Conclusion
Maulana Jalaluddin Rumi was born in the city of Balkh in 1207. Rumi's major works consist of two epics. First is the *Diwan-i-Kabir* or *Diwan-i-Shams Tabrizi*, or the 'Diwan' only named in honour of his spiritual friend Shams. It contains forty thousand verses in a highly effervescent style of unmatched poetic beauty. Some critics are of the opinion that the *Diwan* actually betrays Rumi's feelings in an eclectic and dance-induced spiritual state. Despite the fact that there are a number of didactic or instructional stanzas in the *Diwan*, nevertheless, overall it emerges out to be an anthology of various individual compositions evolved on the spiritual path to the realisation of God. On the whole, the *Diwan* renders a feeling of "spiritual intoxication and ecstatic love". Towards the end of the *Diwan* a number of 'Four-Line Poems' called the 'Quatrains' can be found. Almost one thousand six hundred can quatrains can be credited to Rumi.

The second is the *Mathnawi*. This is divided into six poetic blocks. The total number of verses in all of the six blocks in twenty five thousand. Interestingly, the time period of the *Mathnawi* and the *Diwan* is same. Some scholars believe that the purpose of the *Mathnawi* – which is a sort of Quranic annotations in a more accentuated Sufi paradigm – is to position the *Diwan* in a broader Islamic perspective. Also, probably, intended to place the *Diwan*.

It comes as a great surprise that – although Rumi always used the genre of poetry to express and was admired the world over for his mastery over this – he did not consider himself to be a poet and almost is ashamed of being called a poet. In reality, one hardly can call a lover of God like Rumi a "poet." The late Ziya Pasha sensed this and remarked, "To call such people of high spiritual states 'poets' is to undermine their maturity, perfection, and superiority and offends them spiritually." The truth is that the word "poet" is utterly insufficient describe Rumi. Some other more comprehensive word has to be found rather coined that give an idea about the personality of Rumi. A
closer examination reveals that although Rumi possesses the art of eloquently expressing his inner feelings, views, and love with poetry yet he still feels that he is not at his clinical best while communicating his feelings for God. He finds poetry inadequate and wishes to call out to his Lord from the core of his heart obviating the necessity of tongue or lips to do so. Rumi attempts to explain that man's fascination with music, even from early times, is nothing but an expression of the longing felt for God.

Rumi tried to emulate Prophet Mohammad’s (P.B.U.H) ideals in his life because to him Prophet Mohammad (P.B.U.H) was a perfect role model and an embodiment of the Guided Path (Sirat-i-Mustaqeem). Due to copious divine love, Rumi was extremely preoccupied with the idea of asceticism and self-mortification due to the abundance of divine love in him. Rumi's patience and endurance in terms of fasting were at an amazing level. However, Rumi had taken hunger to its highest level. For years, he never ate to fill his stomach. When he first met with Shams of Tabriz, they sat down for six months and stayed away from human desires such as eating and drinking. Whenever they broke their fast, they ate one kind of food. At the most, Rumi's diet consisted of not more than a few bites and more often than not it would not exceed ten bites only.

Most of Rumi's beautiful and influential poems were recited when he was in a state submerged in rapture (istighraq) with divine love. Rumi attained the highest point of this spiritual level; he, too, made many similar utterances in states of ecstasy. For example, in this couplet, he says, "Everybody drank a glass of the divine sherbet, the sherbet of "I am the Truth." I, on the other hand, drank a glass full of it." Seven centuries ago, Rumi, through tool of analogies described, how some objects that are imagined lifeless can, actually, speak. After Rumi had discovered his innerself and sensed what was hidden inside him, he began to see a reflection of himself in others too. Through this
method, he attempted to unify the Love of God with the Love of Humanity. He was convinced that to love humans is to love God.

The feature of whirling is not unique to Rumi or the Maulvis only. Even today, there is a section of scholars who refuses to associate whirling with Rumi and maintain that he did not whirl; he had nothing to do with the whirling ceremonies and that these ceremonies have been later wrongly attributed to Rumi. Rumi took to whirling only after meeting Shams. Rumi's whirling was mostly induced by coincidences. Since, Rumi's whirling depended more on the ecstatic state that came over him rather than the place and time formalities, therefore, he could be seen whirling almost everywhere such as school, homes, gardens, and streets. Rumi paid least attention to the quality of the spectators as well participants of the whirling ceremony. There are a number of Indian scholars – both Muslims and Non-Muslims – who have been greatly inspired by Rumi.

Turkish scholar Yunus Emre is credited with familiarising Rumi with the ordinary Turkish man by translating his works into simple and easy Turkish language. Some of the Turkish poets of the sixteenth century who took an inspiration from Rumi contributed a lot in the development of Mevlevi literature. They used a mixture of Meveli and mystic terms. This phenomenon is more accentuated in the seventeenth century poets like Sakib Dede's Sefine-i Mevleviyye, Esrar Dede's Tezkire, and Ali Enver Bey's Semahane-i Edeb. One of the most exceptional seventeenth century Non-Mevlevi Turkish poets who was deeply admired Rumi and even composed odes on Rumi is Nef'i. Shaikh Ghalib, taking inspiration from the Mathnawi, produced his masterpiece Husn-u Ask (The Beauty of Love).

Meemua-i Medayih-i Hazret-i Mevlena (Collection of Eulogies of Rumi) compiled by Vasif-i Mevlevi. In the Mevlena Surleri Antolojisi (Anthology of Poems about Rumi) recently published by Mehmet Onder. This includes eulogies by modern Turkish poets like Halide Nusret Hanim, Arif Nihad Asya,
Yaman Dede, Kemal Edib Bey, Feyzi Halici, Nezihe Araz Hanim, Bekir Sidki Erdogan, and others. One of the most prominent Turkish scholars who had come under an overwhelming spell of Rumi is Ibarahim Hakki Erzurum. He is counted amongst most prolific Turkish Islamic scholars. Ibrahim Hakki was born in 1703 A.D. at Hasankale near Erzurum in the eastern part of modern Turkey. He is well-known mystic and a highly respected figure not only in Anatolia but also in the entire Islamic World and beyond. Ibrahim Hakki completely immersed himself into Rumi’s path.

Hakki memorized a number of poems from the Mathnawi. He also translated many of the Persian poems from the Divan-i-Kabir into easy-flowing Turkish. He joined his voice in sync with Rumi. He made lovers of God shed tears, enraptured and excited them. It would be great injustice if we were to call this great saint just Ibrahim Hakki rather his ‘Maulavi’ should always be used as a pre-fix to his name. He authored a famous encyclopedic book Marifetname (Book of Gnosis) that deals with a variety of diverse subjects ranging from religion, literature, Islamic mysticism, mathematics, psychology, anatomy, geography, history, cosmography, to philosophy and fashion. Marifetname contains his own poetic compositions as well, which are mainly taken from his Divan.

Bu Ali Shah introduced Rumi in India. Hence, he becomes the first Indian follower of Rumi. Whereas, some scholars believe that Iqbal holds the distinction of being the last true follower of Rumi tradition in Indian. Allama Iqbal, considered to be an original thinker and a poet of excellence, evolved his own style and lexicon, made pre-eminent contribution to the Persian poetry in the twentieth century. For his deep devotion to the Islamic cause, which is appropriately reflected in his poetry he was hailed as the Sha’ir-i-Mashriq – the Poet of the East. Allama Iqbal, taking a cue from Maulana Jalaluddin Rumi’s philosophy and some of the modern European philosophers, customised it to the Indian context in such a way that it looked his own
thought. He passed away in Lahore at the aged sixty-five. Allama Iqbal consciously accepted Rumi as his spiritual guide and endeavoured to mould himself in accordance with the Rumi mystic tradition. That is why he could spot in Rumi such brilliance that no ordinary person can observe. Continuing with the Rumi tradition, Allama Iqbal also rejects the fatalism that had penetrated deep into the Islamic belief system. Allama Iqbal was fully able to understand Rumi’s thoughts and views, therefore, found a manifestation of himself in him, which is why he took him as his spiritual guide. Allama Iqbal believes that if one really becomes a lover of God, he overcomes all obstacles on the path that leads to the ‘I’.

Both Rumi and Iqbal claim love is a key that opens every door. In fact, Allama Iqbal considered Rumi a mirror, which is to be look at to discover himself. In all of his books beginning with the Asrar-i Khudi (Secrets of the Ego) to his last book Armaghan-i Hijaz, Allama Iqbal seems extremely inspired by Rumi and, hence, taken him as his spiritual guide. In his masterpiece Javidname, Allama Iqbal calls Rumi’s spirit by reciting one of his odes, and in Rumi’s company, he ascends to the heavens on a spiritual journey. Allama Iqbal’s philosophy as expressed in his Persian poetry provides us with a panoramic view of his thoughts and encourages us for more contemplation and assessment of the individual and the society, in the larger interest the society and nation as a whole. Allama Iqbal accepted Rumi as his ‘friend, philosopher and guide’ and, on occasions, Allama Iqbal felt as if the spirit of Rumi had taken hold of him. In this vein, he considers himself to be the Rumi of this age.

Allama Iqbal possessed an impeccable understanding of the conditions prevailing in the East and the West. In principle, although, Allama Iqbal, for the most part, did not associate himself from the traditional mystical element in Rumi and other Persian poets, he, nevertheless, appreciated dynamic elements in Rumi. It would not be out of place to mention here that since
Rumi cast an extraordinary spell on Allama Iqbal, therefore, even though Allama Iqbal had crafted out his own distinct style, yet he could not desist from, not only following Rumi’s philosophy to a considerable extent, but he also used Rumian phraseology to convey his message. Even in his prose works, he invariably fall back on Rumi’s poetry to emphasise his point. His lecture series on the ‘Reconstruction of Religious Thought in Islam’ is the case in point. His poetical works are, of course, full of Rumian verses and terms. Allama Iqbal followed Rumi and also made departures from him.

Professor Khalique Ahmad Nizami has identified three levels – social, linguistic and emotional – at which the Indian mystics have worked “to realise their objective of amity and harmony in human society”. Maualana Jalaluddin Rumi has greatly emphasised the role of the Murshid in carrying forward the mystic because he perceives it as the only way of achieving the spiritual salvation. His son Sultan Valad is credited with institutionalising this concept.

Veteran Indian director Muzzafar Ali planning twenty-five million dollar film project on the life of Rumi. The movie will revolve around Sheikh Jalaluddin Rumi’s life and two of his great literary works - "Diwan" and the immortal "Mathnawi" – containing 26,600 couplets composed by him over a period of ten years. The Minister of Culture in the Turkish government, Erkan Muncu, has shown keen interest in the project and he has promised me all kinds of help to make this film",

Maulaviyah – the name derived from Maulana, a title given to Jalaluddin Rami – is a famous mystic Order founded by Rumi’s illustrious son Sultan Walad is a famous Mystic order in Turkish history. The members of this Order perform mystic rituals in sama khana. These include gathering of Derwishes, performing their ayin of religious ceremonies and public worship. One of the important parts of the sama khana is the kitchen. The kitchen – the first stage – constitutes one of the most important training part of a Maulavi Derwish – where a disciple is instructed in his duties by the chief of the kitchen.
The Maulavi ceremony is composed of six of exercises: The Nat-i-Payghambari, Taqsim-i-Nay, Dawr-i-Sultan Walad, Salaam, recitation from the Holy Quran and the Dua or prayer. Sama is yet another ritual performed by the Maulavis. Sama signifies ‘Divine Love’, ecstasy and a union with God. Maulana Jalaluddin Rumi was one of those Derwishes who completely devoted his life to the peace and security of human beings and, thus, penetrated deep into human life. His Mathnawi guides man towards a more balanced, controlled, measured system of faith and offers wisdom and truth. It is one of the most subtle and sincere interventions in the name of social justice, freedom of conscience and social order that can ever be thought of. In reality, the Mathnawi is intended for such a person who is more accustomed, at one time, and at another to seek the truth in his doubts, uncertainties, faltering and confusion.

Rumi belonged to the urban elite of the cosmopolitan capital city of Konya and actively participated in, one way or the other, in the political struggles of his time. He was in touch with the rulers as well. His book "Letters" – published by Feridun Nafiz Dzluk in Istanbul in 1937 – contains one hundred and forty seven letters dictated in Persian and addressed to the authorities shows Rumi's fostered personal relations with several of the high profile officials of his time. These letters were translated into Turkish by Abdulbaki Golpmarh. some of the discourses are addressed to the Seljuk vizier Moinuddin Pervane (d. 1277). His Fihi Ma Fihi is full of examples of his contact with and guidance to the rulers. However, there are some scholars, more recently Professor Mikail Bayram who claim that Rumi was an "agent" of Mongols. Their basic premise is that in a period of such a great turmoil it is just impossible to maintain a moderate stance. Avni Ozgurel vehemently refutes these claims.

Mystic and scholar Fethullah Gulen (1941-) – the most prominent voice of Islamic mysticism in the West – has frequently been compared to Rumi. He is
carrying forward the Rumi mystic tradition in the West. Gulen has even been called a "modern-day Rumi" for his emphasis on tolerance and love. He is very critical of the 'instrumentalization' of religion in politics. His ideas "worldly asceticism" are much in conformity with that of Max Weber's. It is paradoxical in nature as it calls for "a critical rejection of the world while simultaneously calling for involvement in the world in rationally structured activities", ultimately leading to the establishment of "a more rationally organized society".