
A Journey in the Spiritual Hurricane: A Mystic Analysis on Thirty Seconds to Mars's *Hurricane* with an Eye on Physical Love as a Bridge to Spiritual One in the Light of Rumi's Thoughts

Hossein Erfanian Samiee¹ , Shamsoddin Royanian^{2,*} 

¹ MA Undergraduate, Department of English Literature, Semnan University, Semnan, Iran; hasinerfani@gmail.com

² Corresponding author; Assistant Professor of English Literature, Department of English Literature, Semnan University, Semnan, Iran; sroyanian@semnan.ac.ir

Received: 2026/02/01

Accepted: 2026/05/07

Available online: 2026/06/01

Citation:

Erfanian Samiee, Hossein, and Shamsoddin Royanian. "A Journey in the Spiritual Hurricane: A Mystic Analysis on Thirty Seconds to Mars's Hurricane with an Eye on Physical Love as a Bridge to Spiritual One in the Light of Rumi's Thoughts." *Journal of Literature Across Borders*, vol. 1, no. 1, 2026, pp. 35-49

Abstract

The main goal of this master's thesis is to examine *Hurricane* by 30 Seconds to Mars through Rumi's mystical philosophy. It also studies the role of physical love, desire, fear, and suffering in Rumi's mystical philosophy and how they can be understood as symbolic stages on the path toward a spiritual awakening or transcendence. While there have been many interpretations of the video thus far, most have focused on the psychological or erotic nature of the work. Very little attention has been given to the video from a mystical or pantheistic viewpoint. This study thus seeks to define and interpret the symbolic structure of *Hurricane* as it relates to Rumi's conception of earthly (physical) love as the bridge to divine (spiritual) love. To accomplish this, the researcher will use a qualitative and interpretative methodology and analyze the images, narrative structure, symbolism, and lyrics of the *Hurricane* video in conjunction with selected poems from Rumi's *Mathnawi* and *The Essential Rumi*. Additionally, the researcher will reference psychological theories of fear, repression, and transformation as discussed by Freudian and Jungian theorists to further support the idea that fear, lust, darkness, and physical desire do not represent sinful acts, but are rather necessary steps on the road of self-discovery and spiritual transcendence leading to union with God and the ultimate truth.

Keywords: Mysticism, Rumi, Journey, Love, Lust, Spirituality

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Introduction

The main goal of this paper is to examine *Hurricane* by 30 Seconds to Mars through Rumi's mystical philosophy. It also studies the role of physical love, desire, fear, and suffering in Rumi's mystical philosophy and how they can be understood as symbolic stages on the path toward a spiritual awakening or transcendence. While there have been many interpretations of the video thus far, most have focused on the psychological or erotic nature of the work. Very little attention has been given to the video from a mystical or pantheistic viewpoint. This study thus seeks to define and interpret the symbolic structure of *Hurricane* as it relates to Rumi's conception of earthly (physical) love as the bridge to divine (spiritual) love. To accomplish this, the researcher will use a qualitative and interpretative methodology and analyze the images, narrative structure, symbolism, and lyrics of the *Hurricane* video in conjunction with selected poems from Rumi's *Mathnawi* and *The Essential Rumi*. Additionally, the researcher will reference psychological theories of fear, repression, and transformation as discussed by Freudian and Jungian theorists to further support the idea that fear, lust, darkness, and physical desire do not represent sinful acts, but are rather necessary steps on the road of self-discovery and spiritual transcendence leading to union with God and the ultimate truth.

Humans have always confronted fundamental existential questions about their lives, about the nature of reality, and about the possibility of some kind of transcendence beyond the physical world. Such questions have inspired different intellectual and spiritual paths, such as philosophy, mysticism, religion, psychology and art. Of those various approaches, mysticism seeks to go beyond the visible or external world to identify the hidden or spiritual truth that underlies physical existence. Rumi's mystical philosophy posits the material world is not separate from the spiritual world; instead, it is the shadow or the reflection of a higher, divine reality. To gain an understanding of that concept, consider Rumi's writing in the poem 'Where Are We?'. where he states, "an invisible bird flies over but casts a quick shadow." (The Essential Rumi 15). This image

The body of man and worldly experiences do not represent sin or meaninglessness. Instead, they serve as reminders and expressions of God's love, as well as markers on our way to becoming enlightened. In Rumi's *Divan Shams-i-Tabrizi*, for example, the development of the individual from the mineral level up through the plant, animal, human, and angelic levels (Selected Poems 46), serves to illustrate this journey of improvement. Consequently, living physically is just a step along the way towards becoming enlightened. Jung states that "the only purpose of human life, is to bring light where there is a darkened place of just

being" (Memories, Dreams and Reflections 326). Thusly, our bodily experiences, desires, fears, and pains can provide blessed moments of reflection to advance our path towards enlightenment. Hurricane - by Thirty Seconds to Mars has been directed by Jared Leto under his stage name of Bartholomew Cubbins and is one modern example of a media source representing similar mystical and existential philosophies. Leto describes his video as "a work of metaphoric and symbolic images," and he uses images of dreams (almost dreamlike), sex (almost sensual), fear (almost violent), and uplifting experiences to represent an interior spiritual journey.

There have been many psychological and controversial interpretations of the video, but there hasn't been much scholarly investigation into its mystical aspects and its connection to Rumi's philosophy. The primary dilemma this study will address is how Hurricane can be understood through the mystical philosophy of Rumi and how our physical love and desire function as pathways to spiritual love as depicted in the video. The study will argue that the sensual and erotic imagery within Hurricane should not merely be interpreted as producing sexual provocation, but rather should be interpreted symbolically as manifestations of humanity's quest for transcendence. As stated by Rumi, earthly love is only a shadow of divine love, and one cannot rise to spiritual truth without first having experienced all of the lower levels of

existence. In this sense, desire and lust may be important states of being that serve as stepping stones on the road to enlightenment. Thus, the purpose of this study will be to provide an in-depth mystical analysis of Hurricane

Literature Review

How mysticism relates to art and the question of existential existence has been studied through both classical and contemporary scholarship for many years. Rumi's metaphysical poetry is one of the most prominent works that express how we exist as part of a journey from the material world to the oneness of God. He refers to reality as being a collection of shadows by stating: "An invisible bird flies over but casts a swift shadow" (Rumi, *The Essential Rumi*, 15). This is frequently cited as a Platonic metaphysical description of appearance versus reality (Plato, *The Republic*, Book VII). Many scholars continue to argue that there are many parallels between Rumi's metaphysics and the classical idealism of Plato; they see the physical as being a manifestation of something higher than itself, rather than being the highest form of reality. There are also numerous interpretations of Rumi's thoughts which point to the symbolic function of bodily and earthly existence in his writings. In referring to our physical bodies as "that shadow of a shadow of your love" (Rumi, *The Essential Rumi*, 15), Rumi is claiming that the physical world is one of the

many ways in which the Divine expresses its love, rather than a totally different form of existence from spiritual realities.

In the poetry of Rumi (The Divan of Shams-i Tabriz) it is stated that human existence is a ladder on which we will ascend through many stages of development until we become angels (in Rumi's case, the angelic state). Theories regarding the evolution of human consciousness or evolutionary models of spirituality have been previously discussed by many authors (including Jung), and they argue that we exist to create light (this is Jung's statement) in a dark and ordinary world (Jung, 1963). This position has also served as a bridge between psychoanalysis and religious/spiritual theories, since many psychological theories of mysticism view desire, fear, and suffering not only as disturbances of psyche, but as forces of transformation toward the state of individuation and the realization of the self. Additionally, contemporary researchers continue to examine visual and auditory/ musical forms as new expressions of spiritual themes and ideas

Mostly, all current interpretations have focused on either psychological, erotic, or controversial aspects of the video, while very few (or hardly any) have looked at it from a mystical angle. Because most people have interpreted it as a psychological case study or cultural artifact, they have not connected the video with a classical

mystical model such as Rumi's philosophy. Most people have interpreted the visual content and/or the symbolism in the video as aligned with archetypal psychological patterns (Freud, 2012; Jung, 1989) and mythological/philosophical constructs related to violence, eroticism, and transformation (Cronenberg, 2012), but not as an exploration of mysticism through the use of visual poetry. I propose to fill this gap by using Rumi's poetry to inform our understanding of contemporary visual culture through this study of Hurricane, suggesting that the video can be read as both a psychological/symbolic narrative and a contemporary depiction of the mystical path where sex serves as a transitional bridge toward spirit.

Main Discussion

The essay discusses the pantheistic and mystical concepts expressed in the music video of "Hurricane" by Thirty Seconds to Mars and how they relate to Jalal al-Din Rumi's philosophy. The title itself is symbolic because "a hurricane is a tropical cyclone with winds of 74 mph or higher" (Dictionary by Merriam-Webster), but in this video the hurricane symbolizes the destruction of ego, fear, and self. The storms of dark clouds, thunder and lightning at the beginning of the video are indicative of an approaching spiritual awakening. Rumi also expresses this potential for transformation when he states, "Once you have

felt the flash of lightning rise up from your heart; know that there is love at the heart of you” (Rumi, Mathnawi III.4395), where he is using lightning to symbolize the idea of awakening to the divine and realizing your spiritual nature. Rain, another element of the hurricane, also symbolizes both renewal and rebirth. Rumi describes the relationship between Heaven and Earth as a marriage of love and creation, as he states, “Heaven is man and Earth is woman” (Rumi, Mathnawi III.4404); thus also representing the nurturing and transforming aspects of the hurricane in the video. Therefore, “Hurricane” is an appropriate title

Since the film occurs during nighttime, darkness serves as a major theme throughout the film. Nighttime commonly represents fear, danger, and unpredictability; however, Rumi contradicts the idea of oppositional dualities by saying “dark and light are opposites. But both exist to serve a single purpose” (Rumi Mathnawi III.4418). This illustrates a pantheistic perspective of one complete entity consisting of both dark and light, and good and bad. One early scene shows Jared Leto laying on his back completely naked and asleep indicating that he is unaware as well as spiritually honest. The fact that he is nude implies truthfulness about who he is without any of the masks created by society or the things we own. Rumi asks the question “Are the clothes he wears signs of his wisdom?” (Rumi, Mathnawi III.134).

Thus the primary purpose of the video is to demonstrate inner wisdom, self-discovery, and enlightenment rather than outward appearances. The man is asleep in his ignorance of his fears, but his fear appears as a scary masked man who was watching over him where ever he was, even alone at his room, taking picture from him while he was lying naked in the bed; this much close fear is to Man. “[...]Fear is an attribute of the slave to lust and appetite.” (Mathnawi Book V 2187) As he faces the black masked man, he starts running from him, slamming the door, locking it on him; However, it is much more powerful than any luck existed. Sigmund Freud’s term ‘*Moral anxiety*’ is a kind of fear which is in relation to super ego, resulted in shame and feeling of guilt. According to psycho analysis, the first thing that a person does in this situation is to repress the anxiety as ego-defense mechanism. Despite this, “thoughts and memories are never completely repressed.” (Freud’s World 81) Just like the video clip, Freud, also, illustrates repression as someone behind a locked-up door, though not quietly but in its most rebellious and noisy manner. Fear can enter any place of the mind and the memory and the more you block the door and push that on it, the more it forces itself in return, which is a result for repression with respect to Freud’s psycho analysis; [3] you have no way running from it, not even jumping from the empire state building! Even though one runs, you are unaware that even

this escape is itself starting a journey toward truth, whether one is aware of it or not. Because facing that repressed emotion, say fear, is unavoidable.

In the next scene of the video another black masked man is witnessed bothering a girl dressed like bunny in leather dress which is interpreted as a symbol of sex or lust based on Medieval and Renaissance artists. [15] It has been recognized the black masked man as fear. But

As an answer to this question, it can be said that this kind of averted attitude toward sex can be partly because of self-resistance to sex; this has a psychological reason. Sabina Spielrein, a Russian physician, one of the first female psychoanalysts and a student and then a colleague of Carl Gustav Jung, believes that true sexuality requires one's destruction of the ego. That is, one has to destruct his/herself in intercourse, putting clothes aside, getting nude like a defenseless baby, and starting a journey beside the mate. This brings an inner anxiety and stress to the person, making us abhor entering this situation. In addition, out of the destruction of two individuals, sexuality can produce a new being, but the individual must always overcome resistance and fear because of the self-annihilating nature of the sexual act. [13]

Another attainable psychological aspect is a kind of anxiety called 'Moral Anxiety'. This results from a person's feeling of shame or sin while desiring to commit something that is recognized as forbidden in social groups or by the

superego. One of these social groups which has its own effect on people of each society is religion. In most religions, the torment of having sex without getting married has been dark and doomed. So, obviously, one who is not ready to get married or still sees him/herself as young for that should live in the fear of torment and endless suffering, shoulder to shoulder with the desire to have sex, especially if that person is religious or specifically a priest. In this case, 'moral anxiety' and consequently repression will increase to its apex and has its own effects and aftermath. After all, now it is obvious why that black-masked man who is recognized as a symbol of fear accompanies the girl who is a symbol of lust, passion or desire. [32]

In continuous of this scene, a black hair man who is a member of the band (Tomo Miličević) enters the scene, witnesses the black masked man and courageously rescues the girl, who is a symbol of sex and heroically defeats him in a fight. Here is another saying referring to Wagner's 'The Myth of Siegfried': "Some pure and heroic can come from a sin." (A Dangerous Method) Sin here is lust, which the girl is taken as a symbol of. After the fight, she kneels down. This is interpreted as a symbol of worship. [16] It can also be interpreted that lust kneels in front of this hero, who fought against that pessimistic point of view toward sex, detailed above (religious kind of 'moral anxiety'). Then she kisses him with her red lips. Having this scene in mind, two lines of "You kiss a beautiful

mouth ; And a key turns in the lock of your fear” (Essential Rumi 15)

This saying is totally observable in Tomo’s fight with the masked man scene, discussed earlier. Tomo kisses the rescued girl and finds a key in his mouth, with a red ribbon. This kiss and the key are rewards for him due to his brave action. This bravery is not just fighting a man and rescuing a girl. This is standing in front of a religious kind of ‘moral anxiety’, stated in former paragraphs, and otherwise respecting desire or love. That is a start to freedom of mind and body. One has to be brave enough to destroy whatever incarcerates the self’s great desires, through super-egotistical rules, and to have a non-biased point of view toward what is called sin by religion, which is possible even with being a religious person.

Here is how. Religious people who are embracing mysticism watch through a different lens. In this case, Elahi Ghomshei, an Iranian scholar, philosopher, author, and lecturer, also a theologian and a mystic, with reference to Saadi and Shakespeare in his lecture says: “Saadi is looking one eye to the earth, and he believes that if you make love on the earth purely and candidly and earnestly, then you are making love with God.” He continues, “The true beloved is always God, but God has representatives here, and if you don’t make love with the beauty that is here, what are you going to do in paradise? Because paradise is the place for love making. So, if you don’t like

love making and you don’t do it here, then how are you going to paradise?” To sum up, Paradise in religious books, as it is described, should be a place full of love and love making and lovers. The question is how a person who abhors earthly love and earthly pleasure can become a lover and enter into heaven among lovers and drink from their wine? A character in the ‘Hurricane’ film has this belief. Bringing all that is said in this paragraph into the light of the discussed heroic scene, one can now understand why Tomo’s action was heroic and why she knelt down in front of him and gave him a reward. Because of taking this same viewpoint and stepping fearlessly toward heaven. Before going to the next scene, some former lines of the poem mentioned as the key concept of this essay (Essential Rumi 15) are providing proof for the discussion in the last paragraph about point of view: “any image is a lie”:

It can be said that it is an important aspect of a dream, which is the main theme of the video. Then, on the second run, we can interpret that this world we are living in is no more than what we decide to see; no matter whether it is beautiful or ugly, it is merely a “lie” because there is no absolute fact in a mystic’s world. Albert Einstein says, “reality is merely an illusion” (*Ordaining Reality* 47). That is, whatever changes is not real. The human mind can change reality by changing its perceptions and its points of view. With this

token, there is nothing called reality. In other words,

“change the way you look at things, the things you look at change”

“A clear red stone tastes sweet”

Nothing is what it seems to be in a dream.
(Power of Intention 173).

In the next scene, we see another character of this video, a bike rider (Shannon Leto). Riding fast, He suddenly faces a girl on his path and cannot control the bike and falls down with his bike, close to the lying girl on the ground. She suddenly gets up and stabs him with a knife in his chest, and right after that action, kisses him and leaves him there, running. The girl's appearance, especially her hairstyle, looks like a boy's. She is a boyish girl, a symbol of masculine femininity. And she has the phallic symbol of a knife with her. She can be described as a 'phallic woman'. It is a concept to describe a woman with the symbolic attributes of the phallus. More generally, it describes any woman possessing traditionally masculine characteristics. For the female, the phallus girl may be represented by a younger (perhaps boyish) girl, in whom he can find an image of his own adolescent self. [11] When the band member faces her, his bike falls down, and he comes down from his throne, the position of power. Phallus girl can be described through such symbols as a whip, bikes, and guns. [4] She has no bike, though, has a knife in her arm. Then, as soon as that “beautiful

mouth” of hers kisses the man and gives him the same key with the same red ribbon, consequently, he becomes brave enough to eject the knife out of his body fearlessly. This kiss and this girl have a bit of contrast with the former one. As mentioned, the last girl was recognized as a symbol of lust, the first step of the love journey, though the girl in this scene is recognized as a further step, earthly love. Here again, we can witness how the man found the “key which can turn in the lock of [his] fear”. A shadow of that love, an earthly love, got his journey started toward the unknown mysterious path of life and transcendence, following his only and one love in the heart of the night. The next scene after this epic revival out of pain and fear is the summing up of what we have discussed.

In the next scene, we see a Rabbi, a priest, and a monk throwing their religious books in the fire. That can be interpreted as burning all different religions in the fire of pantheism. This scene and this notion are clarified by Rumi's poetry:

Would you rise beyond name and letter,
make yourself entirely pure, and he holds
in your heart all the knowledge of the
prophets, without books, without learning,
without preceptor. (Selected Poems Rumi
41).

So, it can be estimated that names and letters or titles are covers. One has to make him/herself pure through going deeper than the cover. In deeper levels, one doesn't need prophets, books, learning,

or preceptors because one has all their knowledge in one's heart. What from him is relevant to this scene is his notion of oneness, which will more specifically be discussed further. However, briefly saying, Rumi totally believes in 'one' not 'two'; Means one God, one light, one soul and so on so forth. Having this scene and the pantheistic point of view toward religion in the mind, Rumi puts the idea this way:

You cannot distinguish the lights of ten lamps burning together, so long as your face is set towards this light alone. In things spiritual there is no partition, no number, no individuals. (Mathnawi Book I 678)

Another thing that is worthy to be mentioned about this case is the distinction between a mystic and an ascetic (religious ascetic called Zahid). All monks, clergymen, and Rabbis and so on are called Zahid. The general definition of Zahed is: "the literal believer in the letter of the Law, opposed to the Soofi, who believes in its spirit: hence the former is called a Zahiri (outsider), and the latter a Batini, an insider." (Kasidah 44) Rumi's idea about these people, in contrast to mystics (Sufis, Arefs), who travel in a different method but in the same path toward God, is:

THE mystic ascends to the Throne in a moment; the ascetic needs a month for one day's journey (Mathnawi Book V 2180).

And in another place, Rumi implies his idea about the distinction between religious prayer and the mystic's own way as: "Sufis say there are three ways of being with the mystery: prayer, then a step up from that, meditation, and a step up from that, conversation, the mystical exchange they call Sohbet. Here religion and prayer are in the lowest step of conveying mystery. In the video, we have this suggestion to put all the sideways aside and burn in the fire of love, which is the main road, and become a mystic, not a pious, virtuous person called zahed: "the timorous ascetic runs on foot; the lovers of God fly more quickly than lightning" (Mathnawi Book V 2192).

Rumi again insisted on the higher speed of this distinction and speed, which is required because of our limited lifetime. Another point that is relevant to the videoclip in respect to this last quotation is that Jared is running on foot on this journey and can be interpreted as symbol of an ascetic; on the other hand, Tomo is peacefully walking, not running; furtherly, we see a scene that he finds his way sooner than Jared in the film and at last freely lies on the ground and among lots of people opens his arms which is a symbolization of feathers getting opened. Tomo chooses to be a mystic instead of a Zahed, and he is the character who witnesses the book burning scene, meaning it is for him, not Jared. In regard to his peace as a mystic, Rumi has this advice:

Forget the nonsense categories of there and here, race, nation, religion, starting point and distinction. You are soul, and you are love, not a sprite or angel or a human being! (Book of Love 12).

One concept which is mandatory to be noted before entering the next scene is the technique of denying something in order to affirm it through its opposite side; though, this affirmation is more sophisticated than its raw form and also more effective. In his words:

The forthcoming scene starts with a long shot that two lights of warm and cold enlighten a gate to death. But as the whole film is in a dream it is not a real death. It is metaphorically a death. In this
 “I died as mineral and became a plant, I died as plant and rose to animal, I died as animal and I was Man. Why should I fear? When was I less by dying? Yet once more I shall die as Man, to soar with angels blest.” (Mathnawi Book III 3901)

So, death is not an end. It is a new bridge to another phase of spiritual being. It is a medium that opens a new door to the Mystery and growth. There is a concept in Rumi’s Mathnawi that advises to die before death. This represents another kind of death, which is before our natural decay, being a spiritual kind. This “dead man [is] living, walking on the earth, like living men; yet his spirit dwells in Heaven, because it has been

translated before death and will not be translated when he dies_ a mystery beyond understanding, understood only by dying_.” (Mathnawi VI 742) Here Rumi illustrates that if the mysteries, which would be unfolded for you after death, can be unfolded to one in some extent through his or her life, the mystery is unfolded before its final moment; Then one is at a level higher than what he or she was, or in other words translated to a higher state of consciousness. In the lyrics, Leto implies the same notion discussed here in another way: “Do you really want? Do you really want me dead or alive? to live a lie.” Here he asks himself whether to die (before he dies, meaning spiritually), translate himself in this path and receive the mystery which he could achieve after the death of his body, or live this superficial formal life, which is nothing more than a lie. Of course, it is fearful to face something that you were supposed to face after death. It is interesting to mention that the fear is illustrated in the video, in the physical form of that black-masked man, introduced previously above. Actually, the fear himself throw him in the coffin and nails it. Then he comes back to life. “I am the resurrection and the life. The one who believes in me will live, even though they die;” (John 11:25)

Rumi clarifies this death for those who have not yet brought the idea home with his own voice: “THY sepulcher is not beatified by means of stone and wood and plaster; Nay, but by digging

for thyself a grave in spiritual purity and burying thy egoism in His Egoism. And becoming his dust buried in love of Him, so that His breath may fill and inspire thee.” (Mathnawi Book III 130)

Going forward, in the video, twin girls are illustrated. In Rumi’s concepts, two is not true, and it should become one. Human and spirit, lover and beloved, path and purpose, determinism and free will, God and light, and so on and so forth are not two but one. That’s what pantheism is. “To the form-worshipper they are two; when you have escaped from consciousness of form, they are one. Whilst you regard the form, you are seeing double: look at the eyes, but at the light which flows from them.” (Mathnawi Book I 675) Exactly when you look at someone’s face while he/she is talking, you are able to look at one eye, not two. In the whole film, whenever twins are witnessed, it is a portrait of this concept here discussed. So, Leto in the coffin faces himself and his ego, which are two and will rise at last as one. Before that, it is to listen to the French voice reading ‘Marquis de Sade’, the French philosopher and libertine writer, whose translation is:

Abandon all your senses to pleasure, may it be the only God of your existence. It is for him alone that a young girl must sacrifice everything and nothing in her eyes must be as sacred as pleasure.

(Philo in Bedroom 18)

Although ‘Sade’ and his philosophy is incongruent with the major idea of this research, it is possible to look toward him and his thought through the main concept, discussed here. We came to the same spot that earthly love and pleasure are a shadow of a shadow of that love, traces of heaven on the earth; so, with this token, the pleasure that Sade is talking about, which in the eye of extreme religious beliefs is heresy, in this understudy spiritual concept is just a metaphor. As Ralph Waldo Emerson, a 19th-century American author, put it: “Parts of speech are metaphors, because the whole nature is a metaphor of the human mind.” (Complete Essays 18) How is it possible for someone to understand sweetness if that person has never tasted any sweet thing? “How can one know the divine qualities from within? When all a man has in this world are metaphors, it’s like when children ask what sex feels like and parents answer: “Like candy, so sweet.” The gist of this part is that Sade’s quotation has a metaphor inside it. It is not pleasing to make the story too long, so just have this concept in your mind from Sade’s saying that God is pleasure, heaven is pleasure, and they are portrayed in the world just as a metaphor (like that candy) for us to come to a better understanding of heavenly pleasure. As Sade puts it: it is “sacred,” and if we abandon all our senses to it, we are closer to the source of that shadow of that love.

Afterward, there is a scene of capturing Shannon Leto (the fallen-in-love bike rider) with a handcuff. This is a metaphor for captivating somebody with beauty and charm; she kisses him before handcuffing his hand. Although he is the man and usually in the position of power in a

The evil, masked people representing fear manifest for the hero by appearing to him randomly; he overcomes them (by using) the "key to unlock the lock to your fears" to enable him to liberate himself, then he can "face the darkness" of his own self. The girl is released from bondage by the hero while he pursues his girlfriend through the chaos of the city. The long takes of NYC just before a hurricane and Jared Leto being trapped in a coffin illustrate the spiritual conflict of the protagonist leading to a rebirth similar to the fall of Adam and creating a new beginning of growth. In addition, French is read to the audience from William Shakespeare's *Romeo & Juliet* that states, "These violent delights have violent ends" (Shakespeare p.35); this serves as a moral that love and desire should be tempered; an idea contained in the Mathnawi of Jalal ud-Din Rumi that states, "Do not [be] like the silkworm" and make a cocoon around oneself (Rumi Mathnawi p.I.1312). Then we see the protagonist, Tomo, use his new key to open a book to read the instruction to "Find the Argus Apocraphex" (Folgen). The primary purpose of this text is an inward journey away from the material world toward a deeper

understanding and connection to oneself and a corresponding increase in the consciousness of oneself. This idea is reiterated in Rumi's writing that discusses inner knowledge: "[T]he interior ... has all the red and yellow that can fill the azure sky" (Mathnawi, p.I.764). The continuous use of pearls, musk, and hidden inspiration within the Mathnawi shows that real spiritual value is found within the individual, as opposed to from outside.

In Shannon Leto's scenes, the concepts of pantheism and unity are represented by symbolic duality through the twin symbols. Additionally, the representation of the nude dancer with wings represents artistic expression, transcending human existence, helping to elevate your spirit. The phrase of Rumi that states, "Love hath five hundred wings" (Rumi Mathnawi V.2191) elaborates upon this symbolism. Further, Rumi's quotation in *Philosophy in the Bedroom* that states, "Snake-venom is life to the snake and death to man" (Rumi Mathnawi IV.65), supports Rumi's concept of moral relativism (i.e., good and evil). The writing in graffiti by children and on bodies represents how one has lived their experiences, which lead to personal transformation.

Masculinity and femininity come together through the Jungian concepts of the anima and animus in scenes where these two forces meet, challenge, and become united within themselves. This unification reminds us of Rumi's challenge to power in gendered formats, "Woman prevails over

the wise.” (Rumi, Mathnawi I.2433). The union symbolized by lovers, wings and the image of twins mirrored against each other all symbolize unification and transcendence as well. Even when there is deformity, Rumi points out there can be meaning through imperfections: “The bone-setter ... works on the broken limb.” (Rumi, Mathnawi I.3204). Finally, Jared Leto's face is only transformed when he faces off against the masked figure which represents fear, and defeats it. Quick transitions of images representing love, violence, masks, butterflies, and pleasure create a visual representation of the connection between good and evil. Rumi's quote, "Falsehood was not, if truth was not." (Rumi, Mathnawi II.2930) illustrates this connection. The video closes with a quote from The Raven, “Deep into that darkness peering ...” (Poe), which sums up the entire journey from the opening shot to the closing shot, being a descent into fear, desire, and darkness that ultimately resulted in a rebirth of creating oneself.

Conclusion

In order to come to a conclusion, earthly love is a bridge to help human beings with the purpose of his/her transcendence through the steps that lead to knowing the spiritual love, the Mystery or God. Fear of torment, religious bias, or diversity of religions has always distracted people from the essential role of earthly love, pleasure, and especially lust in finding the path toward heaven

and the one and only God. However, in the writer's idea, which is aligned with the Rumi's idea, pleasures called lust are shadows of that heavenly pleasure, and earth is crammed with heaven. For further studies, the writer suggests to get the attentions to pantheistic points of view toward art.

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