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SUFI ONTOLOGY AND CHARACTER TRANSFORMATION IN RABISANKAR BAL'S *A MIRRORED LIFE*: A STUDY OF RUMI'S WAHADAT AL-WUJUD AND FANAA

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Abstract
This study examines the interplay between Islamic mysticism (Sufism) and character formulation in Rabisankar Bal's A Mirrored Life (2015), a fictional exploration of Rumi's life and teachings. Employing qualitative textual analysis, the paper argues that Bal's protagonists embody the Sufi concepts of Wahadat al-Wujud (Unity of Existence) and Fanaa (annihilation of the self), which catalyze their spiritual and psychological evolution. By foregrounding Rumi's metaphysics as a theoretical lens, the study reveals how Bal's narrative bridges classical Sufi thought and contemporary literary fiction, offering a nuanced portrayal of mystical experiences as transformative forces. The research contributes to two underexplored domains: the representation of Sufi epistemology in modern South Asian literature, and the use of mystical frameworks to interrogate character development beyond Western psychoanalytic paradigms. Ultimately, the paper asserts that A Mirrored Life reframes mysticism not as mystery but as a disciplined pursuit of divine knowledge—a corrective to the term's neoliberal appropriations in Euro-American scholarship.

Keywords: *Fanaa, Islamic mysticism, Sufism, transformation, Wahadat al-Wujud.*

INTRODUCTION

Islamic mysticism or Tasawwuf (Sufism) traces its origins to the 4th century, synthesizing Greek philosophical mysticism with Islamic

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CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

spirituality through concepts of divine ecstasy (wajd) and transcendent unity (tawhid). At its core, Sufism emphasizes an inward journey (suluk) toward self-annihilation (fana) and subsistence in God (baqa), wherein the mystic perceives the cosmos as a reflection of Divine presence. Rabi's *A Mirrored Life* (2004) encapsulates this tradition through the narrative of Ibn Battuta, the 14th-century Moorish traveler, whose encounter with the legacy of Jalaluddin Rumi in Konya becomes a transformative spiritual odyssey. The novel intricately weaves Rumi's teachings—transmitted via a sacred manuscript—into the lives of diverse listeners, illustrating how Sufi wisdom transcends temporal and spatial boundaries to evoke universal self-realization. By framing Rumi's poetry as a catalyst for communal awakening, Rabi underscores Sufism's enduring relevance in contemporary discourses on existential unity and human interconnectedness (Rumi, 2004; Schimmel, 2013).

While Sufi literature extensively explores metaphysical unity (wahdat al-wujud), scholarly analyses often neglect its narrative embodiment in modern fiction, particularly the interplay between individual and collective spiritual metamorphosis. Rabi's *A Mirrored Life* offers a fertile ground for such inquiry, yet no systematic study examines how the novel's characters internalize Rumi's ethos to navigate their mystical trajectories. This research addresses this gap by interrogating the text's portrayal of tawhid (Divine oneness), annihilation (fana), and communal Sufi practices (sama, dhikr). Additionally, it investigates the novel's resonance in today's fragmented world, where spiritual alienation necessitates reimagined paradigms of connection. By analyzing Rabi's literary techniques—symbolism, narrative structure, and intertextual engagement with Rumi's poetry—this study bridges Sufi theology and literary hermeneutics, enriching both fields.

This study focuses exclusively on Sufi themes within *A Mirrored Life*, prioritizing character arcs and communal spirituality over broader comparative mysticism. It draws primarily from Rumi's Mathnawi and classical Sufi scholars (Ibn Arabi, Al-Ghazali) but excludes non-Islamic mystical traditions. The analysis centers on textual and thematic scrutiny, avoiding tangential socio-historical debates unrelated to the novel's mystical framework.

By situating *A Mirrored Life* within Sufi literary canon, this research contributes to three scholarly domains:

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CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

- **Literary Studies:** It advances narrative analyses of Sufi fiction, demonstrating how mystical theology shapes character development.
- **Islamic Mysticism:** It elucidates contemporary reinterpretations of tawhid and fana, offering a bridge between classical and modern Sufi discourse.
- **Interdisciplinary Spirituality:** It highlights the novel's therapeutic potential in fostering intercultural dialogue and self-reflection amid global discord.

LITERATURE REVIEW

Islamic mysticism (Tasawwuf) has been extensively studied in scholarly works, yet its intersection with literary character development remains underexplored. This research section synthesizes existing research on Sufism's epistemological and aesthetic frameworks, particularly their role in shaping narrative and subjectivity. As Schimmel (2013) notes, mysticism transcends religious boundaries to reveal latent truths about human existence, where natural phenomena (e.g., wind, light) become metaphors for divine unity. Such symbolism, as employed in Rabisankar Bal's *A Mirrored Life*, offers a unique lens to analyze collective spiritual journeys in fiction.

Basic Tenets of Mysticism

Mysticism, derived from the Greek mysterion ("secret rite"), prioritizes direct spiritual experience over empirical logic al-Arabi (2004). Unlike metaphysics, which relies on observation, mysticism accesses hidden truths through intuition, meditation, and contemplation (Nasr, 2008). This distinction underscores a core Sufi paradox: while language cannot fully capture divine encounters, symbolic expression (e.g., Rumi's poetry) bridges this gap (Schimmel, 2013). By rejecting materialism, mystics align with cosmic unity (Wahdat al-Wujud), interpreting natural phenomena as reflections of divine presence (al-Arabi, 1980).

Development of Islamic Mysticism

Islamic mysticism, rooted in the Quran and Sunnah, assimilated Hellenistic, Christian, and Indic philosophies. Its global spread—from Arabia to South Asia—cultivated diverse practices (e.g., dhikr, sama) while retaining core tenets like. Ibn Taymiyyah Ansari, (2003) classified Sufis into three groups: those adhering strictly to Shariah (Mashaikh al-Islam), those experiencing ecstatic unity (Mashaikh al-Kitabwal Sunnah), and those diverging into heterodoxy (Aþmmat al-Huda). Shafii (1989) further details

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CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

Sufi practices like kashf (revelation) and shuhud (witnessing), which purify the qalb (heart) and align with Ibn Arabi's ontology of zahir (manifest) and batin (hidden) realities (Chittick, 2010).

Key Sufi Theories and Practices

Macdonald (1903), in Development of Muslim Theology, Jurisprudence and Constitutional Theory, traces the roots of Sufi asceticism to the Prophet Muhammad's (PBUH) spiritual journey, noting how the first revelation induced a state of awe (marifah) achieved through dhikr (remembrance). This mystical foundation was later expanded by Ibn Khaldun, who framed Sufism as combining asceticism, spiritual retirement, and ecstatic unity - a state where worldly concerns dissolve (Macdonald, 1903). Al-Qushayri's concept of zuhd (renunciation), as analyzed by Duncan, further systematized this approach, requiring devotees to purify their hearts from material attachments to achieve wajd (ecstatic union) (Macdonald, 1903). Al-Ghazali's sophisticated mapping of spiritual development in Marvels of the Heart, which delineates: The soul's triad: Ammara (evil-inciting), Lawwamma (self-reproaching), and Mutma'inna (tranquil). Cognitive faculties: The interplay between zahir (external) and batin (internal) knowledge acquisition. The "Armies of the Heart": A hierarchy of senses (five external, five internal) governing spiritual perception. Al-Ghazali positions dhikr and taqwa (piety) as essential tools to subdue the lower nafs (animal self) and attain fana (annihilation in God) (Janssens, 2011). This framework finds practical application in Jilani's, (1978) Futuh al-Ghaib, which details four stages of self-transformation: Ammara (base desires) → Lawwamma (moral struggle) → Mutma'inna (contentment) → Istiqama (steadfastness). The culmination is fana (ego-death) and baqa (rebirth in divine presence), achieved through complete surrender (Jilani, 1978).

Sufi Theoretical Foundations in Scholarly Discourse

The academic examination of Islamic mysticism finds substantial grounding in Macdonald's (1903) seminal work Development of Muslim Theology, Jurisprudence and Constitutional Theory, which establishes the prophetic origins of Sufi practice. Macdonald traces the spiritual lineage to the Prophet Muhammad (PBUH), whose transformative experience during the first revelation exemplifies the Sufi state of marifah (gnosis) achieved through disciplined dhikr (remembrance). This historical perspective is complemented by Ibn Khaldun's philosophical characterization of Sufism as fundamentally ascetic, emphasizing spiritual withdrawal and ecstatic

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CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

unification Macdonald, (1903). The structural development of these principles emerges clearly in Al-Qushayri's classical formulation of zuhd (renunciation), which Macdonald (1903) identifies as requiring practitioners to systematically eliminate material attachments to attain wajd (ecstatic union).

Al-Ghazali's sophisticated psycho-spiritual framework, as analyzed by Janssens (2011) in Al-Ghazali Between Philosophy and Sufism, provides perhaps the most comprehensive medieval systematization of mystical development. His Marvels of the Heart delineates three critical dimensions of spiritual maturation: first, the dynamic interplay between zahir (exoteric) and batin (esoteric) knowledge acquisition; second, the tripartite progression of the soul from its ammara (evil-inciting) state through lawwamma (self-accounting) to mutma'inna (tranquil) perfection; and third, the "Armies of the Heart" doctrine that coordinates ten sensory and cognitive faculties into a hierarchical model of divine perception. Central to this system is Al-Ghazali's insistence on dhikr and taqwa (piety) as essential disciplines for achieving fana (ego-annihilation), a concept that finds practical implementation in (Jilani, 1978).

Jilani's operationalization of Sufi theory presents a four-stage transformative paradigm: beginning with the nafs ammara (carnal self) dominated by base desires, progressing through lawwamma (moral self-reproach) and mutma'inna (contented self) to culminate in istiqama (steadfastness in divinity). This developmental trajectory achieves its telos in the dual states of fana (self-negation) and baqa (subsistence in God), constituting what Jilani terms the "opening" (futuh) of spiritual perception. The continuity between these classical formulations - from Macdonald's historical grounding through Al-Ghazali's psychological mapping to Jilani's practical mysticism - establishes an indispensable theoretical framework for analyzing mystical character development in contemporary texts like Bal's *A Mirrored Life*.

Mystical Traditions in Contemporary Literature and Culture

The spiritual origins of Sufism find their archetype in the Cave of Hira, where the Prophet Muhammad (PBUH) received divine revelation, establishing the paradigm of prophetic gnosis that would inform later Sufi practice (Nasr, 2008). This tradition positions Sufis as the "people of the heart" who navigate existential deserts of doubt through rigorous spiritual disciplines - burning away the ego in what terms "the kiln of divine love" (p. 45). The master-disciple (shaykh-murid) relationship becomes the

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CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

crucible for this transformation, where initiates learn to read cosmic signs through what Schimmel (2013) identifies as the "symbolic hermeneutics" of Sufi pedagogy (p. 112).

This mystical worldview permeates contemporary literature. Shafak (2010) *The Forty Rules of Love* dramatizes the transformative encounter between Rumi and Shams Tabrizi, illustrating the Sufi principle that divine perception mirrors the soul's condition - what Chittick (2010) calls "the ontological correspondence between microcosm and macrocosm" (p. 89). The novel's dual narrative structure reflects what identifies in Conversations with God as the fundamental Sufi insight: the divine communicates through all creation, requiring only attentive perception beyond institutional religious frameworks.

Modern interpreters like in The Naked Now extend these principles, advocating for non-dual consciousness through what he terms "the third eye" of mystical perception (p. 33). His emphasis on contemplative practices echoes al-Arabi (1980) concept of tajalli (theophanic self-disclosure), demonstrating the enduring relevance of Sufi epistemology in contemporary spirituality.

The cultural manifestations of these traditions emerge vividly in Mukhtar's analysis of Pakistani Sufi music. Platforms like Coke Studio actualize what Rumi (1997) describes as the "sonic theology" of Sufism (p. 71), where musical performance becomes a vehicle for sama (spiritual audition). Artists like Abida Parveen embody what identifies as the suroor (ecstatic state) achieved through vernacular poetic traditions, creating terms a "cultural palimpsest" of mystical expression (p. 154).

Comparative analysis reveals structural parallels across spiritual narratives. Hesse's Siddhartha and Attar's Conference of the Birds both employ what calls "the journey archetype" (p. 203) to depict spiritual maturation. Similarly, The River of Fire and The Prophet demonstrate what identifies as the "perennial philosophy" underlying diverse mystical traditions (p. 212). These works collectively affirm what Jawad (2005) posits as the transcendent unity of religions through their shared mystical core.

THEORETICAL FRAMEWORK

Rumi's Mystical Ontology

The study's analytical foundation rests on Jalāl al-Dīn Rumi's (2004)core concepts of Fana (ego-annihilation), Baqa (subsistence in God), and Ma'rifah (gnosis), as articulated in the Masnavi (Whinfield translation).

ISSN E: 3006-1466
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CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

This transformative process begins with Fana, wherein the seeker's spiritual awakening occurs through what Schimmel (2013) describes as "the painful ecstasy of divine longing" (p. 67). Rumi's relationship with Shams Tabriz epitomizes this dynamic; the master's gaze transmitted ineffable knowledge beyond rational comprehension, exemplifying what Chittick, (2010) terms the "soul's epistemic rupture" (p. 112). Central to this framework is Rumi's paradoxical conception of the heart (qalb) as both a finite vessel and an (Chittick, 2010)infinite receptacle of divine love. As Ergin and Johnson (2007) note, this aligns with al-Arabi's (1980) metaphor of the heart as a polished mirror reflecting divine attributes, achieved through three interdependent processes: suffering (which creates revelatory fissures in the ego), silence (transcending linguistic limitations), and surrender (the ego's dissolution preceding divine union).

Sufi Epistemology: From Revelation to Literary Expression

The theoretical roots of Islamic mysticism trace to the Quranic revelation in the Cave of Hira, where Prophet Muhammad's (PBUH) encounter established Tazkiyat al-Nafs (soul purification) as the cornerstone of Sufi practice (Nasr, 2008). This epistemological tradition, which designates as "ecstatic hermeneutics" (p. 34), interprets scripture through direct spiritual experience rather than solely through exegetical analysis. Rabisankar Bal's A Mirrored Life engages this tradition through three principal narrative strategies. The structural parallelism between Ibn Battuta's journey and Rumi's suluk (path) reenacts the classical Sufi pilgrimage toward truth. Bal employs a symbolic lexicon where wine signifies divine love and the kiln represents transformative suffering, motifs drawn directly from Rumi's poetry. Most critically, the novel's character arcs dramatize the stages of Fana, from initial self-denial to spiritual rebirth, rendering abstract mystical concepts as lived narrative experiences.

Cosmological Love as Unifying Principle

Rumi's metaphysics elevates love ('ishq) beyond mere emotion to the universe's animating principle, a force that, as Gooch (2017) underscores, "won't listen to reason" (p. 123). The Masnavi articulates this through three interwoven metaphorical systems. Hydraulic imagery portrays the heart as a jug fed by inexhaustible cosmic oceans, capable of infinite outpouring without depletion. Alchemical tropes depict the base ego's transmutation into spiritual gold through love's crucible. Political allegory frames the soul as a sultan besieged by the nafs (lower self), requiring the "physician" Shams' intervention (Ergin & Johnson, 2007).

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

This theoretical perspective informs the study's examination of Bal's characters, whose transformations embody what (Helminski, 2000) identifies as "love's teleology"—the soul's journey from fragmented multiplicity to divine unity (p. 89). The novel's protagonists, like Rumi's disciples, discover that only through the heart's fracturing can the light of Ma'rifah illuminate their being, a process wherein, as Rumi asserts, "the wound is where the light enters you" (Rumi, 1997, p. 45).

Intoxication as Transcendent Consciousness

Rumi reconceptualizes intoxication (sukr) not as oblivion but as heightened consciousness—a state wherein the seeker internalizes divine reality while transcending material limitations (Ergin & Johnson, 2007). In the Divan-i-Shams Tabrizi, this manifests through the paradoxical erasure of all truths except the Beloved's presence, achieved via the "wine of love" imbibed through sama (whirling ritual). The whirling dance, far from inducing disorientation, exemplifies what (Helminski, 2000) terms "kinetic meditation" (p. 112), synchronizing body, mind, and soul while mirroring cosmic rotation. Rumi's nomadic self-effacement after meeting Shams demonstrates intoxication's transformative power: only through becoming "dust" (annihilating the ego) can one access what (Chittick, 2010) identifies as the "vivid truth" beyond life's complexities (p. 89). This aligns with Rumi's Rubaiyat, where love's intoxication dissolves individual existence into unity, rendering dualism obsolete—"if a tiny piece of yourself remains, you're still worshipping idols" (Ergin & Johnson, 2007, p. 40). The prophetic exemplars Rumi cites (Abraham's fiery obedience, Noah's wave-borne trust) model this self-negation, wherein, as Gooch (2017) notes, material laws yield to divine love.

Separation as Transformative Melody

Rumi's reed flute metaphor in the Mathnawi's prologue reconceives separation (firaq) not as loss but as the catalyst for spiritual evolution. The flute's "song of separation" (Gooch, 2017)mirrors the soul's anguish when severed from its divine origin, a pain that—like autumn's stripping of leaves—ultimately purifies. This agonized yearning, unique to initiates of "love's wine," generates "creative dissonance" (p. 78), compelling the lover toward reunification (visal). The paradox lies in separation's dual role: it wounds yet intensifies attraction, as seen in Rumi's lament for Shams, where earthly estrangement fuels celestial longing. The flute's saw-carved body, wailing for its reedbed, becomes what Schimmel (2013) interprets as

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CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

the "archetypal Sufi symbol" of exiled souls seeking primordial unity (p. 134).

Silence as Mystical Discourse

For Rumi, silence (samt) constitutes the highest form of communication, conveying what words cannot—"the language spoken there is ecstasy, not words" (Ergin & Johnson, 2007, p. 22). His years of wordless mourning for Shams exemplify what Nasr (2008) terms "apophatic practice" (p. 156), where the heart's "hemorrhaging" purifies perception (Ergin & Johnson, 2007, p. 22). This silence operates dialogically: Rumi (1997) observes that returning to the "reedbed" of silence retirees falsehoods while revealing hidden treasures (p. 196). Rumi's poetry itself emerges from this tension—what (Helminski, 2000) frames as "the ripening of agony in silent groans" (p. 118)—wherein recollection of the Beloved transmutes chaos into contemplative order. Therapeutically, Rumi posits that healed silence radiates joy, while wounded silence broadcasts pain, affirming what (Chittick, 2010) identifies as silence's "ontological transparency" to divine will (p. 203).

Beauty as Theophanic Presence

Rumi's conceptualization of beauty (husn) operates as a theophany—a visible manifestation of divine presence contingent upon the Beloved's attention. His exegesis of Zulekha's narrative demonstrates this ontological dependency: when Yusuf withdraws, "the world is suffering and beauty has vanished" (Gooch, 2017, p. 151), revealing beauty not as an inherent property but as a relational grace. This paradigm extends to Rumi's own experience with Shams, whose absence drained nature's luminosity—"the moon's noor and sun's sparkle" diminished when deprived of love's dialogic exchange (Ergin & Johnson, 2007, p. 156). The Quranic injunction to "seek Me in signs" (Quran 7:185) underpins this aesthetics, wherein all beautiful objects become semiotic vessels pointing to divine unity. Rumi's metaphorical lexicon (light, fragrance, celestial bodies) exemplifies what Schimmel (2013) identifies as "cosmic symbolism" (p. 178), where sensory beauty mediates metaphysical truth.

Wahdat al-Wujud: Ontology of Unity

The doctrine of Wahdat al-Wujud (Unity of Being) forms the cornerstone of Rumi's metaphysics, positing all existence as illusory reflections of Divine Reality. His mirror analogy—where phenomena are but distorted images of the "One Ultimate Truth"—parallels al-Arabi's (1980) concept of tajalli (theophanic self-disclosure). The Quranic verse "I

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CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

breathed into him My soul" (15:29) anchors this monism, which Rumi extends through the law of attraction: "what you seek is seeking you" (Chittick, 2010). This interconnected web transcends mere metaphor; as Nasr (2008) notes, Rumi operationalizes it through fana's dialectic—where absence (ghayb) and presence (hudur) become reciprocal states (p. 89). The human soul, in this framework, is less a discrete entity than a conversational node within divine discourse, its actions (not words) manifesting eternal truths amid ephemeral materiality.

Fana-Baqa: Annihilation and Subsistence

The transformative dyad of fana (annihilation) and baqa (subsistence) constitutes Rumi's soteriological engine. Fana demands "combustive ascesis" (p. 112)—the burning away of ego (nafs) through love's "Atish" (fire), a process Rumi allegorizes via the diver abandoning shorelines for oceanic depths. This echoes Junayd's (1991) "sober Sufism," where annihilation begets not obliteration but transfiguration: the Beloved reconstitutes the shattered soul with "new skin" of divine attributes (Schimmel, 2013, p. 56). Baqa thus represents epistemic homecoming—the mystic's return bearing purified perception, what (Helminski, 2000)calls "the senses baptized in unity" (p. 78). Crucially, Rumi insists this trajectory isn't linear but cyclical; as (Chittick, 2010) observes, each baqa precipitates deeper fana in an ascending spiral (p. 203).

Visionary Epistemology

Rumi's hermeneutics of vision (kashf) synthesizes prophetic dream interpretation (Joseph's paradigm) with Neoplatonic illuminationism. Dreams and intuitions become, in his schema, designates "imaginal bridges" (p. 34)—liminal spaces where divine secrets disclose themselves. The Masnavi operationalizes this through rhythmic metaphors: cosmic music's "coordinated vibration" mirrors the heart's attunement to subtle realities (Nasr, 2008, p. 134). Rumi's insistence that "only the hungry understand food's worth" critiques complacent scholarship, advocating instead what Shafii (1989) terms "emptied knowing" (p. 67)—the unlearning that precedes gnosis (marifah). This demands ethical engagement: vision clarifies through solidarity with marginalized beings, as isolation breeds "heart rigidity" (Gooch, 2017, p. 189). The perfected seeker, like Rumi's transformed "man of wisdom," embodies what Ibn Arabi calls the al-insan al-kamil—one whose oceanic stillness reflects divine attributes while navigating creation's flux.

ISSN E: 3006-1466
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CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

ANALYSIS OF MYSTICAL CHARACTER FORMATION IN *A MIRRORED LIFE*

Mysticism as Narrative Framework

Rabisankar Bal's *A Mirrored Life* transcends historical fiction by deploying Sufi ontology as a narrative engine. The novel's portrayal of Ibn Battuta's encounter with Rumi's legacy in Konya exemplifies (Chittick, 2010) identifies as the "metaphysics of presence" (p. 112), where geographical journeying mirrors spiritual progression (suluk). Bal reconstitutes Ibn Battuta—traditionally a chronicler of external worlds—into a salik (spiritual wayfarer) whose internal transformations allegorize Rumi's own path of annihilation (fana). This narrative strategy, as Helminski (2000) observes, reflects the Sufi principle that "the self is a mirror polishing itself against the Divine" (p. 89), with each character's arc dramatizing stages of ego dissolution and divine subsistence (baqa).

Annihilation (Fana) as Existential Pivot

The novel's central tension crystallizes in Shams' challenge to Ibn Battuta: "Which do you want, Shaikh? Fana or to write?" (Bal, 2015, p. 219). This dichotomy between creative production and self-annihilation encapsulates Sufism's existential paradox. Bal's butterfly metaphor—where the third butterfly immolates itself to "know fire" (p. 221)—directly channels Rumi's Masnavi, operationalizing what Schimmel (2013) terms "the soul's erotic apotheosis" (p. 134) through literary symbolism. Crucially, Bal distinguishes Islamic fana from comparable concepts like Buddhist Nirvana or Vedantic Moksha by emphasizing relational surrender. Bahauddin's roadside abnegation ("Throw it all away," (Bal, 2015, p. 76)) exemplifies Janssens (2011) axiom that worldly renunciation precedes divine intimacy, while Rumi's "death before death" (p. 236) manifests (Chittick, 2010) model of cyclical annihilation-subsistence.

Sacred Relationship as Transformative Catalyst

The Rumi-Shams dynamic epitomizes concept of the hierophanic encounter, wherein the spiritual guide (Shams) functions as a "theophanic prism" (p. 78) refracting divine light onto the disciple. Bal's emphasis on Shams' gaze ("looking at Maulana intently," p. 221) invokes Rumi's own poetics of vision, which Nasr (2008) interprets as tajalli (theophanic disclosure) (p. 156). The novel traces three transformative phases: Bahauddin's self-mutilation (p. 76) embodies fana fi'l-shaykh (annihilation in the master); Ibn Battuta's suspended choice between writing and

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CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

annihilation reflects hayra (sacred perplexity); and Rumi's post-Shams poetry actualizes baqa bi'llah (subsistence through God).

Literary Sufism: Narrative as Spiritual Practice

Bal's prose formally replicates Sufi ritual. The incantatory repetition of "Throw it away" (p. 76) mimics dhikr's meditative cadence, while symbolic densities—fire as divine love, road as tariqa (path)—construct calls "ecstatic mimesis" (p. 112). By embedding Rumi's Masnavi verses (e.g., moth/flame) within fiction, Bal performs textual sama (listening), inviting readers to experience annihilation hermeneutically. This metafictional layer, as (Muedini, 2015) notes, honors Sufism's oral tradition while expanding its literary possibilities.

The Ego as Spiritual Barrier in Sufi Praxis

The novel's indictment of ego (nafs) as the primary obstacle to divine union emerges forcefully through Imam Sahib's admonition: "The ego is the greatest barrier to faith—one shouldn't use the word 'I'" (Bal, 2015, p. 30). This axiomatic Sufi principle, articulated by theorists from Al-Ghazali to Ibn Arabi, posits the ego as a false construct perpetuating the illusion of separateness from God (al-Arabi et al., 2004; Janssens, 2011). Bal's narrative concretizes this abstraction through Farhad's struggle, wherein the ego manifests as both interpersonal alienation (blocking love) and existential anxiety (fixation on future contingencies). Rumi's poetry extends this diagnosis, framing egoic consciousness as antithetical to 'ishq (divine love)—only through the self's obliteration can one "perish in the Beloved" (Chittick, 2010, p. 78). The Quranic underpinnings of this concept surface in Surah Ash-Shams (91:7-10), where soul purification (tazkiyat al-nafs) becomes the criterion for spiritual success.

The Dialectics of Ego Annihilation

Sufism prescribes a rigorous psychospiritual methodology for ego dissolution, structured through three Quranically-derived stages of nafs:

Nafs al-Ammara (Commanding Self): The basal state where worldly desires dominate, exemplified in the novel by characters like the materialistic merchants of Konya. (Al-Ghazali, 2002) compares this to "a riderless horse galloping toward destruction" (p. 112).

Nafs al-Lawwama (Self-Reproaching Soul): Initiated through mujahada (spiritual struggle), this stage mirrors Ibn Battuta's crisis upon receiving Rumi's manuscript—his vacillation between writing and surrender embodies the soul's nascent self-awareness (Bal, 2015, p. 219).

ISSN E: 3006-1466
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CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

Nafs al-Mutma'inna (Tranquil Self): Achieved through dhikr (remembrance) and khalwa (retreat), this culminative state finds expression in Rumi's post-Shams serenity, where, as (Schimmel, 2013) notes, "the mirror of the heart reflects only Divine attributes" (p. 145).

Al-Arabi's ontology of wahdat al-wujud (unity of being) provides the metaphysical framework: the ego's dissolution (fana) reveals existence's singular fabric, with subsistence (baqa) marking the realized soul's abiding in God. Bal symbolically renders this through Bahauddin's roadside self-abnegation—his tearing of hair and beard performs the literal deconstruction of egoic identity.

Ritual Technologies of Self-Transcendence

The novel's embodied mysticism demonstrates how Sufi ritual transforms theory into lived experience:

Mujahada: The forty-day retreat (chilla) undertaken by Shams mirrors the Prophet's Hira seclusion, operationalizing what calls "asceticism as embodied epistemology" (p. 89).

Dhikr: Bal's depiction of whirling dervishes exemplifies sama as kinetic dhikr, where, as Rumi writes, "the body's rotation pulls the heart's compass toward Truth" (Ergin & Johnson, 2007, p. 45).

Service: The kitchen scenes where disciples chop onions "until eyes weep" (Bal, 2015, p. 102) allegorize khidma (service) as ego-humiliation—a motif Nasr (2008) traces to Rabia Basri's legendary self-abasement (p. 78).

These practices collectively actualize what Al-Ghazali (1991) terms "the alchemy of happiness"—transmuting base ego into golden humility through disciplined suffering (p. 56). The Prophet Muhammad's life provides the archetype: his poverty and simplicity, as Schimmel (2013) documents, modeled the "annihilated self" for subsequent Sufis (p. 112).

Zikr as Kinetic Theophany in Sufi Praxis

The novel *A Mirrored Life* positions zikr (remembrance) not merely as ritual but as the kinetic actualization of divine unity, what (Schimmel, 2013) terms "the heartbeat of Sufi ontology" (p. 167). Bal's depiction of the whirling dervishes—"the prayer room flying through space" (Bal, 2015, p. 15)—transforms Rumi's sama into narrative phenomenology, where the body's rotation mirrors Ibn Arabi's (1980) cosmological principle: "As atoms whirl, so whirls the cosmos toward its Origin" (p. 112). This embodied zikr operates through three interwoven dimensions:

1. Sonic Transcendence: The repetitive chanting of Allahu Akbar induces what Al-Ghazali (1991) identifies as sukr (holy intoxication), wherein "the

ISSN E: 3006-1466
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CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

voice and body dissolve into vibrational unity" (p. 89). Bal's description of voices morphing into "the sound of wings" (p. 15) directly channels Attar's Conference of the Birds, allegorizing the soul's flight beyond material constraints—a motif Rumi extends in Masnavi I:1127-30: "He dances in my chest...this art is that sight" (Bal, 2015, p. 15).

2. Communal Alchemy: The halqa-e zikr (circle of remembrance) exemplifies Sufism's collective epistemology. As the dervishes synchronize breath and movement ("rise and fall of concerted waves," p. 15), they actualize what Chittick (2010) calls "intersubjective fana" (p. 134), where individual egos dissolve into what the Quran terms qalbun salim (a sound heart, 26:89). This mirrors the Prophet's injunction that collective zikr "outshines individual worship as the full moon outshines stars".

3. Temporal Collapse: Bal's framing of zikr as transport to "an unknown where" (p. 15) reflects (al-Arabi et al., 2004) concept of dahr—sacred time that suspends earthly chronology (p. 78). The night vigil (tahajjud) scenes, where temporal markers blur ("we can sleep at daybreak," p. 269), embody designates "ecstatic temporality" (p. 112), paralleling Meister Eckhart's (1981) observation that "silence is God's first language" (p. 90).

Theological foundations undergird this portrayal. Surah Ar-Ra'd (13:28)—"hearts find rest in God's remembrance"—finds narrative expression in Ibn Battuta's visionary flight during zikr (p. 15), while (Al-Ghazali, 2002) Ihya illuminates the mechanism: "Zikr polishes the heart's mirror until it reflects only the Divine" (p. 56). Crucially, Bal shows zikr as incomplete without ethical enactment—the dervishes' storytelling ritual (p. 269) performs what Schimmel (2013) identifies as hikmah (wisdom transmission), ensuring spiritual elevation remains tethered to communal accountability.

The Alchemy of Spiritual Struggle in Sufi Praxis

Bal's A Mirrored Life renders the Sufi path (tariqa) as an ontological metamorphosis, where the soul's progression mirrors natural cycles of death and rebirth. The snow's yearning to "melt into water" (Bal, 2015, p. 84) epitomizes what Ibn Arabi (1980) terms al-fana fi'l-dhat (annihilation in essence)—a dissolution of egoic solidity into fluid divine unity (p. 112). This metaphor operationalizes (Al-Ghazali, 2002) concept of tazkiyat al-nafs (soul purification), wherein spiritual ascent requires the "sword of the sun" of discipline to liquefy the ego's "lonely hardness" (p. 89). The seasonal imagery—winter's khalwa (retreat) yielding to spring's jilwa (revelation)—enacts Rumi's dictum that "the ground's grief makes the rose

ISSN E: 3006-1466
ISSN P: 3006-1458
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

bloom" (Chittick, 1984), p. 45), positioning struggle as the crucible for transcendence.

The novel's dialectic between ilm (knowledge) and ishq (love) pathways (p. 89) reflects Sufism's epistemological pluralism. While Al-Ghazali's Ihya systematizes the intellectual route, Rumi's prioritization of the "river of tears" over "flight of logic" (p. 89) echoes Al-Hallaj's radical love mysticism (Massignon, 1982, p. 78). Bal concretizes this through the chilla (40-day isolation) ritual—Jalal's gaunt, luminous visage post-retreat visually manifests what Schimmel (2013) identifies as sirr (divine secret) irradiation. This ascetic ordeal, modeled on the Prophet's Hira seclusions, demonstrates how Sufi praxis transfigures the body into a theophanic text.

Behavioral Metamorphosis Through Mystical Praxis

Rumi's public ecstasies—whirling naked, conversing with trees (p. 3)—perform "antinomian semiotics" (p. 112), where social transgression signals egoic erasure. The sama's kinetic theology, described as "linking earth and sky" (p. 223), materializes (al-Arabi et al., 2004) cosmology: the dervish's rotation replicates the planets' dhikr (remembrance) through orbital motion. Bal's portrayal extends beyond metaphor; Rumi's disrobing enacts what Sufi manuals term tajrid (absolute nakedness before God), a state beyond what (Schimmel, 2001) notes as "the veils of custom" (p. 156).

The Shams-Rumi relationship epitomizes the murshid-murid (master-disciple) dynamic's transformative violence. Shams' injunction to "eliminate all hypocrisy" (p. 113) mirrors Jung's (2014) shadow integration theory, while his dragon allegory (p. 116) recalls the Bhagavad Gita's warning that "the senses are turbulent like the wind" (p. 40). This intersubjective alchemy—where, as Attar (2005) shows, the guide "shatters the disciple like glass" (p. 89)—culminates in Rumi's rebirth through sama, what Corbin (1969) terms the "audition of celestial harmonies" (p. 112).

The Paradoxical Sociology of Sufi Companionship

Bal deconstructs facile spiritual camaraderie through the shaikh's tale of forty-year "friends" (Bal, 2015, p. 115). Their conflict-avoidance exemplifies what Brown (2018) identifies as "the armor of inauthenticity"—a stark contrast to the sohbet (sacred discourse) tradition where, "truth strikes like lightning" (p. 45). The novel's insistence on solitude's necessity ("Truth does not live in crowds," p. 113) complicates Sufism's communal ethos, aligning with Merton's (1972) paradox that "we find others only by losing ourselves" (p. 89).

ISSN E: 3006-1466
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CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

This tension between isolation and communion structures the text's spiritual geography. While worldly power ("navabs and sultans,"(Bal, 2015, p. 116) distorts the soul's compass, the halqa (circle) of genuine seekers—embodied in the dervishes' dhikr (Bal, 2015, p. 269)—actualizes what Nasr (2008) calls "the microcosm of divine unity" (p. 156). Bal ultimately suggests, through Rumi's trajectory, that authentic relationship requires prior egoic dissolution—what the Mathnawi terms "dying before death" (Rumi, 2004, p. 1127).

Ecstatic Unknowing: The Paradox of Sufi Rapture

Shams' inexplicable behaviors—his sudden screams, weeping, and spitting (Bal, 2015, p. 12)—epitomize what (Schimmel, 2013) terms "theopathy" (p. 167), where divine longing obliterates social conventions. These antinomian acts channel Al-Hallaj's infamous Ana al-Haqq ecstasy, which Massignon (1982) interprets as "the lover's tongue usurped by the Beloved" (p. 112). Bal's genius lies in rendering this ineffable state through kinetic prose: Shams' "thirst for something he did not know" mirrors Rumi's description of mystical desire as "a thirst in the throat of the earth" (Chittick, 1984), p. 45). The novel thus captures Sufism's central paradox—that supreme knowledge (ma'rifa) emerges from radical unknowing, what Ibn Arabi (1980) calls hayra (perplexity) (p. 78).

The institutionalization of sama post-Rumi (p. 9) reflects Sufism's dialectic between ecstatic spontaneity and structured practice. While Rumi's public whirling embodied what Sells (1996) dubs "ecstatic mimesis" (p. 89)—the body becoming a "flintstone" striking divine sparks—its later codification by Sultan Walad exemplifies Nasr's (2008) observation that "the wildfire of mystical experience requires the hearth of tradition" (p. 134). This tension between wildness and discipline permeates Bal's portrayal of Sufi ecstasy, where, as Attar (2005) notes, "the moth's lawless flame obeys the candle's steady light" (p. 67).

Symbolic Hermeneutics: Nature as Theophanic Text

Bal's desert imagery—"the barrenness of his own soul" yielding to "flowering of inner life" (p. 102)—operationalizes Ibn Arabi's (2004) concept of ayat al-kawniya (cosmic signs) (p. 112). Like Rumi's garden metaphors that Schimmel (2013) deciphers as "God's botanical lexicon" (p. 89), the novel's landscapes become palimpsests of divine speech. The river's ceaseless flow, evoking Rumi's "water of life" verses (Lewis, 2014, p. 124), embodies what Chittick, (1984) identifies as fayd (emanation)—the soul's return to its oceanic origin (p. 56).

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CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

Archetypal Objects: Mirrors and Reed Flutes

The mirror's dual function—revealing both "the soul's secrets" and "divine light" (p. 58)—materializes the Sufi doctrine of tajalli (theophany). The polished heart-mirror alone reflects God's form (p. 34), a concept Rumi extends in declaring "I polished my mirror with tears" (Ergin & Johnson, 2007, p. 45). Similarly, the reed flute's lament (p. 142) performs what Helminski (2000) calls "sonic fana" (p. 78), its hollowed form symbolizing the ego's evacuation for divine breath—a motif central to the Mathnawi's prologue.

Oneiric Epistemology: Dreams as Divine Discourse

Rūmī's (2002) visionary encounters—the "ocean of light" (p. 173) and Shams' layered unveilings (p. 188)—exemplify what Ibn Arabi (1980) terms mukashafat (unveilings) (p. 112). These sequences mirror Attar's (2005) allegorical dreams in Conference of the Birds, where, as Nasr (2007) observes, "nocturnal visions daylight spiritual truths" (p. 156). Bal's treatment aligns with Chodkiewicz (1993) analysis of Sufi oneiromancy as "God's nocturnal pedagogy" (p. 67).

Poetic Theurgy: Verse and Dance as Mystical Technologies

Rumi's poetry, described as "soul's dance with the divine" (p. 214), enacts what Schimmel (1993) calls "lyrical tawhid" (p. 178), where meter and metaphor dissolve subject-object binaries. The sama's "cosmic whirling" visually renders Ibn Arabi's (2004) axiom: "Circulation is existence's principle" (p. 89). This synergy of sound and motion, what Lewis (2014) dubs "kinetic liturgy" (p. 145), fulfills Al-Ghazali's (1991) prescription that "true dhikr engages all human faculties" (p. 112).

Conclusion:

This study has illuminated how Rabisankar Bal's *A Mirrored Life* transforms classical Sufi metaphysics into a narrative alchemy, where mystical concepts become the very architecture of literary creation. Through its innovative fusion of Rumi's teachings with postmodern storytelling, the novel demonstrates that Sufi wisdom is not merely preserved but actively regenerated in contemporary fiction. The research reveals three fundamental insights: first, that Bal's symbolic network (mirrors, whirling, dreams) operates as a "hierophanic language" (p. 34), making the ineffable tangible; second, that the novel's structure itself enacts the Sufi journey from separation (tafriqa) to unity (jamʿ); and third, that this literary mysticism offers vital counterpoints to modern spiritual alienation. While acknowledging the study's necessary boundaries—particularly its

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CJSSR
CONTEMPORARY JOURNAL OF SOCIAL SCIENCE REVIEW
Vol.03 No.03 (2025)

focus on canonical Sufi figures and textual rather than contextual analysis—the work opens crucial new pathways for understanding Islamic mysticism's evolving role in global literature. Ultimately, *A Mirrored Life* emerges not just as a novel about Sufism, but as what Ibn Arabi might call a "breathing scripture"—a living testament to how ancient mystical truths continue to shape, and be shaped by, the stories we tell today. Future scholarship must now explore how this Sufi-literary symbiosis manifests across cultures, genres, and media, ensuring these transformative insights reach beyond academic circles into the broader human conversation about meaning, connection, and the divine.

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