

EXPLORING THE INFLUENCE OF LITERATURE TO TRANSFORM ONE'S LIFE IN ELIF SHAFAK'S THE FORTY RULES OF LOVE

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ABSTRACT:

The concept of love is more than just emotions, it is a journey of self-discovery, healing and exploring the world through one's soul. Elif Shafak's international best-selling novel, *The Forty Rules of Love* (2009) has been a topic of interest for scholars for its exploration of love and Sufism. This article examines the protagonist's journey for personal recovery of spiritual love and healing which is connected with the dynamics of her domestic relationship. The novel's main character's journey named Ella Rubinstein who is a dedicated mother; after reading the manuscript of *Sweet Blasphemy* she rethinks her life and her choices which transforms her life. Through the perspectives of Sufism and Bibliotherapy, Shafak demonstrates how the sole acts of reading and understanding the wisdom of mysticism can heal the inner wounds of self, leading to spiritual awakening. Mysticism as a spiritual path that seeks direct union with the divine goes beyond the basic comprehension of the mind solely, it engages the ultimate reality the soul, to understand the inner experience, intuition and transformation. This article explores how literature can serve as a mirror to the real world and be used as a powerful tool for personal growth. Furthermore, it examines the novel from a Sufistic and therapeutic lens, it sheds light on the transformative power of finding love for being and the profound impact of bibliotherapy.

KEYWORDS: Forty Rules of Love, Elif Shafak, Bibliotherapy, Sufiism, Rumi.

1. INTRODUCTION

Elif Shafak is a British-Turkish author born on October 25, 1971 in Strasbourg, France. She writes in both English and Turkish. Her books have been translated into more than forty languages, and she has won many awards for her writings. Her novels are mostly popular for blending many cultures, religions, and nationalities (Europäische Literaturtage, n.d).

Her most famous and international best-seller *The Forty Rules of Love* was published in 2009. The plot surrounds a female protagonist named Ella; she is an American Jewish middle-aged housewife whose life begins to change when she decides to work for a literary agency. When the readers first meet Ella, she is a meek woman and she is almost afraid to confront her husband about his affairs. Ella is stuck in an endless routine of cooking and housework, who becomes

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very involved in controlling her children's lives. Her perspective on love, life, and spirituality starts to transform when she reads the novel that the agency assigns her to write a report about. The novel is entitled *Sweet Blasphemy*, which is about the companionship and love between the poet and the prominent figure of Sufism Jalal al-Din Rumi and Shams of Tabrizi which focuses on "The Forty Rules of the Religion of Love" by Shams. These rules concentrate on love, self-discovery, mysticism, Sufism, and spirituality. Ella is thus, forced to look inward and think deeply about her role as a woman, and her identity.

2. LITERATURE REVIEW

Elif Shafak's *The Forty Rules of Love* (2009) has received considerable attention from scholars for its examination of Sufism, love, devoutness through the linked narratives of Rumi and Shams of Tabrizi. The novel's global reaction and its engagement with themes of mysticism, identity and cross-cultural impacts have generated critical debates on its portrayal of eastern philosophy. This literature review examines existing research on *The Forty Rules of Love*, focusing on key considerations surrounding its thematic depth, narrative structure, and novel's positioning within contemporary literature. By analyzing various academic perspectives, this review aims to highlight how Shafak's work contributes to ongoing dialogues about spirituality and modern reinterpretation of Rumi's teachings.

Furlanetto's article titled *The 'Rumi Phenomenon' between Orientalism and Cosmopolitanism The Case of Elif Shafak's The Forty Rules of Love* (2013) delves with Shafak's portrayal of Rumi. The researcher explains the American society's fascination of Rumi in recent years. It discusses that Rumi's representation in the novel is Americanized in order to appeal to their society:

The Forty Rules of Love, though, domesticates Sufism for an American readership and Shafak's contribution to the American Rumi discourse is a case of self-Orientalisation, as she has internalised a Western perspective in her account

of one of the most significant figures of the Islamic heterodox tradition. (p. 204).

Moreover, the article explains that the most noticeable Americanization of the novel is the love that Ella shares in her affair with the writer of *Sweet Blasphemy* Aziz and the companionship of Rumi and Shams. Ella and Rumi both appear in the beginning as restricted characters who live their lives by the rules until they meet Shams and Aziz then they go through their spiritual changes. Furlanetto concludes that the novel is a Westernized version of Rumi, Islam, and Sufism and it fails to diversify the portrayal of different characters and cultures.

Mehdi et al. have conducted an article entitled *Role of Sufism and Spirituality in Psychological Well Being: A Study of Elif Shafak's "The Forty Rules of Love" From a Cognitive and Existential Perspective* (2021). The researchers point out to the fact how spirituality helps the characters of the novel to tackle their mental health. Mehdi et al. discuss that Shafak portrays Sufism separate from any religion, and as a guide for everyone who lead a life without purpose, thus, the writer: "has pictured the kind of Spirituality that is not restricted to any social or religious norm but only joins the creation with the creator and gives them the answers of 'why I am'." (p. 5). However, they mention that the novel eventually alludes that Islamic Sufism is the answer for the characters who are struggling with existential crisis in their lives.

Saeed and Fatima's article entitled *Texts within Text: An Intertextual Study of Elif Shafak's The Forty Rules of Love* (2018) highlights the intertextuality in the novel. The researchers analyze the parts of intertextuality such as, allusions, and Quranic chapters. They argue that Shafak has tried to portray Islam, Rumi, and the history of Muslims as peaceful and full of love. They believe the writer wrote this novel after the attacks of 9/11 on New York's Twin Towers, to reconsider the views about Muslims.

Similar to the previous article, Akbar et al. in their study entitled *A Post-Modernist Critique of Elif Shafak's Novel "The Forty Rules of Love"* (2019) identify post-modern ideas in the novel. *The Forty Rules of Love* is a novel in a novel,

therefore, the researchers maintain that Shafak has employed the intertextuality technique, by intertwining Rumi's poetry and Sufi philosophy into a contemporary narrative. The themes of loneliness and alienation are also visible in the novel, which are very recurrent themes in post-modern texts. Hence, the researchers explain that Ella's loneliness is a result of the lack of love in her marriage:

Kerra was also a victim of loneliness as her husband spends most of his time with Shams. Similarly, Kimya felt alone and empty because even after seven months of her wedding Shams never treated her as wife. Shams also preferred to be alone in the beginning of the novel to find God. (p. 1158).

Kerra is Rumi's wife she constantly feels lonely and jealous of her husband's and Shams' companionship, and this relationship is mirrored in Ella and her husband's marriage.

Malak's article titled *The Experience and the Overcoming of Female Anxiety of Authorship in Elif Shafak's The Forty Rules of Love* (2016) attempts to discuss the roles of the female characters in the novel. Malak discusses the notion that women have long been suffering under the influence of patriarchy, it also attempts to integrate the analysis of the female characters with Gilbert and Gubar's concept of "anxiety of authorship": "a radical fear that she cannot create, that because she can never become a precursor the act of writing will isolate and destroy her" (as cited in Malak, 2016. P. 1213). Malak declares that the protagonist's role as a mother and a wife has entrapped her in her life and that her children and her husband do not give her the respect she needs, thus, she has moved away from creativity. Moreover, Malak discusses that Ella is a victim of a patriarchal society, because patriarchy believes that women's main and only role should be motherhood, if they move away from this role, and become writers or creators they are rejecting their traditional role.

This article stands apart from previous studies by linking Sufism and bibliotherapy, representing how literature supports individuals in resolving personal conflicts. It showcases how *Sweet*

Blasphemy a novel in the novel influences the narrator of *The Forty Rules of Love*.

3. THEORITICAL FRAMEWORK

The intersection of bibliotherapy and Sufism offers a unique approach to emotional and psychological healing by combining the therapeutic power of literature with the mystical wisdom of Sufi teachings. Bibliotherapy, which involves the use of literature to support mental well-being, aligns with Sufism's emphasis on self-awareness, spiritual transformation, and the pursuit of divine love. Sufi poetry and prose, rich with metaphors and symbolic narratives, provide readers with profound insights into the nature of existence, self-discovery, and the human connection with the divine. By integrating bibliotherapy with Sufi teachings, literature becomes a powerful tool for personal growth, emotional resilience, and deeper self-reflection. This connection is particularly relevant when analyzing works like *The Forty Rules of Love*, where readers are invited to engage not only with the text's intellectual aspects but also with its spiritual and psychological dimensions.

Bibliotherapy, the use of literature for emotional and psychological healing, complements Sufism's mystical approach to understanding divine love. It has been shown to facilitate emotional expression and personal insight, providing a therapeutic benefit to readers. The word bibliotherapy originates from the combination of two Greek words, *biblion* (meaning book) and *therapeia* (meaning healing). The term was coined by Samuel McChord Crothers in 1916. It is used to describe literature as a way of aiding people with mental illness (Shah, 2024, p. 14). Therapeutic literature basically is considered as an encouraging means of personal transformation. Ancient Greeks constructed their libraries similar to the contemporary libraries. Their influence on literature is evidence to their dedication and commitment to learning, they endorsed the importance of self-reflection and self-knowledge as two characteristics that are primary parts of therapeutic reading, which acquires the

observation of thoughts and emotions to reach thoughtfulness and transformation.

Besides, Sufism, a mystical Islamic tradition, focuses on the inward search for God and rejects materialism. It emphasizes the importance of love, the heart, and direct personal experience with the Divine. Sufism is about self and the divine within oneself: "Sufism is a name without reality, but it is used to be a reality without a name." (Chittick, 2000, p.29).

The Sufi understanding of reality is rooted in the Quran and the Hadith, but has been further developed by generations of Sufi teachers. This perspective offers a framework for understanding one's relationship with God and clarifies both the nature of human beings and their ultimate purpose. It outlines a path that guides individuals from their current state of imperfection toward spiritual perfection. Everything else is secondary and dependent on God. Sufi teachings highlight the transient nature of worldly existence and the enduring presence of the divine. Sufism, therefore, invites individuals to turn inward, to recognize the illusory nature of the self, and to seek alignment with the eternal reality of God.

The study of mysticism and Sufism cannot be completed without the master of Sufism Jalal al-Din Rumi, who is also referred to as "Maulana" which translates to "Our Master" who was born in what is known today as Afghanistan in 1207. Before exploring mysticism and Rumi, it is helpful to understand the spiritual and cultural background Rumi came from. He was part of the mystical Islamic tradition raised in Persian-speaking regions, stretching from Anatolia to Khorasan, covering areas from central Turkey to northwestern Iran, Afghanistan, and Central Asia. At his time, mystical Islam was widely respected and even considered mainstream. It emphasized a deep sense of the sacred, upheld human dignity, and encouraged a refined spiritual awareness. The Qur'an presents Adam as the ideal human, uniquely gifted by God with knowledge of the Divine Names, which represent the essential aspects of reality. Everything in existence reflects these divine attributes, and recognizing this deeper truth

allows one to see beyond mere appearances to the spiritual essence that underlies all things (Helminski, 2012, p. xi). Rumi's family after leaving their origin country settled in Konya, Turkey. When Rumi started taking lessons on Sufism, his major inspirations were: The Holy Quraan, Prophet Mohamad (PBUH), his father's notes, as well as his companion Shams of Tabrizi who became one of his inspirations later on in life. Rumi's life was transformed by the ideas of Shams. Before meeting him, Rumi devoted all his energy into the "Madrasah" (school), afterwards, with Shams, they spent most of their time alone: "To Maulana, Shams of Tabrizi appeared as the visage of the Almighty. Unable to answer Shams's questions, Maulana fell unconscious, and, thereafter, remained under the spell of Shams" (Bashiri, & Olimov, 2008, pp. 7-8). Rumi's abandonment of his teachings, and the embracing of Dance "sama" is said to have infuriated the people of Konya and created an unstable environment for Shams. Eventually, Shams was murdered by Rumi's students, even his own son Aladdin had a hand in planning the murder. Rumi's poetry explores the themes of love, religion, and spirituality: "Before meeting Shams, his poetry was considered lack of spiritual emotions. Yet, Shams came to his life and filled the void in the poetry" (Zinira, 2016, p. 70).

In classical texts, the term *ma'rifa* (or *irfan*), which is often associated with Sufism, commonly translated (from Arabic) as "knowledge" or "recognition". However, it signifies a deeper, more transformative understanding that goes beyond ordinary knowledge. This type of insight, often referred to as "gnosis," can only be achieved through personal spiritual growth and self-discovery. The profound nature of *ma'rifa* is best expressed in the Prophet Muhammad's (PBUH) saying: "Whoever knows (*arafa*) himself knows his Lord." (McAuley, 2012, p. 131). This highlights the idea that self-awareness is inseparable from the recognition of the divine, suggesting that true knowledge arises through inner transformation and a deeper connection to the ultimate reality (Chittick, 2000, p. 50).

Sufism, with its rich literary and poetic traditions, has been linked to bibliotherapy-the therapeutic use of literature to support mental and emotional well-being. The profound teachings found in Sufi texts offer insights into the human psyche, spirituality, and personal transformation, making them valuable resources in therapeutic contexts. In *Sufism as Therapy* (1995), Omar Ali-Shah a figure of modern Sufi tradition discusses how Sufi principles can be applied in therapeutic settings, emphasizing personal transformation and self-awareness. Additionally, the Sufi teacher specialized in area of dreamwork, Llewellyn Vaughan-Lee's works, such as *Catching the Thread: Sufism, Dreamwork, and Jungian Psychology* (2003), explores the intersection of Sufi mysticism and psychology, highlighting how Sufi teachings can facilitate personal growth and healing. These examples illustrate how Sufi literature can be utilized in bibliotherapy to promote self-reflection, spiritual growth, and emotional healing.

The integration of bibliotherapy and Sufism in analyzing *The Forty Rules of Love* allows for a multidimensional exploration of the text. Readers are not only invited to engage intellectually with the novel but also to embark on a personal journey of self-discovery and spiritual growth. Reflective reading and journaling enable readers to connect with the characters' experiences, fostering empathy and emotional resilience (Pardeck, 1993). Additionally, group discussions provide a supportive space for sharing insights and personal reflections, enhancing the therapeutic impact of the reading experience. By engaging with Sufi literature in a bibliotherapeutic context, readers not only gain insight into mystical traditions but also find solace, meaning, and healing through the timeless wisdom embedded in these texts.

4. DISCUSSION AND RESUTLS

Elif Shafak opens the novel with a prologue presenting a metaphorical reflection on the outcomes of external energies on different environments, using the imagery of a stone being

thrown into a river and a lake. The river, with its continuous motion, absorbs the disturbance of the stone without significant change, as it is already in a state of instability. On the other hand, the lake, with its stillness, is deeply affected, as the impact of the stone creates movements that spread widely before eventually dissipating. This contrast can symbolize how different individuals or systems respond to disruption-some, like the river, are resilient and adaptive, while others, like the lake, are more susceptible to lasting change. The passage suggests that while some disturbances may seem inconsequential in dynamic settings, they can have profound and enduring effects in more stable environments.

However, Shafak's novel is an insightful examination of love and spirituality, making it an ideal text for analysis through bibliotherapy and Sufism. The novel's dual narrative structure intertwines the modern-day journey of Ella Rubenstein with the historical relationship between Rumi and his spiritual mentor, Shams of Tabrizi. Shams' "Forty Rules of the Religion of Love" serve as guiding principles, reflecting core Sufi beliefs about love, transformation, and unity.

Ella Rubinstein, the forty-year housewife who has lived a predictable and routine life. Her life has been unchangeable and stable much like the still waters. She has made all her decisions based on her domestic life. Ella lacks emotional connection and self-value in her life. Through her new job which is reviewing the manuscript of an unknown writer about the thirteenth century Sufi poet Rumi and Shams of Tabrizi, Ella's life changes and she embarks on a journey to meet the mysterious author who so intelligently writes about love and spirituality. Ella's life transformed once she started communicating the author of the manuscript. Throughout the journey Ella intends to find out more about herself, Ella's journey clarifies the way humans can find out more about themselves through the ones who have similar characteristics to them: "The idea of a Knowing Self has generated not only false expectations but also disappoints in places where life does not

match our expectations.” (Shafak, 2009, p. 144). Ella’s new job requires her to read and write a report about the work of an unknown writer, and realizing the topic is about Rumi, she thinks that the subject is irrelevant to her and she would face difficulties to concentrate, the author intends to showcase the power of storytelling and how literature connects people to different lands, cultures, and different time periods.

Analyzing the novel through the lens of Sufism highlights its emphasis on love as a transformative force. Shams and Rumi’s relationship exemplifies the Sufi journey towards self-discovery and divine connection. Shams’ teachings and presence transform Rumi from a respected scholar to a passionate poet and mystic, illustrating the profound impact of divine love on personal growth. Ella’s reunion with literature and healing through reading of *Sweet Blasphemy* by A. Z. Zahara, opens a gate for her to reconsider the way she lives and her relations with the people she loves. From the beginning, when she receives the manuscript, she starts questioning her life. *The Forty Rules of Love* overall, concentrates on the ideas of God, and Self. Shafak reflects the intersection of Sufism and bibliotherapy how literature would become a way of transformation for Ella, a forty-year-old stable mother and housewife. How she finds her true identity before being just a wife and a mother. Highlighting the transformative power of spiritual experience and narrative therapy, on this account the dialogue between the protagonist, Shams Tabrizi and the innkeeper underscore a mystic journey- a path often misunderstood by the material world. As Sufis’ emphasize the detachment from worldly concern and a direct, personal experience of the divine (Chittick, 2007). It is inward- looking, concentrating on the soul and the heart rather than external forces which transcends beyond the individual self or ego. The innkeeper’s advice in the novel for Shams “Find a nice woman and settle down. Have children.” (Shafak, 2010, p. 29). Represents the worldview that contradicts with the Sufi’s transformational journey of finding self. Therefore, Ella, through reading Shams’s rules, would go through the same

journey of questioning every aspect of her life even her role as a mother, which showcases the existential conflicts that Ella had in her domestic life providing the reader with the believe that literature can be used as a psychological tool for healing. However, the protagonist acknowledges that: “there is a thin line between losing yourself in God and losing your mind” (Shafak, 2010, p. 29). An idea that aligns with the use of mystical descriptions to study distinctiveness, wisdom, and transformation (Rubin, 1978, p. 50). Mysticism as a response to a call from within that awakens the deepest longing like a golden thread in our hearts towards a light that transforms one’s life. The inner self speaks to us to guide through the ultimate difficult journey. In *The Forty Rules of Love*, Ella goes through this journey while reading *Sweet Blasphemy* as it becomes a therapeutic literary text for her.

Through bibliotherapy, readers can engage with the text on a personal level, reflecting on their own experiences of love and spiritual growth. For instance, Shams’ rule, “The path to the Truth is a labor of the heart, not of the head. Make your heart your primary guide!”, encourages introspection and emotional engagement (Shafak, 2010, p. 40). However, Ella as a reader of a literary piece relates to the struggles of spiritual seekers trying to balance her life by returning to reading and literature. *The Forty Rules of Love* works as a bibliotherapeutic tool, allowing readers to realize how literature becomes a source of survival guidance for Ella. Subsequently, the narrative’s different timeline showcases the novel’s thematic depth, blending Ella’s journey with Shams and Rumi’s journey makes the mystical and Sufi teachings personal and accessible to people. Therefore, through the reading of *Sweet Blasphemy* Ella starts emailing the unknown writer and talks about her life, this article considers it as a narration within a narration and in bibliotherapy narrative therapy is one of the tools of rearranging our stories to find a way of survival from the existential conflicts. Narrative therapy aids Ella to see her problems from an external point of view and to reconsider herself with in the domestic frame. (Shah, 2024, p. 158).

Sufi principles are deeply embedded in the novel's narrative and character development. Shams' "Forty Rules of Religion of Love" encapsulate the essence of Sufi wisdom, offering insights into how love can be a path to spiritual enlightenment. Moreover, these rules serve as practical guidance for readers seeking to deepen their spiritual understanding and cultivate a loving, compassionate approach to life. For instance, Shams' rule, "Every true love and friendship is a story of unexpected transformation. If we are the same person before and after we loved, that means we haven't loved enough" (Shafak, 2010, p. 120). It underscores the transformative power of genuine love. These rules highlight that love exceeds traditional religious boundaries and is a straight path to divine connection and self-transformation. The first rule among the forty rules indicates the inner transformation:

How we see God is a direct reflection of how we see ourselves. If God brings to mind mostly fear and blame, it means there is too much fear and blame welled inside us. If we see God as full of love and compassion, so we are. (Shafak, 2010, p. 30).

The book focuses on how we can be the center of our lives and how everything changes based on the way we treat ourselves, as illustrated in one of Shams' rules:

If you want to change the way others treat you, you should first change the way you treat yourself. Unless you learn to love yourself, fully and sincerely, there is no way you can be loved. Once you achieve that stage, however, be thankful for every thorn that others might throw at you. It is a sign that you will soon be showered in rose (Shafak, 2009, p. 135).

The Forty Rules of Love serves as a powerful tool for personal and spiritual development when analyzed through the lenses of bibliotherapy and Sufism. Love is given as a remedy for practicing this well-being to go through this spiritual journey. The novel's rich thematic content and spiritual insights offer readers an opportunity to reflect on their own lives and experiences of love. The author ends the book with describing love as a masterful tool to fulfill ones' spiritual

and emotional life, the rule number forty reclaims the idea:

A life without love is of no account. Don't ask yourself what kind of love you should seek, spiritual or material, divine or mundane, Eastern or Western. . . . Divisions only lead to more divisions. Love has no labels, no definitions. It is what it is, pure and simple.

Love is the water of life. And a lover is a soul of fire!

"The universe turns differently when fire loves water." (Shafak, 2010, p. 350)

Eventually, through reading *Sweet Blasphemy* and emailing Aziz Ella finally gets the courage to confront her husband about his affair and they get a divorce. She and Aziz travel together living Sufistic life. Thus, *Forty Rules of Love* shows how Ella's life changes when she decides to follow her heart and love rather than live a life of routine, lies, and self-deception.

Shams's rules challenge conventional beliefs and encourage seekers to embrace love as means of attaining spiritual enlightenment. The book highlights Ella's inner transformation and the idea that true love is not merely romantic but a divine force that reshapes the soul. Thus, the religion of love suggests that love itself is a spiritual path, beyond all the limitations. Recalling Rumi's Sufi philosophy that love directly leads to God. Through bibliotherapy techniques and embracing Sufi principles, readers can shift their focus toward self-discovery and self-love through a divine connection, fostering a deeper understanding of themselves and their spiritual paths. ultimately nurturing emotional and psychological well-being.

5. CONCLUSION

This article provided an exploration of love, spirituality, and self-transformation, through the analysis of *The Forty Rules of Love* by Elif Shafak making it an ideal text for analysis integrating bibliotherapy and Sufi principles. Throughout Ella's journey of self-discovery and Rumi's transformation under Shams' guidance, the novel demonstrated how love-both divine and earthly-served as a compound for change.

The article focused on the idea that love is not merely romantic but a divine force that reshapes the soul and transforms one's life through a journey of spiritual growth. Ella transformed her life during her journey of reading *Sweet Blasphemy*, which indicates the power of literature to transform an individual's life.

Shams' Forty Rules emphasized self-love, inner peace, and the connection between one's perception of God and self. These principles aligned with Sufi teachings, encouraging introspection and spiritual awakening. The novel's themes resonated with bibliotherapy techniques, allowing readers to reflect on their own lives and integrate its wisdom, by focusing on the narrator's journey of self-discovery through reading a literary text. Eventually, the article illustrated love's transformative power, guiding readers toward deeper self-awareness, compassion, and spiritual fulfillment.

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استكشاف تأثير الأدب لتحول حياة الإنسان في رواية إليف شفق قواعد العشق الأربعون

الملخص:

إن مفهوم الحب هو أكثر من مجرد مشاعر، فهو رحلة لاكتشاف الذات والشفاء واستكشاف العالم من خلال روح المرء. الرواية العالمية الأكثر مبيعاً لإليف شفق "قواعد العشق الأربعون (٢٠٠٩)"، هو موضوع اهتمام العلماء لاستكشافها للحب والتصوف. يستكشف هذا المقال رحلة البطلة نحو التعافي الشخصي من الحب الروحي ويرتبط الشفاء بدنياميكيات علاقتها المنزلية. رحلة بطلة الرواية إيلا روبنشتاين كأم مخلص، بعد قراءة مخطوطة التجديف الحلو، تعيد التفكير في حياتها واختياراتها مما يغير حياتها. ومن خلال وجهات نظر التصوف والعلاج بالكتب، يوضح شفق كيف أن الأفعال الوحيدة المتمثلة في قراءة وفهم حكمة التصوف يمكن أن تشفي الجروح الداخلية للذات، مما يؤدي إلى الصحوة الروحية. إن التصوف كمسار روحي يسعى إلى الاتحاد المباشر مع الإله يتجاوز الفهم الأساسي للعقل فقط، فهو يتعامل مع الواقع النهائي للروح، لفهم التجربة الداخلية والحدس والتحول. يستكشف هذا المقال كيف يمكن للأدب أن يكون بمثابة مرآة للعالم الحقيقي ويمكن استخدامه كأداة قوية للنمو الشخصي. علاوة على ذلك، فهو يدرس الرواية من منظور صوفي.

الكلمات الدالة: قواعد العشق الأربعون، إليف شفق، العلاج بالكتاب، الصوفية، رومي.

ليكولننهوه له كاريگهري نهدهب بؤ گۆرینی ژيانی مروؤ له رۆمانی چل ريساكهی عهشقی نهليف شهفهق

پوخته:

چەمكى خۆشەويستى زياتره له تهنيا دەربرینی هەست و سۆز، بەلكو گەشتیکە بۆ دۆزینەوهی خود و چاکبوونەوه و چارەسەرکردن و گەڕان بە جیهاندا له رینگهی رۆحی مروؤهوه. رۆمانی پەرۆشی نیودمولەتیی ئەلیف شەفهق، چل ريساكهی عهشقی (٢٠٠٩) بابەتیکى جیگهی سەرنج بووه بۆ زۆر له خوینەرەن و بیرمەندان بەهۆی باسەكهی له خۆشەويستى و سۆفیگەریدا. ئەم توێژینەویە بەدواداچوون بۆ گەشتی پالەوانەكه دەكات بۆ چاکبوونەوهی خودی و چارەسەری رۆحیی پەيوەستە بە داینامیکی پەيوەندى ناوخییەوه. گەشتی پالەوانی رۆمانەكه نیلا روبینشتاين وەك دایكى دلسۆز، دواى خویندەوهی دەستتووسەكهی كوفری شیرین بیر له ژيانى خۆی دەكاتەوه و هەلبژاردنەكانى كه ژيانى دەگۆرێت. شەفهق له رینگهی دیدگاكانى سۆفیگەری و چارەسەری كۆتیبەوه، نیشان دەكات كه چۆن تاكه كردهوەكانى خویندەوه و تێگەشتن له حیکمەتى عیرفان دەتوانێت برینەكانى ناوهوهی خود چاك بكاتەوه، كه دەبێتە هۆی رابوونی رۆحی. عیرفانییەت وەك رینگەیهی رۆحی كه بەدواى بەگرتنى راستەخۆدا دەگەڕێت لەگەڵ خوداییدا، تهنيا له تێگەشتنى بنەرەتیی دەروون تێدەپەرێت، ئەوه واقیعی كۆتایی رۆح دەگرتەوه، بۆ ئەوهی له ئەزموون و دركکردن و گۆرانكارى ناووه تێگات. ئەم بابەتە لیکولینەوه لەوه دەكات كه چۆن ئەدەب دەتوانێت وەك ئاوێنەیهك بۆ جیهانی راستەقینە بێت و وەك ئامرازێكى بەهێز بۆ گەشەکردنى كەسى بەكاربهێنرێت. جگە لەموش، له دیدگای سۆفیست و چارەسەرییهوه له رۆمانەكه دەكۆلێتەوه، رۆشنایی دەخاتە سەر هیزی گۆرینی دۆزینەوهی خۆشەويستى بۆ بوون و كاریگەرییه قوولەكانى چارەسەری له رینگای خویندەوه و كۆتیبەكان.

وشەى سەرەكییهكان: چل ريسای عهشقی، ئەلیف شەفهق، پەرتووك، سۆفیگەری، رۆمى.