Chapter – II

Rumi’s Impact on Indo-Turkish Scholars: A General Study from Eighteenth Century Onward
Rumi's enjoys unmatched respect and unparallel pre-eminence as a great saint, mystic, philosopher, divine lover. He is known the world over for his piety, purity of mind and heart and complete devotion to the path of God. He has left a permanent mark on later scholars who reflect upon his ideas and thoughts in their works. Any writing or conversation on mysticism is considered incomplete without the mention of Rumi. Both *Mathnawi* and *Diwan-i-Kabir*, as well as his other his works, have become a source of divine wisdom, a fountainhead of gnosis for every lover of God and the truth and has a share in divine love. Since Rumi also loves the humankind, therefore he has thrown open the gates of heart to everybody He addresses everyone in his writings. Everyone, according to his or her talent, understanding, taste, and inclination, benefits from Rumi and finds himself in Rumi's feelings and ideas.

**Rumi's Impact on Indian Scholars:**

Indian scholars have heaped praises upon Abdul Latif Gujrati for his commendable edition of the *Mathnawi* in the seventeenth century when edition work on scientific lines was unthought of of. As the works of editing Persian literature began in the ninteenth century onwards.\(^1\)

Apart from the edit work the *Mathnawi*, Abdul Latif has also prepared a dictionary of the *Mathnawi* titled *Lataiful Loghat*. It was published in 1887 in Lucknow and its manuscript copies are available in the libraries of India, namely the Asiatic Society, Kolkata; *Khuda Bakhsh* Oriental Public Libarary at Patna and the manuscript copy of the *Lughat* at the Madras University was scribed in 1687.\(^2\)

In addition to the Dictionary, he has also written a full length Commentary on the *Mathnawi* which has been very popular in India during the Mughal period. It was

\(^1\) Qnd Parsi, vol. 2. p.158.

\(^2\) Ibid
published in 1876 from Kanpur and in 1886 from Lucknow. The *Mathnawi* has been a very popular book in Mughal India and it still constitutes an important book in the traditional centers of learning and tens and hundreds of its illuminated and illustrated manuscript copies are available in the library and museum collections of India.5

From the thirteenth century to the middle of the twentieth century A.D., a lot of Indian poets of have expressed their feelings in the Persian language. Some of the most prominent among them are Bu Ali Shah Qalandar, Amir Khusrau, Bedil, Ghalib and Iqbal for their alluring raptures, moral favour and extra-ordinary contributions. Indian scholars – both Muslims and Non-Muslims who have been greatly inspired by Rumi.

A great scholar in the end of seventeen and beginning of eighteen century was Raja Rammohan Roy of Bengal (AD 1772-1833), whose appearance was a turning point in the history of Bengal the founder of the Brahmo Samaj (Theistic Church). He knew Persian, Arabic, English, Bengali, Sanskrit, Greek and Latin. He read the Qur'an in Arabic and also Dara Shikoh's Persian Translation of the Upanishads. He wrote *Tuhfatul-Muwahidin* (A Gift to Monotheists) in Persian with an Arabic preface. Besides, he edited a Persian newspaper named Mir and Akhbar (Mirror of Intelligence).

Raja Rammohan Roy was deeply influenced by the Vedanta and the mystic works of Persian Sufis like Rumi, and made a thorough study of Hinduism, Islam and Christianity. Max Muller considers him as the first man to effect a synthesis of the East and West.3 Monier William admires him as the really earnest investigator in the science of comparative theology which the world has ever produced.4

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3 Raja Rammohan Roy
4 The English works of Raja Rammohan Roy
5 Unpublished article written by Dr. Syed Akhtar Husain and presented in seminar in Turkey
Raja Rammohan Roy was succeeded by Prince Dwarka Nath Thakur (AD 1774-1846) and his son, Maharishi Devendra Nath Thakur (AD 1818-1905), the father of Rabindra Nath Tagore. The Maharishi was revered by the Muslims, who used to call him zabardast maulavi (surpassing scholar or doctor). He used to begin his morning with the reading of the Upanishads and Sufi poems. This assimilation carried through the Brahma Samaj and reached its climax in Guru Dev Rabindra Nath Tagore”.

Another scholar who was the contemporary of Allama Iqbal was Swami Rama Tirtha was a great mystic and the Poet Monk of the Punjab. He was born in AD 1873., (in same year as Iqbal was born) and was drowned in the Ganges at the age of thirty-three. However, Swami Rama Tirtha was not only attached to Hinduism, Vedantism, Judaism, Christianity and Islam, rather, all these faiths had become part of his being. He used to say, 'Krishna I am,5 Muhammad I am; hear them freely.6 If he was fully familiar with the authors of the Upanishads, western thinkers, Kabir and Nanak, he was equally acquainted with 'Attar and Hafiz, Shams-i Tabriz and Rumi. He concludes one of his lectures with the description of Shams-i Tabriz and says, 'Now Rama will conclude by relating to you the life of one of the greatest men in the world... Shams Tabriz is his name.7

He was well-versed in Arabic, Persian and other Indian and foreign languages, and used to compose verses in Urdu. He studied Vishnu Puran, a great treatise on advaita (non-duality) Vedanta, through its Persian translation. Moreover, he used to quote in his letters and discourses verses from Rumi. 'Allama Iqbal has paid tribute to him in the following lines:

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5 Insight into Modern Hinduism
6 Ibid.
7 Is Woods of Good Realisation
O restless drop of water, you are merged in the river;
Formerly you were a pearl, now you have become a unique jewel.
How many marvelously you have probed the mysteries of the varsities
(colour and smell of this life);
While I am yet struggling in its meshes.
Having passed out of this tumultuous existence
You have made yourself as the herald of the hectic Day of Judgment;
Your earthy plane, now extinct,
Has transformed itself into the Atash Kada (fire temple) of Azar.
Mortification of self is a fact of the inspired mind;
Right in the river of 'La' (there is no other God)
Lies concealed the pearl of Ilaha illal-lah (except the Almighty).
The ultimate results and upshots are hidden from the blind eye;
Immediately as the pulse-beat stoops.
The body has no value like the quicksilver reduced into silvery dust.
The idol (Abraham) of love breaks the framework of existence;
Verily the ecstasy of divine love (Tasnim-i-Ishq) is the elixir of consciousness". 8

On the impact of Rumi on Allama Iqbal, Prof Abidi says;

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8 Iqbal, K.
'Allama Iqbal, the greatest Urdu and Persian poet of our country in the twentieth century, calls himself an Indian disciple (*Murid-i-Hindi*) of Rumi and says:

Look at me, for in India you will not see again  
A Brahmin by descent familiar with the secrets  
of Rum and Tabriz.

Rumi was to Iqbal as Virgil was to Dante. It is said that Rumi met him in a vision and asked him to sing. 'Abdul Wahid writes, 'Iqbal was perhaps the first great writer of repute to interpret Rumi correctly.'

In the *Javid Nama*, Iqbal goes to different planets in the company of Rumi. There he meets great personalities like Mansur Hallaj, Nasir Khusrow, Tahira Syed 'Ali Hamadani, Ghani Kashmiri, Jahan Dost (Lover of Creation), a Hindu sage, Bhartrihari, Ghalib, Jamaluddin Asfghani, Sa'id Halim Pasha, and learns truth. He comes across the tablets of Buddha, Zoroaster, Christ and Prophet Mohammad (P.B.U.H). Rumi and Iqbal both believe in the perfect man (*insan-i-kamil*), the greatest force of love and survival of the personality. Neither of them believes in the annihilation of the individual.

Dr. Bhagwan Das was also a follower of Rumi and how his intellectual pursuits bear the very pronounced impression of Rumi as under:

"Dr. Bhagwan Das was a great theosophist and thinker of India who lived in the twentieth century. He believed in the inherent unity of all religions and studied them thoroughly. His range of studies covered Hinduism, Jainism, Buddhism, Judaism, Christianity, Islam, Laotism, Confucianism, Shintoism, Zoroastrianism and Sikhism. In the study of Islam his chief sources were the Qur'an, the traditions and Sufi works especially those of Rumi. Moreover, he did not believe

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9 *Dicipile in mystisim*  
10 *R.A. Nicholson*
in 'ruthless priesthood', and held the view that a man should proceed, step by step, from the lowest to the highest stage. He concludes his book The Essential Unity of All Religions, with the story of the blind man and the elephant given in the Mathnawi of Rumi. In fact, he considers it 'a complement of the well-known Vedanta story'. He further writes, 'The Vedanta story is a parable of the synthesis, by metaphysics, of the different material sciences, each viewing one fact of the universe of matter. The Sufi story is a parable of the identification, by the same metaphysics, of all religions’.

The year 1857 saw the birth of three universities in the Presidency towns of Calcutta, Bombay and Madras in India. As the British rule was consolidated and became firm in the 19th Century, Western Education made its dawn on the Indian horizon. More universities and research centers appeared on the map of India which also proved conducive for the study of Orientalism. British Orientalists began to translate Maulana into English and the Indians in their regional languages. Dr. Harendra Chandra Paul, a Lecturer in a Government College of West Bengal showed keen interest in Jalaluddin Rumi.

Rumi and His Tasawwuf the University of Calcutta awarded him with Ph. D. degree in 1960 on the aforesaid topic. He published the work in 1985 from Calcutta. The book is indeed a scholarly work based upon original Perso-Arabic and European sources. In addition, the scholar has also utilized the Urdu and Bengali sources for the Sufi exposition of Rumi. His research on the biography of Rumi is totally based upon the authority of Badiuzzaman Furuzanfar.

Bhavan's Book University in India has recently published a book named The Legend of Rumi, The Great Mystic & the Religion of Love by Dr. K. Husain in December 2005 from Mumbai. The book contains a preface by the former Chief

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11 Maulvi Flute
12 Jalaluddin Rumi and His Tasawwuf By Dr.H.C.Paul, Preface, Calcutta, 1985
13 Dr. Syed Akhtar Husain, JNU, Article Presented in Turkey
Justice of India Mr. M. N. Venkata Challia and a highly absorbing introduction by Professor B. Shaikk Ali former Vice Chancellor of Goa University”. It is a simple rendering of some of the tales of Mathnawi into English for the general public and a sincere effort to popularize Maulana among the Indian masses.

The most creative way to make the Maulana alive in India is through the play Rumi Unveil The Sun written by Amrit Kent and published by Angus & Grapher, New Delhi in January 2005. The play is shortly to be enacted in London on the occasion of the 800 Birth Anniversary of Maulana in UK. It is an insight into the relations of Shams and Maulana and an attempt to conceptualize the human bond of unity and the web of human relationship called Love. It tries to represent the medieval life of the Ottoman Konya and uses Urdu-Persian songs and music which are very amusing for the Indian audience to appreciate human love. The audience tries to read Shams and Maulana in the Indian context of Pir and Murid.

Those, enjoyed a unique position among the followers of Rumi from the time of Sultan Valad, Bu’Ali and Jami through Sa’ib, Bedil, Hazin and Ravindra Nath Tagore to the twentieth century Allama Iqbal, Swami Rama Tiratha, Dr Radha Krishna Amjad Hyderabadi and Maulana Abul Kalam Azad.

Maulana Azad, also like Maulana Jalaluddin Rumi, Mohammad Balkhi, Syed Jamaluddin Afghani and Allama Iqbal and other renowned scholars and philosophers of the world cannot be said to belong to any particular country, religion or community as his views and writings, like the others, have a universal appeal. He revived and reformed the religious understanding of the Muslims and struggled against their narrow-mindedness, as these were the main hindrances to

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13 The Legend of Rumi, The Great Mystic & The Religion of Love by K. Husain, Bhartiya Vidya Bhawan, Mumbai, Pp. 5-8
14 Rumi Unveil The Sun by Amrit Kent, Angus & Grapher, New Delhi, Pp.36, 49,
* Spiritual Master and Spiritual Disciple
the progress of a nation. He wrote, "Those who do not follow reason and wisdom on their own, deny the truth". Closing of the mind, he believed, "leads to blind faith which misguides the individuals".

Azad says, "Among (all of) the creations of God, humankind is the most superior and man has a mission in this world". Both Maulana Jalaluddin Balkhi and Maulana Azad emphasized that all of religions were like many rays of the sun, the differences are in the religious practices because the final goal of all the religions is the same. According to Azad, the ultimate truth is not achieved through knowledge or reasoning but through perception. His philosophy lays emphasis on 'self-appraisal' or 'self-recognition'. He was interested in poetry and music. For him both were a means of attaining purity of sentiments and denouncement of hypocritical asceticism and selfishness.

Azad's writings like *Tarjuman ul Qur'an*, *Ghubar-i-khatir*, and Speeches of Maulana Azad have been translated into Pashtu.

Modern India pays her glowing tribute to Maulana on the occasion of his 800th Birth Anniversary when Dr. Karan Singh the President of Rumi Foundation in India launched its journal *Hu* the Sufi Way on 18th October 2007 in the residence of the Chief Minister of Delhi Mrs. Sheila Dikshit. The *Hu*, besides having a rich and colourful collection of articles, contains an excellent preface by Dr. Karan Singh, a thinker and visionary par excellence, who has located Shams and Maulana in Greek and Indo-Islamic context of Teacher-Disciple relationship. India is a land of philosophy and poetry, art and music and love and tolerance. In such a country the literary impact of *Mathnawi* shall ever remain and the Maulana shall always be adored by the Indian poets and writers for all time to come.

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15 Mohammad Siddique Sailani, Contemporary Relevance of Sufism, P.338

RUMI'S IMPACT ON TURKISH SCHOLARS:

The fact of the matter is that mysticism is an organic part of the life of Asia Minor. It is rooted deep into the social fabric of Anatolia. Mysticism suffered a major set back after establishment of the modern Turkish Republic. As a result of massive drive for modernisation or so to say Europeanization of Turkey, its influence considerably declined. Specially, the ban on Tariqats in 1925, dealt it a big blow. Despite all of these hardships, it has never completely disappeared from the public sphere and has remained alive in form or the other. A monumental body of literature has been produced concerning mysticism and many of its forms during the past seven eight decades. Ashiks is a fine example of the continuation of the tradition of Yunus Emre, who in turn, gets his inspiration from Rumi.

Poetry of the distinguished Turkish folk poet Asik Veysel (1894-1973) and Ezelli (b.1963) are filled with irresistible love of God and love of man, which represents the philosophy of Jalaluddin Rumi and Yunus Emre. Not only that the contemporary poetry serves as a repository of the traditional values enshrined in the classical poetry but it also is critical of it as well because it is impregnated with the social evils and moral ills. Poetry, for a variety of reasons, is an appropriate medium best suited to mysticism. Until 1923, Yakup Kadri Karaosmanoglu (1883-1974) was an ardent follower of mysticism because of the tenets of tolerance and freedom of thought. Another modern Turkish litterateur Sabahattin Ali (1907-1948), swung between mysticism. Elizabeth Siedel notes:

Islamic mysticism influenced Sabahattin Ali’s early literary creations. His short stories and poems were based on a contradiction between the inner and the outer world. During the subsequent period, this was replaced by an antagonism between the world of the

17 Klaus Schwarz Verlag1974, Pp. 142-47
During World War II, Sabahattin Ali returned to mysticism in his 1943 novel Kurk Mantolu Madonna (Madonna in a Fur Coat). Another great Turkish scholar who came under the influence of Rumi is Haci Ibrahim Hakki Efendi from Kemah, The Great Maulavi Sheikh. In early 1995, there emerged a heated debate in the Turkish media due to a movie that ultimately led to death sentence by the, Istiklal Courts of Haci Ibrahim Hakki. The execution was made by taking him out of his grave, as he was already dead in those days, and hanging him. Kemah in Erzincan, is a nice county, established on the left side of Furat river, by the Tenasur stream flowing from Munzur mountains at an altitude of 1038 meters which is famous by its castle. Kemah and its castle passed in other hands especially during the struggles between Byzantium Emperors and Persians. However, in 1071, right after Malaz first War it went under dominance of Great Seljuk Empire. Kemah, conquered by Mengujek Ghazi, one of the commanders of Sultan Alparslan, became one of the castles of Muslim Turks.

Three brothers named Abdülgani, Abdürrezzak and Abdülbäki, who came from Baghdad for guidance and advice, visited the Kemah Ruler of those times, known as Sagiroğlu. However, Kemah Ruler was not happy with settling of these three brothers in Kemah. He wanted to send them away and finally ostracized them to Müşerkek, at an obscure location. Three brothers coming to this nice village settled down there and devoted their lives to this village resembling a hillside of heavenly gardens. Ibrahim Hakki Efendi, is the son of Abdülgani Efendi. This village, in which numerous scientists, soldiers and politicians were raised up, is unfortunately currently dead. Terrorist attacks starting in 1990 in Kemah and Müşerkek eventually led their completer evacuation to the complete evacuation

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18 Siedel, E: Sabahittin Alli, Mystiker und Sozialist. Beiträge zur Interpretation eines modernen turkischen Authors, Klaus Schwarz Verlag 1983
after July 1995. Ibrahim Hakki, popularly known as Haci Ibrahim Efendi, was born in Parmakkaya village of Müserrek in Erzurum Province in 1703. His father’s name was bin Ibrahim bin Süleyman bin Abdülgâni el-Arabi and his mother was Fatma Kamer Hatun.  

He got his primary education from his mother and father and from his paternal uncles Abdürezzak Efendi and Abdülbâki Efendi. His early childhood was thus quite fruitful under his father’s and his uncles’ guidance. The effect of this period in formation of his character was continuously felt. When he was 7-8, he came under the tutelage of Haci Feyzullah Efendi. When his teacher moved to Erzincan he went to Erzincan along with him. Ibrahim Hakki was so keen on reading and science that books were his essential friends. He used to spend days and nights engrossed in books and always used to carry them with wherever he went. He was specially tutored by the son of his teacher, Mustafa Zuhdi Efendi, who completed his scientific education in Istanbul and returned to Erzincan. Ibrahim Hakki he succeeded in ratification of Mustafa Zuhdi Efendi.

During his stay in Erzincan, Ibrahim Hakki benefited from all the famous Ulema like a bee gathering honey from flowers. He was particularly educated by Mustafa Fehmi efendi, one of the main Caliphs of Mohammad Vehbi Hayyati, also known as Terzi Baba, one of the spiritual and intellectual people in Erzincan. In fact, Terzi Baba made a separate section for Mustafa Fehmi Efendi, from whom he benefited a lot and he praised him to the skies. We can understand

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20 Prof. Dr. Osman Turan, Doğu Anadolu Türk Devletleri Tarihi, p. 77; Necdet Sakaoglu, Türk Anadolu Mengüçekoguri, p. 108.
21 Unfortunately we could not get much information about the village in archive registries except the book printed by the Ministry of Domestic Affairs, named “Our Villages”. Information presented here are those I have heard from my deceased grandfather Ekrem Bey.
from the following poem that this great scholar died in Mecca and his grave is still there:

Bu feyzi gavs-i azam Vehbi Hayyat'tan alir Fehmi,
Müraat edeble Mekke'de kabrin ziyaret kil!
Diyar-i himmetle sahib-i Kur an'dir Mustafa Fehmi.

He was involved with all the disciplines in accordance with the culture of those times and he was skilled in especially hadith and Sufism. He was also experienced in hermeneutics. As we can understand from his books written at later times he wrote valuable books mainly about hadith and hermeneutics.

He travelled to Damascus, Egypt and Hijaz and he extremely benefited from scholars there. The studied other Islamic sciences, especially hadith and hermeneutics. Besides, he made use of mystical facts in addition to these sciences. Arabic scholars there admired this intelligent student having a strong personality and praised him to the skies. Then he intentionally went to Konya. During his stay here, he read Mathnawi of Maulana and he was given a diploma with a ceremony. In addition to this diploma he became the representative of Maulavi culture in Erzincan and he was recorded as the last “head of dervish lodge”.

In his visit to Konya in 1313, Hz. Maulana put the Maulavi dresses on him in person while he was sleeping. Six years after this, the meaning of that dream came true. He not only caused re-building of a Maulavi dervish convent destroyed 120 years ago, but also built a glorious theological school with seven rooms just next to it and named it Darü’l-Mathnawi.

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Erdogan Sahin, known for his valuable researches on Erzincan and its neighbourhood, states that he was the last “had of dervish lodge” in Erzincan. Maulaviyyah which had become insignificant in that area for the last couple of centuries, revitalised with Ibrahim Hakki. Unfortunately there were no God lovers who could resume tradition of Hz. Maulana. There are many valuable documents and information around Qonya Maulana tomb about that he was the Erzincan “head of dervish lodge”. Ibrahim Hakki Efendi, explicitly stated that he was a Maulavi and he was proud of this:

Asra esef, her birimiz
Allah Allah der dilimiz
Molla Hünkârdir pirimiz,
Biz Mevleviyiz Mevlevî.

In Erzincan, which is a significant Akhi city in history, the last known Maulavi Shaikh is Ibrahim Hakki Kemahi who has been well-known for his services for the aim of illuminating society during his lifetime. There are important connections between tariqats and Akhism, the civil society organizations which are directly relevant to Turkish social and commercial life. He was invited to palace two times in Istanbul. During Word War I he participated in the Canal Operation with Maulavi volunteers. This estimable person who supported the Nationalist Forces during the Turkish War of Independence, unfortunately, is not known widely in our times. Though there are some studies on this Subject, there hasn’t been further research except for a monograph. In this paper of us, Maulavi teachings and practices in Erzincan and the last Sheikh Sir Ibrahim Hakki Kemahi will be introduced.

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23 Vehbi Cem Askun, "Terzi Baba ve Erzincan'ın Mutasavvif Sairleri" p. 53.
Below I present Talat Halman’s views on Rumi, which he expressed in an interview. Talat Halman served as the first Minister of Culture of the Turkish Republic. Currently he is Professor and Chairman, Department of Turkish Literature and Dean of Humanities and Letters, Bilkent University. From 1986 to 1996, He was on the faculties of Columbia, Pennsylvania and Princeton Universities, and Professor and Chairman of the Department of Near Eastern Languages and Literatures at New York University. He served as Ambassador for Cultural Affairs and Turkey’s Deputy Permanent Representative at the United Nations. He has published more than sixty books (including 12 collections of the own poetry in Turkish and English). He has also served on the UNESCO Executive Board and is currently President of the UNICEF Turkish National Committee. He holds honorary Doctorates from Bogazici and Ankara Universities. Apart from Academic and Staff awards he was won the ‘Knight Grand Cross, G.B.F., Tin Most Excellent Order on the British Empire’, (Counterpart of 'Sir') conferred on him by Queen Elizabeth II.

For many years I have been expressing my firm belief that Rumi belongs, not to one country or nation, not to one religion or sects, but to all humanity. There have been claims, quite correct and strong in their own right- from Afghanistan because he was born and spent his childhood years in Balkh, from Iran because Rumi created his massive corpus of work in Farsi, from some Arabs because genealogically the family had blood relations with the Prophet Mohammad, and from Turkey because Rumi spent two-thirds of his life in Konya, did all of his creative work there, his mausoleum (and the burial place of his entire family) is there, and his impact has been more powerful and more extensive on Turkish culture than anywhere else. These justifiable claims notwithstanding, there are innumerable references in Rumi's work indicating that he did not want to be considered in terms of any ethnic identification or religion, choosing rather to be
above and beyond any national identity. We should recognise and respect him as a universal figure who upheld and consecrated the ideals of freedom of conscience and independent spirituality.

In a compelling way, Rumi stands apart from Thompson, Dante, Shakespeare, Amir Khusrau, Ghalib and Goethe, because Rumi himself explicitly cherished his university. And the course of his life gave him a special stature in diverse countries and cultures.

Rumi was a world-class literary figure whose work excelled in philosophical, narrative and poetic forms. His expressions of human and divine love constitute some of the best love poetry composed in any language, his Divan being comparable to the best such cycles of the East or the West, not excluding Dante, Petrarch and Shakespeare. In such genres as the ghazal, the Mathnawi, and rubayi, he achieved a level at least equal to or superior to the best in the literature of the Muslim world.

There have been some splendid and many atrocious translations of Rumi's poetry to other languages. The challenge posed by Rumi's work stems from formal restrictions (for instance, a long ghazal proves extremely difficult to translate into English with fidelity to the strict form; after all, the rhyme repertoire of English is not as rich as that of Persian, Arabic, Urdu, and Turkish). One experiences great joy as a translator if one creates a version that is both faithful and beautiful. This is not frequently achieved. However, if it proves possible, then one experiences pride and joy. By the same token a translator inevitably has pangs of conscience if a high level of success is not achieved.

It is difficult to make wholesale comparisons, but one could say that Homer, Dante, Petrarch, Shakespeare and Yunus Emre among Rumi's forerunners or near-contemporaries share some of Rumi's powers as a poet.
The immense popularity of Rumi in the West, in my opinion, results from his humanistic and Universalist ideals and from the exquisite lyricism of his work. Enthusiasts derive deep satisfaction from his noble spirit and his poetic celebrations of love. Those who consider organized religion to lack passion turn to Rumi for his spirituality, mysticism and humane principles. Rumi's philosophical and literary appeal is intensified by the rituals of the Whirling Dervishes, members of the Maulavi sect, which was initiated by his family and disciples after his death. As an independent spirit Rumi stood outside of organized brotherhoods. The whirling ceremonies, which derive their visual and musical power from Rumi's inspiration, give excitement all over the world to audiences who are swayed by the mesmerising aesthetic values of these compelling ceremonies.

Predictably, one tends to rank Hayyam as the most creative translator of Persian poetry into English although one has to admit that his versions were not quite faithful. In terms of fidelity, R.A. Nicholson translations are among the best. A.J. Arberry did several exquisite versions, but some of his work lacks the lyricism that should mark Rumi translations.

In Turkey's literary circles, Rumi, read in the original or in Turkish translation, always exerted a strong impact. The Whirling Dervishes recite some of his incantatory poems during their rituals. The public, in recent times, has welcomed the availability of many fine modern versions, but his poems are seldom read or studied in schools. A few specialized courses in several universities deal with Rumi. I would venture to say that in Turkey, Rumi is admired more as a Universalist mystic and spiritual figures than as a poet.

The only new translation work I intend to do in the few years left to me will concentrate on several dozen more poems by the very inspiring Anatolian Turkish mystic poet, Yunus Emre, who was a close contemporary of Rumi and died the same year as
Dante. In the past decades I have published Yunus Emre books in Turkish and English. He shared a great deal of Rumi's humanistic mysticism and wrote lyrics celebrating human and divine love in simple Anatolian Turkish. In many ways he stands as the greatest Figure of Sufi poetry in the Turkish language and possesses a universal value comparable to the appeal of Rumi. He could, in fact, be considered 'The Turkish Rumi'. Translated into many languages, Rumi's teachings exert a tremendous impact in many countries. In a world divided and beleaguered, he stands as a powerful hope for inspiring peace and harmony.

My favourite Rumi verses are several hundred extracts from the massive Masnavi, scores of lyric poems from the Divan and a few hundred rubais that I have translated into Turkish and/or English. Besides the poet's relationship with Shams, his collaboration with his disciple Amanuensis Husamettin strikes me as fascinating and deserves more attention from reliable scholars.

According to Fethullah Gulen, "Poems, like entreaties, express the ups and downs and enthusiastic and sorrowful moods in one's inner world. To the extent the individuals are concentrated on exalted truths, they become like divine breaths." Gulen, a scholar, philosopher, and poet faced such a world when he was born in November 1938.

**Gulen's views on Sufism are presented below:**

Knowledge of god does not consist of abstract knowledge; in its true form, it is transformed into love. We cannot remain indifferent to someone in whom we believed and then grew to know well. After belief and knowledge comes love, the crown of belief in God and knowledge of Him. Love is open to
everyone according to his or her level. Love, which seeks to deepen itself, always travels on the horizon of "increase, asking: Isn't there more?

Sacred knowledge increases, giving rise to increasing in love, which causes knowledge to increase still further. Thus a virtuous circle is formed. Love increases not only in the name of knowledge, but also in the name of love. Gedai said: "The more I put my finger in the honey of love, the more I burn; give me some water." Universal light appears in the hearts of those of those who drink this water, and the way to eternal life becomes illuminated thereby”.

A: I tried to bring the matter to that point. Islam's spiritual life should be considered from the approach of the Companions. Imam Rabbani says: "We are reviving the Companions' path." However; reviving the Companions' path was accomplished fully by Bediuzzaman. Now it's unthinkable that such an action of renewal cold be far from Islam's spiritual life. Life monks at night, the Companions lived a life in love with worship. Is it possible to remain blind to their lives?

Gulen dispels the criticism that Risale-i Nur is fare removed from Sufism. He also sheds light on Kalbin Zumrut Tepeleri

"If the Risale-i Nur were to be squeezed, you'd see mistake here is due to mixing Sufism with dervish orders (toriqa). Sufism is Islam's inner life; dervish orders are institutions established in later centuries to represent and live this life. The orders can be criticized. In fact, the Kadiris say: "Audible or loud recitation is better than the Naqshis' silent recitation." The Naqshis, who prefer silent recitation, say: "Since in the Sufi way everything is basically related to heart, it’s not necessary to publicize it by loud recitation." But no one gets upset about these differences. Bediuzzaman pointed this out in the Risale-i Nur.
For example, in his *Mathnawi al-Nuriya*, Bediuzzaman says: "Transcend your animal life, get free from corporeality, and attain the degree of the life of the heart and spirit." Symbolically he pointed to the life of the heart and spirit. At the same time, in the *Talwihat* he elaborately explains the uses and risks of following a dervish order. Every institution may have some defects. Such warnings don't mean that he opposed them. Various orders try to represent our Prophet's example in their lives and inner worlds. It is natural that different understandings and interpretations have appeared.

*Kalbin Zumriut Tepeleri* expresses an inadequate person's feelings and thoughts in a weak style. Actually, as a theme, these matters can always be written in the light of the *Risale-i Nur*. In later periods of his mission, for example, in *Lahikalar* he emphasized the importance of attaining the highest degree of asceticism, piety, and sincerity.  

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The Journey beyond Being

O God, Most High:

We behold what you have laid out before us, your most original and striking works made in the most perfect form, to which You invite our gaze. We behold things and events that, in their interrelation, are the most brilliant and well-proportioned of your dazzling pictures. The manifestation of all your beauties draws from nature's bosom a variety of colours unfolding as if in a book of art. Bearing witness to you wrote with it, our spirits have taken wing. We have seen the source of all things in the light of Your Names. Voices and music of celestial harmonies are heard everywhere, and our hearts are ravished by the mystery of the sacred archetypes, the fountain of all things.

Through the eye of the heart, we have grasped the essential identity between the kernel of belief and the touba tree in Paradise, (into which that kernel will grow). We have risen to make a journey extending far into the realms beyond being. On this journey, your holy Book has guided our spirits by setting of a vision of Your Names and Attributes and leading to eternity. You have described the journey to yourself, mapped it out in minutes detail, and pictured it in the mi’raj (Ascension) of your holy Servant, peace and your blessings are upon him, his miraculous ascent through the Seven Heavens to Your Presence. That journey is possible to anyone who has knowledge of you through his or her spirit. If we have gone too far in touching the latch of the gates of your mysteries, we ask forgiveness for the discourtesies of our coarse, immature souls, which are ignorant of rules and proprieties.

O Creator, Most High and Most Beautiful, Who brought us into this existence and allowed and allowed us to feel the infinite pleasure thereof. You have opened to us vast worlds as a book. You have made our consciousness the shore at which Your
Divine mysteries lap, and so enabled us to have a sense of them. If you had not unfolded these magnificent worlds to us as in a book, if you had not disclosed yourself to us, according to our capacity to understand, by sending Prophets, we would not have known you all.

If You had not established connections between nature and our inner experiences, and endowed us with an innate perception by means of which we might arrive at true knowledge and true gnosis, we could never hope to know Your Divine Essence or anything sure about You. How, then, could we have felt admiration for Your Path? We are your boned servants. The recurrent flashes reflected in our consciousness are rays from Your Existence. Whatever we own is entirely by your gift and favour. We declare this once more, confessing that we are your obedient slaves who never look for release; rather, we long to renew or bounds.

O Ruler of hearts!, on the remembrance and meditation of whom hearts are fixed, we strive to determine the ways leading to Your Presence and the windows opening upon Your Existence. Sometimes by relying upon our intuition. Our goal is to communicate what we receive from you to those whose hearts are sick and whose minds are barren, and to remain faithful to the sublime truths that have been shown there in the clearest possible way.

No doubt we have committed errors and indulged our fancies and whims, for we have not been able to offer the most manifest truths in their essential purity. If we have made mistakes, we made them while seeking you and trying to guide others. If we have made mistakes, we have made them on the way to you. But a mistake is still a mistake. With broken hearts, spirits doubled up, and necks in chains, we appeal to your generous judgment. We make this confession in the knowledge that your unbounded Mercy always overcomes Your Wrath.
• One's heart is a receptive port for Divine manifestations. Your love of the Creator and yearning to return to Him is the clearest sign of your being loved by God.

• Love is the most direct and safest way to human perfection. It is difficult to attain the rank of human perfection through ways that do not contain love. Other than the way of "acknowledging one's innate impotence, poverty, and reliance on God's Power and Riches, and one's zeal in His way and thanksgiving," on other way to truth is equal to that of love.

• Love is a mount that, bestowed upon us by God, carries us toward the Paradise we've lost. No one who has ridden this mount has ever been stranded on this road, although we sometimes find people on this celestial mount walking on the roadside due to some boastful words they utter because of their intoxication from joy. However, this is a matter between them and God.

• Neither the "flames" of the world not the fire of Hell can "burn" those who already have been "burnt to ashes" by love. Those who burn with the fear of Hellfire while in this world will not go to hell. The final abode of those who feel secure against Hellfire will most probably be Hell. Those who burn here in the flames of love and suffer Hell on earth by struggling against their carnal selves and the world will most certainly not be subjected again to the same suffering in the Hereafter.

• Love makes us forget our own existence, and annihilates our existence in the existence of our beloved. It therefore requires the lover always to want the beloved, and thus to dedicate himself or herself, without expecting any return, completely to the desires of the beloved. This is, according to my way of thinking, the essence of humanity.
• In the way of love, even a slight imagined inclination of the lover to someone or something other than the beloved means the end of love. Such an inclination is forbidden. Love continues as long as the lover sees his beloved in everything around him or her, and regards every beauty and perfection as the manifestation of the beloved. If this is not the case, love dies.

• Lovers cannot imagine any opposition, no matter how small, to the beloved. They cannot endure to see the beloved veiled by something that causes Him to be forgotten. Moreover, lovers regard a futile any speech not about the beloved, and any act not related to Him as ingratitude and disloyalty.

• Love means the heart's attachment and the willpower's inclination toward the beloved. It also means the feelings' being purified of anything or anyone else other than the beloved, and all the lover's senses and faculties being turned to and set on the beloved only. Every act of the lover reflects the beloved: his or her heart always beats with yearning for the beloved; his or her tongue always murmurs the beloved's name, and his or her eyes open and close with the beloved's image.

• Seeing the beloved's traces in the blowing wind, the falling rain, the murmuring stream, the humming forest, the dawning morning and the darkening night, the lover comes alive. Seeing the beloved's beauty reflected in everything around him or her, the lover becomes exuberant. Feeling the beloved's occasional reproaches, the lover moans in sorrow.

• Lovers who awaken to the dawn of the beloved's signs find themselves engulfed by a flood of flames. They burn therein, never desiring to escape
this pleasant "hell." They are like volcanoes ready to erupt, and their
groans are like lava that burns everything it touches.

- One should not confuse true love with the feeling felt for members of the
  opposite sex. Such love, although sometimes transformed into true love, is
deficient, temporary, and without inherent value.

- It is impossible to express love with words, for love is an emotional state
  that can be understood only by the lover.

- Lovers are intoxicated with their love, admiration, and appreciation of the
  beloved. Only the trumpet announcing the Day of Judgment will bring
  lovers to their sense.

- Only true love will end the pain caused by being ephemeral, and
  extinguish the "flames" in which the afflicted "burn." True love will cure
  all apparently incurable pain and disease, and answer the cries of the
  modern world.

- If we do not plant the seeds of love in the hearts of young people, whom
  we try to revive through science, knowledge, and modern culture, they will
  never attain perfection and free themselves completely from their carnal
  desires.27

Gulen further says about Rumi:

For many years, I have been expressing my firm
belief that Rumi belongs, not to one country or nation,
oto one religion or sect, but to the entire humanity.
There are claims – quite correct and strong in their
own right – from Afghanistan; because he was born
and spent his childhood in Balkh, from Iran; because
Rumi created his massive corpus of work in Persian,
from some Arabs; because genealogically the family

27 Ibid., 3:57-66.
was blood-related to Prophet Mohammad (P.B.U.H), and from Turkey; because Rumi spent two-third of his lifetime in Konya, produced all of his creative work there, his mausoleum (and the burial place of his entire family) is there, and his impact has been more powerful and more extensive on Turkish culture than on any other. Notwithstanding these claims, there are innumerable references in Rumi's work that he did not want himself to be limited to any particular religion or region choosing rather to be above and beyond any national identity. We should recognise and respect him as a universal figure who upheld and consecrated the ideals of freedom of conscience and independent spirituality.

Rumi differs from Thompson, Dante, Shakespeare, Amir Khusrau, Ghalib and Goethe, in more than one ways because he boasts of special character and personality that transcends all of the barriers of time and space. Rumi was a world-class literary figure whose work excelled in philosophical, narrative and poetic forms. His poetic lingo depicting of human and divine love represents some of the best love poetries composed in any language. His Divan can easily be termed as a masterpiece resembling the works of Dante, Petrarch and Shakespeare. In such genres as the ghazal, the Mathnawi, and rubayi, he can be said to have achieved a level at least equal to if not superior to the best in the literature of the Muslim world.

There have been some splendid as well as atrocious translations of Rumi's poetry into other languages. The most challenging aspect of Rumi's work is formal restrictions. It is an extremely satisfying experience to translate any work as much faithfully and beautifully as can be possible. However, this is not always possible and when this is not achieved the translator finds himself under considerable distress.
It is difficult to make wholesale comparisons, but one could say that Homer, Dante, Petrarch, Shakespeare and Yunus Emre among Rumi's forerunners or near-contemporaries share some of Rumi's powers as a poet.

(I know a great translator helps!) The immense popularity of Rumi in the West, in my opinion, results from his humanistic and Universalistic ideals and from the exquisite lyricism of his work. Enthusiasts derive deep satisfaction from his noble spirit and his poetic celebrations of love. Those who consider organized religion to lack passion turn to Rumi for his spirituality, mysticism and humane principles. Rumi's philosophical and literary appeal is intensified by the rituals of the Whirling Dervishes, members of the Maulavi sect, which was initiated by his family and disciples after his death. As an independent spirit, Rumi stood outside of organized brotherhoods. The whirling ceremonies, which derive their visual and musical power from Rumi's inspiration, give excitement all over the world to audiences who are swayed by the mesmerising aesthetic values of these compelling ceremonies.

Predictably, one tends to rank Hayyam as the most creative translator of Persian poetry into English although one has to admit that his versions were not quite faithful. In terms of fidelity, R.A. Nicholson translations are among the best. A.J. Arberry did several exquisite versions, but some of his works lack the lyricism that should mark Rumi translations.

In Turkey's literary circles, Rumi, read in the original or in Turkish translation, always exerted a strong impact. The Whirling Dervishes recite some of his incantatory poems during their rituals. The public, in recent times, has welcomed the availability of many fine modern versions, but his poems are seldom read or studied in schools. A few specialized courses in several universities deal with
Rumi. I would venture to say that in Turkey, Rumi is admired more as a Universalist mystic and spiritual figures than as a poet.

The only new translation work I intend to do, in the few years left to me, will concentrate on several dozen more poems by the very inspiring Anatolian Turkish mystic poet, Yunus Emre, who was a close contemporary of Rumi and died the same year as Dante. In the past decades, I have published Yunus Emre books in Turkish and English. He shared a great deal of Rumi's humanistic mysticism and composed lyrics celebrating human and divine love in simple Anatolian Turkish. In many ways, he stands as the greatest figure of mystic poetry in the Turkish language and possesses a universal value comparable to the appeal of Rumi. He could, in fact, be considered 'The Turkish Rumi'.

Translated into many languages, Rumi's teachings exert a tremendous impact in many countries. In a world divided and beleaguered, he stands as a powerful hope for inspiring peace and harmony.

My favourite Rumi verses are several hundred extracts from the massive Mathnawi, scores of lyric poems from the Divan and a few hundred Rubais that I have translated into Turkish and / or English. Besides the poet's relationship with Shams, his collaboration with his disciple Amanuensis Husamettin strikes me as fascinating and deserves more attention from reliable scholars.

According to Fethullah Gulen, "Poems, like entreaties, express the ups and downs and enthusiastic and sorrowful moods in one's inner world. To the extent the individuals are concentrated on exalted truths, they become like divine breaths."

The Culture of the Heart

Knowledge of God does not consist of abstract knowledge; in its true form, it is transformed into love. We cannot remain indifferent to someone in whom we
believed and then grew to know well. After belief and knowledge comes love, the
crown of belief in God and knowledge of Him. Love is open to everyone
according to his or her level. Love, which seeks to deepen itself, always travels
on the horizon of "increase," asking: "Isn't there more?" Sacred knowledge
increases, giving rise to increasing in love, which causes knowledge to increase
still further. Thus, a virtuous circle is formed. Love increases not only in the
name of knowledge, but also in the name of love. Gedai said, "The more I put my
finger in the honey of love, the more I burn; give me some water." Universal light
appears in the hearts of those who drink this water, and the way to eternal life
becomes illuminated thereby.

I tried to bring the matter to that point. Islam's spiritual life should be considered
from the approach of the Companions. Imam Rabbani says, "We are reviving the
Companions' path." However; reviving the Companions' path was accomplished
fully by Bediuzzaman. Now it is unthinkable that such an action of renewal could
be far from Islam's spiritual life. The Companions lived a life in love with
worship. Is it possible to remain blind to their lives?

*Risal-i-Nur, Mysticism, and Kalbin Zumrut Tepeleri*

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