

Sufi Epistemologies of Hubb: The Eternal Pulse of Sufi Love in Contemporary *Rumi's Daughter*

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ABSTRACT

Sufism as a decent phenomenon precedes to enlighten massive amounts of lives through empirical wisdom, custom exposure and literature. In some previous research studies, researchers have attempted to infer, analyze and investigate the quintessence of Sufism theory and Rumi Phenomenon implied upon Modern Turkish and English Literature. Amalgamated to the general theory of Sufism, this paper is an attempt to analyze Sufi “Hubb stages and stations” (Divine Love processes) from Spiritual philosophy accurately applicable to Sufi assets of Novel’s characters. By source of Interpretivists approach, Firstly, Turkish Fiction “*Rumi's Daughter*” categorized under ‘Rumi Phenomenon’ is thematically analyzed by focal points of Spiritual theories of Idrees Shah and Hijwiri preluding to categorical and self-definitive results. Secondly, the accommodation of Sufi theories was cross-checked with characterization of characters. Lastly, the global theories of humanitarianism, stoicism and philanthropy are generally prescribed in novel within application of Sufism. The result of study implies that characters of novels are committed towards Hubb degrees with engraved essence of Oneness, Reality and Individualism. Considerations infer that characters and themes possess base structure and potential for being positioned as exclusively Sufi Oriented Literary pieces. In a nutshell, Sufi genre of Turkish Fiction renders a pseudo-activist avatar to reclaim the hearts of youth stuck in the spider web of Existential and Nihilistic viewpoints of life.

Key Words: Sufism, Mysticism, Rumi, Hubb, Existentialism, Nihilism

1. INTRODUCTION

Romance between man and his potential knowledge remains a crucial manifestation in colorfully woven dynamics of literary assets escalating from historical cosmos to Modern chaos. On the continuum, Literature communicates the life aspects in coherent and imaginable format measuring the significant accountability at both abstract and concrete levels. The former

harmonizes man's existence in naturalistic and humanistic standpoints, whereas the latter assimilates in objective positivist realities and opinionistic persuasion. Moreover, on the basis of resource, demeanor and metaphysical rendezvous with man and society, Literature is subdivided into grandeur elixirs entitled as Fiction, myth, gothic, folk tale, autobiography and romance. Historical Literature, outstandingly Fiction, demands a studious research by interpreting, analyzing and constructing historical research amalgamated with creative fictionalizing of characters blindly contouring to contemporary metamorphosis towards advancement. Speaking explicitly, literary masterpieces happen to be a brilliant promotion of meditational auras, meaningful exhilaration of energies and reclamation of stoic soothe, all summed up as a consequence of religion and divinity in literary spectrums.

Several studies focused upon Sufism as a centerpiece addressing man's subjective experience and socially relevant choice of life, consequently this eloquent theme holds sway over Turkish Fiction publication since. However, there is a dearth of recognition associated with the notion of "Hubb stages", an equally esteemed and burning expression of Sufi life in Historical Sufi Fiction particularly. Quite impressive and absorbing is the archaic attempt of Al-Hijwiri standardizing the instruments of Sufi approach, plan and practice in somehow descriptive form. Moreover, Fadiman and Forager (1999) outlined the chronicles of metaphysical Islamic truth in aspects of "Hubb stages" pinpointing this significant philosophy as a science, meditation and healing for essential humanization. Keeping in view the vacant territory of Sufism, Shah (1968) distinguished Sufi stations and stages in subtlest and elusive text types correlating smartly with modern minds. However, Divine prognostication of this metaphysical experience remained preserved only in theoretical forms whereas its implication upon literature seems rare. Proclaiming, it is generally accepted that Sufism consumes a remarkable position in classic novels of Islamic domain. Therefore, a need to investigate the hierarchical Sufi theory implied truly upon Modern Fictionalization of characters and suitable construction of their identity with specificity of "Hubb stages and stations" oscillates. An observed sense of loss clings to Modern tender ages in aspects of meaningful spirituality and to rejuvenate such heartrending prospects of life expresses a handsome solution. Despite objective regulations, subjective empiricism favors to be an enigmatic guardian to the human soul, wherefore understanding human heart, psychology, and origin and practice breeds harmony inside out.

2. LITERATURE REVIEW

Not only Modern man strived unimaginably for meaning but stoic sages struggled with their empty souls as well. Human communities evolved with ostentatiously opulent lifestyles signaling red lights to emotional intelligence though in the pink, Mysticism and Sufism abided as healer to human euphoria. Pantheists, stoics, transcendentalist, theists, topologists all commercialize a decent alleyway of pseudo-escapism from existential life. Historically, weather privates of Mystics or Cosmo theism of Sufis, both strived to carry the heritage baggage of practices at fullest of transcendence.

2.1 The Terms

Stress between movements of practical Mysticism and Sufism is revealed by decline of later one, where this umbrella term "Sufism" commits to Muslim sharia, masses and mystics as well. Efficient regulatory dikhar alongside muraqaba, humanitarian virtues (ihsan) and etiquette (adab) towards divine despite sharia's requirements lead towards ego-identification (Green, 2012). Masterships and apprenticeships of Sufism are prone to enlightenments of higher-self (ruh) and demolishing the lower-self (nafs) by certain regulatory Sufi practices guided by masters for achievement of divine reality (Shah, 2014). From Christian perspectives, Heck (2006) reformulated amalgamation of Islamic mysticism and Christian mysticism. Sufism is presented as Islamic mode of Mysticism as it is applicable and practiced in all religions. Nancy (1972) hypothesized that body and soul, physical and metaphysical, individual and social, are compacted in every Islamic journey of life such as salah (physical) with ablation (purity, spiritual safa). However, Solares (2019) illustrated a metaphorical and simplistic association of Sufis (even David) with high contemplation, Divine essence, isolation and hymning of Birds in perfection of platonic unity of deduction.

Mysticism is belief in afterlife, tuning in to divine guidance in harsh perplexed chaos of life. Pantheistic categorization of Mysticism refers to proclamation that absolutism as the kingdom of God runs the world. By Perennialism, Sufism and Mysticism separate their ways in ultimate reality, sub-consciousness and mystical experience held essentially same but socio-culturally different. Pantheistic view of Mystics is that God is in everything (Thoreau, 1854). In addition, Schmidt (2003) quoted Clifford Geertz's viewpoint that generalizations of such jesuitic

and impalpable intellection into a compact canon of "definition" is not justice to Mystic's emotions (p.275). Johnson (2011) believes that the most sensitive and unquestioned general nucleus of Human Life is Love whether type casted as platonic, Petrarch, hedonistic or Sufi.

2.2 Rumi Phenomenon

Jalal ad Din Mohammad Rumi, personified as genius Eleventh Century Sufi mystic theologian, master and scholar is positioned noticeably celestial in Sufism. Formalist and idealist in alchemy of habitual into grandeur sublime The tsunami shattered literary markets of US is ecumenical eudemonism of Rumi Phenomenon most vibrant in Turkish novels as *The Book of Rumi* (2016), *Rumi's secret: The Life of the Sufi Poet of Love* (2017), *The Masnavi of Rumi* (1925-1940), *The Essential Rumi* (1995), *Rumi's Daughter* (2004) and *Forty Rules of love* (2010). Deconstruction of traditional Sufi implementations and practicality in pursuit of creating cosmopolitan juxtaposed character swinging between aura of modernism and consciousness of retro renegade Sufism appears to be an unbalanced attempt. Furlanetto (2013) protested for exploitation of cosmopolitanism in minimization of Rumi's Love stance.

Love's perspective in empirical Rumi's most sophisticated masterpiece *Al-Mathnawi* echoes his brilliant awareness of Hadith, koran and its exegesis is a promising guide to lost ones. El-Zein (2000) claimed that American literary market is uncontrollably attracted towards Rumi because of four essential factors of Sufism: Hubb, Sufi cosmic chaos, maya and real and Epiphany. Faiyan (2019) argues that New Sufism often generalizes Islamic practical mysticism, Motto of contemporary novelists of New Sufism as Shafak is to re-humanize those who have been dehumanized.

Ecstasy has to encounter mystics by instruments of music, dhikar, and nature the sense of achievement regarding Divine essence of the Creator. Self-improvement, self-realization and actual ponder upon invisible realities maneuvers a Sufi ecstasy (Lewisohn, 2014). A moral theory appreciating disjunction of private traits (Fana) leading to ultimate joy as experimental Muraqaba is an echelon requirement to peace. Essence of Ecstasy is trinity wajd, Mawjud and wujud, strategically implemented mawjud on wujud becoming oneness of Reality (Wisnovsky, 2003). Supra-conscious alertness (hush) is responsible for outlandish wisdom which mystics and Sufis carry as innate aura. Concluding, it seems almost preposterous to put in words a sublime feeling

infinite in its existence.

Twinch (1997) proclaims a lucid specification of 'Retreatment' as self-exploration from bottomless pit, an intense alleyway to Oneness approachable by peace and seclusion. Role of imagination in the subject of retreatment is crucial and requires a spiritual guide. Whereas Pala (2013) formalized Rumi's possible instruments to cherish women with not only acceptance of their higher knowledge learning but positioning them as Murid, companions and cryptic supervisors.

2.3 Research Related Works

Misconceptions rendered a dynamic viscosity in the axiom that massive Sufi experiments lead to unhealthy Psychosis. Imran, Bhatti, Afzal and Raees (2020) by Jung theory of Individuation proved a Jungian development of psychology with mystical experiences. Jungian self is accomplished through ultimate Fana of ego-consciousness and promising commitment to self-consciousness. Rumi's and Kimya's Detachment from Persona, Individuation for self, escapism from shadow, Oneness of Reality, Kimya's animus. Ahmad et al. (2021) discussed the concept of no borders in divinity while focusing solely on individualization. Additionally, more to this, Rehman and Afzal (2020) employed Dabroski's theory of positive integration complimenting psychoanalytic views of Sufism concluded Kimya's enigma as progressively overwhelming to idealized-self. Her sceptic observations eulogize her realization of oneness of Reality.

Moreover, Raducanu (2017) challenged the gender tension between the distinctiveness and active imagination of trio characters (Rumi, Shams and Kimya) from lens of mythology, philosophy and archetypes. Symbolizing Kimya as "Ugly Duckling" or "scapegoat" proclaiming her fatalistically an alienated dynamite soul flourished in Rumi's security and freedom of expression (p. 23). Anjum et al. (2018) focused on cultural validation and cultural adaptation from the perspective of language. From another perspective, reciprocity between Kimya and Rumi's narrated fairy tales' heroines in abandonment, internal conflict, self-diasporas exposed to be resolved by her wisdom. In jeopardy, Raducanu even categorized Shams as evil influence on Maulana as Female characters of novel suffered with shun disregard of their rights even symbolism of Moth and flame justifies the frame (psychologically rape victim of psychic surgery).

Furthermore, Mushtaaq (2018) explicitly questioned the taboo events and wisdom behind them in novel's consumption of wine, acceptance of Musical night, illusionist and pseudo-grandeur purpose of Kimya's sublime and total abandonment from her biological parents. Likewise, Tariq (2017) summarizes the whole mood of the novel as a triumvirate of 'agony, joy and skepticism'. Counterclaims from feminist exploitation-oriented perspectives of novel, Katherine (2007) pinpointed the bright side that to Sufis such gender constructions do not favor as he accepted Kerra as Christian, moreover, taught diversified women. She nullifies the possibilities of advocacy that lonesomeness and patriarchal pseudo-nurturing and controlling attitude killed her.

2.4 Gap Identification

Rumi's daughter remains heavily untouched upon research despite the fact that it took two decades to gain international recognition which it deserves. It seems quite possible to shed limelight upon psychological, psychoanalytical and psychotic aspects of the novel's main characters. As the novel cherishes the idealized female character "Kimya", many feminist theories of development yearns to be implied on such courageously outlandish character. A comparison awaits between renegade Sufi characters and avant-garde fictionalization of it in contemporary modern society. Kimya can also be justified as a "Modern man" with assets of Existential crisis she encounters through and through. Sparks and essence of uncontrollably emerging Rumi phenomenon lies in psychologically strategic construction of these Sufi novels. There resides a wholesome gap to flourish the masterpiece with deserving research, uncountable theoretical frameworks and philosophies from general social sciences are applicable on this novel.

3. RESEARCH METHODOLOGY

Interpretivism as social idealism seems to be firmly committed to subjective ideologies highlighting the wisdom of compassionate understanding for ideas, feelings and actions within contexts. (Ryan, 2018). Subjectively individualistic is the way to deal with objective reality often amalgamated in Qualitative researches. An in-depth cognizance of characters built in associating thematic realities of literary pieces is suitable in canons of Qualitative Research Methodology. Far away from positivists and statistical objective involvements more concern of this research relies upon. Post-Positivist paradigm that is acceptance of avant-garde idiosyncratic stance

(Chowdhury, 2014). Selection of Qualitative approach will assist to scrutinize the Trio protagonists Kimya, Shams and Rumi and streak the boomerang images of Sufi Hubb in social construction of these characters and themes.

3.1 Theoretical Framework

The Sufis predominantly postulate an exceedingly lucid personal survival desquamating all germs and impurities of materialistic desires. Emptying the vessel for welcoming a mysterious mystical mist breeze is unlimited to Sufis even Pythagoras, Plato and Hermes were Sufis (Shah, 2015). Sufi sheikhs imply that “Purity is not one of the qualities of man, as man is clay and clay involves impurity and Man cannot escape from impurity” (Hijwiri, 2001, p. 62).

Sufism concludes that purity epitomizes lover’s eternal existence within the eyes of Absolute Beloved (God). Stations and stages from Hubb to Sufi Ishq giving all of them to the One to whom all belongs, dying before death, consummated Divine lucre proceeds a Sufi commission. Sufis find it most perplexingly ambivalent to prescribe and describe theory’s accountability, reliability and authenticity of Sufi feeling into words. Al-Hijwiri (2001) catalyzed Sufis into three categories: Sufi (armored by God), Mutasawwif (adored for seeking) and Mustaswif. (Allured to corruption). Aspiration is to imply and explore following Sufi veils in the novel in terms of stages: "I only created the genii and mankind that they might serve me (Quran). Cognitional gnosis (ilmi) recognition of God Almighty, a rengarde encounter of Sufism. Gnosis is contrasted to faith and flourished by demonstrations. In the whole process of Gnosis, God's decree authorizes all progress with help of Muslim evidences as justification of God Almighty. Ground rules of gnosis are decisive divine sanctions as Al-Hijwiri adjudicated "I know God by God, and I know that which not God by the light of God is" (p, 38). It’s a quite misunderstanding that Sufi apprenticeship escort seeker to maarifat, ilm and cognition but it’s all miraculous settlement of divine sentiments in heart. Nullifying all positivistic ratiocinations God empowering heart's restlessness, minimalizing reason garmenting soul with khidmat (Al-Hijwiri, 2001).

Unification of God’s Oneness is declaring the Agent as one, begins with annihilation of shirk. Husri proclaimed that five picaresque features of Unification are concepts as everything other than God (phenomenon) is connected to Him, asseveration to God’s existence, fronting the coward agitations and departure from worldly communities. In Unification, Sufis are touched by

the untouchable essence of God, true believers of afterlife favors of Unity with God.

Faith (tasdiq) is devotion in every inch of heart. Some Sufis associate faith with verification and practice (rewarded security) while few satisfy the commandment with verbal authentication. Salvation in totality does not depend upon Faith or gnosis; even the Bible contributes God's mercy as "Her saved us, not because of the righteous things we have done, but because of His mercy" Titus (3:5).

Spontaneous double Purification is a pellucid spectacle to Sufis as "Be constant in ablution that thy two guardian angels may love thee" (Al-Hijwiri, 2001, p, 37). Many Sufis relied upon ablution purgation as grace of satisfying pessimistic grim of egoism. Five Time prayer is relinquishing worldly distraction just to sway towards God Almighty and Sufis offer supererogatory prayers as an emblem of earnestness. Commonality outlook of a prayer to Sufis is atleast four hundred bows in a day or night with unconscious sentiments of pleasure and pain.

Regarding the general thorough knowledge practical and Ideological Sufism is extracted out of Usman Al-Hujwiri's Kashf Al Mahjub concerning the stations and states of Sufism. Theoretical framework for Al Ghazali's (Sawanih) oneness of Reality alongside stages and Lover's gaze and Essence of love will be concerned with Novel's neurotic implementation of Sufism. Ansari's (Sad madyan) criteria of uprightness, intoxication and annihilation through spiritual focal points. Al-Shaqiq Balkhi (1987) in Adab-al-Ibadat (The comportment of Worshippers) portrayed levels of transcendence further justified by Sufi implementation of novels characters: Zuhd (asceticism), Kahwf (death and mutaqi), shawq (Desire of heavens), ultimately into love for God (karim). Within Al-daylammi's falsification, corruption, controversy of love, stations and stages of hubb are complete surrender. Al Daylami's (2005) eleven steps to Ishq are ulfa (concord), intimacy (uns), affection (wadd or mawadda), love (maḥabba), comity (khilla), ardour (sha'af), zeal (shaghaf), devotion (istihtār), infatuation (walah), rapture (haymān) and Ishq (ma-rifa) gnosis; further justified in Sufi themes and characters of modern Novel. Unification (ittihad) and Tawhid (station of unity) with Divine visions (shawahid) rather than man's bewilderment is keen in the novel. Al-Hajjaj's (2002) Ishq realities (ma'ani) and Al-Sarraj (Kitab al Luma): three levels of Muhabba: love of public (Mahabba al awam), love of truthful (al sadiqun), love of Gnostics (al siddiqun) and states within stations are applicable on Sufi thematic analysis of novel. Abu Talib al Makki's (2013) in Qutal Qulubamli preferences rather than aqli

and Al-kalabadhi's orthodoxy of Sufism pursue broader alleyways to thematically analyze modern Fiction novel by Sufism.

4. ANALYSIS AND DISCUSSION

A detailed account of the various thematic concepts employed by the writer within this novel Along with prior textual references is as follows:

4.1 Kimya's Cognitive Gnosis

Diversified from Faith, through and through Kimya contacted a soulful responsibility by empiricism way back from her adolescence to juvenility. A wholesome surrender Kimya exposes upon her Fatalistic atrocious predictions and incidents but she was never device to expressiveness of anguish, wretchedness and conquering glooms. Devoid of ignorance, Kimya at unusual times impersonated stoic expressions and graces as collapsing to silence, ebbing to dittos of idiosyncratic sounds leaving her completely unaware and unsure. Kimya's Persistent patience in patriarchal despotism of stubbornness amalgamated with curiosity to learn uncoils alleyways towards Gnosis of Spirituality.

Considerations of novel infer that the prevailing peculiarity of Sufis bends to be wisdom, insight, gnosis (maarifa) which Al-Hijwiri delineated. Subsequently in novels composed in paradigms of Sufism reverberate profound knowledge of foresight and sophistication so characters produce the action of synonymy with this virtue. "You are forgetting Him and if you forget Him then life is not worth living" (p. 127). Gnosis also promotes trials and tribulations of bad faith, moreover; an altruist egalitarian equates all mortal beings with wisdom of humbleness. "There are different birds and different songs" (p. 191).

Novel proposes Gnosis as surrender to understand the complexities, cruelties and convolutions as in curtain calls Fatalism takes over and realism loses its grips all over. Parallel to Existential's habitude, not striving to grasp the absurd tends to be gambol diversion. In theological or Sufi circumstances, reduction to question absurdity is the ultimate trust of Almighty (Tawakkul). "How could one argue with wind and rain?" (p. 175).

4.1.1 Oneness of Reality

Sheikh Ghazali's prescribed "Unification" is yet undeniable, inevitable and uncompromising aspect through the lens of conceptual visualizations of novel. Affirmed to Pro social humanism, in milk of human kindness Sufis are assimilated to be seen as God's own creation. Rumi, king of ideal phantasm imbibed by grandiosity ethereal inner beauty of God fulfills the hubb degrees followed by godsent assets of being beloved in eyes of people. Further, Rumi's temporal disownment to Kerra and children, students, Food and other sublunary pleasures and tellurian existence promises Ghazali's third stature of hubb; annihilation (Tajrid). "Perhaps now they will start eating again" even children as Sultan Walad, Rumi's son felt Father's nonappearance as "was angry at his father for abandoning them". Side by side, Shams taught esoteric practices and Science of singularity to Divine essence (tafrid) to Rumi absorbing a clairvoyant departure from profane human communities. After seemingly rebellious guard of family upon his extemporaneous detachment, Rumi in climax prospects the logical reasoning of being seized in Sufi hubb as "It takes the heart closer to God, it is a very ancient custom, and Shams introduced me to it". Assignment of oneness does not limit only to Divine relation but mortal beings can apprehend it as well. "The pulse of the earth and the ocean was breaking through them making them one" (p. 224).

Eventually, the concentrated Oneness Kimya confronts was at denouement of unification with transcendental sentiments resulting as completion of her journey. "She was spinning round a white flame, her heart melting into an embrace with joy hardly bearable" (p. 212). Sufi odyssey embroidered upon Kimya and Ahmad commenced with epiphany of Rumi's utterance "He is the Creator and The Provider: to Him all things shall return" (p.51), delineates Ghazali's ontological relationship with God and initial hubb of ulfa (concord) and Balkhi's zuhd (asceticism). Sufi character Serene's hubb concepts appear synonymous of Ghazali's utmost statues of Tafrid (singularity) stratified by Tajrid detachment). Love is not an emotion but a natural response to one's being to God is justified by her saying, "Love's task is to take us beyond separation" (p. 80). Maufroy created even his supporting characters unflappable and stoic enough to externalize Sufi struggling ontogenesis of sentimental armor for Divine. Overwhelming emotions lead Protagonist Kimya towards Al-Ghazali's Tafrid interwoven with Ahadiyya.

4.1.2 Sufi Praxis

Kimya since the beginning of the novel made gestures to embark on a journey of Sufism, a

potential to endeavor, intimidation to feel joy and pain at the same time. Interwoven to Naturalism, Initial index of Mysticisms relied upon her indifferent indulgence to superhuman conducts and sage-like aura of mellowness. Gradually with each stage the enchanted delight to practice more sharia's fardh with nawafil increases. Contrarily, with Shams' character the custom appears unusually rare. Novel's genesis suggests an observance of Sufi effort that Ahmad practiced, regular in commonality outlook to denizens "I am heading to Mountains where God Willing I will find peace and meaning" (p. 34).

Maufroy implicitly commended that Sufi characters are prone to confinement, amity and amenability further aiding the thematic essence of hubb on which the paper addresses. Muatsawwif advances from scratch shedding Epicurean and pleonastic auras compiling a life shattering locomotion as "To live in solitude is not for everyone, it's only for the few" (p. 37). One way God responds to His devout individuals is through Dreams, considered to be an eminent Sufi incident amalgamated for establishing a pious portrait of Kimya. "The dream! God at times sent dreams to people in order to guide them" (p. 39). Working, worshiping and exercising in unison, for the purpose of engendering, liberating and making flow of a certain dynamics such as in novel call to prayers and Shams' night activities with fire.

4.1.3 Wholesomeness of Existence (Oneness)

Notion of 'Unity of Being' is contemplated from two illuminative and halcyon outlooks of philosophy and religion. The latter is an expression of documentary from Hermetician, Platonic and even Pythagorean Streams. Sufis themselves assert their superannuated existence and influential correlation of philosophy with Buddhism, Sikhism and Taoism. In canons of Philosophy, even pre-Socratic doctrines justify the existence of Sufi practices. Unification is least concerned with external knowledge of Absolute but bend towards harmonizing with divine essence in aspects of diminishing one's germs of self-indulgence, defensiveness and cupidity.

Ahmad, Maghani and Khosa (2016) metaphorize Sufi Unification as a subtle Prism radiating Oneness from its original and concluded the colossal treasure of love as Divine essence. Kimya's gratitude aggrandized a mounted elixir of Sufism, Unification of Divine Oneness impartial from any Shirk it demands a totalitarian forego to worship anything except God Almighty. Kimya delineates a picaresque description of "Oneness" as by adolescence affirmations

to God in solitude, she got detached from worldly communities such as her first home as shrewd as she loved them. Her early detachment tends to be annihilation crucial to fit in for Oneness. Novel sums up itself in personification "Doost " embodying bottom line perpetuity of oneness. By perspectives of AL-hajjaj's Sufi Hubb, the taught word "doost" indicates aynalahadiyya through ahadiyya (oneness) and Al dhatalahadiyya (Divine essence), the ultimate Onness to Divine."Doost! The Friend, The One she longed for!" (p. 97). Character of Shams of Tibriz as a pretentiously intoxicated statue, meanwhile annihilation, Tajrd and infatuation are juxtaposed at Sadruddin's character.

4.1.4 Concord and Affection

Within prolific discourse, a satisfactory and massive consumption of every stage is responsibly epitomized by Sheikh Daylammi. As per the thorough conceptualizations of Novel, pretty echelon standing of Sufi Hubb Ulfa (concord) and affection (Wadal) are pinpointed. By Simbouleutikon ways, Rumi's suggestion to Farokh implies foreshadowing while grandeur Kimya's personality: "This child is a jewel and your love for her shines so bright as a jewel" (p. 89). Throughout a humanitarian resonance between adopted Kimya and Jalalul din is Al-Daylammi's state of ulfa, wadal and muhabba. Seeing the unseen, ignorance to knowledge, gripped and grasped delineates the ascending effectiveness of Tawakkul. "There are many ways to learn. Not seeing the path does not mean you are not on it." (p. 97). Al-daylammi's eleventh stage of Ishq was assisted to Rumi's Sufi journey by his soulmate Shams of Tabriz.

It is a factual settlement that aboriginal bisection or traverse of Sufi "Shawq" was manuscript by Shafiq Balkhi. It compacts that Temptation to turn to God (desire) the powerful emotions of contentment as Persian science of Sufi encounters. "Not everyone is willing to be burned to that extent" (p. 211), seems synonymous to Al-Fakhri's concept that Love is an intoxication which except lover's desire diminishes all aspects of life. The most dominant settlement through and through the novel is the stature of shawq (desire) committed in construction of Sufi stoics establish in saying "Knowingly and unknowingly all beings have within themselves the desire to praise" (p. 135), with every strike of gleeful joys, a tormenting phantom awaits its dominion upon Kimya aggrandizing her Divine's eagerness. Another hubb station preoccupied aside Shawq in the novel is asceticism (zuhd) compelling a situation to seek Divine in everything a person seeks, touches, hears and feels. Sufi characters impose remarkable

stress on chastity and moderation restricting one to infuse any other desire except God. Shams while cultivating Kimya's self-discipline emphasized "There is only Him, The love you feel is Him" (p. 119).

Camus acceptance of Absurdity and Ansari's predefined stage of Uprightness is intermingled in the thematic narration of supporting character Sadruddin. His aspirations in quenching of Divine thirst proclaim a dimensional stature of Sufi hubb as Shagaf (zeal) and comity (Khilal). Sheikh Ansari predefined annihilation as a crucial crux of Sufi characters from Sufism tradition plotting severe extinguishment of human desires. While journeying teaching elixir Rumi exclaimed that "most people were not ready to turn because they were not ready to be burned". Another ecstatic delight of Divine blessedness is Purity (safwat) accomplished and approachable only in stature of Purity, a measure of annihilation itself. Purity uprights all Sufi practices with immense concentration evidently amalgamated in novel presupposes Kimya's purity before her curtain call "The Philosopher's tone is nothing but purest part of you" (p. 209).

4.1.5 Departure from Self

With the condensed focal point, the novel exhibits a concentrated station demanding all crucial crux of existence from beloved. Prerequisites a condition that the lover must shed his own essence to consume the traits of Beloved. It progresses to an inclination where metamorphosis between facets of Divine and Man projects. Intermingling of perplexing mortal states and Divine hubb appears as a timeless theme in Sufi novels. Rumi implicitly symbolizes Tous' voice of praise as slightly synonymous to divine enlightenment as "The love of God has many voices. Tonight we have had the privilege to hear one of His voices" (p. 154). Qushayri valued a hubb pinpoint "Yamhu " gestating that destruction in search of beloved and erasing of Lover's reality is highest form of reverence. "There was no reflection! Where have I gone?" (p. 187). In denouement of Novel Kimya encounters a complete departure of Self inhaling perplexed despotism of life decaying her endurance.

4.2 Real and Unreal

Novel embodies a hypothesis depicted by Sheikh Qushayri in a balancing amendment to Fear (khawf); another hubb level. An appetite for love of Beloved, perceiving holy essence at fullest Real state sets a core theme of the novel. The real respect to Divine is studying the "For God, to

God, by God " phenomenon involving witnessing fundamental elegance of the Creator. Perception (idrak) of Sufi hubb upholds an inclination of ishq, highest form of Divine love corporate as: "There was only the real and unreal" (p. 182).

God is conceivable in formlessness. It requires a transcendental aura dividing senses as desire to trance uplifts a jocund epiphany so evident in Sufi characters of the novel. It is devouring and a toss of joy capable to sustain within or without religion. Kimya embodies mystical ecstasy rather than prophetic picaresque expressions. To her, ecstasy is in high strung magnificence to upfront Divine illumination of infused contemplation. "Her whole being was suffused with deepest happiness merging in endless joy" (p. 139). Ecstasy in novel consumes Kimya's in aurora poignant and catchy with burden of love she seems unable to absorb. It catches the hushed casket of her consciousness as "It was more than sweetness now eluding her" (p. 141).

Maufroy embellished the fictional "Ahmad" wrapped by dramatic monologues, vulnerably drawn from realism's rationality to dreamer's utopian solitude, bypassing a Fake Truth in Modern writer's treatment to Sufi characters. General Sufi encounters Kimya in auditory, visual and sense effect; Furthermore, Father Chrisostom with typicality of Truth dreams assigns to Fake Truth. Character of Kimya marks the appearance of Fake Truth as Aristotle's character construction must consume correspondingly favorable and imperfect traits. Kimya strikes the readers with acute benevolence, compliance and morality nullifying reasons for justice as blaming Historical patriarchal community suffocating Kimya of loneliness. Character of Shams renders superhuman characteristics nearly impossible for a man to consume such phenomenon described in his Fictional feel. Such absolute characters demand surrender to rationality but this might involve extra efficient prophetic prestige. "Whenever death came, Shams would make it his own... Nothing will happen to him unless he makes it his own" (p. 202).

Novel is suffocated with massive incidents devoid of rationalism and Realism. At the bird's eye view, Rumi and Shams' conducts gratuitously perplexed acceptance of illegal human conditions of Sharia. This dilemma of enigmatic stance seems incomprehensible that consuming alcohol and listening vocals of a Prostitute can amplify the ecstatic mania and ardor of Divine yearning. A tradition to compose a Sufi colony by implementation of worship practices in a large group of Sufis convey the contrary and ambiguous earmarks to cognition. Tous voice at singing is Sufi practice of organizing Sufi and other local groups, harmonizing an esoteric community to

encourage development of libertarian idea of spirituality; Music frees the soul and is way to divine. The knowledge felt through intuitiveness, instinct and wisdom of humbleness make aspects for an avant-garde libertarian. "Let Him take over, Let Him take hold of your heart" (p. 199).

4.6 Divine Enlightenment and Humanitarianism

Simplest encounters between Rumi and Daughter's Prayer and dua leads to infatuation (walah) and Ansari's annihilation, meanwhile Kimya persistently proceeds to encounter Sufi enlightenments in shapes of hearing, seeing, witnessing, dreaming etc. "God is nearer and the prayer reaches Him more easily." (p. 69). Divine enlightenment proceeds profoundly within employment of symbolic cannons in novel breaking under the umbrella term of Sufism where the reader encounters Kimya playing with Greek letters and paper symbols. Proclamational grasp of Divine guidance in novel amplifies its beat in post-climax elixir of novel beholds a saying, "It was like a sudden opening into a vibrant and silent world but until now it had always come unexpectedly" (p. 160). Revelation (kashf) has the demeanor for being a segment or fragment promising to Sufi characters of a novel: "You have very little time left, very little time" (p. 206). Revelation pursues in anonymous forms consulting priority common epiphany or sudden guidance of heart which Kimya felt at times "The heart is a strange guide" (p. 187).

Contemporary infrastructures Mostowlansky (2019) unwrapped Humanitarianism as an instrument for criticism upon violence further investigates the pragmatic politics of altruism by Valorization and sacralization of Sufi motivations. The diasporic and ethnographic regions were developed by intervening Sufi Humanitarianism in educational politics of Pakistan. There might be sensed a source of corrupted institutions in Asia upon the titles of Sufism ad 'registers of compassion' however, bulk of social work is recorded by assistance of Sufi humanitarians. The conquering nominalization of charity and philanthropy is energetically applicable to general behavior of Rumi and his philosophy's followers embodying an optimistic amelioration in past and present society. By labialization of segregated and prejudiced 'radical Islam' humanitarian and Sufi Islam is evidenced with West fears of Muslim extremism and exceptionally misunderstood. Distinctively, the message of Sufism is acceptance and respect for unity in diversity; additionally, devoid from sectarian extremism and new materialism.

5. Findings and Conclusion

Novel encircles thematic conceptualizations of Social historical and theological themes implied brilliantly upon Sufi Hubb stations appear relevant and applicative to thematic analysis of novel and spontaneous management of characters. Novel retains a profound observation of Empiricism and knowledge of sentiments correlated to General theory of Spirituality. It addresses a hierarchical journey of Hubb stages and stations traversed by harmonized trinity of main characters. The romance between Spiritual (Islamic Mysticism) theories of Turkish novels and Modern implications of their Functionality concluding in Rumi phenomenon bridges a gap between two cultures of Universal literature. Novel seems slightly withdrawn towards Fake Truth in case of Functionality, though Novel's empiricism supports the notion of acceptance of diversity still few implications of plot appear completely irrational. Novel employs a trio of apprenticeship between main leads composing a wholesome idea of Soul mates. Novel positions itself as a spiritual guide to the reader with life changing phenomenon of stoicism and transcendence.

In the light of the analysis, the interjection and one clear elucidation of propositional enrichment elucidate the proposition that the novel is enriched with all sorts of worthwhile aspects and themes and the viewpoint highlighted vibrantly by author worthy of significant appreciations it has attained whilst being celebrated as a sensational artistic piece. The cohesion and accompaniment of characters with slightly verbally unexplainable themes and Maufroy portrays the characters with such magnificence that each character performs its part to perfection in playing the role of Sufism. Apart from the performance of the characters, the Sufi praxis and aura are interwoven with a sense of complete integration that co-ordinate with one-another flawlessly. They coexist with one another in such a fashion that makes them appear as a set of aligned beads within the thread of the storyline.

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