

JALALUDDIN RUMI IN INDONESIA: A PRELIMINARY ANALYSIS

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ABSTRACT

This study seeks to trace why the figure of Jalaluddin Rumi and his thoughts were late to flourish in the Indonesian context. Based on historical analysis, this study concludes that Rumi entered Indonesia late due to the language barrier. His work is available in Persian instead of Arabic, the lingua franca of the Islamic world. Furthermore, Rumi is also perceived as part of the Maturidi tradition, making it difficult for Rumi to enter Southeast Asia, which tends to identify itself with the Asharite tradition. This study concludes that two significant waves marked Rumi's entry into Indonesia. The first wave refers to the spread of Iqbal's thoughts in Indonesia. The second wave refers to the Iranian revolution, which made the Persian language famous among Indonesian Muslims, opening access to Rumi's thoughts, the emergence of the Anand Khrisna movement interested in Rumi, and the translation of Rumi's works from English into Indonesian.

I. INTRODUCTION

Budhy Munawar Rachman, a scholar of Islamic Philosophy from STF Driyarkara, posed an interesting question when discussing Jalaluddin Rumi in a class organized by Circles Indonesia with the theme "Eco-Sufism: Philosophy with Jalaluddin Rumi" in January-February 2022. For information, Jalaluddin Rumi is a Sufi (mystic) from Persia whose thoughts for Rachman are relevant for overcoming modern human problems, especially regarding environmental (ecological) issues that are now being increasingly discussed globally. Rachman questioned why Rumi, who had deep thoughts about spirituality, tended to be "late" in entering Indonesia compared to other Sufis (mystics), such as Ibn Arabi, whose ideas were considered "difficult" for many groups to "digest." Furthermore, Rachman's question also raises further questions in this study, namely how Rumi's idea could enter and develop in Indonesia if previously it was relatively "unknown"?

Media Zainul Bahri, a Rumi researcher from UIN Jakarta, tried to answer this question in a class held by LSAF (Institute for the Study of Religion and Philosophy) which took the theme "Perennial Philosophy: About "One God, Many Religions" Philosophizing with Ibn "Arabi, Rumi, and Al-Jili" in February 2022. For Bahri, the reason for the "delay" in Rumi's idea entering Indonesian territory was because of a "technical" problem, namely linguistics. Rumi wrote his works in Persian, while the lingua franca in the Islamic world is Arabic, referring to the language in which the Quran was revealed (Nasr 2009). For Bahri, this language barrier explains why Rumi's name tends to be less well-known in Indonesia's Islamic intellectual tradition than Ibn Arabi, who wrote his works in Arabic.

Bahri's analysis of the language barrier can be said to be quite strong. For information, Mulyadhi Kartanegara, one of Rumi's leading researchers in Indonesia, also confirmed this language barrier argument. Bahri added that the Sufism tradition based on general poetry works such as Fariduddin Attar is also relatively little known in the Indonesian context. However, we can also add other reasons that may explain why Rumi was "late" to be recognized by the Muslim community in Indonesia. One reason that might be considered is the thesis of Franklin D. Lewis, a scholar of Sufism from the University of Chicago, which states that Rumi was heavily influenced by the Maturidi-Hanafi tradition (Lewis 2000). A tradition that "contrasts" with the Sufistic tradition that developed in Indonesia, where there is more of an Asharite-Shafi'i tradition. This point of difference/proximity of tradition can explain why Rumi tends to be popular with the Ottoman Turks, who were strongly influenced by the Maturidi-Hanafi tradition (Biegman 2007). Likewise, the South Asian region, Rachman said, was a non-Persian region, but the influence of Rumi and his *tariqa* was so strong developing in that region (Niazi 2021). One other factor in the spread of the Maturidi-Hanafi tradition was that the Mughal empire -like the Ottomans- was also influenced by this tradition, allowing this tradition to spread rapidly in the kingdom that left a legacy in the form of the great architectural building, namely Taj Mahal (Sharma 2015).

In comparison, Ibn Arabi's ideas that entered Indonesian territory can be said to be "closer" to the Asharite tradition (Roshental 1988; Al-Attas 1966; Miswari 2016). This "closeness" to the Asharite tradition makes Ibn Arabi's ideas, although quite "difficult to digest," relatively easier to spread in the Malay-Indonesian archipelago. The "closeness" of Ibn Arabi's ideas to Asharite traditions in the archipelago, for example, can be traced to the entry of these ideas into the archipelago thanks to the services of Hamzah Fansuri. As stated by Afif Anshori, Hamzah Fansuri was strongly influenced by the Asharite tradition - specifically Ghazalian - (Anshori 2004). So, it is not surprising that the ideas spread by Fansuri (in which he attempted to synthesize the thoughts of Al-Ghazali and Ibn Arabi) tended to receive widespread acceptance among Acehnese Muslims - and even received support from the Acehnese kingdom - (Anshori 2004; Aizid 2016). In contrast, for example, to Rumi, who is associated with the Maturidi-Hanafi tradition, as far as this study is concerned, no traces of him can be seen in the archipelago in the era of the emergence of Islamic kingdoms, even until the early establishment of the Indonesian republic.

II. METHOD

This study employs a historical and philosophical research methodology, combining both textual analysis and secondary research. The primary approach is to investigate the reasons why the figure of Jalaluddin Rumi and his thoughts were slow to develop within the Indonesian context. The study analyzes historical events, cultural contexts, and intellectual currents that may have contributed to Rumi's delayed recognition in the

country. The main factors considered include language barriers, the theological traditions prevalent in Indonesia (specifically the Asharite tradition), and the socio-political context in the region. Additionally, the study utilizes philosophical analysis to understand the impact of Rumi's teachings, particularly his cosmology and relationship with the Asharite atomic theory, to provide a deeper understanding of his intellectual legacy. By examining Rumi's connection to both the Maturidi-Hanafi and Asharite traditions, the study seeks to shed light on the ways in which these theological frameworks may have influenced the reception of Rumi's ideas in Southeast Asia. Through an in-depth analysis of historical records, academic works, and translations of Rumi's poetry and philosophy, this research traces the historical waves of Rumi's introduction to Indonesia—first through Iqbal's influence and then via the Iranian Revolution—and explores the gradual process of Rumi's thought permeating Indonesian society.

III. RESULTS AND DISCUSSION

3.1 Rumi and the Asharite Atomic Theory: A Philosophical Analysis

One thing that should also be noted, although we can agree with Lewis's position linking Rumi with the Maturidi-Hanafi tradition, we also need to state that, on the other hand, Rumi also absorbed a lot of influence from the Asharite tradition, especially regarding their theory of atomism. As said by L Clarke, Rumi was very impressed with the Asharite idea of atomism, which implies a picture of a universe that is dynamic and full of potentiality (Clarke 2002). This theory of atomism was then developed in a "mystical" direction by Rumi with his concept of divine love (Clarke 2002). For Rumi - the occurrence of dynamics in nature, which Rumi believes is the evolutionary motion of the universe to embrace perfection (closeness to God), cannot be separated from a cosmic energy called love (Kartanegara 1986). Without this love energy, nature will tend to be "static" (frozen like ice) (Kartanegara 1986).

As part of nature, humans can also love both in a vertical sense (to God) and horizontally (to other creatures). The capacity to love and be loved inherent in human beings is essentially a driving force for humans to achieve perfection. In Rumi's terms, this perfection is the level of the perfect man (*insan kamil*) (Kartanegara 1986). Included in this ability to love and be loved, which is inherent in human beings, is human love for nature. In Rumi's view, the relationship between humans and nature is indeed illustrated as very intimate, like a tree that gives birth to its "fruit," namely humans (Kartanegara 1986). One illustration that may sound "strange" in describing the reciprocal love relationship between humans and nature is when Rumi states in his poetry that humans consume animals (and plants) for their living. Still, at the same time, they will be "eaten" again by nature when they breathe their last breath (refers to the event when humans die and are buried, which in turn will be "absorbed" back into the soil).

This kind of cyclical cosmic event is described interestingly by Rumi in his poetry: *"I saw all atoms with their mouths agape. Tell all they devour, and the tale will not end!"* (Lewis 2014). We can see the solid atomic symbolism of this poem, where in Rumi's eyes, the event of "eating and being eaten" in the universe - which for some people might be considered "cruel" - is essentially a dynamic movement of atoms (including humans who are also composed of atoms) which are in a cosmic series where the movement of the atom itself is a manifestation of unconditional love (agape). In other words, everything - including humans and nature - is closely connected between one part and another. This connection is based on a sense of divine love (the desire of atoms to perfect themselves, to get closer to God).

This fragment of poetry is very relevant if it is related to the relationship between humans and nature today, which is characterized by humans' desire to subjugate and

exploit nature, for example, reflected in Comte's logic of positivism (where the progress of human civilization is marked by the extent to which he can subdue and manipulate nature for his interests). In other words, no love exists between modern humans and nature. In the context of relationships that tend to be antagonistic, it can be said that Rumi's poetry is a kind of "medicine" for reconstructing adversarial relationships into more intimate relationships. The new connections that must be cultivated are those based on love and sacrifice, as manifested in Rumi's poem.

Referring to the ecological message manifested in this poem, we can say that Rachman's position that, philosophically, Rumi provides an environmental picture of the world is proven to have a strong basis. Humans in Rumi's cosmology are seen as an entity that is deeply loved by nature, and on the other hand, nature also hopes for the same love from humans. This picture of nature is different from the picture of modern cosmology, which sees nature as "raw material" that is "waiting" to be exploited "completely" by humans. This kind of cosmological picture suggests the position of humans who hope to be loved (in the sense that they become the center where other entities must "submit" around them), but at the same time, they do not want to love the other (in this case nature) (Carson 2002; Kartanegara 2007). Rachman provides an exciting illustration by quoting Nasr, one of the contemporary perennial philosophers who also has an interest in ecological issues; where according to Nasr, nature is now considered by humans like a "whore" who must submit to him - to be exploited in such a way economically - but there is no any equivalent recompense as a reciprocal of the "submission" (Nasr 1968).

It could be said that this is an ironic situation considering that modern humans use their minds through the development of science, for example, to concluded about the existence of the anthropic principle (or in more mystical language by Lovelock - a leading scientist, environmentalist, and futurologist from England - called the principle of Gaia) which ensures that he can live comfortably on this earth (Lovelock 2000). However, with this "more" knowledge, he does not become more "subdued." In this case, his love for nature increases - by being more concerned about its preservation - but instead becomes more arbitrary by exploiting nature without limits, which destroys the cycle of life described by Rumi as "mystical" through his poetry.

Modern man who has lost his love - if we borrow Rumi language - becomes "frozen," "cold," "like ice" -in everyday language, we might call cold-blooded humans - so that he becomes the cause of the "stopping" of this universe's motion and potentially lead him to the brink of destruction (Ceballos & Ehrlich 2018). This analogy is not excessive because, without warmth, other entities are threatened to be affected by the "freezing" of humans, so they also become "cold" and equally destructive (Ceballos & Ehrlich 2018). It could be that the emergence of various natural anomalies (global weirding), which in modern science terms are climate change, global warming, and the Covid-19 pandemic, is part of the consequence of the increasing "disappearance" of warmth from this universe, which starts with the disappearance of love from human beings (Friedman 2010).

The explanation above gives us a big picture that Rumi was also strongly influenced by Asharite regarding his atomic theory and not Maturidi theology, which can be said even though it provides space for the belief in atomism, it does not make the idea an intense study like among Asharite (Bulgen 2019). On the other hand, Maturidi focuses more on the order (order) in the universe, which is trying to be linked to the teleological argument for the existence of God (Muhtaroglu 2017). For the record, Maturidi is not in a position like several Greek philosophers, for example, who see order in the universe mechanically, which is also Rumi's objection (Atasoy 2017). But his emphasis on demand in the universe cannot be sufficient as a basis for Rumi's cosmology,

which sees nature as a living entity (not metaphorically like Plato) so that it is full of dynamics and movements towards perfection driven by the power of divine love. In this context, Asharite atomism, which emphasizes the dimension of the open potential of nature, becomes an essential foundation for Rumi to develop his ideas more firmly (Douglas-Klotz 2005).

3.2 Rumi and Asharite Atomic Theory: A Historical Analysis

We can trace the entry of the influence of Asharite atomism into Rumi's thought to the Rumi family, especially his father, Bahauddin Muhammad bin Al Hussein Al Khatibi al Baqri, a well-known scholar in the Balkh region, Khorasan (Central Asia). Bahauddin is nicknamed Sultan al-Ulama (king of Ulama), which means he is an influential scholar in the region. Bahauddin himself was strongly influenced by Al-Ghazali's thoughts, which then gained popularity in the Khurosan area. As stated by Afzal Iqbal, Rumi's father, Bahauddin, was very enthusiastic about spreading Ghazali's ideas among the people (Iqbal 2014). This inclination, for example, elicited reactions from several philosophers in the region who were not happy with Baharuddin's propagation (*da'wa*) model (Iqbal 2014).

The impact of the conflict between Bahauddin and several philosophers made the king intervene by promising a lot of wealth to "relax" his criticism. The king was close to Baharuddin, so his offer must be interpreted as an effort to reconcile Baharuddin with the group of philosophers who were at odds with him. The Sultan himself considered both to be an essential part of his kingdom. However, since Rumi's father rejected the king's offer, his relationship with the kingdom was not very good, and Baharuddin finally chose to leave the Khuorsan area. The family made a long journey from one region to another before finally settling in Konya (Turkey) after receiving an invitation from the ruler of the Seljuk Dynasty.

It can be said that the strong influence of Al-Ghazali's thoughts on Rumi's father was passed on to his son so that the child (Rumi) was no stranger to Ghazali's works, including Ghazali's atomistic view of nature. Afzal Iqbal explains in his work the strong influence Ghazali had on Rumi, inherited from his father (Iqbal 2014). For example, in Matsnawi's work, the arguments developed by his father and Al-Ghazali in criticizing philosophers were also used by Rumi (Iqbal 2014). In other words, Al-Ghazali's thought had a significant contribution to Rumi, which he then developed in such a way as to construct a system of belief regarding Divine love and a non-deterministic-mechanistic picture of the cosmos.

From the explanation above, we can conclude that although Rumi is associated with the Maturidi-Hanafi tradition, if we examine it, his thinking is closer to the Asharite tradition, primarily through basing his ideas on atomic theory -which was developed mystically-. However, the Maturidi-Hanafi tradition can be said to have also influenced Rumi's cosmology. As proof, to a certain extent, the mystical poet did not fail to talk about the universe, which has the characteristics of order (order, regularity); of course, he emphasized that this order is dynamic, open, and marked by newness. This novelty is an attempt by nature (atoms) to move towards perfection and not be static, as conceptualized in the Greek philosophical tradition criticized by Rumi.

In more straightforward language, Rumi attempts to explain that at the surface level (a phenomenon captured by most people's eyes), one will quickly become aware of the existence of order in this universe characterized by uniformity, continuity, and similarity. But at the deepest level (noumena, in Kant's language, which most people do not quickly grasp), one will be met with a different reality: a world continuously being created based on renewal at the level of these atoms. In other words, Rumi tried to

"synthesize" the natural views of Asharite and Maturidi in his cosmological conception, just as Kant synthesized the views of the empiricists and rationalists to build his original ideas.

The figures of Rumi tend to be associated with the Maturidi-Hanafi tradition plus the linguistic problem - where his works are written in Persian, not Arabic - which means that not all Muslims can access Rumi's works easily (Chittick 2013). This problem is one of the reasons why Rumi tends not to spread or develop his ideas in areas where Asharite-Shafi'i is the dominant tradition in the region. Moreover, the territory where Asharites dominate is also unfamiliar with Persian, making access to Rumi's works even more difficult. In this context, we can say that the dominance of the Asharite-Shafi'i tradition characterizes the Malay World/Southeast Asia/Nusantara and does not have a robust Persian language tradition. The situation in the Southeast Asia region is different from that in South Asia, for example - where Rachman is quite surprised why Rumi's poetry is so widespread in the Indian subcontinent. South Asian communities such as India are characterized by their mastery of the Persian language, so they can access the poet's works even without a translation project of Rumi's works.

As stated by Barlam Shukla in an interview reported by Anadolu Agency, the absence of these obstacles means that Muslims or Hindus and Buddhists, for example, can read, understand, and then greatly appreciate the figure of Rumi (Niazi 2021). Shukla even stated that Indian people did not consider Rumi and his work to be "foreign" to that nation (Niazi 2021). He is considered part of Indian society even though Rumi is geographically associated with Afghanistan (Niazi 2021). In other words, when Rumi's ideas can be absorbed by Indian culture, the "walls" or "boundaries" of the nation and state will no longer be essential to "separate" Indian society from Rumi.

The language barrier and Rumi's association with certain theological traditions explain why Rumi's ideas were absent in the Malay-Indonesian archipelago for quite a long time. In that case, the next question arises about how the "wall" previously "separated" Rumi and the Malay-Indonesian archipelago could be torn down. To answer this question, we can take Rachman's explanation regarding the analogy of the skin and the contents of a nut. At the "skin" level, Rumi was associated with Maturidi-Hanafi for quite a long time. Including the "skin" level, Rumi's works for a long time were seen as mysterious Persian works because of the language barrier. So, even if it is assumed that Rumi's work has been heard by some groups in the Malay-Indonesian archipelago, the language barrier makes people distance themselves from the work.

According to Rachman, only when the peanut shell is opened can someone see - and enjoy - the contents (namely the peanut). Concerning Rumi and the Indonesian region, we can say that a special effort is needed to "peel off the skin" that prevents Malay-Indonesian society from seeing more clearly who Rumi is and his thoughts, which go far beyond the traditional Maturidi-Hanafi view. This success in "peeling the skin" was a turning point where the Indonesian public - both Muslims and society in general - for the first time could understand the essence of the ideas contained in Rumi's mystical poetry. This encounter will trigger a more substantial interest among Indonesian people to explore Rumi's work, just as people worldwide have already appreciated Rumi's work.

The analogy of the shell and the contents of the bean used in understanding the spread of Rumi's works can be said to have a solid historical basis. We can apply this analogy to see the spread of Rumi in the West, which, like the Malay-Indonesian archipelago, has a "wall" that separates it from Rumi, namely theological and linguistic problems. Regarding language problems, it could be said that Western society is unfamiliar with Persian. Furthermore, Western civilization is influenced by the Judeo-Christian tradition, while Rumi is associated with Islam. However, as Rachman said, this

problem can be solved so that Rumi's works are now "bestsellers" in the Western world (Kafka 2017; Ciabattari 2014).

This popularity, of course, cannot be separated from the services of academics who seek translations of Rumi's works into languages understood by Westerners, especially English, to allow the Western public to widely access the "contents of the beans" (Rumi's ideas). Translated works can be analogous to the result of "peeling the peanut shell." Several academics have contributed to spreading Rumi's works in the West, such as R.A. Nicholson, A.J. Arberry, Robert Bly, and Annemarie Schimmel. However, there is at least one name of a Western writer known as the most "servant" of introducing Rumi to Western audiences -especially the US - namely Coleman Barks. In other words, translating Rumi's works into the Western world became a turning point. Rumi, previously a figure alien to Western culture, suddenly the "great wall" disappeared when people could read Rumi's work directly. Religious, linguistic, or geographical barriers disappear and are replaced by an appreciation of the mystic's thoughts. Jane Ciabattari wrote a report on Rumi's popularity in the West for the BBC Culture channel and even used the term renaissance to refer to this turning point (Ciabattari 2014).

3.3 Rumi's Renaissance in Indonesia: From Iqbal to the New Age Movement Wave

In the context of Rumi's "renaissance" in Indonesia, it can be said that he has his history, which is not the same as what happened in the Western world. At least we can trace two major waves that allowed Rumi's works to be known more widely by the Indonesian public. This first wave can be traced to Muhammad Iqbal's thoughts entering Indonesia. Muhammad Iqbal is one of the foremost modern Muslim thinkers/philosophers from the Indian subcontinent. Rumi strongly influenced Iqbal, who even called Rumi his teacher even though he had never personally met him. Iqbal's great respect for Rumi, for example, can be traced from Iqbal's depiction of his spiritual journey in his work *Javid Nama*, where he is told of taking a trip into the spiritual dimension - like Dante through his famous work *Divine Comedy* - "guided" by Rumi.

Through Rumi, he met and discussed with various great world thinkers, including Buddha, Zoroaster, Tolstoy, and Nietzsche - who were already dead then. We can interpret this story metaphorically because Iqbal often depicts great thinkers but in a form that has been "modified" in a way like Lenin's to explain an important theme. So, in the context of this spiritual journey, we can understand that he was spiritually guided by Rumi so that he could absorb various knowledge, understand, and ultimately give birth to original ideas in viewing himself and reality inspired by Rumi's "glasses." Contemporary Rumi researchers such as Robert Irwin also concluded that Iqbal used Matsnawi as a model in writing *Javid Nama* (Irwin 2019).

The entry of Muhammad Iqbal's thoughts into Indonesia cannot be separated from the active efforts of several Muslim circles sympathetic to his ideas. Bahrum Rangkuti, for example, is considered a pioneer who introduced Iqbal's ideas to Indonesia through his translation work. Of course, Rangkuti's translation activities cannot be interpreted as an "individual" project. It could be said that there was greater interest among Indonesian Muslims at that time regarding Iqbal's ideas. So, it is not surprising, for example, that a figure like Muhammad Natsir, who at that time was a prominent Muslim figure in Indonesia, became the party who gave an introductory note on the first translation of Iqbal's work entitled *Asrari Khudi* (the secret of the self) in 1953.

If the translation of Iqbal's work by Rangkuti then the year 1953 - with an introductory note about the figure of Rumi- was the turning point of Rumi's entry into Indonesian territory, then we can state that the 50s were the marker of this first wave started (Salim 2012). In other words, we can say that when Iqbal's work entered

Indonesia, it was at the exact moment that Rumi began to be recognized by Indonesian society. Furthermore, we can say that Iqbal, as a philosopher, does not only stop at the level of merit in introducing the figure of Rumi and his poetry, but Iqbal helps to decipher the philosophical content behind Rumi's mystical poetry. So, it is no exaggeration to say that Iqbal not only helped "peel" the skin that "wrapped" Rumi's thoughts alone, but he was instrumental in introducing Rumi further as a philosopher, not just a writer/poet who has beautiful poetry by literary standards.

The introduction of Rumi through Iqbal's work has one of the implications for identifying Rumi's figure, which is quite different between the Indonesian and Western public. In the West, Rumi is first known as a famous poet from the East whose messages have deep spiritual meaning. But in Indonesia, the introduction of Rumi through Iqbal made Rumi known as a thinker and poet at the same time. It could even be said that the philosophical aspects of Rumi were more dominant in the beginning. In the next stage, Rumi's figure as a poet with his spiritual works began to be more broadly recognized by the Indonesian public. In other languages, Rumi first entered the realm of "philosophy" (Islamic thought) and then joined the realm of "literature." Meanwhile, in the Western context, it is the opposite, where Rumi is known as a great poet from the land of Persia and only later as a philosopher (Nasr 2005).

As an illustration, to understand the evolution of the depiction of the figure of Rumi and his work, which moved from the realm of philosophy to literature in Indonesia, we reflect on the figure of Ali Audah. Ali Audah is a leading Indonesian Muslim translator and writer. Ali Audah is a figure who has great admiration for Iqbal's thoughts. This admiration was, for example, reflected in his speech at a seminar organized by the Jakarta Arts Council and the Paramadina Waqf Foundation in 1987 entitled *Iqbal, Quran, and Literature* (Audah 1999). In the seminar, he said that attention to Iqbal's work and thoughts in Indonesia was minimal and needed to be developed in such a way (Audah 1999). Even in the seminar, Ali Audah suggested forming a unique study institution for Iqbal's thoughts at the academic level (Audah 1999).

Ali Audah's admiration for Iqbal, reflected in the speech, was not an instant process. Since the 60s, Ali Audah has been involved in a team of translators (along with Gunawan Muhammad and Taufik Ismail) to translate one of Iqbal's monumental works entitled *The Reconstruction of Religious Thought in Islam* which was translated under the title *Membangun Kembali Pikiran Agama dalam Islam* [Rebuilding Religious Thoughts in Islam] (1966). In other words, we can trace that since the 60s, Ali Audah had a great interest in Iqbal, which was even shown by his efforts to translate Iqbal's works into Indonesian with the help of several colleagues who were also widely known for their work in the world of literature at that time, namely Gunawan Muhammad and Taufik Ismail.

One thing that should be noted is that when Audah knew Iqbal, at the same time, he also knew Rumi. Like Iqbal, Audah is also active in promoting his thoughts. It can be said that he also did the same case with Rumi. For example, in his speech entitled *Iqbal, Quran, and Literature* in 1987, he explicitly mentioned Iqbal's name in the title of his speech and did not mention Rumi. However, if we carefully read the text of his speech, it turns out there are many discussions about Rumi. First, he introduced Rumi as Iqbal's teacher, who needed more appreciation (Audah 1999). Second, he underlined the figure of Rumi, who he said was the greatest Persian Sufi poet (Audah 1999). In other words, Audah positions Rumi as a figure who inspires many different circles in philosophy and Persian literature and is not limited to Iqbal -in other words, he deserves to be studied independently-.

Audah's efforts to introduce Rumi as a figure that can be studied independently of Iqbal can also be found in his writing in *Horizon* magazine in 1971. In the article entitled *Kepenyairan Sufi Selayang Pandang [The Sufi Poetry at a Glance]*, Audah further attempts to position Rumi as a figure that cannot only be viewed from a "metaphysical only" aspect -as Iqbal's teacher who is a philosopher and poet- but he is also an important figure to study in the world of literature because the poems he produces have a high literary dimension (Audah 1999). In this article, Rumi introduces Jalaluddin Rumi as part of the Sufi poetry tradition (Audah 1999). One term "original" that he tried to present to the Indonesian public was because this poetry genre had its characteristics. Besides Rumi, Audah also mentioned the names of Ibnu Farid (Rumi's student) and Sana'i. Attar, and Hafiz (Audah 1999).

A critical point in Audah's article is that Audah considers Iqbal as a possible figure to be classified as a Sufi poet (Audah 1999). The reason is that Rumi's works inspired Iqbal (Audah 1999). From Audah's position, we can conclude that he is trying to position Rumi as a figure that can be studied independently, especially in literature. Interestingly, Iqbal is placed by Audah as a figure who is "unclear" whether he can be included in the category of Sufi poetry (Audah 1999). In other words, Iqbal's status - which is still unclear in Audah's eyes - does not affect Rumi's status as a figure whose works are essential to study in literature (Audah 1999). From the article, we can also see how vital Audah is in pulling Rumi's gravity, which has been attached to the world of philosophy -as Iqbal's spiritual teacher - to literature (Audah 1999). It is in this literary world that Rumi can be confirmed as the greatest poet from the land of Persia, so it is worthy of further study by Indonesian writers (Audah 1999).

In 1986, through his article in *Horizon* magazine entitled *Kutub-Kutub Sastra Sufi [Poles of Sufi Literature]*, Audah attempted to further establish Rumi's name as a figure worthy of study (Audah 1999). Interestingly, in 1971, Audah used the term "Sufi poetry," but in 1984, Audah used the term Sufi literature (Audah 1999). The reason why Audah changed the term can be traced from his explanation in the article. According to Audah, literature includes prose and poetry (Audah 1999). In other words, the scope of works in the literary category becomes wider (Audah 1999).

Furthermore, the term Sufi Literature is used because, according to Audah, the Indonesian public is already familiar with the term Sufism associated with religious-mystical teachings (Audah 1999). For Audah, even though Sufi terms are standard, at the same time, there are still many Indonesians who do not know that these Sufi figures produce unique literary works (Audah 1999). Sufi literature, for Audah, has various profound messages, both in terms of morals, thoughts, and beautiful language (Audah 1999). Interestingly, in this article, Audah re-popularizes Rumi as a poet and gives examples of Rumi's poetry, which he views as a form of Sufi literature worthy of further study (Audah 1999).

If the first wave of Rumi's entry can be traced to the 50s, characterized by the entrance of Rumi's ideas at the same time as Iqbal's thoughts in Indonesia, the the second wave is an era marked by the intensification of disseminating Rumi's works to the Indonesian public in general. The boundary between the first and second waves is difficult to draw with certainty. However, this article borrows arguments from Media Zainul Bahri who emphasized that the milestone of Rumi's entry into Indonesia was 1979, when the Iranian Revolution occurred.

For Bahri, after the Iranian Revolution, curiosity about the works of figures from the Iranian Revolution (such as Khomeini) or Persian scientific traditions in general increased among the Indonesian public. For your information, Bahri built his argument based on the assumption that the problem of Rumi's late entry into Indonesia was more

due to the language barrier. So Bahri assumes that when curiosity about the Persian language increases, this will naturally have implications for interest in learning Persian among the Indonesian public. This language skill is essential, for example, for translating Persian works into Indonesia and making it easier for someone traveling to Iran - especially if the trip is for study or journalism purposes.

Bahri's argument regarding the booming interest in Iran in post-revolutionary Indonesia and its impact on the "collapse" of the language barrier that had separated the Indonesian public from Rumi's works has its strengths. We can compare this trend to the booming Korean drama or K-Pop popular culture with its various variations in Indonesia. After the Korean boom, we can see more and more growing interest among the Indonesian public in learning Korean. This interest was, of course, driven by various reasons, starting from the desire to have the ability to understand Korean films without Indonesian subtitles, vacations in Korea, and studying in the "Gangnam" country.

Bahri's argument that 1979 was an important milestone marking Rumi's entry into Indonesian territory is acceptable. However, this paper argues that the Iranian revolution is the indirect cause of the spread of Rumi's ideas. The Iranian Revolution can be said to be a kind of fertile ground, namely the increasing interest in the Persian language as a tool to access various Iranian thoughts and culture. When the mastery of the Persian language increases, the language barrier can be eroded in such a way. At least with knowledge of the Persian language, the process of translating Persian works is no longer a difficult thing to do. At this level, this study agrees that the Iranian revolution has contributed to the spread of Rumi's thoughts.

However, this article further assumes that the characteristic of the second wave is intensification so that there is no single cause - as characterized by the first wave - which allows Rumi's work to spread. Apart from the Iranian revolution, whose influence also needs to be acknowledged to some extent as having contributed, the role of the emergence of New Age spirituality, which developed in Indonesia, and the translation of Rumi books from English, which also contributed to the spread of Rumi's ideas in the second wave era should not be forgotten.

The role of New Age spirituality in spreading Rumi to Indonesia, for example, can be traced to the figure of Anand Krishna (Perangin-angin 2010; Howell 2005; Burhani 2019). Anand Krishna is known for his intense study of various world spirituality, including Sufism. Krishna's introduction to Sufism, especially Rumi's ideas, can be traced to when he studied with the famous Indian New Age figure Sai Baba (referred to by Krishna as Sheikh Baba). According to Krishna himself that his introduction to Sufism began when he received teachings about Sufi meditation from his teacher Sai Baba (Krishna 1999). According to Krishna, the guru Sai Baba did not claim this meditation from his thoughts but attributed it to Jalaluddin Rumi (Krishna 1999).

Furthermore, Sai Baba also gave teachings about the figure of Rumi to Krishna (Krishna 1999). Krishna recognized his introduction to Rumi's meditation style as very impressive (Krishna 1999). According to Krishna, the reason was that before studying with Sai Baba and receiving teachings on Rumi meditation, he had tried learning various types of meditation from different world spiritual traditions but had not yet received "spiritual satisfaction" (Krishna 1999). After gaining knowledge about Rumi, including Rumi's meditation techniques, from the teacher Sai Baba, he brought the teacher's teachings home to Indonesia. It is recorded, for example, that Krishna translated Rumi Matsnawi's work in five volumes of books by Gramedia. Krishna gives a "unique" translation title in Indonesian in each title. We can say that Krishna's translation work also helped to introduce Rumi to the broader Indonesian public to a greater extent.

Moreover, this book was printed by the national publisher Gramedia, which has a vast network of bookstores reaching all corners of Indonesia.

Not only introducing Rumi through translated works, Anand Krishna, through his New Age spiritual movement, also opened classes to learn Rumi-style meditation, which he got from Sai Baba. This class can be divided into two, namely direct classes where one must go to the Anand Ashram hermitage to take part. There are also indirect classes in the form of training programs packaged in VCD format. Related to this second program -an indirect class named the MediSA class (Ananda Sufi Meditation).

As acknowledged by Krishna, this training program is intended as a way for a person to develop a "feeling" in himself to lead a person to a higher consciousness (Krishna 2005). Krishna also acknowledged that this class was integral to his book translation project (Krishna 2005). In other words, either meditation or translation work must be seen as an attempt by Krishna to spread Rumi holistically seriously. Krishna not only moved at the level of discourse through translations of mystical poetry but also developed the practice of the Rumi order, one of which is known as the whirling dervishes mystical dance method.

One interesting thing is that Krishna seems to be "looser" by holding a VCD-based training program that can be done without supervision from an instructor. Anyone who buys the VCD can try it independently. However, in the direct nature of the training program, Krishna sets stricter criteria for someone wanting to participate in the Rumi-style meditation training program. According to Krishna, the reason is that many people come to his heritage not to train themselves to reach a higher level of consciousness (Tempo 2008). Many people who want to join the program are more to relieve the stress they are experiencing (Tempo 2008). If the reason/motivation for eliminating stress is sought, then the Rumi-style meditation model has excesses that are the opposite of what they are looking for (Tempo 2008).

According to Krishna, this excess can occur because when someone does this whirling practice, they can reach ecstasy (spiritual intoxication) (Tempo 2008). Excesses can arise at this ecstasy level, where he feels he is the most righteous because he has reached a high spiritual level (Tempo 2008). This kind of condition certainly has the potential to worsen the situation when interacting with the world around him (Tempo 2008). The second excess is that he felt that the spiritual state he was experiencing made him comfortable, so he became an escapist, feeling the world around him as a chaotic (non-ideal) reality (Tempo 2008). He chose to "run" from this world. As in the first case, this second excess also harms the personal life of the person experiencing the stress (Tempo 2008).

To prevent these excesses, from the start, Krishna required that someone who wanted to take Rumi's class must take part in a stress management program first. If he passes, then he can join the meditation class. The course of the class itself is divided into two parts, namely the first part through the practice of remembrance and whirling. At the same time, the second part continues with the preparation of contemplation (inner reflection). According to Krishna, when someone experiences stress - and escapes detection from the stress management phase - traces of it will be visible when they do dhikr and whirling, where a person tends to express it by crying out loud (Tempo 2008). This situation is not ideal for Krishna, and he refutes those who say that this should be "appreciated" (Tempo 2008). For Krishna, this situation shows that there are still emotions that have not been appropriately channeled in the stress management phase, so he behaves this way, regardless of the conditions set by Krishna to join his class (Tempo 2008).

From the explanation above, we can conclude that either through the Ashram hermitage - which functions like the Maulawiyah tariqa - or through his 5-volume Indonesian translation of Matsnawi, Krishna, with his New Age movement has contributed to introducing Rumi to the Indonesian public in this second wave era. So, it can be concluded that the "door" of Rumi's entry into his homeland was not only limited to the Persian (Iranian) route - which began to "open wide" after the Iranian Revolution - but also via the Indian route, which can be traced to the figure of Sai Baba who introduced Rumi's thoughts to Anand Krishna.

Apart from the Persian (Iran) and Indian routes, there is another route for Rumi to enter Indonesia, namely the Western World route. As mentioned, the Western world first accessed Rumi's works thanks to translations by Western academics since the 18th century. Interestingly, in this second wave, there were efforts to translate Rumi's works not through the original pieces from Persian but through translations by Western academics. This strategy is considered "unique" because it surrounds the language barrier roundaboutly. Because original works in Persian are challenging to access due to language problems, translated works in English are an option for translation into Indonesian.

One example of a translation effort based on translated works by Western academics is carried out by Risalah Gusti Publishers. Risalah Gusti is a famous Islamic book publisher known for its various translations of Islamic works with a Sufistic style. Rumi's work, which this publisher then chose, was *Fihi Ma Fihi*, which Arberry translated into English. In Indonesian, Risalah Gusti published this book with the title "*Inilah Apa yang Sesungguhnya*" [This is What is Really] (*Fihi Ma Fihi*) (202) with a statement on the cover that this translation refers to Arberry's translation. In other words, the publisher has tried to be "honest" with the public by stating that this is a translated work that refers to translations carried out by Western academics.

One thing that needs to be noted is that some people tend to look negatively at this kind of translation process, which is considered to open opportunities for "distortion" of messages written by Rumi. The reason is that translated works cannot accurately represent the messages written in primary sources. This kind of skeptical view can be accepted to a certain degree. However, this view can also be criticized based on two arguments. First, even though there is a chance of "distortion," this can be minimized if the translation work used is a work that is not of "high quality." In the context of Rumi's translation into English, it can be said that it was generally carried out by intellectuals who were involved in Sufism studies and Persian literature. So, it can be said that the quality of the translation can be considered relatively "quality." For example, this is different if the translator does not have a specialty in that field, so the translation quality is "doubtful."

Second, we know the Indonesian saying, "There is no rattan, so there are roots." So, even though there is a chance of "distortion" from these translated works, it cannot be denied that these works still contribute to increasing literacy about Rumi among the Indonesian public. So, we can say that in this second wave, the path of the Western world through the translation of Rumi's works into English has also contributed to the spread of Rumi in Indonesia. As proof, the publisher Risalah Gusti also published several works written by Rumi experts. At least we can conclude that through the work of these Rumi experts, someone interested in reading translated works about Rumi from these publishers can complete them with analysis from Rumi experts. If these steps are taken, the possibility of Rumi's thinking being "distorted" can be minimized. For example, Risalah Gusti published works by Syamsun Ni'am, Amin Banawi, Richard Hovannisian, and George Sabbagh.

Efforts to translate Rumi's works from English translations are not only carried out by Risalah Gusti. Until now, active efforts have been recorded to translate Rumi's works from the English translation. For example, Abdul Hadi W.M, one of Indonesia's well-known writers, is noted to have undertaken a translation project of Matsnawi's works by referring to Nicholson's English translation. Abdul Hadi's translation work is called *Mathnawi: Senandung Cinta Abadi*, published by Bentang Pustaka in 2006 and then republished by IRCiSoD in 2017. Abdul Hadi's initiative shows that the Western world route is still active today and is not a "negative" approach because if we examine the figure of Abdul Hadi, who was an intense scholar of Rumi for quite a long time, we can conclude that the translation works are high-quality works. So, it is no exaggeration to say that these translated works from English still play their role as an essential medium in spreading Rumi's ideas among the Indonesian public.

As the path of the Western world continues to be "active," it plays to this day in its role in popularizing Rumi's thoughts in Indonesia. The Indian and Persian (Iran) routes continue to "play" their strategic role. For example, in the case of Anand Krishna, it can be said that his monastery continues to attract visitors who want to explore Rumi's meditation style. On the other hand, Anand Krishna is also often invited to convey Rumi's thoughts in various forums so that Rumi's figure - through the writings of Krishna - is increasingly known for his ideas. One thing that is no less interesting, although it is not directly related to Anand Krishna and his movement, is that the public's interest in taking part in Rumi's meditation style based on whirling dervishes is starting to show an increasing trend.

In Tempo Magazine's special coverage entitled *Sufi Kota Mencari Tuhan* [Urban Sufis Search for God] (2008), for example, it was reported about the Rumi Cafe in Jakarta, one of the activities of which is meditation training and the practice of whirling. Tempo coverage, for example, noted that this meditation was carried out through a package program of ten meetings. In these ten meetings, manners (etiquette) of dress, whirling dance techniques, and dhikr will be taught (Tempo 2008). In other words, the Rumi meditation model promoted by Krishna has now spread on a broader scale. This training is not limited to anyone interested in spiritual needs (reaching new awareness) but more "pragmatic" motivations such as health reasons. However, whatever the reason someone tries to explore dance-based meditation, the trend of whirling dervishes is also an essential marker of the increasing recognition of Rumi's name in Indonesia.

This Indian route is unique because it not only encourages the growth of literacy for Rumi's works. This path also promotes the growth of various spiritual practices that make meditation practice based on Rumi's teachings one of its characteristics. One thing in common with the "mushrooming" of this spiritual movement is its strong New Age style. Even though this spiritual movement adopts practices carried out by the Maulawiyah congregation, such as whirling dervishes and dhikr, it is present in a more modern form. For example, this spiritual movement tends to be more "fluid" and "instant" because a person can learn meditation techniques in a relatively short time because he is faced with limited free time. Modern society's "typical" phenomenon is the opposite of the tariqa model, which usually takes a long time to struggle with.

The Persian route (Iran) also continues to contribute to introducing the figure of Rumi and his thoughts to Indonesia. We can find a recent example in two academic figures who have lived and studied in Iran. The two figures in question are Muhammad Nur Jabir and Afifah Ahmad. These two figures have contributed quite a bit in encouraging literacy about Rumi at a higher level. This claim does not exaggerate that the two initiated a remarkable institution that studies Rumi's thoughts. Nur Jabir founded the Rumi Institute, of which he is the director. Meanwhile, Afiah Ahmad

founded the Ngaji Rumi institution, whose mission is to collect classic and popular literature about Rumi and disseminate it to the public.

Nur Jabir's acquaintance with Rumi can be traced to his experience living and studying for a long time in Iran. It could be said that his trip to Iran prepared him to "struggle" with Rumi's works written in Persian. Nur Jabir is noted for contributing by carrying out a project to translate Rumi's Matsnawi from the original Persian language to Indonesian. He entitled his translated work, *Matsnawi Maknawi Maulana Rumi* [The meaning of Matsnawi Mawlana Rumi], which Diva Press published. One interesting thing, Nur Jabir admitted - in the introduction to his translation - that he had not intended to translate the entire Matsnawi, but because of his teacher Suharman Aziz's encouragement, he decided to translate the complete Matsnawi work (Jabir 2021).

If Nur Jabir contributed to translating Matsnawi's work into Indonesian entirely from Persian, Afifah Ahmad did a different translation project. She translated several of Rumi's poems along with contemporary interpretations he made of these poems, such as gender and environmental issues. Afifah Ahmad wrote a book, *Ngaji Rumi: Kitab Cinta dan Ayat-Ayat Sufistik* [Ngaji Rumi: The Book of Love and Sufistic Verses], published by Afkaruna and in contrast to the figure of Nur Jabir, who cannot be traced whether he was getting to know or starting to study Rumi's works in Iran, Afifah Ahmad, in her narrative, openly stated that she only knew Rumi when Afifah Ahmad lived in Iran. In his interview with the Disway Daily, she said that his encounter with Rumi and his work was not something he had previously planned when he decided to stay in Iran (Ngaji Rumi 2021). She lives in Iran following her husband, who works at Tehran University, Iran, as a lecturer in Southeast Asian studies at the university (Ngaji Rumi 2021).

Afifah confessed that she became acquainted with Iranian poets when traveling in this country. Her meeting with Iranian poets made her know Rumi's name, and she received information about literature classes that discussed Rumi's works (Ngaji Rumi 2021). Encouraged by her interest in Rumi, Afifah then took the course and studied Rumi's works (Ngaji Rumi 2021). At that time, to make it easier for participants to understand the meanings of Rumi's poetry, participants -including Afifah- were given a commentary of *Matsnawi Maknawi's* [The Meanings of Matsnawi] book, which contained interpretations of these poems ranging from classical to contemporary (Ngaji Rumi 2021). We can say that Afifah was strongly influenced by this interpretation, which can be seen in her work and her interpretation of Matsnawi Rumi. So, it is a translation work and a contemporary interpretation of Rumi's poetry.

The figures of Nur Jabir and Afifah Ahmad are the latest examples of how the second wave of Rumi's entry into Indonesia continues to experience its dynamics today. This development further emphasizes that since Rumi's entrance and access to Iqbal's thoughts in the 50s, the figure of Rumi as a thinker and poet independent of Iqbal's figure has been strengthened. In fact, to a certain degree, Rumi's popularity has surpassed that of Iqbal. It can be said that Rumi's popularity -as far as this study is concerned- continues to rise, as seen from the intensity of the publication of books that contain discussions about Rumi, including the popularity of whirling dervishes and remembrance in the style of the Maulawiyah order shows that the public today is more "exposed" to Rumi's influence than Iqbal. This development indicates that the intensification phase (second wave) has succeeded in "orbiting" Rumi to become one of the Sufistic thinkers intensely cultivated by academics and the public today.

3.4 Rumi's Third Wave in Indonesia?

In conclusion, Rumi, from a previously unknown and foreign figure to a figure discussed massively in the Indonesian public space, cannot be separated from the

services of many parties who contributed in both the first and second waves in spreading Rumi's ideas to Indonesian territory. If the first wave was marked by one path, namely Pakistan wave, then the second wave was marked by various paths, further intensifying the spread of Rumi among the Indonesian Muslim community and the general public. This article argues that this second wave is still ongoing today. However, this article agrees with Rachman's argument that there is a new phenomenon worth paying attention to regarding Rumi in Indonesia, which is marked by the emergence of a discourse regarding eco-Sufism. In other words, there is an attempt to connect the ideas of Sufism with ecology. According to Rachman, the reason is that there is an encouragement for religions in general to contribute to solving contemporary problems, specifically in this context, environmental issues. For Rachman, the emergence of the eco-Sufism discourse shows a new trend where Sufism is also involved in the ecological debate. Rachman then tried to develop a theoretical study in which Rumi could be positioned as an essential figure whose Sufistic thinking contributed to solving global environmental problems.

This article mentions the emergence of the eco-Sufism discourse, including Rachman's efforts to bring Rumi into the ecological debate as a milestone in the emergence of the third wave. When the first and second waves were characterized by introducing Rumi's figures and ideas, this article states that the characteristic of this third wave is the reconstruction of Rumi. Reconstruction itself borrows a term used by Iqbal, who tried to reconstruct the Islamic intellectual tradition to face the challenges of modernity. A similar case can be said to be occurring in the context of Rumi in this third-wave era, marked by efforts to reconstruct the definition of spiritualism contained in Rumi's works.

This reconstruction is urgent, considering a paradox related to the spread of Rumi in Indonesian territory. On the one hand, Rumi's name is becoming increasingly known to the public in the country but as recognized by Haidar Bagir, one of Rumi's scholars in Indonesia, he sees a tendency of reduction of Rumi teaching among the public. Bagir gives an example that Rumi's works are displayed on a motivational (self-help) shelf, not in a spiritual or religious shelf (Bagir 2015). In other words, there has been a "reduction" of Rumi's meaning, which should have had a nuance of "deep spirituality" to become "shallow spirituality" -if we use Naess' term for the distinction of deep/shallow ecology.

Based on the explanation above, it can be said that the need to reconstruct Rumi is an essential thing in this third-wave era. As Rachman said, in the perennial tradition, there is a slogan "as above, so below," where environmental damage cannot be separated from problems within humans. If consciousness is in a 'shallow' position where the self becomes prominent, efforts to re-integrate or re-connect humans with nature intimately, as Rumi envisioned, become difficult to achieve. This re-integration requires a higher consciousness, which assumes a creation of cosmic awareness. This cosmic awareness will be challenging to achieve if the public awareness is still "shallow."

The emergence of eco-Sufism discourse is an effort to go beyond the reduction of Rumi that is currently occurring. Rumi does have a "practical" dimension in the sense of self-help. Still, Rumi should be understood not only as having a self-help function, which tends to be "superficial," but self-help, which is "deeper" in the way these works help someone to transcend themselves, who can see the world in a new way, where it is at this level that he can realize his intimate connection with nature. When awareness at this level occurs, a worldview "as above so below" can be realized. A "healthy" self will also affect a "healthy" environment. This situation is different from current contemporary conditions where increasing spiritualism - including, in this case, the boom of Rumi both in the Western world and other parts of the world - is not accompanied by significant ecological improvements.

This paper further states that Rumi's reconstruction must not only be limited to shifting the tendency of "shallow" spirituality to "deep" spirituality in understanding Rumi's work alone. Reconstruction must also target the transcendence of the dichotomy between spirituality, religiosity, and religion to ensure that the connection between humans and nature can occur optimally. This article argues that the worldview "as above so below" cannot operate optimally without transcending this dichotomy. Rachman himself believes in this limitation by arguing that eco-Sufism cannot stand alone because it works at the level of awareness (referred to as esoteric ecology) and requires the help of mainstream ecological traditions that operate at the level of policy, for example, with the Kyoto protocol (referred to as exoteric ecology).

This paper views that eco-Sufism cannot flourish maximally at the exoteric level because the dichotomy of spirituality, religiosity, and religion is still maintained. A contradiction that the perennial tradition seeks to overcome. In the modern era, spirituality is interpreted as related to humans' spirit dimension. So, spirituality tends to "touch the sky" (because it is related to metaphysical issues). Or if he can "walk the earth," then the effect is very individual and does not have the slightest social dimension.

Meanwhile, on the other hand, religion is defined as communal behavior, for example, worship in places of worship, celebration of religious holidays, and various other rituals. In contrast to spirituality, religion tends to be "down to earth" and has a communal dimension. However, because the concept of religion definitively tends to be disconnected from a deep metaphysical foundation, it is vulnerable to being interpreted as a "mechanistic" (ritualistic) action. Likewise, the emergence of the concept of religiosity, which in the modern era tends to be interpreted as the manifestation of piety (morality/ethics) that is external (deeds/actions that are external), for example, through charity to other people.

In conclusion, spiritualism does not include -or can be separated- religion, religiosity, and ecological reasoning in the modern era. With this separation, it is "natural" that spirituality or eco-spirituality does not have a strong driving force in efforts to overcome today's ecological problems. So, as a form of criticism of modernity, perennials want an integration or reconstruction of this definition of spirituality, including the four dimensions of spirituality: metaphysical, individual & communal, outer actions, and the ecological dimension. In more straightforward language – integrated spirituality.

The development of eco-Sufism at the academic as well as practical level gives hope that Rumi in this third-wave era will not only spread in the Indonesian territory quantitatively, which is marked by the large number of works sold, the increasing number of translated works circulating, Rumi's name is increasingly known, or more and more are practicing meditation and dance in the style of the Maulawiyah congregation. In this third wave, it is hoped that Rumi will also spread qualitatively, marked by Rumi's thoughts as an inspiration to reconstruct how we interpret spirituality holistically, not reductive. It is from this holistic perspective on spirituality that it is hoped that it will become the foundation for the spread of ecological worldviews and actions among Indonesian society on a broad scale in the future.

IV. CONCLUSION

In conclusion, this study has shown that Jalaluddin Rumi's entry into Indonesia was delayed due to several factors, including language barriers and the dominance of the Asharite theological tradition, which was at odds with Rumi's association with the Maturidi-Hanafi tradition. However, Rumi's influence in Indonesia began to grow in the 1950s, following the introduction of Muhammad Iqbal's philosophy, which highlighted Rumi as a significant figure in Islamic thought. The Iranian Revolution in 1979 further

intensified interest in Persian language and culture, leading to increased access to Rumi's works.

The study identifies two main waves through which Rumi's ideas reached Indonesia: the first wave, which was driven by Iqbal's advocacy for Rumi, and the second wave, which was catalyzed by the Iranian Revolution and the rise of New Age spirituality, particularly through the figure of Anand Krishna. These waves collectively opened the door for Rumi's teachings to become more accessible to the Indonesian public. The third wave, which is emerging today, is marked by the integration of Rumi's teachings into contemporary ecological discussions, especially eco-Sufism, a philosophy that connects spirituality with environmental awareness. This third wave holds the potential for Rumi's work to inspire a holistic spiritual framework that not only deepens individual spirituality but also fosters a stronger connection between humans and the natural world.

As Rumi's ideas continue to spread in Indonesia, there is a need for a critical reconstruction of his teachings to avoid the reduction of his philosophy to mere self-help or shallow spirituality. Rumi's profound mystical insights offer the potential to enrich both the personal and collective spiritual experiences of Indonesians, while also contributing to broader ecological consciousness. Moving forward, this study suggests that Rumi's ideas can serve as a foundation for a deeper, more integrated spirituality that bridges the gap between religion, ecology, and societal well-being.

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