

**CONFRONTATION OF THE BASIC CONCEPTS OF ISLAMIC MYSTICISM AND POST-STRUCTURALISM
PHILOSOPHY IN ARCHITECTURE
WITH EMPHASIZING ON RUMI & JACQUES DERRIDA'S VIEWS**

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Abstract. What the West and its theorists now call "deconstruction", have practically gone their way through Iranian culture and literature. Particularly contemplating the mystical texts makes the subject clearer. In this research, we intend to use a descriptive-analytical method to study the comparative fundamental concepts of Islamic mysticism and post-structuralism philosophy in architecture, with emphasis on Rumi and Jacques Derrida's ideas. The objectives of such a study to the reader can be very strange. Because the subject is the study of two thoughtful who belong to the two very different traditions. The significance of this issue will be manifested in such a way that, as a result of this new movement toward mysticism and spirituality, Islamic mysticism can also review its relationship with philosophy, in particular its relationship with the anti-fundamentalist philosophy of the West which is one of the best ways of connecting Islamic mysticism to the new discussions of Western philosophy. The results of this study indicate that the fundamental concepts of Rumi and Jacques Derrida's intellectual mechanism are in principle compatible with each other. Among these common principles, can point to uncertainty, relativism, decentralize, binary opposites, hermeneutic and the death of the author. In addition to the common concepts in Rumi and Derrida's intellectual mechanism, one point that is very contemplative is that both mysticism and deconstruction in an infinite belief will perplex the audience; because it is only in this status that you can pass away from yourself and look at the others.

Keywords: Mysticism; Philosophy; Post-structuralism; Deconstruction; Rumi; Derrida.

Introduction. What the West and its theorists now call "deconstruction", have practically gone their way through Iranian culture and literature. Looking at the past works of Iranian literature, such discussions can be seen in many cases. Particularly contemplating the mystical texts makes the subject clearer. A glance at the words and behavior of the mystics in the earlier centuries reveals that Iranian mystics, each for their particular reasons and the genius of their exceptional character, behaved contrary to their own beliefs and customs. Perhaps their lack of understanding by scholars of their time or, in other words, the lack of belief in the deconstruction culture was caused Iranian mystics sometimes sacrificed their own existence for something that their age did not tolerate and accept [1]. One of the major issues that always exist in comparative studies between two or more poets, writer, philosopher, thinker, culture or worldview is the issue of comparability. The question is how to interact and interrelate between the intellectual traditions and the various worldviews. This becomes particularly complicated when the issue of language differences followed by different conceptual contexts is considered [2]. This paper addresses the issue of contrasting the fundamental concepts of Islamic mysticism and philosophy in architecture, with an emphasis on the views of Rumi and Jacques Derrida. Perhaps the main issue, apart from the fact that some basically do not consider two flows of apparently different cultures to be analogous, is that Derrida is a traditional one that has been formed in the course of the intellectual, philosophical, and intellectual development of the West since the sixteenth century. The current and traditional, which in conjunction with Nietzsche, Freud and Marx, is dominated by its desecration aspect, and its human-orthopedic aspect is widespread [3]. But mysticism, at least Islamic mysticism, and here Rumi's mysticism has a religious and God-centered infrastructure. The inherent fluidity of the underlying breach and the multiplicity of its application areas have resulted in a wide range of readings and positive, negative, and controversial readings. The most extensive question and the main concern of the present research is the explanation of the relationship between the foundation of mysticism and the revising and mystical text analysis from the perspective of the Derrida-based deconstruction. One common misconception about Derrida's deconstruction is the irrelevance of this concept and mysticism. This view, based on the belief in the religion of Derrida's thoughts and views and the explanation of the underlying mechanisms of a mystical text, makes it impossible to reckon with it [4]. In this research, we try to link Rumi's views on philosophical thought into a new and largely alien context; A context in which the basic concepts of Islamic mysticism and philosophy are in serious confrontation. The objectives of such a study to the reader can be very strange; because the subject is the study of two thinkers who belong to two very different traditions. One is a mystic who uses poetry as a means of expressing religious and monotheistic concepts and another philosopher, who emphasizes deconstructive force, confronts Western philosophy with introspection. Rumi's poem can be considered as the manifestation of Islamic

mysticism or monotheism in the field of verbal art. His poem illuminates the concepts of monotheism; a monotheist who revives the world and defames every other force of God. The role humans play here are largely different from the role human beings play in the human-centered philosophy of the West. In monotheistic thinking, man acquires his dominance over nature only with grace and divine will, and he is not conceived outside his will. Meanwhile, human-philosophy does not see power beyond wisdom and science.

In the light of the contradiction between deconstruction with Western philosophy and in the light of this new movement towards mysticism and spirituality, Islamic mysticism can also rethink its relationship with philosophy, especially its relationship with Western anti-fundamentalist philosophy. This is one of the best ways of connecting Islamic mysticism to the new philosophy of the West [5]. In this research, we intend to use a descriptive-analytical methodology and library studies to consider qualitatively and inferential the comparative study of the basic concepts of Islamic mysticism and post-structuralism philosophy in architecture, with emphasis on the ideas of Rumi and Jacques Derrida. It is hoped that this study can confirm the usefulness of establishing this relationship.

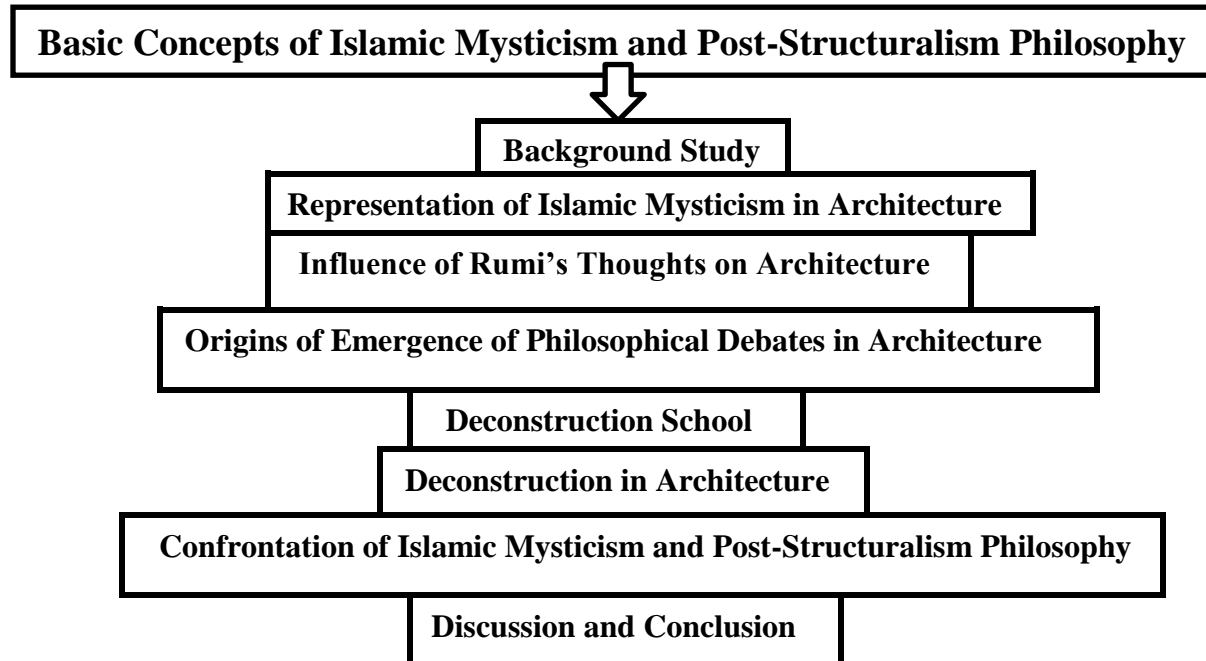


Chart 1- Conceptual Framework of the Research

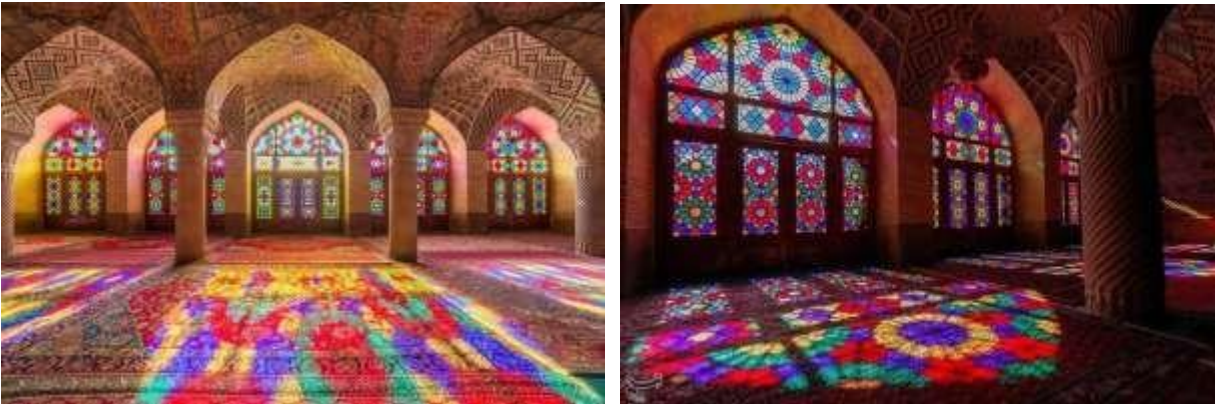
Research Questions

- What does the contrast between the basic concepts of Islamic mysticism and the humanist philosophy of the West reveal?
- What are the similarities and distinctions between Rumi and Jacques Derrida?

Background Research. Over the past years, researchers have conducted studies on the relationship between mysticism and philosophy, most notably the author and literary scholar of English-speaking Ian Almond (2002, 2003 & 2004). In his papers, he explores the distinction between the ideas of Ibn Arabi, the Muslim mystic, and the French philosopher Jacques Derrida. In Iran, there has also been a great deal of research on the relation between mysticism and philosophy, including the study of mysticism and thinking [2], in which Rumi's mystical reflections are transmitted to the mystical elements of Heidegger's thinking. The study of the similarities between the mystical poems of Rumi and Derrida's philosophical theories in literary texts has been carried out, among which one can refer to the article Derrida and Mowlavi on Philosophers Reason [5]. In this research, the critical clash with the fundamental claims of philosophers about access to the truth is the common point of these two and points to the limitations of the intellect enclosed in the material world from the point of view of Rumi and Derrida. With the difference that Rumi, by criticizing the calculator's wisdom, opens the way to another form of knowledge, namely love, heart, and revelation, but Derrida does not have any other means beyond the framework of wisdom [5]. Kakarash in an article titled "Derrida's semiotics in Rumi's poems emphasizing on deconstruction", examined the principles governing deconstruction and its representation in the Rumi sonnets, and highlighted examples of deconstruction in Rumi's poems, adapted to Derrida's ideas [1]. Binazir in her paper titled "Deconstruction and Mysticism: possibility or refusal (Relying on Derrida and Maulana thought)" addresses the pathology of one of the prevailing ideas in the Iranian literary critique, which explains the mechanism of breaking the foundation in a

mystical text, and examines the relationship between mysteriousness and the foundation of the mystical text on the mystical elements in Derrida's intellectual system [4]. However, there has been no research on the confrontation between the fundamental concepts of mysticism and philosophy and its impact on architecture, and given the existing scientific gap, the importance of this research is becoming more and more evident.

Representation of Islamic Mysticism in Architecture. Mystical architecture is a kind of buildings that seeks to establish a special and specific semantic link between particular forms and rely on it to represent a kind of symbolic or aesthetic expression of mystical themes. This type of architecture is separated by the use of symbolic concepts and signs from other buildings [6]. The mystical architecture, under the influence of thoughts and traditions, has the task of creating a space to bring man from the material world to the spiritual world. It creates an environment that satisfies the psychological requirements of the visitors, and the most ordinary people feel proximity to it. Because they consider the exterior view of buildings as its appearance, and the interior of the building as its inside origin. Outside the building it's simple to operate, but inside of it, is much decorated. They know the contradiction between the outside and inside of the building, as the contradiction between the world and the hereafter [7].



**Figure 1- A Manifestation of Decorations Used in Interior Design of Mystical Architecture [29]
(Nasir-ol-Molk Mosque, Shiraz, Iran)**

The most important feature of the mystical architecture is that it rotates on the axis of monotheism; because in Islamic mysticism, all being comes back to a single origin. The principle of monotheism is the first principle of the principles of the religion of Islam and is the basis of other beliefs of the Muslim individual. The emphasis of Islamic religion on the congregation and unity between the Muslims led to the Islamic architects leading their monuments to the highest level towards unity, and the architecture of the mosques is the highest place of manifestation of the beliefs and thoughts of Muslims. Creating unity has been the cornerstone of Muslim architects [8]. Man of the world of Islamic mysticism has a special attitude towards the Creator and its creation. In this term, everything except the essence of the right is moving towards him. This human being lives in a society where the principles of tradition are dominant. These principles cover all types of people, from ordinary people to experts. Artists and architects here, too, are no exception. An architect is a carrier and user of these principles. These principles are institutionalized on him and lead him in order to reach their destination. The architect has a duty in a traditional society to form a community based on the principles of the tradition [9]. And from the point of view of Islamic mysticism, this creative process towards the ultimate truth is the basis of the spiritual salvation of human beings [10].

Influence of Rumi's Thoughts on Architecture. Rumi was born in the seventh century AH, in a part of Iranian world. He was not an architect or architectural theorist, but in his poems, he has referred to architecture in many ways, intentionally or unintentionally [11]. Some of these ideas give humans a thesis to address architectural theories; Theories that are not from Rumi, but from his words and thoughts. Rumi's work is not about the world, architecture, and so on; it is a reminder of the parting of the principle of returning to it. In his view, in this world, everything is only worthwhile to serve this purpose and help human beings on the way to the final destination. From Rumi's point of view, all the architectural and architectural steps of thinking and imagination from the architect to the monuments and cities can be neglected either [12]. Rumi wants to remind audiences where they came from, where they are, and where they are going. For this, the beginning and the essence of the world are spoken within the human being. In this speech, willy-nilly you will begin the work with places and architecture. Rumi is not only an architectural parable, but also considers architecture as a part of the world and gives it an attribute. Theories that Rumi tells about the world is beyond architecture. Although many of Rumi's thoughts about the world do not directly focus on architecture, they also include architecture. It is possible to implement those thoughts on architecture and re-read them from this perspective. In this case, new remarks will be obtained about the location and architecture [12]. The fatal illness of today's architecture is the poverty of thought. As stated, Rumi is not an architectural theorist. But many of his thoughts are potential for addressing architectural theories; New and, at the same time, radical theories in indigenous and religious culture. The main axis of Rumi's poems in the spiritual Masnavi is the

invocation of human beings from the appearances of the world and the call of humans to cross the floor of plenty and reach the true believer. Architects and architectural theorists as well as others will be invited to this event. Rumi's words can be read as though their main audience is architects. In this case, the aspects of this invitation are more obvious to architects [13]. In a general categorization, Rumi's words of architecture are in two main categories. First is to speak explicitly and second is to speak implicitly, in the form of imaginary. The importance of explicitly is clear; But in the second case, it should be noted that Rumi does not force the imagination arbitrarily and randomly [12]. But any imaginary that he uses is inspired by God for his soul and his mind [14]. Rumi, who see the whole world from the divine magnificence, brings the metaphor as a bridge in order to reach the truth [15]. Rumi's use of architectural images in expressing spiritual issues has two consequences: First, it makes subjects tangible; For instance, in the comparison of the unseen to the garden, the gardens of this universe are an allegory of the paradise. Any creator of the work of architecture or audience that listens to Masnavi's speech is immersed in its spiritual sense [16]. According to Rumi, the universe is the creature of God, and the architectural work is also the creature of the architect, and this correspondence, makes the architect to bow the creation of God and the diminution of his work. He claims that everything is destroyable except the divine aspect. So he tries to make his work in remembrance of God [11]. Good buildings are the intermediaries that help the audience to get through from the face of the world. Rumi reminds humans that good feeling in architecture is the same as passing humanity beyond worldly appearances and gives spiritual pleasures to him. The matter is the human's heart mansion and the garden within it. Inside the human is so strong that he can shine the light or darkness to the outside. In fact, this is the inside of a person who makes the work of architect and builder good and ugly. The clean intention of the architect reflect from his inner side on his work and make that monument good, lasting and memorable God. According to Rumi, architects are thoughtful, and the architecture industry is also the industry of integrating thought with soil [12].

Origins of the Emergence of Philosophical Debates in Architecture. Philosophy can be regarded as one of the discursive elements that shaped history. Therefore, in order to understand each stream of thought, it is necessary to point out its historical course and its formative roots over time. In the recent centuries, architecture and a more comprehensive look at all the areas of human civilization have undergone such massive and rapid transformations that can't be found in any such history. The inadequacy of pure wisdom in governing human societies and human civilization revealed the end of the modern era and the great narratives, and the postmodern age arose and culminated in the fields of literature, philosophy, art and architecture. Postmodernism in architecture has become a form of communication that has been linked to the past and ambiguity. Further along this path, with the apparent duplicating of classical architecture, it became a kind of a pastiche, which exposes its architecture in its exterior façade. But the major consequence of this was not to follow a dominant idea and principle; whether this is the principle of pure wisdom or religion and beliefs [17]. Before the advent of the Greek philosophers, the West's thinking, like many other civilizations, was based on wisdom, and philosophy had not yet been extant. In this period, the distinctions that are today raised under the name of philosophy and religion are in the shadow of wisdom and formally united in a unified voice. After Parmenides¹, the process of tendency toward philosophy became more complex. The human who was still full of early knowledge and find himself in his presence, saw a kind of dichotomy. Parmenides created dichotomies that until this time had dominated philosophy; a thought that experienced dichotomies such as existence and absence, as well as the advent and veil. He created these dichotomies, focusing his attention and history after him on one side and ignoring the other side. Thus, the balance between the existence and the absence and appearances and the veil changed to the benefit of existence and appearance and a new history emerged, called "the date of the emergence." It formed the metaphysics of presence, and later in the twentieth century there was an opportunity for thinkers such as Jacques Derrida to attack it and shape their thinking on the basis of this struggle [3]. As a representative of the Western thinkers, Derrida searches for all problems in the presence of metaphysics and questions logo centrism as one of the most fundamental aspects of this metaphysic. In his view, the logo centrism, which is based on the supremacy of speech on writing, is the metaphysical foundation which Plato calls it. Opposition to metaphysics of presence and logo centrism, the struggle against Plato and conflict with the binary opposite movement is driven by Derrida, and named it deconstruction [17].

Deconstruction School. Deconstruction school is one of the substructures of the post-structuralism school, which critique structuralism insight as well as modern thinking. This school of thought was founded by Jacques Derrida, a contemporary French philosopher. Derrida opposes structuralism and believes that when we look for structures, we ignore the variables. Culture and ethnic practices change at any moment, so the methodology of the constructivists can't be correct [18]. Deconstruction in the Western philosophical tradition identifies something called logo centrism or metaphysics of presence, which suggests that the word Logos is a dominant entity through which all concepts and discussions emerged from it. In other words, the unity of presence and meaning in the word is the phenomenon that is called logo centrism in deconstruction [19]. According to Derrida, a text never reveals its true meaning; because the author of that text is not present, and every reader or anyone reading that text can have a different message than the author's intent. As matter of fact writing is like a son separated from the mother's womb, and every reader can have his own opinion. From Derrida's point of

¹Parmenides was a Greek philosopher who lived before Plato's time.

view, different interpretations can be made from a text; because there are so many contradictions inside the text. Therefore, the text and the margin of the text should be carefully examined, and different interpretations and contradictions within the text are drawn out. "What's on the margin of the text or in the space between lines is just as important as the text's vocabulary, and since every notion of the text is in fact the same as the text, there will inevitably be a flow of interpretations and justifications, which in practice will become a multiplicity of effect" [20]. According to Derrida, writing is not a good instrument for conveying concepts, and a text never gets exactly the same concepts as it seems. The text is a creator, instead of transmitting meaning. For this reason, in the vision of the deconstruction, we live in a multifaceted world, each with a different meaning and inference from other phenomena around them [18]. From this perspective, in the eyes of the deconstructivists, we live in a multifaceted world, and everyone who understands the phenomena around him differently than others. A striking example of deconstructive reading is challenging binary opposites [19]. Day and night, man and woman, speech and writing, stability and instability, clarity and ambiguity, and so on, which has always been the subject of Western philosophy and has always been superior since Plato. But from Derrida's point of view there is no superiority between binary opposites and he denies the term "this or that" question. He says: "These binary oppositions and its other forms must be deconstructed" [21]. In the West, the word-of-mouth was always superior to the speaker's presence, but for Derrida, the meaning of the text was not determined by the speaker, but the listener or reader understood the meaning of the text based on the mindset, experience, and background of his life. Derrida says: Deconstruction means removing meanings and finding conflicts with the text itself. In other words, we need to extend the virtual understanding of the text [17]. Generally, deconstruction is a kind of checking out a text and extracting explicit and hidden interpretations of a text. These interpretations and paraphrases can be contradictory with each other, and even with the intent and opinion of the author of the text. Therefore, in the vision of deconstruction, what the reader perceives and understands is important, and there is a variety of readers, perceptions, and indeterminations. In fact, it is the reader that specifies the meaning and meaning of the text, and not the author; in fact, there is no fixed structure in the text or a single interpretation of it and there is always the connection between the signifier and the signified and the relationship between the text and the floating interpreter and the slider [18].

Deconstruction in Architecture. The second half of the 1960s, when Jacques Derrida, as a Western thinker and a French philosopher, published and promoted his thoughts, coincided with the declining years of modern architecture, which, at the beginning of that century, brought together most of the prehistoric architectural traditions [19]. Peter Eisenman introduced the philosophical debates into architecture. From Eisenman's point of view, Hegel's value debate about the thesis, antithesis, and synthesis in the world today is not applicable, and postmodern philosophers like Nietzsche, Freud, Heidegger, and Derrida have changed our relationship with the universe. The new laws of physics and uncertainty principle changed our understanding of the world around us. So if the architecture is science, this architecture should be based on today's science and philosophy and must fit itself with the world around it [22]. Eisenman believes that the modernists claim that utopia should be sought in the future. Postmodernists are also looking for this utopia in the past. But architecture today should find this utopia in today's circumstances. He believed that architecture should have "Presentness" at any time and place [22]. He believed that the dichotomies should be presented to show our today's life conditions. But in modernism and postmodernism, dichotomy was superior to one another. Today's architecture should reflect our mental and biological conditions today. In this regard, Eisenman used the word binary or amphibology. There is no precedence in binary or amphibology; both this and that; at the same time, neither is it nor that; as matter of fact, this is the binary that tells the truth [18]. Derrida's ideas were followed by the invitation of Bernard Tschumi to work with Eisenman in designing the "Parc de la Villette" in the area of architecture. Derrida first looked at this doubt and questioned the ability to form a deconstruction that sought to destroy any thought for the sake of another thought. However, his thoughts came as logo centrism found in all aspects of life, such as architecture [17]. Rarely, one can find theories and ideas in architecture that, like deconstruction, have been able to withstand the general fervor with a great deal of excitement over a relatively short period of time. Even Jacques Derrida himself was surprised at the warmth and fervor that he was greeted with in architecture [23]. Because this view has been used within the limits of philosophical and literary criticism, and its becoming increasingly common with the category that it deals with material and construction can be very surprising [19].

Confrontation of the Islamic Mysticism and Post-Structuralism Philosophy. The opposition between the basic concepts of Islamic mysticism and post-structuralism philosophy brings out interesting points. Because with the advent of post-structuralism philosophy, what always threatens the life of Western philosophy emerged. As Immanuel Kant says in this regard: "What gives life to mysticism leads to death for philosophy" [24]; This is while Kant and other western philosophers have considered mysticism as a concept that philosophers must avoid from it. In fact, the emergence of mysticism in this period is the birth of non-metaphysical movement in Western philosophy that shakes the fundamental claims of philosophers [5]. One of the basic teachings and infrastructural concepts of the Rumi and Derrida's intellectual system is the relativism and the lack of final and definitive conception. In this attitude, no concept is meant once and for all; but it also varies depending on the location, conditions, behavior, and outlet of meaning and reliability [4]. From other Rumi and Derrida's teachings and concepts one can point to decentralize. Perhaps at first glance it would seem that in Islamic mysticism, all things in existence are in the bondage of God. But this relationship does not necessarily mean placing God in

the center of the universe. Just as Ian Almond rightly states in the mystical insight: "It is really central that has no central point." [25] In fact, the God of Rumi does not have a definite position; so you can't imagine a place and a central place for him. He is everywhere and nowhere. We can't show his place; nor show a place that is empty of him. No one can show his position and no one can show a place that is empty of him. The important point in this study is that many western thinkers now describe Derrida as a revival of divine theology and mysticism and demonstrating deconstruction as a new movement in the direction of faith and spirituality that they are looking at [26]. This deconstruction, which may have originated in secular philosophy, has already brought the other philosophy, which is mysticism. What adds deconstruction to mysticism, apart from what Derrida suggests about God and religion, lies in his approach to key texts of Western philosophy. Derrida, with an emphasis on the discursive nature of philosophical thinking, seeks out the great philosopher texts such as Plato, Rousseau, and Hegel to reveal the fact that the fundamental claims of their philosophers are subject to deconstruction. He is looking for dark spots in these works that have always been silent in Western philosophy. Following readings that can reveal the limitations of the philosophical intellect, Islamic mysticism also follows a similar approach in dealing with philosophers differently and rejects their claims about the sufficiency of the philosophical intellect in reaching the truth [5].

Consequently, the belief in the separation of philosophy and mysticism, either through wisdom or through the heart, is not reasonable. However, the deconstruction of Derrida and Rumi's mysticism can be regarded as a partner idea and that is the belief in stopping reason in the middle of the way. It must be acknowledged that both Derrida and Rumi are looking for the limits of wisdom. The wisdom for Rumi's view of the truth is to pay attention to the revelation and teachings of the prophets and for Derrida must be perplexed even after discovering his own shortcomings. According to Ian Almond, "it comes as a surprise when we realize that our logic is not enough to understand what's happening." Although Derrida does not replace Revelation in stopping wisdom, however, it might surprise us that this secular French philosopher sits with prayerful eyes and call God [26]. What links Derrida to Rumi is this submission to an unthinkable truth that we need to learn how to not talk about it. Silence and nothing to say is an important lesson in deconstruction. We believe that wisdom is attesting to its inability, and that it must be surrendered, and that it is in this submission that it is calculated that faith is born. The faith is not a reject of wisdom, because wisdom has guided us to it [5].

Discussion and Conclusion. The objective of this research is to investigate the comparative concepts of Islamic mysticism and post-structuralism philosophy and its impact on architecture, with emphasis on the ideas of Rumi and Jacques Derrida. The significance of this issue will be manifested in such a way that, as a result of this new movement toward mysticism and spirituality, Islamic mysticism can also review its relationship with philosophy, in particular its relationship with the anti-fundamentalist philosophy of the West which is one of the best ways of connecting Islamic mysticism to the new discussions of Western philosophy. The results of this study indicate that the fundamental concepts of Rumi and Jacques Derrida's intellectual mechanism are in principles compatible with each other. Among these common principles, can point to uncertainty, relativism, decentralize, binary opposites, hermeneutic and the death of the author. The important point in this research is that many Western thinkers now describe Derrida as a revival of mysticism. What adds deconstruction to mysticism, apart from what Derrida suggests about God and religion, lies in his approach to key texts of Western philosophy. In these works, he is looking for dark spots that have always been silent in Western philosophy; they seek to read out that can reveal the limitations of the philosophical wisdom. Islamic mysticism also pursues a similar end in a different way in dealing with philosophers and rejects their claims about the sufficiency of philosophical wisdom in reaching the truth. Thus, the belief in the separation of philosophy and mysticism, either through wisdom or through the heart, is not reasonable. This thinking has also been transferred into architecture. According to Rumi, the universe is the creature of God, and the architectural work is also the creature of the architect, and this correspondence, makes the architect to bow the creation of God and the diminution of his work. So he tries to make his work in remembrance of God. However, the deconstruction of Derrida and Rumi's mysticism can be regarded as a partner idea and that is the belief in stopping wisdom in the middle of the way. It must be acknowledged that both Derrida and Rumi are looking for the limits of wisdom. The wisdom for Rumi's view of the truth is to pay attention to the revelation and teachings of the prophets and for Derrida must be perplexed even after discovering his own shortcomings. What links Derrida to Rumi is this submission to an unthinkable truth that we need to learn how to not talk about it. Silence and nothing to say is an important lesson in deconstruction. We believe that wisdom is attesting to its inability, and that it must be surrendered, and that it is in this submission that it is calculated that faith is born. The faith is not a reject of wisdom, because wisdom has guided us to it. There was no contradiction between the findings of this study and the findings of other researchers. Thus, in the article by Jan Almond, entitled "The Honesty of Perplexed: Derrida and Ibn Arabi on Bewilderment" (2002), the view of this Muslim mystic was compared with Derrida, where he also referred to the bewilderment of these two thinkers of worldly defects. In general, according to the study, it can be said that the existence of common concepts between Rumi and Derrida is indisputable. In spite of the intellectual traditions and different worldviews between these two thinkers, these commonalities have been formed. In addition to the common concepts in Rumi and Derrida's intellectual mechanism, one point that is very contemplative is that both mysticism and deconstruction in an infinite belief will perplex the audience; because it is only in this status that you can pass away from yourself and look at the others.

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