

Poetry therapy in Molavi's thoughts

Farideh Davoudimoghadam*

Abstract

Jalaloddin Mohammad Balkhi, known as Molavi, an Iranian mystic poet, who is more known as Rumi in the West, is one of the intellectual and cultural geniuses of Iran and the world. He has shown in his works that he had many concerns and thoughts about epistemology, anthropology, and ontology. He has created works for mental health and inner peace of man, which until today all thinkers and even ordinary people have benefited from these works and have tried to improve mental health and better life in this world. One of the fields that can benefit from Molavi's mystical and wise thoughts reflected in his poems is poetry therapy, which has been read by poetry therapists for years and taught in university groups. Today, therapeutic poetry with its rich history and diverse applications is still a valuable tool in the field of therapeutic interventions and is used to improve mood, reduce stress, increase awareness, and help people manage emotions. In this research, poems by Molavi have been presented, which the author believes can be used in the field of poetry therapy. The method of this research is thematic content analysis and the results show that Molvi's poems are very effective in the field of cognitive and meaning therapy, hope therapy, happiness therapy, positive attitude towards existence, and positive psychology, and finally, it can induce peace, Personal growth and a deeper understanding of oneself and the world, which is similar to cognitive-behavioral therapy in contemporary psychology.

Keywords: Poetry therapy, Molavi, Shams's Sonnets, Masnavi, Persian Literature.

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1. Introduction

Poetry has long been recognized as a powerful medium for expression, healing, and self-discovery. Among the many poets who have harnessed the transformative power of words, Jalaloddin Mohammad Balkhi, known as Molavi¹—and widely known as Rumi² in the West—stands out as a profound mystic and philosopher. His poetry not only captivates readers with its beauty but also serves as a therapeutic tool, guiding individuals on their journeys toward healing and self-awareness.

2. Research Method

In this study, Molavi's poems are explored through the framework of universal principles and the techniques of poetry therapy. To unveil the deeper layers of meaning, the research employs *thematic content analysis*, one of the well-established methods within qualitative content analysis.

3. Research Objectives

The primary aim of this research is to acquaint readers and scholars in psychology, literature, and poetry with the profound synergy and deep interconnection between the principles and techniques of poetry therapy and the poetic concepts of Molavi.

4. Background of the Research

A considerable body of work has been published on poetry therapy, predominantly in other countries and to a lesser extent in Iran. Among the notable contributions is *Poetry Therapy* by Nicholas Mazza, with its most recent edition released in 2022. Another significant work is authored by John Fox, who has devoted many years to teaching and practicing in this field. Alongside Dr. Samuel T. Orton, he is regarded as one of the key pioneers of poetry therapy. Fox's book in English, his reflections shared on the Poetry Therapy website, and the author's own extensive research and studies over the years serve as principal sources for the present study.

In Iran, scientific research on poetry therapy has primarily appeared in the disciplines of psychology, medicine, and nursing. For example, a study titled *The Effect of Group Poetry Therapy on the Cognitive Status of the Elderly Living in Nursing Homes* was published in the *Scientific-Research Quarterly of Complementary Medicine* (Issue 4, Winter 2013) by Jamshid Faraji³, Masoud Falahi Khoshknab⁴, and Hamidreza Khanke⁵. Their findings confirmed that group poetry

therapy significantly improves cognitive functioning in elderly populations. Similarly, another article—*The Effect of Group Poetry Therapy on Reducing Depression Symptoms in Students* by Mohammadian Yukhabeh⁶ et al.—was published in 2009 in the scientific journal of Ilam University of Medical Sciences. This study demonstrated that, following the intervention, students in the experimental group reported markedly fewer symptoms of depression compared to the control group. Collectively, such studies corroborate prior research affirming the benefits of poetry therapy for mental health disorders, particularly its efficacy in alleviating symptoms of depression.

Nevertheless, certain limitations can be observed in these works. Chief among them is the lack of reference to literary sources and the specific poems utilized during therapy sessions. This raises questions about whether these interventions were conducted with adequate interdisciplinary collaboration under the supervision of experts in poetry and literature, and whether the practitioners possessed the necessary training as poetry therapists.

Regarding poetry therapy with Molavi's works specifically, Melody Moezzi⁷ has authored *The Rumi Prescription: How an Ancient Mystic Poet Changed My Modern Manic Life*. In this book, Molavi's inspiring and accessible verses are described as expressions of mystical devotion and ecstatic insight. For Moezzi, these poems became a path to healing and transformation. Guided by her father, a lifelong admirer of Molavi, she immersed herself in this profound collection, uncovering a thirteenth-century wisdom deeply relevant to modern struggles. Addressing isolation, distraction, depression, fear, and other everyday challenges, the book offers a blueprint for living with greater clarity, intention, and love—even amid times of profound division and uncertainty. Above all, it reminds us that the answers we seek are often already within us, waiting to be recognized and embraced.

5. Poetry therapy

Poetry therapy has been defined as

the use of language, symbol, and story in therapeutic, educational, and community-building capacities (Mazza, 2012, p. 434).

Once regarded as a form of bibliotherapy, poetry therapy has now emerged as an independent discipline, encompassing bibliotherapy, narrative therapy, and journal therapy—each maintaining its own distinct area of study and practice. Literary

scholars have long offered valuable insights into the human condition, perspectives that have often been overlooked in clinical literature (Mazza, 2022, p. 5)

Schneider (1998) argued that romantic perspectives hold a long and distinctive place in the history of psychology, notably including the writings of William James. Examining the literary and artistic movements that emerged in the late eighteenth century, he emphasized the profound individual and collective dimensions of human experience. Schneider also explored the impact of romantic thought on existential-humanistic, narrative, relational, and ecological psychologies.

Central to a romantic approach in clinical practice is an emphasis on the human "*lifeworld*". This approach is characterized by three key elements: (1) affect, imagination, and intuition; (2) holistic content; and (3) the practitioner (or investigator) as an active participant. Gergen (1994) further observed that

from a romanticist standpoint, to understand another is to experience in some manner, the other's subjectivity (p. 256)

Poetry therapy reflects classic tensions in literary analysis and psychological practice, particularly the romantic aspects of empathy and subjectivity versus reason and observation. Gergen (1994) highlighted the parallel processes between literary analysis and the empiricist tradition. In literary analysis, the emphasis is on the text or content itself, rather than on human communication or the mode of presentation. In scientific practice, the focus is on "*pure content*" and "*literal language*", yet scientists inevitably collect and analyze data through

rhetorical structures through which the observational world is construed (p. 41).

Gergen illustrated this with a mechanistic metaphor, in which a person's actions are defined in terms of stimuli, inputs, units, and so forth. Essentially, the metaphors employed shape both how observations are recorded and how a worldview is constructed. As Gergen noted, concepts such as narrative and metaphor, common in literary analysis, can significantly inform the development of psychological theory and practice.

From a clinical perspective, Lerner (1987) emphasized that in poetry therapy, the primary focus is on the individual rather than on the poem itself. Clients are not asked to determine the "*true*" meaning of a poem; instead, attention is given to the personal meaning it holds for them (Mazza, 2022, p. 6).

From John Fox's perspective:

Poetry is a natural medicine; it is like a homeopathic tincture derived from the substance of life itself—your experience. Poems distill experience into its essentials. Our personal experiences touch the common ground we share with others. The exciting aspect of this process is that poetry, when used as a healing tool, helps individuals integrate the disparate, sometimes fragmented parts of their lives. Poetic elements—sound, metaphor, image, feeling, and rhythm—act as remedies, elegantly strengthening our entire system: physical, mental, and spiritual. Poems speak to us when nothing else will. Poetry enables us to truly feel our lives rather than remain numb. A page touched by our poem becomes a space where painful feelings can be held, explored, and transformed. Writing and reading poems is a way of seeing and naming where we have been, where we are, and where we are going in life. Poetry offers guidance, revealing what we did not know we knew before we wrote or read a poem. This moment of surprising oneself with personal insights, or being moved by the poems of others, lies at the very heart of poetry as a healing practice (Fox, 1997, p. 3).

6. The History and Development of Poetry Therapy

Poetry therapy can be traced back to the time when humans first turned to metaphors and myths as a means to understand the world, confront the ambiguities of existence, and achieve inner peace. Consequently, the roots of therapeutic poetry can be found in ancient civilizations, where poetry was recognized for its healing properties⁸. Regarding the historical origins and evolution of poetry therapy, Nicholas Mazza provides a comprehensive account in his book *Poetry Therapy* (2022 edition), which is beyond the scope of this study. Readers are referred to Mazza's work for further details (Mazza, 2017, pp. 3–18)

7. Contemporary Developments

The Healing Power of Poetry by Smiley Blanton (1960) represented an early attempt to classify poems according to specific problems and emotional states. Blanton, a psychiatrist, discussed the therapeutic value of poetry and often adopted a prescriptive approach, utilizing inspirational poems. Eli Griefer is credited with coining the term “poetry therapy” (Schloss, 1976). Griefer, a poet, lawyer, and pharmacist, volunteered at Creedmoor State Hospital in New York. According to Schloss (1976), Griefer collaborated with psychiatrist Jack J. Leedy to develop a poetry therapy group. They

also received support and encouragement from J.L. Moreno and presented their work at the American Society for Group Psychotherapy and Psychodrama. Moreno, who was interested in the use of poetry in therapy, coined the term *psycho-poetry*, which Schloss later developed further (Schloss, 1976).

In 1963, Griefer published *Principles of Poetry Therapy*. Leedy continued Griefer's work and, in 1969, edited an interdisciplinary collection of chapters in *Poetry Therapy: The Use of Poetry in the Treatment of Emotional Disorders* (Leedy, 1969b). He followed this in 1973 with a second edited volume, *Poetry the Healer* (Leedy, 1973). Chapters from both volumes were later compiled in *Poetry the Healer: Mending the Troubled Mind* (Leedy, 1985).

Formal recognition of poetry therapy developed with the establishment of the Association for Poetry Therapy (APT) in 1969. Annual conferences were held in New York beginning in 1971. In 1981, the APT was formally incorporated as the National Association for Poetry Therapy (NAPT), after which annual conferences were hosted across the United States.

Gilbert Schloss made a significant contribution to poetry therapy through his work in psychopoetry. With a background in psychodrama, Schloss worked at the Institute for Sociotherapy in New York, which offered workshops and educational programs. In 1976, Schloss published *Psychopoetry*, which included case histories and patient poems. He also conducted a survey of approximately 1,400 helping professionals to examine how poems were used for therapeutic purposes; 194 questionnaires were returned. Respondents were mostly therapy professionals, including psychologists, social workers, and counselors, with the largest group being private practice therapists. Few respondents identified as poetry therapists. Schloss's initial aim was to classify poems according to client moods, psychological states, and diagnostic categories, although he did not achieve consensual validation for this classification. He also noted methodological limitations of his survey, observing that the diversity of poetry and the novelty of the field contributed to these challenges. Schloss proposed directions for further research and emphasized the need for a network connecting poetry therapy practitioners.

Mazza and Hayton (2013) conducted a survey to identify how and to what extent practitioners from various disciplines—including psychology, marriage and family therapy, social work, counseling, and music therapy—utilized poetry therapy. This preliminary study supported the structure of Mazza's (1999a) integrated RES (Receptive/Expressive/Symbolic) model of poetry therapy. While it did not yield

conclusive findings regarding the participants' theoretical frameworks, it provided a foundation for further research.

In Los Angeles, Arthur Lerner, a poet and psychologist, founded the Poetry Therapy Institute in 1973, which was "the first legally incorporated nonprofit organization devoted to the study and practice of poetry therapy" (Lerner, 1992, p. 107). The institute disbanded in 1992 but made substantial contributions to education and training in poetry therapy. Lerner's *Poetry in the Therapeutic Experience* (1978; 2nd edition, 1994) offered a comprehensive collection of chapters on theory, research, and practice.

Of particular interest is Berry's "Approaching Poetry Therapy from a Scientific Orientation" which provided one of the first statistical studies in the field. The *Therapy of Poetry* (Harrower, 1972) is also important in its consideration of poetry as therapy and being a part of normal development. Harrower reviewed her own journals and poems within a developmental framework, referring at times to Erik Erikson's (1968) stages of development. Her work is significant in that it provides a rationale for a health-based consideration of poetry in individual or group settings.

Over recent years, some major books on poetry therapy have been published including Chavis's (2011) *Poetry and Story Therapy: The Healing Power of Creative Expression*, Heller's (2009) *Word Arts Collage: A Poetry Therapy Memoir*, Reiter's (2009) *Writing Away the Demons: Stories of Creative Coping through Transformative Writing*, L'Abate and Sweeney's (2011) *Research on Writing Approaches in Mental Health* included excellent contributions to research on poetry therapy and bibliotherapy. Poetry therapy has also been formally recognized by its inclusion in the following reference books: The Princeton Encyclopedia of Poetry and Poetics, 4th Edition (edited by Greene & Cushman, 2012), The Social Work Dictionary, 6th edition (edited by R.L. Barker, 2014), The APA Dictionary, 2nd Edition (American Psychological Association (edited by Vandenbos, 2015). Still another indication of the growth and recognition of poetry therapy is most of the major research databases have listed/abstracted (most recently PsycINFO in 2011) the *Journal of Poetry Therapy*, now in its 34th year of publication. (Mazza, 2022, pp. 8-11).

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8. Poetry Therapy in Persian Literature

Therapeutic poetry has a long and rich history in Persian literature. Ancient Iranian legends and myths were often crafted with various purposes, including calming audiences, addressing their concerns, fears, and desires, and conveying messages through metaphors and poetic expressions. These narratives exhibit many characteristics that align with the principles of poetry therapy, making them meaningful examples in the field. Many of the concepts discussed in contemporary poetry therapy can also be found in these early works.

Prominent examples include the influence of Hanzaleh Badghisi's⁹ poetry on the ruler of Khorasan¹⁰ and Roudaki's¹¹ famous poem *Booye Jooye Mooliyan*, written to celebrate the return of the Samanid ruler to Bukhara¹². These works have become so well-known that they are often cited without further introduction (Safa¹³, 1990, pp. 179, 375).

In the subsequent period, Ferdowsi¹⁴'s *Shahnameh*¹⁵ emerged as a literary response to the pain and sorrow resulting from defeat and the perceived destruction of Iranian identity. The epic aimed to heal collective wounds and support both personal and social growth. In later periods, poets such as Khayyam¹⁶, Attar Neishaburi¹⁷, Hafez¹⁸, and many contemporary figures created works aligned with their respective intellectual frameworks. When analyzed through the lens of contemporary poetry therapy, these works reveal significant therapeutic value.

For example, Khayyam's poetry often emphasizes the importance of living in the present moment and finding meaning in the here and now. In a world filled with suffering and anxieties stemming from past experiences or concern for the future, Khayyam's words serve as a healing balm, reminding readers to embrace the present

and savor life's simple pleasures. The sense of liberation and presence conveyed through his imagery can provide motivation and resilience to navigate life's challenges. This focus on mindfulness aligns closely with therapeutic principles, helping individuals cultivate appreciation for their current circumstances and experience well-being in the present moment.

Khayyam states:

Do not dwell on the day that has passed, nor worry about tomorrow and the future that has not yet arrived. Do not base your present life on the past or the future. Be happy in the present and do not waste your life¹⁹ (Khayyam, 1991, Quatrain No. 136, p. 103).

Khayyam places significant emphasis on living in and enjoying the present moment. In this quatrain, he does not imply that one should avoid planning or making efforts for the future; rather, he cautions against excessive anxiety and distress. He advises against dwelling on regrets from the past or worrying about the future. Instead, he highlights the importance of embracing the happiness of the present, which plays a crucial role in maintaining active and meaningful engagement with life. Khayyam recognizes that being absorbed in past failures or preoccupied with a daunting future is ultimately a waste of time. For this reason, seizing the present moment lies at the heart of his philosophy.

It appears that the insights Khayyam conveys in his quatrains are the result of both his reflective thinking and his lived experiences. He seeks solutions by understanding the individual, while simultaneously observing human behavior both consciously and unconsciously. Many of these solutions emerge initially as responses to his own inner concerns, which he then generalizes to provide guidance for others.

Hafez also composes in a manner that resonates with Khayyam's philosophy: "When the sadness and joy of the world are passing, it is better for me to be happy"²⁰ (Hafez, 2015, Sonnet 326).

Persian poetry often explores themes such as love, empathy, spirituality, and the human condition through rich imagery and narrative, transforming these elements into a powerful tool for emotional expression and self-reflection. From the perspective of poetry therapy, individuals—either consciously or unconsciously—seek to discover their feelings, gain insight, and attain inner peace by reading Persian poems, whether individually or in groups. The musicality and profound concepts embedded in Persian

poetry can evoke strong emotions, fostering a sense of connection and understanding. Therapeutic poetry has long been a significant component of Iranian culture. The recitation of national epics in the form of stories and poems by minstrels (Gusans²¹, Khonyagarans) and, in later periods, by Naghqals²² serves as an early example of group-based poetry therapy. During the spread of mysticism, attention to the deeper concepts of self-awareness in poets' works, the mystical and unconventional paradoxes presented by mystics, and the creation of innovative poetic expressions—including Sufi poetry and dance ceremonies in monasteries—illustrate both individual and group forms of therapeutic practice. Monasteries (khangah²³) played an important cultural role, as poems were recited publicly by chanters during Sufi gatherings, and poetic inscriptions were displayed on the walls. These practices not only disseminated poetry among the people but also preserved certain beliefs, prayers, and oaths of the community.

9. Therapeutic Functions of Poetry

In this therapeutic approach, the written word—particularly poetry—is employed as a tool for self-exploration and psychological well-being. This perspective posits that language and creative expression can exert a profound influence on personal growth and mental peace.

Poetry therapy represents a unique and powerful form of therapeutic expression, harnessing the healing potential of poetry and creative writing. Its applications include, but are not limited to, the following:

9.1 Emotional Release and Self-Expression

Poetry therapy provides individuals with a safe and non-judgmental space to express their deepest feelings, thoughts, and experiences. Through the act of writing, individuals can release suppressed emotions, gain clarity, and achieve a sense of peace through their words.

9.2 Self-Reflection and Insight

Engaging in poetry therapy encourages introspection and self-examination. By participating in the creative process, individuals can gain valuable insights into their thoughts, emotions, and life experiences. This heightened self-awareness can foster personal growth and a deeper understanding of oneself.

9.3 Healing and Coping

Research indicates that poetry therapy is particularly effective in assisting individuals to cope with trauma, grief, and other emotional challenges. Writing and sharing personal experiences through poetry can facilitate healing, foster a sense of empowerment, and enhance resilience.

9.4 Communication and Empathy

Poetry possesses a unique ability to transcend communication barriers and connect people on a deep emotional level. In group settings, poetry therapy can promote communication, empathy, and social cohesion among participants. It also serves as a valuable tool for strengthening interpersonal relationships and fostering mutual understanding.

The aforementioned points are derived from the author's own studies and findings based on existing works and materials in the field. For more documented and empirical examples, readers are referred to John Fox,²⁴ s *Poetic Medicine*.

10. Techniques of Poetry Therapy

Poetry therapy employs a variety of techniques and methods aimed at improving mood and reducing stress. The most important of these techniques include:

10.1 Poetry Writing

In this technique, individuals are encouraged to express their feelings and inner experiences through the language of poetry. By focusing on word choice and linguistic expression, they are able to reveal and process their emotions creatively.

10.2 Reading and Listening to Poetry

This technique involves engaging with poetry through reading and listening, allowing individuals to experience the verbal and auditory aspects of poetry. Such engagement can influence emotions, stimulate imagination, and promote reflection.

10.3 Poetry Therapy Groups

In this approach, individuals gather to share their written or selected poems and express their feelings in poetic form. Dramatization often occurs through poetry, enabling participants to depict personal experiences and share them with others in meaningful ways. This method was identified based on the author's own studies.

11. Discussion

11.1 The Essence of Molavi's Poetry

Molavi's mystical poems frequently employ vivid imagery, layered metaphors, and profound philosophical reflections that invite readers to contemplate both their inner selves and the nature of existence. Central themes in his poetry include love, longing, and the pursuit of divine union. Through his verses, Molavi encourages readers to explore their inner worlds, confront personal emotions, and embrace authentic selfhood.

The titles and classifications presented here are derived from an analytical reading of the *Masnavi* and the *Ghazaliat of Shams*. These works were examined thematically, with attention to concepts that align closely with the principles and objectives of poetry therapy. The major therapeutic themes identified include:

- Self-Discovery and Self-Awareness

Molavi's poetry consistently conveys the themes of self-discovery and self-awareness, presented through diverse structures and motifs. He calls upon readers to look inward, to confront their dreams, fears, and desires. This process of introspection is a central element of poetry therapy, enabling individuals to achieve clarity and a deeper understanding of their inner selves.

Through his verses, Molavi encourages a journey of self-exploration that ultimately fosters personal growth and healing. He emphasizes the discovery of innate capacities that already reside within each individual. Molavi communicates the presence of these abilities directly in some poems, while in others he uses allegories, stories, or parables. At times, the subtlety of his expression instills conviction and belief in his readers. As Molavi writes in the *Masnavi*: "O brother, you are that same thought (of yours); as for the rest (of you), you are (only) bone and fiber."

"If your thought is a rose, you are a rose-garden; and if it is a thorn, you are fuel for the bath-stove²⁵." (Molavi, 2009, Book II, Section IX)

Molavi invites humanity to a celebration of *understanding*, grounded in what he describes as the *Great Awakening*. This awakening shaped many of his tendencies, efforts, and concerns, becoming both the narrative of his present and the language through which he expressed it. It is a gift bestowed upon a contemplative and impassioned poet, preserved in the chronicles of history. Human beings interpret every phenomenon of life and existence through language. With this aesthetic

device, Molavi addressed profound themes and questions concerning humanity and existence—issues that have long provoked intellectual and philosophical debate among Sufis, mystics, and philosophers.

Self-awareness occupies a central place in Molavi's school of thought. From his perspective, through self-awareness, individuals uncover hidden capacities within themselves and transcend the limitations and sufferings of the material world. Consequently, self-awareness emerges as one of the key foundations of happiness in this life. Many of Molavi's poems that focus on the theme of happiness also emphasize the significance of self-awareness, demonstrating the close connection between these two concepts in his thought. For instance, in the *Masnavi*, numerous stories and allegories are constructed around the theme of self-awareness. One well-known example appears in Book VI, the story of "*The Dream of the Treasure*" (Molavi, 2009, Book VI, Section 124).

In this allegorical story, a man from Baghdad inherits a great fortune. However, he fails to appreciate it and quickly squanders it all, becoming poor. He suffers greatly until one night he dreams that someone named Hatef tells him: "*Leave Baghdad, your homeland, and go to Egypt, where you will find a treasure.*" Filled with hope, the man sets out for Egypt. There, after enduring numerous accusations and hardships, he ultimately discovers that the treasure was in his own home all along²⁶.

In this fascinating story, Molavi discusses an important topic with great depth and careful planning, examining it from the perspective of psychology and self-awareness: the real treasure lies within us. Many of our valuable inner resources and abilities remain unrecognized due to neglect, inattention, poor personal and social education, or aimless wandering. As a result, we often desperately seek treasure from others.

However, through a deep inner journey—which inevitably involves suffering and effort—we can discover that true treasure within ourselves. In mysticism, dreaming and traveling symbolize this journey into the hidden realms of the unconscious. By exploring our subconscious and becoming aware of our latent abilities, humans can effect meaningful changes in their lives.

In a brief allegory titled "*The Story of the Ducklings Which Were Fostered by a Domestic Fowl*", Molavi highlights a significant aspect of human potential, pointing to the vast capacities hidden within each person.

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In a brief allegory titled "*The Story of the Ducklings Which Were Fostered by a Domestic Fowl*", Molavi highlights a significant aspect of human potential, pointing to the vast capacities hidden within each person.

Thou art the offspring of a duck, though a domestic fowl has nurtured thee beneath her wing.

Thy mother was the duck of that Sea; thy nurse belongs to the earth, devoted to the dry land.

Leave the nurse on the dry land, and press on: enter the Sea of spiritual reality, like the ducks²⁷.

(Molavi, 2009: *The Second Book, Section 114*)

In this allegory, Molavi reminds people, through simple yet profound verses, that many of the traits and capacities of existence are embedded within us. It is enough to reflect on the truth of your being and recognize your own abilities:

In your body, you are an animal, and in your spirit, you are of the angels, so that you may walk on the earth and also soar in the sky. (Ibid)

In this allegorical story, an important point is emphasized: the deep world of human existence, with its inherent boundlessness, is connected to many forms of knowledge and abilities. However, because humans have accustomed themselves to the limitations of the world and to uncreative thoughts and behaviors, they have forgotten their true nature. If we attain self-awareness that our existence is part of a vast and magnificent world, and if we trust in our abilities within this greatness, we can unlock our hidden powers.

In his sonnets, Molavi repeatedly emphasizes self-awareness in a poetic and impactful way. In Sonnet No. 37, several intriguing aspects of self-awareness are

highlighted. In this sonnet, Molavi addresses the important domain of human existential capacities and self-knowledge. Mystics, as truth-seeking individuals, have gained deep understanding of themselves and their existential value. Through this process, they are able to attain a profound level of self-awareness.

For mystics, light and beauty are not found outside themselves. They are intoxicated without wine, as if the very essence of this wine flows in their own veins. While everyone in the world falls in love with a beloved, in mystics, this profound love resides entirely within.²⁸ (*Molavi, 2001, Sonnet 37*)

This allegorical story conveys a profound truth: the deep realm of human existence, with its limitless potential, holds within it vast knowledge and hidden abilities. Yet, humans, accustomed to the confines of the worldly and to uncreative thoughts and behaviors, often forget their true essence. When we awaken to the self-awareness that our existence is part of a magnificent whole, and when we trust in the powers inherent within this grandeur, we can reveal the treasures hidden deep within ourselves.

In his sonnets, Molavi returns again and again to the theme of self-awareness, weaving it into verses that are at once poetic and profound. In Sonnet No. 37, he unveils subtle insights into self-knowledge and the vast capacities of human existence. Mystics, as seekers of truth, are those who have discovered the value of their own being and recognized the treasures hidden within. Through this awakening, they have ascended to the luminous stage of self-realization.

For mystics, light and beauty are not sought beyond themselves. They are intoxicated without wine, as though the very current of this wine pulses through their own veins. In the world, every soul falls in love with a beloved, yet for mystics, this love blossoms wholly within.²⁹ (*Molavi, 2001, Sonnet 37*)

You exhaust your energy by constantly watching what others do, seeking to align your life with their ways and feelings. Yet the truth is this: only through reflection and true understanding can you discover sound methods and authentic values. It is by such awareness that you set your own measure, the true standard by which the course of your life is to be weighed.³⁰ (*Ibid*)

In this sonnet, Molavi unveils a veil that conceals the path to self-awareness and steals away true happiness: the veil of egoism and selfishness. When this veil is lifted, the soul discovers the doorway to a higher, spiritual life³¹. He reminds us that happiness is not poured from the cup of wine, nor is enthusiasm for life dependent

on escape. Wine of the grape belongs to those who wish to drown the sorrow of existence. But the one who awakens to the luminous truth of their presence and their role in this world has no need of such escape, for sorrow no longer dwells within them.³² (*Ibid*)

Molavi speaks of human creativity and the vast powers within us. We need not wait, like the lifeless, for the trumpet of Judgment to sound in order to truly live. It is enough to experience love in this world, for love, with its enchanting magic, has the power to revive us in every moment³³.

Molavi tells of a day when an astrologer said to him, "I have seen in your horoscope that you will be happy. I know this with certainty." Yet Molavi understands that this joy is not bestowed by the stars, but by the luminous light dwelling within his own being. It shines upon him every day, revealing that true happiness and radiance are discovered not outside, but within oneself³⁴. (*Ibid*)

Molavi states in *Fihe Mafih*³⁵:

The scholars of the present age are very precise in their science and have fully understood other things that are not related to them and have mastered those sciences completely. But they do not know themselves (Molavi, 2010, p. 17).

From the perspective of mystics, a human being is a collection of numerous abilities; therefore, they are not deserving of feeling lack or sorrow. By gaining knowledge of their own existential capacities and nurturing their energy, creativity, and hope, individuals can confront problems and challenges more effectively, thereby fostering happiness in their lives. According to mysticism,

the world is a vast, endless place of joy and happiness (Shams Tabrizi, 1970, p. 34).

11.2 Happiness Therapy: Happiness and the Teachings of Molavi Representation of the Concept of Happiness in Molavi's Thoughts

Today, happiness therapy is one of the most significant and widely discussed topics in positive psychology³⁶. However, Iranian sages and mystics have long explored and applied its principles in their speeches and writings. Through their poetry and prose, mystics have conveyed life experiences and human conditions by presenting vivid cognitive images. By inviting people to reflect, focus, and engage with parables and stories, they have sought to illuminate paths toward positive thinking

and happiness. Molavi, for instance, refers to himself as “happiness”³⁷ (Molavi, 2001, Sonnet 1825). Furthermore, in the first stanza of Sonnet 1638, he presents himself as the “son of happiness” and as belonging to a joyful generation³⁸.

In Molavi’s intellectual system, there is no place for aging or depression. His heart is a garden of tulips— always fresh, youthful, smiling, and kind³⁹ (Molavi, 2009, *The Third Book*, section 136).

Molavi explicitly states that immersion in boredom and sorrow is irrational, as it weakens human capacities and hinders their flight, growth, and development⁴⁰ (Molavi, 2001, *Sonnet* No. 658).

Therefore, man should pay attention to the hidden abilities, greatness, and powers within himself and make happiness his vocation instead of sinking into innumerable sorrows. It is interesting to ask why Molavi is so happy. The period in which he lived was not a peaceful age free from fear and anxiety. Neither in Khorasan nor in Asia Minor did he lead a comfortable or carefree life. His time was the era of the Mongol invasion. Molavi emigrated from his homeland with his father when he was five or six years old and spent many years in displacement. In Konya, despite his high status, he was not safe from the persecution of his contemporaries or even his relatives. Nevertheless, he remained happy. What could be more comforting for modern man than understanding the causes of this happiness?

It should be noted that Molavi’s teachings on happiness, as reflected in his numerous works, can be of great interest to therapists in the fields of positive psychology and happiness therapy.

11.3 Happiness and Love

One of the most significant components of happiness—and one of the most invigorating forces from Molavi’s point of view—is love. Molavi regards love as the driving force behind all phenomena of existence, a current that flows through every element of creation. This joyful love possesses such power that it can transform the darkness of despair and the weaknesses of human existence into the light of hope and the warmth of the sun that animates the world. In a famous ghazal, Molavi describes love as the force that brought him to life and freed him from tears and sorrow. He interprets love as the very essence of happiness and bliss, a power that has given him new life⁴¹.

In Molavi’s thought, happiness is one of the fundamental components of the universe; all the particles of existence flow with love and joy, and man’s eternal destiny is directed toward happiness, in harmony with the particles of the world.

11.4 The Presence of God: Spiritual Therapy

From the perspective of mystics, the most significant source of joy is the sense of God's presence in this world—a theme frequently echoed in the *Sonnets of Shams* and regarded as one of the central mystical traditions and key teachings. Molavi believes that whenever a person becomes aware of their relationship with God, they will never fall into deep or lasting sorrow over worldly shortcomings and sufferings. Such a person remains joyful in life and feels no sense of lack. What sadness can one have when beholding one's beautiful Beloved⁴²?

Molavi invites people to perceive themselves daily on the table of divine grace and to contemplate the dignity that God intends for them at every moment. Sometimes, he refers to understanding this relationship as losing oneself, while, in accordance with mystical tradition, a seeker must achieve a state of self-transcendence. Molavi considers himself God's guest each day and becomes intoxicated by the sight of His smiling face, so much so that his heart feels as if it might leap out of his chest⁴³(Molavi, 2001, *Sonnet 7*).

The experience of the spiritual force, which is constantly present in the human mind and life, has been discussed by researchers in the field of spiritual therapy.

11.5 The Relationship Between Facing Negative Thoughts and Poetry Therapy

In the past, common advice encouraged people to quickly dismiss negative thoughts, based on the belief that ignoring them would foster a more positive mindset. However, contemporary psychology proposes a different approach: facing and acknowledging these thoughts can be a crucial step toward emotional healing and personal growth. This shift in perspective recognizes that negative thoughts are a natural part of the human experience and that confronting them can cultivate greater self-awareness and resilience.

11.6 The Importance of Facing Negative Thoughts

1) Acknowledgment: Facing negative thoughts allows individuals to recognize and validate their feelings and experiences. This acknowledgment serves as the first step toward understanding and processing emotions, rather than suppressing them.

2) Cognitive Restructuring: Engaging with negative thoughts enables individuals to challenge and reframe them. Through this process of cognitive restructuring, people can develop healthier thought patterns and cultivate a more balanced perspective.

3) Emotional Regulation: Confronting negative thoughts helps individuals improve their ability to regulate emotions. By understanding the underlying causes of their feelings, they can develop effective coping strategies to manage them more constructively.

Poetry therapy is a form of expressive therapy that employs the creative process of writing poetry to foster healing and personal growth. It offers a unique avenue for individuals to explore their thoughts and emotions, including negative ones.

The relationship between facing negative thoughts and poetry therapy lies in the realms of empowerment and healing. By confronting, rather than avoiding, negative thoughts, individuals can gain valuable insights and develop healthier coping mechanisms. Poetry therapy functions as a powerful medium in this process, facilitating emotional expression, self-reflection, and connection. Embracing both the challenges and the creative act can ultimately foster profound personal growth and resilience.

11.7 The Story of the Guest House and the Guardian of God

In the fifth book of the *Masnavi* (verses 3647–3707), Molavi recounts “*The Story of the Guest, concerning whom the wife of the master of the house said, ‘The rain has set in, and our guest is left on our hands.’*” This narrative offers significant insights into the process of facing negative thoughts. The story tells of a guest who enters a house while the host’s wife must attend a ceremony in the neighborhood. The host prepares everything for the guest’s comfort—setting the table, arranging the bedding for both the guest and himself, and ensuring that his wife and the guest may eat and rest if he returns home late. However, when the woman comes back, she mistakes the guest for her husband in the dark and quietly says,

What I feared has happened to us:

“O worthy man,” she said, “I feared this, and now it has indeed happened—exactly what I feared, exactly what I feared!”

The mud and rain have stranded thy guest (here): he is left on thy hands like Government soap.

“How can he set out in this rain and mud? He will become a burden upon your head and soul!”

The guest immediately jumped up and replied, “O woman, fear not! I have boots and do not mind the mud.”

When the distinguished guest rose and departed, the wife felt remorse for having spoken those harsh words.

Many times the wife said to him, "Why, O Amír, if I made a merry jest, do not take offense⁴⁴ (Molavi, 2009, *The Fifth Book*, Section 156).

The guest departed from their house at midnight, leaving the host and his wife deeply saddened. Their sorrow grew as they watched him leave in the darkness, only to notice that the desert had been illuminated by the light of their guest's presence. It was then that they realized one of God's saints had been among them. From that moment on, the couple resolved to turn their home into a permanent guest house, so that if another righteous person ever passed by, they would not miss the blessing of hosting and conversing with such a guest.

The conclusion Molavi draws after narrating the story is both thought-provoking and practical:

Every day, and at every moment, a new thought enters your heart like an honored guest.

O soul, regard each thought as a person, for every person derives their worth from thought and spirit.

If a thought of sorrow seems to rob you of joy, know that it is, in fact, preparing the way for joy.

It vigorously clears your house of all else so that new joy from the source of goodness may enter.

It scatters the yellow leaves from the branches of your heart so that ever-green leaves may grow in their place⁴⁵.

In fact, in this story, the "guest" is an allusion to the thoughts and ideas that enter our hearts, while we are their hosts. Sometimes, like men and women unaware of divine wisdom, we fail to understand that every thought is a guest from God. If we regard each thought as a guest, we accept it, learn from its presence within us, receive its gift, and then allow it to leave when its time comes. In continuing his description and explanation of the story, Molavi draws attention to the functions of sadness in life and regards it as a dear guest whose presence brings freshness and vitality. A sad thought gives way to happiness and prepares the ground for joy. Sadness is like a breeze that blows away the yellow leaves from the tree of the heart, making room for the tender green ones to grow. It removes the roots of superficial and repetitive joys so that true joy and happiness may emerge. If we perceive the

presence of sadness in our hearts and minds as the natural movement of a star and observe its flow in our psyche, this current will follow its natural course, offer us its gifts, and connect the heart to light. By deeply understanding the story of *The Guest House*, we realize that it shares notable similarities with the ACT (Acceptance and Commitment Therapy) method.

ACT, or Acceptance and Commitment Therapy, is a form of psychotherapy that emphasizes psychological flexibility and the acceptance of one's thoughts and feelings rather than struggling against them. The primary goal of ACT is to help individuals lead a meaningful and value-oriented life while effectively managing the pain and stress that may arise along the way. This therapeutic approach encourages individuals to observe their thoughts without automatically identifying with or being influenced by them, thereby fostering the ability to detach from unhelpful or distressing mental patterns.

11.8 Hope Therapy and Poetry Therapy

Hope therapy is a therapeutic approach that focuses on cultivating hope within individuals. It is grounded in the premise that hope is a vital component of mental health and overall well-being. This approach encourages individuals to envision a positive future, set realistic goals, and develop practical pathways to achieve them. By enhancing a person's sense of hope, therapists aim to strengthen resilience, increase motivation, and promote psychological well-being. Although hope therapy and poetry therapy are distinct in their methods and theoretical foundations, they share several underlying principles and can be effectively integrated within therapeutic practice.

1. Emotional Expression: Both therapies encourage individuals to express their emotions. In hope therapy, people articulate their hopes and aspirations, while in poetry therapy, they explore and convey their feelings through poetic language. This process of emotional expression enhances the therapeutic effect in both approaches.

2. Goal Orientation: Hope therapy emphasizes setting and pursuing achievable goals, a process that can be effectively complemented by poetry therapy. Writing poetry about one's aspirations or challenges helps individuals clarify their objectives and envision their paths forward, thereby reinforcing the therapeutic goals of hope therapy.

3. Resilience Building: Both therapies aim to cultivate resilience. Hope therapy nurtures a sense of agency and optimism, while poetry therapy offers a creative means of processing difficult emotions and experiences. Together, they empower individuals to face challenges with renewed strength and a hopeful perspective.

4. Therapeutic Alliance: Both approaches can enhance the therapeutic relationship. Sharing poetry fosters a deeper emotional connection between the therapist and the individual, promoting trust and openness. This supportive atmosphere is fundamental to the effectiveness of hope therapy.

5. Creative Visualization: Poetry can serve as a powerful tool for visualization within hope therapy. By writing or reading poems that reflect their hopes, individuals can form vivid mental images of their desired future, strengthening both their motivation and their commitment to achieving their goals.

11.9 As Rumi beautifully expresses:

Do not despair that your lover has left you. If he has left you today, will he not invite you to him tomorrow?

If he closes the door on you, do not leave; wait there in patience, and he will raise you to a higher place.

*And if he closes all the paths before you, he will open a hidden way that no one knows.*⁴⁶ (Molavi 1381, Ghazal: 765)

In summary, hope therapy and poetry therapy are complementary approaches that can enhance an individual's emotional well-being. By combining the goal-oriented focus of hope therapy with the expressive and reflective qualities of poetry therapy, therapists can offer a more holistic and enriching experience. Together, these approaches empower individuals to cultivate hope, express their emotions, and navigate life's challenges with both resilience and creativity.

He asked, "How wert thou faring with regard to the prison and the well?"

"Like the moon," replied Joseph, "in the interlunar period, when she is on the wane."

If in that period the new moon is bent double, does she not, at last, become the full moon in the sky?⁴⁷

Though the seed-pearl is pounded in the mortar, it becomes the light of the eye and heart, and turns heavenward⁴⁸.

They cast a grain of wheat into the earth, and from that earth they raised ears of corn.⁴⁹

11.10 The Therapeutic Effect of Molavi's Poetry and Its Connection to the NLP Method

Reading and reflecting on Molavi's poems can serve as a form of catharsis, allowing individuals to release pent-up emotions and gain fresh perspectives on their

challenges. Additionally, poetry therapy sessions that incorporate Molavi's work can facilitate group discussions, enabling participants to share their interpretations and personal connections to the poems. This communal aspect of poetry therapy fosters a sense of belonging and support, further enhancing the healing process.

11.11 Cognitive-Behavioral Therapy (CBT) and Molavi's Mystical Poems

Cognitive-behavioral therapy (CBT) is a widely used psychological treatment that emphasizes the interplay between thoughts, emotions, and behaviors. Its core principle is that our thoughts shape our feelings and actions, and by modifying negative thought patterns, we can enhance emotional well-being and change behaviors.

11.12 The relationship between CBT and Molavi's mystical poems can be examined from several perspectives:

1. Self-Reflection and Awareness: Both CBT and Molavi's poetry underscore the importance of self-awareness. In CBT, individuals are guided to identify and challenge negative thought patterns. Similarly, Molavi's poetry encourages readers to contemplate their inner selves and discern the illusions that may obscure their understanding of reality.

2. Transformation of Thought: CBT seeks to transform negative thoughts into more positive and constructive ones. Similarly, Molavi's poetry emphasizes the transformation of the self through love and spiritual awakening. This parallel suggests that engaging with Molavi's work can inspire individuals to shift their perspectives, much like the cognitive restructuring techniques employed in CBT.

3. Emotional Healing: Both approaches acknowledge the importance of emotional healing. CBT provides tools to manage and cope with emotions, while Molavi's poetry offers a spiritual perspective, helping individuals understand and embrace emotions as an integral part of the human experience. The themes of love, loss, and longing in Molavi's work can resonate deeply with those seeking emotional solace.

Poetry therapy is a therapeutic approach that utilizes the creative process of writing and reading poetry to promote healing and personal growth. It can be seen as a bridge between CBT and the mystical insights found in Molavi's poetry.

4. Expressive Outlet: Poetry therapy allows individuals to express their thoughts and feelings in a creative way. This aligns with CBT's focus on expressing and processing emotions. Writing or reading Molavi's poems can serve as a therapeutic outlet, helping individuals articulate their inner experiences.

5. Cognitive Restructuring: Engaging with poetry, especially the transformative themes in Molavi's work, can facilitate cognitive restructuring. Readers may find new meanings and perspectives that challenge their existing thought patterns, similar to the goals of CBT.

6. Spiritual Connection: Poetry therapy can also foster a sense of connection to something greater than oneself, which is a central theme in Molavi's poetry. This spiritual aspect can enhance emotional healing and provide individuals with a sense of purpose and belonging. In summary, the relationship between cognitive-behavioral methodology, Molavi's mystical poems, and poetry therapy is rich and multifaceted. CBT provides practical tools for managing thoughts and emotions, while Molavi's poetry offers profound insights into the human experience and the journey toward self-discovery. Poetry therapy serves as a creative bridge that combines these elements, allowing individuals to explore their inner worlds through the lens of both psychological and spiritual growth. By integrating these approaches, individuals can embark on a transformative journey toward healing and self-awareness.

12. Conclusion

This research indicates that Molavi's poetry holds substantial therapeutic value within the realm of poetry therapy. His works are distinguished by profound themes of self-discovery, self-awareness, and emotional healing, closely aligning with the objectives of poetry therapy. The study highlights that Molavi's poems can effectively facilitate cognitive processes, inspire hope, evoke happiness, and promote a positive attitude toward existence.

The thematic content analysis reveals that his poetry encourages introspection and personal growth, making it a valuable resource for poetry therapists. Molavi's verses often explore the complexities of love, longing, and the quest for divine connection, inviting readers to confront their emotions and embrace their true selves. This corresponds with the therapeutic goals of fostering emotional expression, resilience, and self-reflection.

Moreover, the research suggests that Molavi's poetry can serve as a bridge between traditional therapeutic practices and contemporary psychological methodologies, such as cognitive-behavioral therapy (CBT) and hope therapy. By engaging with his work, individuals can navigate their emotional landscapes, gain insights into their inner selves, and embark on a transformative journey toward healing and self-awareness.

Thus, Molavi's poetry is not only a source of artistic beauty but also a powerful tool for mental health and overall well-being.

Endnotes

1. /dʒalalod'din mohæm'mæd bælxī, molævī/
2. He is a Persian-speaking Iranian poet who was born in the city of Balkh, which was one of the important cities of Greater Khorasan in Iran in the 7th century, and then went to Konya. He died and was buried there. Among Iranians, he is known as Molavi and Molana. In the West, he is known as Rumi.
3. /dʒæmʃid fæ'rædʒi/
4. /mæ'su:d fæ'læhi xoʃk'nab/
5. /hæmi:d're:za xan'ke/
6. /mohæm'mædian jukha'be/
7. /mælodi mo'ez:i/
8. Apollo, the dual god of medicine and poetry, has often been referred to as a starting point for the historical foundation for poetry therapy (Brand, 1980; Leedy, 1969a; Morrison, 1969; Putzel, 1975). The ancient Greeks are credited with being one of the earliest people to intuitively conceive of the importance of words and feelings to both poetry and healing (Putzel, 1975).
9. [hæn'zæle bæd'yi:si]
10. [xora:'sɔ:n]
11. [ru:dæ'ki:]
12. [bo:xɒ:'rɒ:]
13. [sæ'fɑ]
14. [færdəw'si]
15. [ʃa:h'næme]
16. [xæj'jam]
17. [æt'tar neʃa'bu:ri]
18. [ha'fez]

.۱۹

از دی که گذشت هیچ از او یاد مکن، فردا که نیامدهست فریاد مکن

بر نامده و گذشته بنیاد منه، حالی خوش باش و عمر بر باد مکن

.۲۰

حافظا چون غم و شادی جهان در گذر است بهتر آن است که من خاطر خود خوش دارم

21. Gusan means a miner who sings poems containing the stories of past kings and heroes, along with the sound of music. In the Pahlavi language, those who sang national and popular songs and told epics were called Gusan or Kusan.

22. Naghql is known as the guardian of folk culture, epic and ethnic stories and folk music of Iran. Naghql used to perform in coffeehouses and historical places such as caravanserais.

23. [xɒ:nɒɒ:h]

24. John ox is a certified poetry therapist and a lecturer in the Graduate School of Psychology at John F. Kennedy University in Orinda, California. He is the author of two volumes of poetry, My Hand Touches the Sea and When Jewels Sing (audiotape), John teaches in the California Poets in the Schools Program. John has presented workshops at Omega Institute, Esalen Institute, Hollyhock, Common Boundary and throughout the United States.

.۲۵

ای برادر تو همان اندیشه‌ای ، مابقی خود استخوان و ریشه‌ای
گر گل است اندیشه تو گلشنی، ور بود خاری تو هیمه گلخنی

.۲۶

خانه آمد، گنج را او بازیافت کارش از لطف خدایی ساز یافت

.۲۷

تخم بُطی گرچه مرغ خانه‌ات
کرد زیر پر چو دایه تربیت
مادر تو بُط آن دریا بُده سست
دایه ات خاکی بُد و خشکی پرست
اندر آن در بحر معنی چون بطن
دایه را بگذار در خشک و بران

.۲۸

تو به تن حیوان، به جانی از ملک تا روی هم بر زمین هم بر ملک

.۲۹

عارفان را شمع و شاهد نیست از بیرون خویش
خون انگوری نخورده بادهشان هم خون خویش
عارفان لیلای خویش و دم بهدم مجنون خویش هر کسی اندر جهان مجنون لیلایی شدند

.۳۰

ساعتی میزان آنی ساعتی موزون این بعد از این میزان خود شو تا شوی موزون خویش

.۳۱

گر تو فرعون منی از مصر تن بیرون کنی
در درون حالی بینی موسی و هارون خویش

.۳۲

باده غمگینان خورند و ما ز می خوش دلتریم
رو به محبوسان غم ده ساقیا افیون خویش
باده گلگونه سست بر رخسار بیماران غم
ما خوش از رنگ خودیم و چهره گلگون خویش

.۳۳

من نیم موقوف نفح صور همچون مردگان
هر زمانم عشق جانی می دهد ز افسون خویش

.۳۴

دی منجم گفت دیدم طالعی داری تو سعد
گفتمش آری ولیک از ماه روزافزون خویش

35. /fi:hi: ma: fi:hi:/

36. Martin Seligman, a prominent psychologist and one of the founding figures of positive psychology, developed a theory of happiness that emphasizes the importance of well-being and fulfillment. Seligman's happiness therapy encourages individuals to actively cultivate these aspects of life through various practices and interventions. By focusing on personal strengths, fostering positive relationships, and engaging in meaningful activities, individuals can enhance their overall well-being and lead more fulfilling lives.

.۳۷ من طرب طرب منم زهره زند نوای من

.۳۸

مادرم بخت بدھ است و پدرم جود و کرم
فرح ابن الفرح ابن الفرح ابن الفرحم

.۳۹

در دل ما لالهزار و گلشنی است، پیری و پژمردگی را راه نیست
دایماً ترّ و جوانیم و لطیف، تازه و شیرین و خندان و ظریف

.۴۰

مگردد ای مرغ دل پیرامنِ غم، که در غم پرّ و پا محکم نگردد
دل اندر بی غمی پری بیابد، که دیگر گرد این عالم نگردد

.۴۱

مرده بدم زنده شدم گریه بدم خنده شدم
دولت عشق آمد و من دولت پاینده شدم

.۴۲

آنکس که تو را دارد از عیش چه کم دارد
وانکس که تو را بیند ای ماه چه غم دارد

.۴۳

امروز ما مهمان تو مست رخ خندان تو
چون نام رویت می برم دل می رود واله ز جا

.۴۴

خود همان آمد همان آمد همان
بر تو چون صابون سلطانی بماند
بر سر و جان تو او توان شود
موزه دارم غم ندارم من ز گل
گفت می ترسیدم ای مرد کلان
مرد مهمان را گل و باران نشاند
اندرین باران و گل او کی رود
زود مهمان جست و گفت ای زن بهل

.۴۵

آید اندر سینهات هر روز نیز
زانک شخص از فکر دارد قدر و جان
کارسازی های شادی می کند
تا در آید شادی تو ز اصل خبر
تابگوید برگ سبز متصل
هر دمی فکری چو مهمانی عزیز
فکر را ای جان به جای شخص دار
فکر غم گر راه شادی می زند
خانه می روید به تن دی او ز غیر
می فشاند برگ زرد از شاخ دل

.۴۶

گرت امروز براند نه که فردا ت بخواند؟
ز پس صیر تو را او به سر صدر نشاند
ره پنهان بنماید که کس آن راه نداند
هله نومید نباشی که تو را یار براند
در اگر بر تو بیند، مرو و صیر کن آنجا
و اگر بر تو بیند همه رهها و گذرها

.۴۷

در محقق از ماه نو گردد دو تا
نی در آخر بدر گردد در سما؟

.۴۸

نور چشم و دل شد و بیند بلند
گچه دردانه به هاون کوتفند

.۴۹

پس ز خاکش خوشها انداختند
گندمی را زیر خاک انداختند

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