

STORIES OF THE SOUL

RUMI

Love, Loss and the Return Home

A STORY & REFLECTION COMPANION



The reed and the silence

FREE CHAPTER / READ + LISTEN

A voice cut from its home

Before there is a story of a king, a traveller or a lover, there is a reed. It has been cut away from the place where it grew. Now breath passes through its hollow body, and the separation becomes a sound.

This is where Rumi begins the Masnavi. Not with an account of his achievements. Not with a promise that life will spare us sorrow. With something small enough to hold in the hands, carrying a longing much larger than itself.

The reed speaks of the bed it came from. People hear it and recognise something of their own experience. But the poem asks for more than a passing listener. It asks for a heart acquainted with separation, a heart that can understand the ache inside the music.

We can enter that image through an ordinary memory. A house we no longer live in. A voice we cannot call back. A friendship that changed the shape of our days. The circumstances differ; the feeling of distance can be immediately familiar.



The friend beside the poem

The poem itself came into being through companionship. In Konya, Rumi had a close disciple named Husam al-Din. Their conversations could continue through the night. Husam encouraged him to compose a long teaching poem, and became its scribe. Rumi dictated; Husam wrote, then reviewed the words with him.

After the first book, their work paused. Husam's wife had died. The man helping to preserve a poem about the soul was living through a loss of his own. Eventually he returned to the work, and the Masnavi continued. Across six books, Rumi repeatedly honoured the companion who helped bring it into the world.

There is something worth staying with here. We often meet a great work as a finished object: a spine on a shelf, a title beneath a quotation. The people and interruptions disappear. Yet this poem reached us through a relationship. Someone spoke, someone listened, and someone took care of the words.

The pause belongs to its history too. We do not have to turn it into a tidy lesson, or pretend to know everything Husam felt. The work stopped. Later, it continued. Both things are part of the story.

What the reed remembers

For Rumi, this longing reaches beyond the loss of a person or a place. He writes within the Islamic Sufi tradition, in which the soul's longing for the Beloved is a longing for God. The reed's music carries that spiritual horizon. Reducing it to romantic heartbreak would make its world smaller.

But neither do we need to force every personal sorrow into an explanation. A poem can give us an image to sit beside before we have words of our own. We can listen without claiming that our experience is identical to the poet's, or that every painful event arrives with a message we must decipher.

Consider the distance between being heard and being hurried. Sometimes we are offered an answer before we have finished speaking. Sometimes we do it to ourselves. We reach for a conclusion because the unfinished feeling is uncomfortable. This chapter offers a different invitation: let the question remain for a moment.

What do you miss? What, within that longing, do you still cherish? And who could listen without asking you to become a different person before the conversation is over?

The book begins with a reed. Behind the book stands a friendship. Perhaps that is enough to carry with us today: a voice, and someone willing to listen.

A little space to listen

These are original reflection prompts from Stories of the Soul, not quotations or instructions from Rumi. You can write, think quietly, or leave them unanswered.

1. Name one person, place or season of life you miss. What particular detail returns to you?

2. What did that connection make possible in your life? Is there a small way to honour it now?

3. Who helps you feel heard? Consider one conversation you would like to make time for.

There is no requirement to find a lesson in loss. Let this be a moment of attention, at your own pace.

Stay for the whole story

This chapter is a first taste of the Rumi collection we are developing.

- An expanded audio telling of Rumi's life, shaped for continuous listening.
- An illustrated companion exploring friendship, love, separation and spiritual return.
- Original reflections, a concise timeline and clearly linked source notes.

Coming soon

In development. No payment or pre-order required.

Listen to the chapter and join the optional launch list:

stories-of-the-soul.higgsfield.app

Follow the ongoing stories on Instagram @stories.ofthesoul and TikTok @stories.of.the.soul.

Behind the story

The historical passages draw on the sources below. The invitations to reflect are our own. No private thoughts, conversations or deathbed speeches have been invented. Illustrations are artistic interpretations, not documentary images. Narration is AI-generated using the voice used in our video series.

Rumi, Masnavi I:1-18

Primary Persian poem. The reed passages here are prose summaries, not a line-by-line translation or a quotation.

[Open source](#)

Mohammad Estelami, Hosam-al-Din Calabi, Encyclopaedia Iranica

Husam's role as scribe and editor, the overnight discussions, his wife's death and the interruption between Books I and II. Dates and reconstructed dialogue are deliberately omitted from this sample.

[Open source](#)

Jawid Mojaddedi, Rumi's Teachings, Encyclopaedia Iranica

Rumi's teaching stories and the religious context of his work.

[Open source](#)

Ibrahim Gamard, The Song of the Reed, Dar-al-Masnavi

Consulted for the reed imagery and traditional Sufi interpretation. Its modern English translation is not reproduced.

[Open source](#)

Source notes checked 29 September 2026. Original narrative and reflections by Stories of the Soul. This is a literary companion, not a clinical grief programme.