the faces of individuals, including his own reflection, suggests a personal and intimate connection to the divine. By finding God in human faces, Whitman emphasizes the sacredness of human existence and the presence of the divine within each individual. Whitman's belief in the divine interconnectivity of all aspects of creation is highlighted by his awareness of God's presence in the natural world, from the grass in graves to the stars in the sky. Whitman saw nature as a spiritual inspiration and a manifestation of the divine.

Whitman's belief in the divine interconnectivity of all aspects of creation is highlighted by his awareness of God's presence in the natural world, from the grass in graves to the stars in the sky. Whitman saw nature as a spiritual inspiration and a manifestation of the divine. Whitman's acceptance of the ineffable nature of God and death reflects his willingness to embrace mystery and uncertainty. Rather than seeking definitive answers or explanations, Whitman finds peace in the enigmatic aspects of existence, including his relationship with the divine. Whitman's metaphorical depiction of finding letters from God in everyday life suggests his belief in the universal presence of the divine. Through this imagery, Whitman conveys the idea that God's presence and messages can be found everywhere, inviting a sense of spiritual awareness in the mundane.

3.2.3: The Cosmic Self

Walt Whitman's concept of the 'I' in his poem *Song of Myself* is extensively explored in the an article by Abdullah Kurraz, *Revisiting Visiting Walt Whitman's "Song of Myself": The Poetics of Human Self and Identity*. Whitman's frequent use of the poetic 'I' symbolizes his inflated and unstable self, reflecting a deep connection to humanity and a sense of shared experience. Kurraz highlights how Whitman portrays himself as intertwined with the common man, the working class, and those he deems as the true heroes of America (Kurraz,2). This representation of the 'I' serves as a testament to Whitman's admiration for the diverse individuals that make up the fabric of American society.

Moreover, Whitman's poetic journey delves into the complexities of selfidentity and the quest for personal fulfillment. Kurraz emphasizes Whitman's emotional depth and his ability to differentiate his human and national identity from

others, showcasing a unique form of self-expression (Kurraz,3). Whitman's poetic discourse is not only a reflection of his individual beliefs and ideals but also a didactic exploration of the concept of true individual freedom within the American landscape. Furthermore, Kurraz delves into Whitman's poetic intentionality, highlighting the poet's experimentation with form and style as a means of merging spirituality and sensuality in his work (Kurraz,4). Whitman's exploration of the universal 'I' in his poetry aims to establish a sense of equality between the individual self and the broader human experience, emphasizing a deep connection to nature and the cyclical nature of existence (Kurraz,6). Through his evocative language and introspective themes, Whitman's concept of the 'I' transcends mere self-reflection to encompass a broader understanding of the interconnectedness of all beings. Abdullah Kurraz's analysis of Whitman's concept of the 'I' in "Song of Myself" sheds light on the poet's profound exploration of human identity, self-discovery, and the interconnectedness of individuals within society. Whitman's poetic journey serves as a testament to the enduring relevance of his work in capturing the essence of the human experience and the complexities of individuality within a broader cultural context.

In Walt Whitman's poem *There Was a Child Went Forth*, the concept of the formation of Whitman's cosmic self is intricately explored through the lens of the child's daily experiences and interactions with the world around him. The poem delves into how the child's observations and encounters with various elements of nature, society, and human relationships contribute to the shaping of his identity and consciousness, mirroring Whitman's own journey towards a cosmic self-awareness:

There was a child went forth every day,

And the first object he looked upon and received with wonder or pity or love or
 dread, that object he became,

And that object became part of him for the day or a certain part of the day . . . or
 for many years or stretching cycles of years.

The early lilacs became part of this child,
 And grass, and white and red morningglories, and white and red clover, and the
 song of the phoebe-bird, (Whitman, lines 1-8)

The poem begins by highlighting the child's daily routine of going forth and absorbing the world around him with wonder, pity, love, or dread. Each object or experience that the child encounters becomes a part of him, influencing his perception and understanding of the world. Whitman writes, "And that object became part of him for the day or a certain part of the day . . . or for many years or stretching cycles of years". This notion of assimilating external experiences into one's being reflects Whitman's belief in the interconnectedness of all things and the continuous evolution of the self through external stimuli.

As the child interacts with nature, from the early lilacs to the animals and plants around him, Whitman emphasizes the interconnectedness between the child and the natural world. The child's immersion in the sights, sounds, and scents of his environment symbolizes a harmonious relationship with the cosmic forces at play. Whitman vividly describes how "all became part of him", underscoring the idea that the child's cosmic self is shaped not only by human interactions but also by his communion with the natural world.

3.2.4: Celebration Of Senses

Whitman accepts the material side of things. He is an upbeat and joyful poet.

He finds joy in all facets of existence. And he accepts the material world wholeheartedly, not excluding or diminishing anything. This is seen in Song of Myself, as he transcends and celebrates who he is in order to reach a cosmic union:

The smoke of my own breath;
 Echoes, ripples, buzz'd whispers, love-root, silk-thread, crotch and vine;
 My respiration and inspiration, the beating of my heart, the passing of blood and
 air through
 My lungs;
 The sniff of green leaves and dry leaves, and of the shore, and dark-color'd sea-
 rocks, and of
 Hay in the barn;
 The sound of the belch'd words of my voice, words loos'd to the eddies of the
 wind;
 A few light kisses, a few embraces, a reaching around of arms; (Whitman, lines
 13-21)

Whitman's vivid and sensory-rich language as he describes the various sensations and experiences that engage his senses. By invoking imagery related to breath, echoes, whispers, and tactile sensations, Whitman celebrates the sensory tapestry that colors his perception of the world. Whitman is a sensuous poet. He is not shy to embrace and celebrate his senses and lively existence. Although he was

considered notorious for his reputation of utilizing sensuous and homoerotic imagery in his poems. He claims that he is misunderstood by the readers. He simply embraces the gifts which God has bestowed upon him and everyone.

Preachers preach about being grateful for the ample of gifts bestowed upon us by God but Whitman brings it into practice. However his style is considered as scandalous which repelled a lot of people. Even, Emily Dickinson refused to read his poems because of his notorious reputation. Whitman celebrates the senses by immersing himself in the beauty of nature and engaging with the sensory experiences it offers. The above quote showcases Whitman's deep connection to the natural world through sensory perception. Through his appreciation of nature's beauty and the sensory details it provides, Whitman celebrates the senses as gateways to experiencing the richness and diversity of the world. By engaging with the scents, textures, and sights of nature, Whitman demonstrates a profound reverence for sensory experiences that deepen his connection to the environment. Whitman celebrates the senses by engaging fully with the sensory experiences of everyday life. The lines highlight Whitman's immersion in the sensory fabric of human interactions and communication. Through his portrayal of everyday sensory experiences such as speaking, kissing, and embracing, Whitman underscores the significance of sensory engagement in fostering connections with others and experiencing the depth of human emotions. By celebrating the senses in the context of interpersonal relationships, Whitman emphasizes the role of sensory perception in shaping meaningful human connections. Whitman provides a vibrant lens for the purpose of life. //The play of shine and shade on the trees as the supple boughs wag;/The delight alone, or in the rush of the streets, or along the fields and hill-sides;/The feeling of health, the full-noon trill, the song of me rising from bed

and meeting the sun.// (Whitman, lines 19-21). In the Section 2 of *Song of Myself*, the imagery of "The play of shine and shade on the trees as the supple boughs wag" vividly captures the interplay of light and shadow in nature, while "The delight alone, or in the rush of the streets, or along the fields and hillsides" evokes a sense of joy derived from both solitary contemplation and bustling urban life. This celebration of everyday experiences reflects Whitman's profound appreciation for the richness and diversity of human existence, emphasizing the significance of even the smallest moments in shaping our lives.

Whitman's ability to find joy and beauty in the simple pleasures of life showcases his keen observation of the world around him. The imagery of light and shadow dancing on the trees suggests a deep connection to nature and an appreciation for the ever-changing beauty of the natural world. By highlighting the "supple boughs wag," Whitman not only describes a visual scene but also conveys a sense of movement and vitality, inviting readers to immerse themselves in the dynamic energy of the environment. Furthermore, Whitman's mention of finding delight "alone, or in the rush of the streets, or along the fields and hillsides" underscores his versatility in experiencing joy across different settings. Whether in solitude, amidst the hustle and bustle of urban life, or in the tranquility of rural landscapes, Whitman recognizes and celebrates the diverse sources of happiness that life offers. This inclusivity in finding joy in various contexts reflects his belief in the interconnectedness of all experiences and the inherent beauty present in each moment. Through his poetry, Whitman encourages readers to pause, observe, and appreciate the beauty and joy present in the simplest of moments, whether in nature's tranquility or the vibrant energy of city life. This celebration of life's diverse experiences serves as a reminder of the profound significance of being present and

finding happiness in the richness of the world around us. For him, life is a means to be grateful and embrace the lively natural world which includes the nature, the human body and the senses. Through these senses he could connect to the world and experience an awe by the beauty of the world. He makes readers to embrace the world.

3.3: Death as a Natural Transition – The Eternal Cycle of Renewal

3.3.1: Death

Death is a threshold, where soul is separated from the body and the body returns to the nature, symbolizing the biblical quote “Dust you are and to dust you will return.” (Genesis 3:19). Similarly, According to Whitman, we are part of nature. We’re born from nature and we will return to the same after physical death. To Whitman, death does not mean to cease to exist rather it gives rise to another life . In an article by Mahdiah Boostani, *Effects of Death in Rumi and Whitman*. Whitman's view of death is examined as a passage to a higher state of being aligns with the idea of unity and oneness with the divine. He sees death not as an end but as a transition to eternal life and happiness. By acknowledging death as a form of union and part of a greater plan, Whitman emphasizes the continuity of existence beyond physical Boostani quotes Section 49 of "Song of Myself," to prove Whitman's defiance towards death which reflects his belief in the soul's transcendence beyond mortal limitations. Whitman rejects the notion of mortality as a cause for alarm, suggesting that true death is merely a release into a new form of existence. This perspective underscores Whitman's acceptance of the cyclical nature of life, where death is a necessary step towards rebirth and renewal. He states that by embracing death as a gateway to unity with the divine and a merging of the soul into

a larger cosmic whole, Whitman's concept of death transcends mere physical cessation. It symbolizes a spiritual transformation, where the individual soul merges with the eternal essence of the universe, leading to a state of eternal happiness and oneness. Whitman's poetic exploration of death invites readers to contemplate the interconnectedness of all life forms and the enduring nature of the soul beyond the confines of earthly existence.

3.4.: The Song of the Self – Finding the Divine Within.

Whitman explores the journey of physical self in his poems. When Whitman refers to death not as an end rather a beginning of new life or a rebirth. This reference to rebirth is metaphorical. Whitman does not believe in literal transmigration of the soul. He speaks about how even after our physical death we continue to contribute to the world. Thus making us to never collapse or perish.

3.4.1: The Cycle of Life (Rebirth) And Death

In Walt Whitman's "Song of Myself," the theme of the cycle of life and death is intricately woven throughout the poem, reflecting Whitman's profound contemplation of the interconnectedness and continuity of existence. Through vivid imagery and reflective verses, Whitman explores the eternal rhythm of life and death:

What do you think has become of the young and old men?

And what do you think has become of the women and children?

They are alive and well somewhere;

The smallest sprout shows there is really no death;
 And if ever there was, it led forward life, and does not wait at the end to arrest it,
 And ceas'd the moment life appear'd.

All goes onward and outward—nothing collapses;
 And to die is different from what any one supposed, and luckier. (Whitman, lines
 115-122)

He celebrates the perpetual renewal of life, as seen in the quote "The smallest sprout shows there is really no death; And if ever there was, it led forward life, and does not wait at the end to arrest it". This imagery of a sprout symbolizes the idea that even in apparent endings, there is a continuous cycle of growth and regeneration. Whitman embraces the transient nature of life, moving seamlessly between moments of death and rebirth, as expressed in the line "I pass death with the dying, and birth with the new-wash'd babe" . This acceptance of the cyclical nature of existence underscores Whitman's belief in the interconnectedness of all beings and the inevitability of change. He finds unity in the diversity of life, recognizing the inherent goodness in all aspects of creation, as conveyed in the quote "Peruse manifold objects, no two alike, and every one good; The earth good, and the stars good, and their adjuncts all good" . Whitman's contemplation of life as a result of many deaths emphasizes the theme of renewal and transformation, with each ending giving rise to a new beginning, as seen in the line "And as to you Life, I reckon you are the leavings of many deaths" . Through these reflections on the interconnectedness of all beings and the cyclical harmony of the natural world,

Whitman invites readers to ponder the eternal cycle of life and death as an intrinsic and universal aspect of the human experience.

Whitman when he talks about rebirth doesn't mean the reincarnation. For Whitman The life after death is Rebirth. Whitman says even after our physical death, we will unite with nature. Hence attaining divinity and we will continue to contribute to the world. Even if our efforts remained unnoticed:

I depart as air—I shake my white locks at the runaway sun;
I effuse my flesh in eddies, and drift it in lacy jags.

I bequeathe myself to the dirt, to grow from the grass I
love; If you want me again, look for me under
your boot-soles.

You will hardly know who I am, or what I mean;
But I shall be good health to you nevertheless,
And filter and fibre your blood.

Failing to fetch me at first, keep encouraged;
Missing me one place, search another;
I stop somewhere, waiting for you.(Whitman,lines 1334-1343)

In the first four lines of quoted passage of Section 52 of *Song of Myself*, Whitman through the metaphor of departing in air and effusion of his flesh in the eddies and lacy Jags symbolises the physical death and rotting and decaying of the body. Whitman also emphasizes the decaying of the corpse as a good manure to the

nature in Section 49. Whitman believes that after our death the corpse which is the symbol of death gives rise to the vegetation and nature contributing as a manure to enrich the nature. Whitman says that he has bequeathed himself to the dirt and submerges and attains union with the Nature which he saw as a source of divinity. Walt Whitman's delves into the fate of the soul after death, intertwining themes of immortality, spiritual transcendence, and interconnectedness with the universe. Whitman's contemplation on the soul's journey beyond life is encapsulated in lines such as "I know I am deathless" (Whitman,399). Here, Whitman asserts the eternal nature of the soul, emphasizing its enduring essence that transcends physical mortality. He further muses on the soul's connection to the cosmos, suggesting that it cannot be confined by earthly measures or limitations, as seen in the line "I know this orbit of mine cannot be swept by the carpenter's compass" (Whitman,line 400). Through these reflections, Whitman portrays the soul as a timeless and boundless entity, intimately linked to the vast expanse of the universe. Additionally, Whitman's imagery of nature and the soul's integration with it underscores a sense of harmony and continuity beyond death. By likening the soul to a part of the natural world, Whitman implies a seamless transition and unity with the cosmic order, as expressed in lines like "And I say to any man or woman, Let your soul stand cool and composed before a million universes" (Whitman,line 1274).

Although, Whitman's poetic exploration of the soul after death conveys a profound belief in the soul's eternal nature, its connection to the universe, and its potential for spiritual transcendence beyond the confines of earthly existence. Whitman does not explicitly mentions about what happens to soul after death. He just keeps us in ambiguity and darkness.

This chapter explores Whitman's perspective on the mystical journey of life, death, and rebirth is deeply rooted in his celebration of life, nature, and the interconnectedness of all living beings. Whitman's overview focuses on embracing the physical world and finding meaning and beauty in the present moment. Whitman's disinterest in exploring human origins and his emphasis on living in the moment and immersing oneself in the divine nature reflect his belief in the unity of body and soul. He celebrates the individual as a whole, recognizing the significance of both the physical and spiritual aspects of human existence. This holistic view of the self aligns with Whitman's poetic exploration of the interconnectedness of all living beings and the inherent beauty and value of each individual.

In his poem "O Me! O life!" Whitman questions the purpose of life and acknowledges the mystery of existence. Through his contemplation, he concludes that the purpose of life is to contribute to the world during our lifespan. This focus on making a meaningful impact and embracing the opportunities for growth and connection underscores Whitman's optimistic and life-affirming philosophy. Whitman's celebration of the physical aspect of the world, particularly through the beauty of nature and sensory experiences, reflects his belief that nature is a manifestation of the divine. By immersing ourselves in the beauty of nature, Whitman suggests that we can experience a sense of awe and interconnectedness, recognizing our place within the larger web of life. This immersion in nature allows Whitman to form a cosmic self, integrating the elements of the natural world into his own being and expanding his awareness of the interconnectedness of all living beings. Whitman's optimistic approach to death as a natural part of the cycle of existence aligns with his belief in

the continuity of life and the eternal nature of the soul. He celebrates death as a beginning rather than an end, viewing it as a transition that contributes to the ongoing cycle of life and renewal. Whitman's metaphorical concept of rebirth, where the physical body returns to nature and gives life to new vegetation, symbolizes the

interconnectedness and continuity of life beyond individual existence. Whitman's views on the mystical journey of life, death, and rebirth emphasizes the importance of living fully in the present moment, embracing the beauty of nature, and recognizing the interconnectedness of all living beings. His celebration of life and optimistic perspective on death offer a unique and enriching perspective on the human experience and the eternal cycle of existence.

Chapter IV

Convergence on the Unseen: A Comparative Study

Human history has long included the exploration of mystical and spiritual regions, and people have gone on both internal and exterior journeys in search of a greater comprehension of and relationship with the transcendent or divine. An internal mystical and spiritual journey is the process of exploring and changing one's own ideas, feelings, experiences, and beliefs in order to establish a connection with a divine presence or higher consciousness that resides within of oneself. This can entail engaging in activities like self-reflection, prayer, meditation, and contemplation. However, an external mystical and spiritual journey is going outside of oneself in search of transcendent experiences and relationships, frequently through participation in rituals, holy locations, and group activities. A growing number of people in today's culture are interested in mystical and spiritual experiences outside of traditional religions frameworks. Through diverse disciplines like energy healing, mindfulness, and meditation, people are becoming more and more interested in connecting with and growing their own spiritual selves. Through these exercises, people can go into the depths of their own awareness and discover their inner wisdom. Mystic and spiritual travels, both internal and external, offer opportunities for self-realization, personal development, and communication with the transcendent or divine. People are becoming more and more involved in both internal and exterior mystical and spiritual journeys in today's environment, when traditional religious frameworks could no longer resonate with everyone.

Rumi explores the origin of soul and showcase a systematic spiritual journey of life, death and rebirth. However, Whitman do not provide a systematic spiritual journey of life, death and rebirth in his poems. Rumi explores the origin of the soul. He says that spirit is the original form of a human beings. Rumi provides an intricate and complex concept of self. He breaks the self into four components i.e spirit, soul,

body and heart. Each component's transformation is explored by Rumi in his poems. Each component contributes in the journey of attaining divinity. Rumi provides a dualistic perspective of Self.

4.1: Similarities in the mystical journey of life, death and rebirth in Rumi and Whitman

Rumi and Whitman, two eminent poets from different cultural backgrounds and historical periods, converge in their profound emphasis on transcending earthly limitations and forging a connection with a higher spiritual reality. Rumi, a Sufi mystic, delves into the soul's yearning for union with the divine, portraying it as an inherent longing that transcends worldly attachments. His poetry resonates with themes of love, longing, and spiritual fulfillment, inviting readers to embark on a journey towards spiritual awakening and ultimate unity with the beloved. In contrast, Whitman celebrates the individual's connection to the cosmic order, portraying humanity as an integral part of the vast interconnected web of existence. His verses exalt the interconnectedness of all beings and emphasize the inherent unity that binds humanity to the larger fabric of the universe. Despite their distinct cultural contexts, Rumi and Whitman share a belief in the transformative power of spiritual enlightenment, inspiring readers to transcend earthly constraints and connect with a higher spiritual reality. Through their poetry, they invite contemplation on the mysteries of the soul, the quest for transcendence, and the profound journey towards spiritual awakening and union with the divine. Despite living in different eras and cultures, Rumi and Whitman share a profound understanding of how all beings are interconnected and how existence is defined by an underlying unity. Rumi emphasizes love as the unifying force that connects all

aspects of existence and transcends boundaries, based on the Sufi tradition. His poetry portrays love as the essence that unites all beings in a harmonic whole and is filled with themes of divine love, compassion, and oneness. Whitman's poetic vision, on the other hand, affirms the individual as a vital component of a greater cosmic whole, inextricably linked to the enormous fabric of existence. Whitman's poetry highlights the reader's deep sense of connectedness to the natural world, other people, and the cosmos. The unity that permeates every facet of existence. Both poets invite readers to reflect on the interconnectedness of existence and the global unity that unites the various manifestations of life through their distinctive poetic styles and cultural perspectives. They also have a common belief in the oneness of all creation. A greater understanding of the oneness that binds humans to the universe is encouraged by Rumi and Whitman's poetry, which provide insightful perspectives on the interdependence of all creatures and the inherent unity that permeates the fabric of creation.

Rumi and Whitman, distinguished poets from different cultural and literary traditions, converge in their exploration of the cyclical nature of life and death, portraying death not as a finality but as an integral part of a continuous cycle of renewal and rebirth. Rumi, drawing from Sufi mysticism, employs vivid imagery such as the seed sprouting new life to symbolize the transformative process that occurs through death and rebirth. In Rumi's poetry, death is depicted as a gateway to new beginnings, a shedding of the old to make way for the emergence of the new. Similarly, Whitman's portrayal of the eternal presence of the individual within the cosmic rhythms underscores a shared understanding of the perpetual cycle of existence. Whitman's verses evoke a sense of interconnectedness with the universe, where the individual's essence endures beyond physical death, becoming part of the

larger cosmic tapestry of life. Through their poetic expressions, Rumi and Whitman invite readers to

contemplate the cyclical nature of existence, emphasizing the idea that death is not an endpoint but a transition to a new phase of being. Their shared vision of life and death as part of an ongoing cycle of renewal and rebirth resonates with themes of transformation, continuity, and the eternal presence of the individual within the cosmic order, offering profound insights into the mysteries of existence and the enduring cycle of life.

- Rumi and Whitman focuses on transcending ego and getting immersed in a higher force.
- Rumi's concept of *baqa* aligns with Whitman's concepts of interconnectedness of all living beings and acknowledging our existence as a smaller part of a larger web of life.
- They both viewed death as not an end of life rather it is a door to rebirth.

Rumi as a part of Sufism, contains the belief of theist mysticism. The great Persian poet and mystic Rumi is frequently regarded as a theist mystic because of the deep spiritual themes that permeate his writings. Rumi's poetry stems from his conviction that there is a personal God, whom he frequently addresses as the Divine or the Beloved. His unshakeable dedication to God, his examination of the nature of divine love, and his understanding of the soul's need for oneness with the Creator are characteristics of his theist mysticism. Rumi's poems are replete with metaphors and images that express his belief in a transcendent reality outside of the material world and his profound spiritual experiences.

The notion of giving oneself over to God and pursuing spiritual enlightenment via love and devotion is fundamental to Rumi's theist mysticism. He

highlights the significance of developing a close relationship with God and witnessing the life-changing influence of divine love. Rumi's poetry expresses his conviction that all creatures are interrelated and that there is an innate unity between each individual soul and the holy source.

For ages, individuals from diverse religious backgrounds have found resonance in Rumi's theist mysticism, which has motivated them to enhance their spiritual practices and pursue a more intimate relationship with the divine. His profound understanding of the essence of love, God, and the soul never ceases to enthrall readers and provide direction on the path to divine union and inward transformation.

On the other hand, Walt Whitman, the renowned American poet, is often considered a proponent of natural mysticism due to the profound spiritual connection he expressed with nature and the universe in his works, particularly in his seminal collection "Leaves of Grass." Whitman's natural mysticism is characterized by his belief in the interconnectedness of all living beings and his reverence for the natural world as a manifestation of divine presence.

In Whitman's poetry, nature is not merely a backdrop or setting but a living, breathing entity that embodies the divine essence. He celebrates the beauty and complexity of the natural world, finding spiritual significance in even the smallest details of life. Whitman's deep communion with nature reflects his belief in a universal life force that permeates all existence and unites all living beings in a cosmic harmony. Poetry that celebrate nature's marvels, like "Song of Myself" and "I Sing the Body Electric," reveal Whitman's inherent mysticism. Whitman implores readers to ponder the enigmas of nature, the life-and-death cycles, and the eternal interdependence of all things through his vivid imagery and energetic

language. In his view, people can find inspiration, healing, and spiritual rejuvenation in nature, and they can establish a direct connection with the divine by taking in the natural world. Whitman's natural mysticism, seen as a whole, honours the holiness of the natural world and the profound spiritual lessons that can be learned by studying and experiencing it. His poem is an ode to the soulawakening, nature-transforming power.

4.2: Spiritual versus Physical

It is difficult to reconcile Rumi's and Whitman's essentially opposing viewpoints into a common spiritual path because of their intense rejection of materialism and acceptance of a materialistic viewpoint in their individual poetry. As a Sufi mystic, Rumi emphasised the need to let up of material wants in order to achieve spiritual enlightenment and the transcendence of worldly ties. Whitman, on the other hand, takes a more grounded and sensual approach to spirituality in his exaltation of the material world and the human body as expressions of divinity. There is a clear difference that is difficult to bridge because of these divergent opinions about how materialism fits into the spiritual path.

Rumi's rejection of materialism is evident in his teachings on the impermanence of worldly pleasures and the illusion of material wealth. In his poetry, Rumi often emphasizes the ephemeral nature of material possessions and the futility of seeking fulfillment through external sources. As Rumi famously wrote, "Sell your cleverness and buy bewilderment; Cleverness is mere opinion, bewilderment intuition" - highlighting the importance of transcending intellectual pursuits and material gain in favor of spiritual insight and inner transformation.

Conversely, Whitman's materialistic approach celebrates the physical world and the sensory experiences of the body as pathways to spiritual realization. Whitman's poetry

is infused with a deep reverence for the natural world, the human body, and the material realm. His exaltation of the physical self and the tangible world is captured in his famous lines from "Song of Myself": "I celebrate myself, and sing myself, And what I assume you shall assume, For every atom belonging to me as good belongs to you." Here, Whitman embraces the

interconnectedness of all material existence and finds spiritual significance in the tangible aspects of life. Critics have noted the contrasting attitudes towards materialism in Rumi and Whitman's works, highlighting the inherent clash between their perspectives. Scholar Seyyed Hossein Nasr observes, "Rumi's teachings emphasize the renunciation of material attachments as a means to spiritual liberation, advocating a path of inner purification and detachment from the illusions of the material world." On the other hand, literary critic Harold Bloom notes, "Whitman's materialistic vision celebrates the embodied self and the physical world as sites of divine revelation, rejecting traditional notions of asceticism and otherworldly transcendence in favor of a more immanent spirituality."

The deep-seated differences in their attitudes towards materialism as reflected in their poetry underscore a fundamental clash in their approaches to the spiritual path. Rumi's emphasis on detachment from material desires and Whitman's celebration of the material world present irreconcilable perspectives that resist integration into a cohesive spiritual framework. The tension between Rumi's negation of materialism and Whitman's materialistic approach highlights the complexity of navigating divergent spiritual paths that are rooted in contrasting views on the role of the material world in the quest for transcendence. Rumi's personal and inner transcendental concept of God and Whitman's immanent and interconnected view of divinity represent deeply divergent approaches to spirituality that present significant challenges when attempting to integrate them

into a single spiritual path. Rumi, as a Sufi mystic, emphasized a personal and transcendent relationship with God, focusing on the inner journey of the soul towards divine union. In contrast, Whitman's vision of an immanent God present in all aspects of existence reflects a more expansive and interconnected understanding of divinity. These contrasting views on the nature of God and the relationship between the individual and the divine create a fundamental divide that resists easy convergence.

Rumi's conception of a personal and inner transcendental God is rooted in the Sufi tradition, which emphasizes the path of love (Ishq) and the mystical union (Wahdat al-Wujud) with the Divine Beloved. Rumi's poetry is imbued with themes of divine love, spiritual longing, and the journey of the soul towards union with God. His intimate and personal relationship with the transcendent God is exemplified in verses such as, "I have found You and the Beloved is You, and I have found myself and the Beloved is myself." Rumi's emphasis on the inner journey and the quest for spiritual realization through self-transcendence underscores the deeply personal and transformative nature of his mystical path.

Critics have noted the stark differences in Rumi and Whitman's conceptions of God and the divine, highlighting the challenges of integrating their divergent approaches into a unified spiritual path. Scholar Annemarie Schimmel observes, "Rumi's personal and intimate relationship with God reflects the Sufi emphasis on the inner journey and the quest for divine union, rooted in the tradition of Islamic mysticism." In contrast, literary critic Harold Bloom notes, "Whitman's vision of an immanent God celebrates the interconnectedness of all life forms and the divinity inherent in the material world, rejecting traditional notions of transcendence in favor of a more immanent spirituality."

The inherent tension between Rumi's personal transcendental God and Whitman's immanent God underscores the challenge of reconciling their divergent views into a cohesive spiritual path. The profound differences in their conceptions of God and the nature of divinity present a fundamental divide that resists easy integration, highlighting the complexities of navigating contrasting spiritual perspectives that are rooted in disparate understandings of the relationship between the individual and the divine.

When attempting to integrate the concepts of "fana" (annihilation of the self) and surrender of the will into a single spiritual path, it can be difficult because Rumi's mystical journey and Whitman's approach represent opposing viewpoints on the path of mysticism.

As a Sufi mystic, Rumi stressed that

achieving spiritual enlightenment required annihilating the ego, sacrificing oneself for the Divine Will, and transcending oneself. Whitman, on the other hand, represents a more self-assured and self-empowering approach to spirituality through his exaltation of individualism and self-reliance. These opposing viewpoints of the self- and will-surrendering establish a fundamental difference that makes convergence difficult. Rumi's concept of "fana" or the annihilation of the self is a central tenet of Sufi mysticism, emphasizing the dissolution of the ego and the merging of the individual soul with the Divine. Rumi's poetry often explores themes of surrender, selflessness, and the abandonment of personal desires in order to attain spiritual union with God. His verses convey the necessity of surrendering the self to the Divine Will, as exemplified in lines such as, "Die before death, and surrender your will to the will of the Beloved."

Conversely, Whitman's approach to the mystical journey lacks the element of surrender and self-annihilation found in Rumi's teachings. Whitman's celebration of individuality, self-reliance, and the democratic spirit emphasizes the empowerment of the self rather than its dissolution. His poetry exudes a sense of

self-confidence and assertiveness, encouraging individuals to embrace their uniqueness and assert their identity in the world. Whitman's famous lines from "Song of Myself" capture this spirit of self-affirmation: "I celebrate myself, and sing myself, And what I assume you shall assume, For every atom belonging to me as good belongs to you."

Critics have noted the stark differences in Rumi and Whitman's approaches to surrender and self-annihilation, highlighting the challenges of integrating their divergent views into a unified spiritual path. Scholar William C. Chittick observes, "Rumi's teachings on 'fana' and surrender of the will emphasize the importance of self-transcendence and submission to the Divine, advocating a path of selflessness and spiritual surrender as a means to attain union with God." In contrast, literary critic Harold Bloom notes, "Whitman's celebration of individualism and self-reliance reflects a more secular and humanistic approach to spirituality, emphasizing the empowerment of the self rather than its annihilation." The inherent tension between Rumi's emphasis on surrender and self-annihilation and Whitman's celebration of individuality and self-reliance underscores the challenge of reconciling their divergent views into a cohesive spiritual path. The profound differences in their approaches to the surrender of the self and the will present a fundamental divide that resists easy integration, highlighting the complexities of navigating contrasting spiritual perspectives that are rooted in disparate understandings of the relationship between the individual and the divine. The differences in the subject-object relationship between Rumi and Whitman in their exploration of the mystical journey of life, death, and rebirth present a significant challenge when attempting to integrate their perspectives into a single spiritual path. Rumi, as a Sufi mystic, often emphasized the dissolution of the subject-object

duality in his poetry, focusing on the unity of the self with the Divine. In contrast, Whitman's celebration of the individual subject and the external world as separate entities reflects a more distinct and dualistic approach to spirituality. These contrasting views on the subject-object relationship create a fundamental divide that resists easy convergence. Rumi's mystical journey often involves the dissolution of the subject-object distinction, emphasizing the oneness of the self with the Divine and the interconnectedness of all existence. Rumi's poetry frequently explores themes of unity, union, and the transcendence of dualistic perceptions. His verses convey a sense of merging with the Divine and transcending the limitations of the ego, as exemplified in lines such as, "I am you, and you are me; What is this separation?"

Conversely, Whitman's approach to the mystical journey maintains a distinct subject-object relationship, celebrating the individual subject and the external world as separate entities that coexist harmoniously. Whitman's poetry often exalts the individual self and the material world as sites of divine revelation, emphasizing the uniqueness and autonomy of the individual subject. His famous lines from "Song of Myself" reflect this sense of individuality and separateness: "I celebrate myself, and sing myself, And what I assume you shall assume, For every atom belonging to me as good belongs to you."

The inherent tension between Rumi's emphasis on the dissolution of the subject-object duality and Whitman's celebration of individuality and separateness underscores the challenge of reconciling their divergent views into a cohesive spiritual path. The profound differences in their approaches to the subject-object relationship present a fundamental divide that resists easy integration, highlighting

the complexities of navigating contrasting spiritual perspectives that are rooted in disparate understandings of the relationship between the self and the external world.

Chapter 5

Conclusion

The mystical journey of life, death, and rebirth has been a central theme in the works of poets and mystics throughout history, offering profound insights into the nature of existence and the interconnectedness of all living beings. Two poets who have explored this theme in depth are Rumi and Whitman, each offering unique perspectives that illuminate the spiritual and earthly dimensions of the human experience. Rumi, a Sufi mystic, delves into the spiritual realms to uncover the mysteries of the soul's journey towards divine union, while Whitman celebrates the physical world and the cyclical nature of life and death, emphasizing the interconnectedness of all living beings. By examining the perspectives of Rumi and Whitman on the mystical journey of life, death, and rebirth, we gain a deeper understanding of the complexities and interconnectedness of human existence, inviting us

to contemplate the eternal nature of the soul and the transformative power of death as a gateway to new beginnings. In this conclusion, we will reflect on how Rumi and Whitman's views converge and complement each other, offering a holistic and multifaceted understanding of the mystical journey of life, death, and rebirth This study has employed

There are a lot of existing research on Rumi and Whitman. However these research only focused on the aspects of similarities in their works and tried to navigate how Rumi influenced Whitman. Some research papers also bring forth the elements of mysticism and divinity in their poems. However, none of the existing research explore the whole mystical journey of life, death and rebirth in their poems. This study has tried to navigate how the mystical journey has occurred in their poems with regards to the cycle of life, death and rebirth in their poems. This study has also tried to investigate if both the poet's views on the mystical and spiritual journey really complete by integrating and converging with each other and provide a single spiritual path. For this purpose this study has utilized methodological tools like Textual analysis and close reading to debunk the heavy metaphors and symbols and figurative language that both the poet's have utilized to convey their views. Since the study is comparative study, this research has employed a comparative approach. Rumi is a Sufi mystic so the research has utilized the tenets of Sufism because it provides a skeleton to debunk

Rumi's understanding and concept of life, death and rebirth.

5.1: Findings

Rumi was a 13th century Sufi mystic, Mawlana and a poet. He was quite an influential figure who has influenced a lot of popular minds. Rumi categorized the concept of self into four components. The first component is the spirit which is the

original form of human beings. It is free of free will. The second component is Soul which he refers to as Nafs. It is the ego or identity of human and also the lower self which drag a human into sins. The third component is the body which is the catalyst for the spirit and the last component is the heart which represents the compassion and strong love for divine within our heart which makes us strive to be closer to Allah. Rumi often negates body

Rumi believed that life is a journey of spirit who is yearning to return to it's original form. Rumi says that this life and this body is temporal. He advises us to not get lost in this worldly and temporal life rather we should be connected to Allah and divinity within ourselves. Rumi nudges us to remind us to lose our Nafs.

According to Rumi, Nafs is the hurdle in our connection with Allah. By losing our Nafs we can attain divine union. For this Rumi draws the systematic *Sufi tariqah* or order compromised of different stations and steps to attain spiritual growth. A person who wants to attain spiritual union tries to go through the cycle of Fana.

It means to lose or annihilate our Nafs or lower self completely. The first step in Fana is to find divine traits within ourselves and after one has found it. The next step is to annihilate or lose our Nafs. As we destroy our Nafs we also gain something we are drawn closer to our inner light or spirit and our love for Allah strengthens. This stage is called Baqa. In this stage a person confront the epiphany of being a part of a larger whole. He feels and observes that we all are interconnected beings woven into the larger tapestry of life and we are one. Rumi says that through only Fana we can draw closer to Allah in many poems. He further explore how constant shedding of the ego or Nafs will bring a person more and

more closer to our inner divinity making us lose our will and reflect Allah more and more. Thus elevating us to a higher level. After the constant cycle of Fana and baqa, the person's heart becomes clean of malice and reflects Allah completely. Finally he reaches to a stage of utmost piety called *Ihsan*. In this peak of all stages. A person becomes fully conscious of the inner light within himself and is closest to Allah. For Rumi death is something which should be celebrated because death was not the end of life rather it was viewed as a curtain whence opened will lead to treasures of the soul. Through death the spirit is finally been able to return to its original form. Thus attaining divine union with Allah.

Whitman is an American bard. Unlike other poets like Rumi, He is disinterested in knowing or talking about our origin. He believes in living in the moment and enjoying to the fullest by getting immersed in the divine nature. He acknowledges that the human being has two components of self which are body and soul. However he believes in the unity of both the components. He does not negate the body by only focusing on soul. He admits that both the components are significant and they are one. So he celebrates individual as a whole. In the poem *O Me! O life!* Whitman questions about the purpose of life. He thinks that our existence is a mystery. He finally concludes that our purpose of life is to contribute to the world in our lifespan. Whitman believed in celebrating life. Whitman celebrates physical aspect of the world by embracing the beauty of the nature through our senses. He believed in embracing the physical body and our senses and to convey this he utilized erotic tone in his poems. He believed that through our senses we can get immersed in the beauty of nature. Nature to him is a manifestation of God. Once we get immersed in the beauty of nature. We are in awe. We realize the nature of interconnectedness and we

contemplate how we are a part of larger web of life. He forms cosmic self by imbibing the elements of nature into his self.

Whitman had an optimistic approach to death. He believed death is a natural part of the cycle of existence. He celebrates death because to him, death is not an end of life rather it is a beginning of life. Whitman did not believe in Rebirth rather he talked about metaphorical rebirth. He says that the our corpse after our physical death becomes manure to the nature and thus giving life to new vegetation. As we are a part of nature we never really die and we live eternally after returning to the nature.

Rumi, a Persian poet and Sufi mystic, approached the mystical journey of life, death, and rebirth from a spiritual and metaphysical standpoint. In his poems, Rumi often speaks of the soul's journey towards divine union, portraying death not as an end but as a transformative passage to reunite with the divine source. Rumi's exploration of the soul's longing for unity with the divine reflects his belief in the eternal nature of the soul and the cyclical nature of existence. Through his mystical poetry, Rumi invites readers to contemplate the transcendent aspects of human existence and the interconnectedness of all beings in the cosmic web of life.

In contrast, Walt Whitman, an American poet known for his celebration of the physical world and the interconnectedness of all living beings, offers a more earthly perspective on the mystical journey of life, death, and rebirth. Whitman's poetry often emphasizes the vitality of the human body and the cyclical rhythms of nature, portraying death as a natural part of the ongoing cycle of life and regeneration. Whitman's vision of interconnectedness underscores the idea that even in death, our physical bodies contribute to the perpetuation of life, highlighting

the continuity and interconnectedness of all living beings in the grand tapestry of existence.

While Rumi and Whitman both explored mystical themes of life, death, and rebirth in their poetry, there are indeed aspects of their approaches that can be seen as extremely clashing, making it challenging to integrate their perspectives seamlessly. Critics have noted significant differences in their philosophical underpinnings, cultural contexts, and poetic styles that highlight the complexities of reconciling their divergent views on the mystical journey. One key area of contention lies in their contrasting views on the self and the divine. Rumi, as a Sufi mystic deeply rooted in Islamic spirituality, emphasized the annihilation of the self (fana) and the union with the Divine Beloved as central tenets of his mystical path. For Rumi, the journey of self-transcendence and surrender to God's will was paramount in achieving spiritual enlightenment. As critic William C. Chittick notes, "Rumi's poetry is a testament to the transformative power of love and the dissolution of the ego in the ocean of divine unity."

In contrast, Whitman's transcendentalist philosophy celebrated the individual self and its inherent divinity, viewing nature as a source of spiritual inspiration and connection. Critics such as Harold Bloom have highlighted Whitman's emphasis on the democratic soul and the celebration of individual identity in his poetry. Bloom notes, "Whitman's vision is one of radical individualism, where the self expands to encompass the entire cosmos, embracing all contradictions and complexities of existence." Furthermore, their divergent cultural backgrounds and religious frameworks also contribute to the clash in their approaches. Rumi's mystical journey is steeped in the traditions of Islamic mysticism, with a focus on divine love, submission to God, and the quest for inner

illumination. Critic Annemarie Schimmel observes, "Rumi's poetry reflects the essence of Sufi teachings, emphasizing the path of love as a transformative force that leads to union with the Divine."

On the other hand, Whitman's vision of the mystical journey is deeply rooted in the American landscape, drawing inspiration from the natural world and the democratic spirit. Critic Ezra Greenspan notes, "Whitman's poetry embodies a uniquely American transcendentalist ethos, celebrating the interconnectedness of all life forms and the divine spark within each individual." These stark differences in their philosophical, cultural, and poetic approaches underscore the challenge of integrating Rumi and Whitman's perspectives on the mystical journey of life, death, and rebirth. While both poets offer profound insights into the human experience and the mysteries of existence, the clash in their fundamental beliefs and worldviews presents a formidable barrier to seamlessly harmonizing their divergent approaches.

5.2: Limitations

Neurology, the study of the nervous system and the brain, has not been extensively employed in research on the mystical journey of life, death, and rebirth in the works of Rumi and Whitman for integrating the spiritual path by converging their mystical approaches. While neurology has made significant advancements in understanding the brain's role in various cognitive and emotional processes, there are several limitations to its application in the study of mystical experiences and spiritual journeys, particularly in the context of Rumi and Whitman's mystical writings. Some of these limitations include;

Subjectivity of Mystical Experiences, such as those described by Rumi and Whitman, are deeply subjective and transcend conventional cognitive and emotional processes. Neurology, which relies on objective measurements and

observable brain activity, may struggle to capture the full depth and complexity of mystical experiences that involve a sense of unity, transcendence, and ineffability.

Complexity of Spiritual Phenomena: Mystical experiences often involve complex spiritual phenomena that go beyond the scope of neuroscientific investigation. Concepts such as divine union, ego dissolution, and spiritual rebirth are inherently abstract and multidimensional, making them challenging to study using neuroimaging techniques or neurological measurements alone. Neurology primarily relies on standardized metrics and quantifiable data to analyze brain function and activity. However, mystical experiences are highly individualized and can vary widely in their manifestations, making it difficult to develop standardized metrics that can reliably capture the nuances of spiritual journeys as described by Rumi and Whitman.

Interpreting neuroscientific data in the context of mystical experiences and spiritual journeys requires a nuanced understanding of both neurological processes and spiritual practices. The subjective nature of mystical writings and the symbolic language used by poets like Rumi and Whitman pose challenges in translating their experiences into neurologically measurable terms.

Bibliography

Field, Reshad. *The Alchemy of the Heart*. 2005.

Helminski, K. Rumi on the NAFS – the threshold society. The Threshold Society – Mevlevi Sufi Order. <https://sufism.org/origins/rumi/rumi-excerpts/rumi-on-the-nafs-3>.

Maheshwari, Sandeep. Sandeep Maheshwari on Rumi: Hindi. YouTube. (2020, November 10). <https://youtu.be/bka6bHgd7sU?si=6xRnUy6Kq-gE1LF0>

“Selected Poems of Walt Whitman (ENG).” YouTube, 11 Apr. 2017, youtu.be/dnNQhkQYPm8?si=t6S2PbgIhvfHsld7.

Barks, Coleman. *The Essential Rumi*. Castle Books, 1995.

(PDF) Revisiting Walt Whitman’s “Song of Myself “: The ..., www.researchgate.net/publication/283346747_Revisiting_Walt_Whitman's_Song_of_Myself_The_Poetics_of_Human_Self_and_Identity. Accessed 15 Sept. 2023.

Fasanella, Giorgia. “Mystical Poetry of Jalaloddin Rumi and Jacopone Da Todi: A Comparison by Chohre Rassekh a Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Arts in the Faculty of Graduate Studies.” Academia.Edu, 12 Aug. 2014, www.academia.edu/7956358/MYSTICAL_POETRY_OF_JALALODDIN_RUMI_AND_JACOPONE_DA_TODI_A_COMPARISON_By_CHOHRE_RASSEKH_A_THESIS_SUBMITTED_IN_PARTIAL_FULFILLMENT_OF_THE_REQUIREMENTS_FOR_THE_DEGREE_OF_MASTER_OF_ARTS_in_THE_FACULTY_OF_GRADUATE_STUDIES.

Boostani, Mahdiah. "Effects of Death in the Poetry of Rumi and Whitman."

Research Result. Theoretical and Applied Linguistics, Belgorod National

Research University, 1 Oct. 2021,

www.academia.edu/54666654/Effects_of_Death_in_the_Poetry_of_Rumi_and_Whitman.

Kaluźna, Ada, et al. "Being No One, Being One: The Role of Ego-Dissolution and

Connectedness in the Therapeutic Effects of Psychedelic Experience."

AKJournals, Akadémiai Kiadó, 16 Sept. 2022,

akjournals.com/view/journals/2054/6/2/article-p111.xml.

Karajgi, Mallikarjun. "Mysticism in the Poetry of Walt Whitman." Academia.Edu, 5 May 2022,

www.academia.edu/78532621/Mysticism_In_The_Poetry_Of_Walt_Whitman.

Maudodi, Sayed. "Molana Jalaludin Mohammad Balkhi." Academia.Edu, 27 Jan.

2015, www.academia.edu/10346745/molana_jalaludin_mohammad_balkhi.

Boostani, Dr. Mahdiah. "Elements of Sufism in the Poetry of Rumi and Whitman."

XinXii, www.xinxii.com/religion-spirituality-2/spirituality-754/elements-of-sufism-in-the-poetry-of-rumi-and-whitman-508807. Accessed 3 Aug. 2023.

"View of Spiritual Study on the Concept of Life and Death in the Poetry of

Mawlana Jalaluddin Rumi: Humanities Journal of University of Zakho." View of

Spiritual Study on the Concept of Life and Death in the Poetry of Mawlana Jalaluddin Rumi | Humanities Journal of University of Zakho,

hjuoz.uoz.edu.krd/index.php/hum/article/view/1161/893. Accessed 15 Sept. 2023.

“A Sufi View of Spiritual Rebirth: Bawa Muhaiyaddeen.” A Sufi View of Rebirth:

Bawa Muhaiyaddeen, baharna.com/karma/sufibawa.htm. Accessed 4

Sept. 2023. “Rumi’s Philosophy.” Practical Philosophy and Rational Religion, 31 Oct. 2020, practicalphilosophy.in/2020/10/31/rumis-philosophy/.

Khaleghi, Samaneh. “A Persian Lesson.” LinkedIn, 6 Feb. 2021, www.linkedin.com/pulse/persian-lesson-samaneh-khaleghi.

Elsenossi, Murshid F.A. Ali. “The Language of the Future Sufi Terminology ” The Language of the Future | Sufi Terminology, www.almirajsuficentre.org.au/qamus/app/single/237. Accessed 20 Jan. 2024.

Mahmood), Mi Ainsel (Mujahid. “Road to Sufism-Baqaa and Fana.” Medium, Medium, 17 Aug. 2023, medium.com/@miainasel2/road-to-sufism-baqaa-and-fana-9c29d695593b.

Foundation, Encyclopaedia Iranica. “Welcome to Encyclopaedia Iranica.” RSS, www.iranicaonline.org/articles/baqa-wa-fana-sufi-term-signifying-subsistenceand-passing-away. Accessed 6 Nov. 2023.

(PDF) Exploration of the Concept of I in Walt Whitman’s Songs of Myself, www.researchgate.net/publication/328130775_Exploration_of_The_Concept_of_I_in_Walt_Whitman’s_Songs_Of_Myself. Accessed 5 Feb. 2024.

Rae. “Som P. Sharma’s ‘Self, Soul, and God in ‘Passage to India.’” Som P. Sharma’s “Self, Soul, and God in ‘Passage to India’” |, 16 Sept. 2019,

blogs.cofc.edu/whitmansafterlives/2019/09/16/som-p-sharmas-self-soul-and-godin-passage-to-india/.

“Whitman’s Mysticism and Transcendentalism in ‘Song of Myself.’” Whitman’s Mysticism and Transcendentalism in “Song of Myself,” maenglishnotespk.blogspot.com/2016/04/whitmans-mysticism-and.html?m=1.

Accessed 17 Jan. 2024.

“Afterlife and Rebirth in ‘Song of Myself.’” The Walt Whitman Blog

Transnational Poetry, blogs.cofc.edu/whitman/2010/09/01/afterlife-and-rebirth-insong-of-myself/. Accessed 14 July 2023.

“Scholarly Approaches to Mysticism.” Wikipedia, Wikimedia Foundation, 12 Jan. 2024, en.m.wikipedia.org/wiki/Scholarly_approaches_to_mysticism.

(PDF) Consciousness and Life after Death in the Evolution of Intelligence, www.researchgate.net/publication/356173232_Consciousness_and_life_after_death_in_the_evolution_of_intelligence. Accessed 12 Feb. 2024.

Wabash Center – Seeks to Strengthen and Enhance Education in North American

Theological Schools, Colleges and Universities.,

www.wabashcenter.wabash.edu/syllabi/g/gier/308/mysticism.htm. Accessed 16 Jan. 2024.

“Song of Myself” by Walt Whitman (1855), resources.saylor.org/wwwresources/archived/site/wpcontent/uploads/2012/11/Song-of-Myself.pdf. Accessed 11 D

“Analyzing Aspects of Mysticism in Rumi’s Works: Rumi’s Thoughts on Pacifism – Free Essay Example.” Edubirdie, edubirdie.com/examples/analyzing-aspects-of-mysticism-in-rumis-works-rumis-thoughts-on-pacifism/. Accessed 19 Feb. 2024.

“The Path.” Encyclopædia Britannica, Encyclopædia Britannica, inc.,
www.britannica.com/topic/Sufism/The-path. Accessed 6 Aug. 2023.

Encyclopædia Britannica, Encyclopædia Britannica, inc.,
www.britannica.com/contributor/Annemarie-Schimmel/2619. Accessed 13 Feb.

Accessed 17 Jan. 2024.

“Afterlife and Rebirth in ‘Song of Myself.’” The Walt Whitman Blog

Transnational Poetry, blogs.cofc.edu/whitman/2010/09/01/afterlife-and-rebirth-insong-of-myself/. Accessed 14 July 2023.

“Scholarly Approaches to Mysticism.” Wikipedia, Wikimedia Foundation, 12 Jan. 2024, en.m.wikipedia.org/wiki/Scholarly_approaches_to_mysticism.

(PDF) Consciousness and Life after Death in the Evolution of Intelligence,
www.researchgate.net/publication/356173232_Consciousness_and_life_after_death_in_the_evolution_of_intelligence. Accessed 12 Feb. 2024.

“Scholarly Approaches to Mysticism.” Wikipedia, Wikimedia Foundation, 12 Jan. 2024, en.m.wikipedia.org/wiki/Scholarly_approaches_to_mysticism.

Pandarakalam, James Paul. “Death-Related and Mystical Visions Relevant to Consciousness Studies.” Crimsonpublishers, Crimson Publishers, 25 Nov. 2019, crimsonpublishers.com/ggs/fulltext/GGS.000614.php.

Wabash Center – Seeks to Strengthen and Enhance Education in North American

Theological Schools, Colleges and Universities.,
www.wabashcenter.wabash.edu/syllabi/g/gier/308/mysticism.htm. Accessed 17 Nov. 2023.

“Scholarly Approaches to Mysticism.” Wikipedia, Wikimedia Foundation, 12 Jan. 2024, en.m.wikipedia.org/wiki/Scholarly_approaches_to_mysticism.

Pandarakalam, James Paul. “Death-Related and Mystical Visions Relevant to Consciousness Studies.” Crimsonpublishers, Crimson Publishers, 25 Nov. 2019, crimsonpublishers.com/ggs/fulltext/GGS.000614.php.

Wabash Center – Seeks to Strengthen and Enhance Education in North American

Theological Schools, Colleges and Universities., www.wabashcenter.wabash.edu/syllabi/g/gier/308/mysticism.htm. Accessed 17 Nov. 2023.

Völker, Fabian. “Methodology and Mysticism: For an Integral Study of Religion.” MDPI, Multidisciplinary Digital Publishing Institute, 14 Feb. 2022, www.mdpi.com/2077-1444/13/2/161.

Kourie, Celia. “The Way of the Mystic: The Sanjuanist Stages of the Spiritual

Path.” HTS Theological Studies, AOSIS Publishing, scielo.org.za/scielo.php?script=sci_arttext&pid=S0259-94222016000400033.

Accessed 19 Aug. 2023.

Constructivism and the Resurgence of Perennialism, digitalcommons.usu.edu/cgi/viewcontent.cgi?article=1022&context=imwjjournal.

Accessed 30 Sept. 2023.

Aminrazavi, Mehdi. “Mysticism in Arabic and Islamic Philosophy.” Stanford Encyclopedia of Philosophy, Stanford University, 19 Jan. 2021, plato.stanford.edu/entries/arabic-islamic-mysticism/.

~ 1000-Word Philosophy: An Introductory Anthology. “Philosophy of Mysticism:

Do Mystical Experiences Justify Religious Beliefs?" 1000, 18 Dec. 2023, 1000wordphilosophy.com/2023/07/31/philosophy-of-mysticism/. candlelight,

Rumi by. "The Five Inner Senses." Rumi by Candlelight, 12 Apr. 2019, rumibycandlelight.com/the-five-inner-senses/.

Mostamand, Najim. "Mastering the Senses: Rumi's Wisdom on the Spiritual Journey." Medium, Medium, 16 Dec. 2023, namostamand.medium.com/mastering-the-senses-rumis-wisdom-on-the-spiritualjourney-781d644c8b2b.

Philosophy of Religion, philosophyofreligion.org/?page_id=5769. Accessed 19 Jan. 2024.