Dramatic Aspects of Persian Literature, Dramatic Aspects of Sohrevardi’s Story (West Nostalgia)

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ABSTRACT

The idea of “world literature” implies the question that why Iran is in the position of a one-way consumer of west theory and literature and not in the position of cultural exchange despite its cultural backing. The historical condition is due to some internal and external factors each of which is also multi-faceted with contradictory characteristics. Mysticism whose different aspects can have positive or negative impacts on our cultural products is an internal factor in our literature. This point is worth noting that mysticism and the impact of its factors on our literature have the most signs in our literature. Mysticism, more than any other cultural phenomenon, has gathered opposite aspects in itself in a case that mere awareness and attention to its different aspects and the author's choice of the kind of impact that he or she is conscious of can create a noble artistic work. As noted above, mystical elements have different aspects. Belief in the Saints of God can encourage elitism and highlighting the authoritarian advantages in as much as it can lead to human leadership. Pantheism in one of its aspects can lead to the growth of educated love and loving relationships. The teachings concerning returning to original, everybody who stayed away from his or her origin, can help the fictional characters in falling moments on the one hand; While it can strengthen the nostalgic yearning of returning to his or her childhood and the village nature and the belief in the past at the expense of ignoring future possibilities. The research methodology in the current study is the research library, taking notes, and fractional reviewing of the west nostalgia story.

INTRODUCTION

Mysticism and Iranian Taste: We can mention some factors which have consistently steered the sharp and generous taste of the people of this country to think and meditate on the universe, reality of world of being, and divinity and majesty of the universe Creator: a) The clear sky of Iran which has been raised like an azure dome over this vast country; b) The constellation stars appearing in a brighter manner under the clear blue roof; c) The distance between the stars and their position as being far or nearby are clearer in front of our eyes due to the purity of that roof. In those dark days when people of the other lands worshiped their handiworks and made the universe the arena of human idols, ideals, and desires they could give a bright and splendid philosophy to humanity based on collision and conflict between good and evil, innocence and abomination, light and dark, and the ultimate victory of good over evil. To date, thousands of almighty and pious sages, scholars, and poets arising from different parts of the world to guide the children of Adam have greatly had spiritual benefits of this thought.

Since the time the blazing star of Yasreb began to illuminate and the true Islamic religion led the worldings to worship the only God, Iranians accepted this sacred rituals most heartily and willing fully and moved a head in following the divine commandments and the instructions of the Holy Quran due to the serenity and purity of conscience and faith particular to the people of our country in comparison with the other nations who had joined to Islam.

But the Iranian sharp taste and the innovatory intelligence showed its skill in order to better understand the accepted religion. Acquiring the Arabic language and literature, interpretation of the holy verses of Quran, knowledge of speech and tradition, Islamic jurisprudence, philosophy and history, and Arabic grammar, great scholars came from all corners of the country and left very appreciated and valued works as a memorial being
today as Islamic learning adornment and used as the source of researching for scholars and masters of the universe.

Maybe the service which the Iranian gnostics provided is more interesting and worthier among the other services which the Iranian scientists and adroit speech developers provided for the Islamic world. Because the faithful Iranians paid a special attention to Islamic principles since the late of the first hejira century, that is putting the inner world of spirituality at the center of their attention and considering the beyond world of laws and rules obeyed by Muslims, finding a way to the whole reality of the universe whose all of the world creatures are its manifestations, and observing the pure light of truth through the dust of the body, the keeper's soul face according to Hafiz.

These people found that the universe of reality which is the mere purity has been covered under the curtains of physical living habits and conflicts. Therefore, up until human does not pass the appearances, does not shave the egotism and narcissism brush woods, not being decorated of habit alloys, not being immersed in the world of conscience, and not set the soul free from the bondage of matter he cannot recognize the truth and cannot reach the Gods' esteem place. (Afshar, 1387 Eshragh Electronic Magazine)

As a result, in the seventh and eighth centuries AD, that is from the early second hejira century, a congenial disposition based on the spiritual education of Self permeated in this country. Its desire was achieving the absolute truth and its followers were named as "Sufi" and "mystic".

Concerning the origin of this type of thinking, different opinions have been proposed: A group believes that mysticism and Sufism as manifested in Iran is established on Islam, traditions, and Quran verses and [Mystics, such as] the great prophet of Islam and the Lord of the pioueses boast the poverty, that is being able to do without the world self-deception luxuries and its passing pleasures. They know His actions as the real example and guide of Iranian mystics and they know the great Iranian mystics such as: Ba Yazid Bastami, Ibrahim Adham, Ab-al Hassan Kharqhanie, and the others as Muslims who have been sunk inside the interior world while obeying the Islamic religion and have been released from the belongings dam with the mystical light and the fascination leading them to deity.

Another theory is that the Aryan race has established sufism and mysticism in order to renounce whatever is inculcated from the outside. They claim that its origin can be found in India and Hindus beliefs, the question of mortality, and whatever is observed in the ancient works of Hindu such as Vendatasara. However, this view is wrong since the mysticism thinking imparted its benefits after the advent of the true Islamic religion in India, that is after the 11th century A.D., before which mysticism and Sufism was prevalent in Iran and other Islamic countries.

Another theory is that Sofia relies upon and is indebted to Greece and the neo-Platonic philosophy, in their opinion, whose founder is the Greek "Ploton" or "Plotinus". The question of Eshragh (spiritual insight) or achieving truth through inner sincerity is originated from there. This view is also suspicious since the Ploton's thoughts found their way to Iran after initiating the mysticism and Sufism manifestation.

Another theory is that mysticism and Sufism have a correlational relationship with any religious faith moving towards perfection, true knowledge, and belief in oneness; Thus theology, observing the source , and truth reception can be found in all religions of the world. This can be obviously seen in the words of Sheikh Baha'i as:

"The purpose is you, Kaaba and idol temple is worn an excuse"

Whatever these views, it is so clear and obvious that the question of oneness of all appeared firstly by Ba Yazid Bastami in Bastam in the tenth century A.D.

This is consistent with the thinking and genius of the Iranian race. No speaker can be found in Iran that despite not being called the special Sufis according to mystics, not only no loving to the world of truth and no concern to the world of conscience exudes his or her thoughts, but also he or she cannot enchant the listener to the fascinating statements.

The work of Iranian creative power is that it accepts whatever it found admirable, gives it Iranian color, and makes it compatible with the climate, needs, habits, and selections of the country. Therefore, at the end we can only observe the Iranian elegance and skillfulness and we cannot find obvious traces of its origin and roots because it has taken another attractive quality and its refreshing fragrance is arisen from this sunny land. (Suratgar, 1343:pp. 1-6)

As for the painters and illuminators who paint and gild the back cover of the Holy Quran with utmost good taste which is probably influenced by the Chinese or Hindi designation or those who write the holy verses with very fine Naskh style of writing. Similarly, they also take the deep thoughts and ideas of world's scientists and make them compatible with their Islamic beliefs. Along the same lines, they derive the anecdotes and stories of other countries in order to clarify the religious, philosophical, and ethical issues. Two examples can be mentioned here: a) Molana Jalal-al Din Balkhie put the two Indian parrot and slave girl of Cathay the witness of
two sweet mystical discussion; b) Formerly, the great Sufi from Neishabur expressed deep mystical thoughts in the same way and made the Persian Nightingale and Hindi Peacock orate in an assembly. Sanai said:

Whatever makes you far from the truth; a word of blasphemy or a word of faith
Whatever of a friend or administrator makes you to play; an unsightly or a beautiful role
What if the religion you speak Hebrew or Syriac
The place to track for God's sake: Jabarsa or Jablsa
Make the soul dressed with religion light like the body since it is ugly that the naked King be inside and the palace with fine silk be outside

The Sheikh of Spiritual insight:
Reviewing the Sheikh Shahab-Al Din Sohrevardi Lifetime:

Sheik Shahab-Al Din Sohrevardi is an outstanding figure in the wisdom, philosophy, mysticism, and culture of Iran. He was born in 549 A.H. in the village of Sohrevard, Zanjan.

He was first learned before Majd - al Din Jilly in Maraghe. Sohrevardi learned jurisprudence before Jilly, the renowned scholar of the time. There and before the same instructor, he was studied with Fakhr Razi, the great critic peripatetic philosophy. Although they had obvious differences with each other scientifically, a strange friendship and affinity was between them.

After completing his education, Sohrevardi went to Isfahan in order to learn logic before Zahir - al Din Farsi. In the same city, he confronted with the ideas of Ibn Sina for the first time and later on mastered it in a special way.

Upon the completion of his education, Sohrevardi appealed to Sufi and spiritual behavior. In his trips, Sheikh spent some time with the Sufi congregation and began to struggle and undergo mortification.

By widening the Sohrevardi's traveling, he went to Anatolia and from there to Aleppo, Syria. There, he met the King Zaher, the son of Salah - al Din Ayubi. The "King Zaher" was fascinated by Sheikh, welcomed his arrival, and asked him to stay there. Sohrevardi accepted it and began his study and discussion in "Halaviye" school.

It was in the same school that his faithful disciple and follower, "Shams - al Din Shahrezurie" joined him.

Sheikh was always fearless of mentioning issues, particularly sentences and issues of faith. These explicit expressions made the public cortical jurists revolt against him, consider him apostate, and read his speech contrary to religious principles. This hatred and malice came to the point where they encouraged King Zaher to kill him. However, King Zaher did not accept it and did not pay attention to their demands. Nevertheless, the scholars sent a complaint to Salah - al Din Ayubi and persuaded him to issue the killing command of Sheikh.

Finally, Salah - al Din Ayubi wrote a letter to his son and asked him to kill Sheikh due to some political considerations. Thus, they imprisoned Sheikh and he mysteriously died at the age of 36 or 38 years old (Dinani, 1375: p. 60).

Brief Statements about his Comments:

Some believe that Ibn Sina founded the spiritual insight method and they state that he mentioned this in his Mantegh - al Mashreghian book and in his three last chapters of the References and Punishments book. Nevertheless, all lovers of philosophy believe that having or not having Ibn Sina as the founder of the philosophy of spiritual insight, Suhrawardi has evolved the spiritual insight to its maximum level. Expressing the spiritual insight requires more time and patience which cannot be issued here.

But it can be shortly pointed out. In this book, Sohrevardi has come across to some sort of self - reasoning that has not merely resorted to the force of argument and analogy but has also accompanied the mere way of reasoning with heart journey. (Sajjadi, 1361, p. 406)

Sohrevardi had multiple sources to formulate his philosophy. Gathering them together in the wonderful setting, he could find his new philosophy. These resources are divided into three general categories:

1. Greek theology, Sohrevardi unlike the previous philosophers paying special attention to Aristotle was fascinated by Pythagoras, Empedocles, and in particular Plato to the extent that he knows Plato the leader of spiritual insight philosophers.

2. Peripatetic Philosophy. Undoubtedly, the peripatetic philosophy was the introduction of spiritual insight. Collecting the peripatetic works especially in the case of Ibn Sina, Sohrevardi could use the peripatetic views in the spiritual insight philosophy. (This is wrong since the peripatetic philosophy is of Aristotle and Plato has been before Aristotle.).

3. The Philosophy of Ancient Iran, one of the most outstanding and interesting features of Sohrevardi is his particular interest to the philosophy of ancient Persia and in particular the Zoroaster himself. His special attention is to the extent that he has derived some expressions of spiritual insight philosophy from Avesta and Pahlavi sources. In the book Hekmat - al Eshragh, he has called Zoroaster the scholar sage and considers himself the resuscitator of the
philosophy of ancient Persia. Interestingly, Sheikh does not know Mani and Mozdak the Zoroastrian reformers, but he has condemned them and called them heretic. (ibid.)

Sohrevardi or to be Rubbed in the Light:
Sheikh Shahab-al Din Yahya-Ibn Habash-Ibn Amirak”, known as "Sheikh of Spiritual insight", Sohrevardi was born in the middle of the fifth century. He grew with the glow of an Eastern mystic; his body became mortal by a letter from a father to his son. This is the same as "فزت برب الکعبه " which has taken its name from the light. Why do I use so much light? Sohrevardi knows the source of exis...
Lover sees anything the manifestation of the beloved. That is why he does not die and if you take his heart out of his chest, you will see that it palpitates lively and praises the beloved’s name. A live heart palpitates. Now how this can be compared either to those who are trembled by the statistics in order to be afraid of the earthquake and the pounding and cracking of the towers, or to those who forget the nightmares of tall minarets which they had made them of the heads of people during the nighttime. (www.khazzeh.com, No. IX)

The philosophical system of Hekmat-al Eshragh:
The philosophical system of spiritual insight is one of the most valuable Islamic systems whose principles as known today were formulated by the thinker and mystic and scholar, Sheikh Shahab-al Din Sohrevardi. The impact of spiritual insight philosophy on the evolution of the philosophy in Iran and especially its impact on theoretical Sufism is perhaps more than the other philosophical systems. The historical foundations of spiritual insight philosophy on the one hand is based on the elevated teachings of the Holy Quran and on the other hand is based on the Platonic and neo-Platonic schools of philosophy; In general, “Oriental” basis (The Eastern philosophy discussions that Ibn Sina pointed to them in Mantiq-al Mashreghain).

Can also be searched for.

Despite the peripatetic philosophy which knows reason and argument authentic, the spiritual insight philosophy knows reason and argument based on the knowledge of the matter light. Existence, on the point of view of spiritual insight philosophy, is a solitary light which is emitted from the principle of Nur-al Anvar and fills the universe. The personal spiritual insight and intuition are prior to argument and reasoning in ordering and originality; And this is the point that they are of particular importance in modern philosophies and in particular in elevated phenomenology, “Husserl”; With the difference that Husserl phenomenology is an incomplete expression of personal knowledge confronting with the Sohrevardi’s expression of personal spiritual insight science and recognition based on the spiritual insight observation.

What is known as the Hekmat-al Eshragh or the spiritual insight philosophy is not exclusively found in the book Hekmat-al Eshragh but it is a comprehensive philosophy in which the evolution can be observed and followed in at least four major Sohrevardi’s philosophical books naming: Al-Talvihat, Al-Mashare and Al-Mataherat, Al- Moghavemat and Hekmat-al Eshragh. This is the point which most philosophical historians have not adequately referred to. (fa.wikipedia.org)

The four stages of spiritual insight philosophy:
1- The first stage is the self-purification and preparation for the Revelation and perceiving the divine strobe. At this stage, the perceived issue becomes conscious of its transcendent self-examination and confirms the world of metaphysics and transcendental existence through philosophical observation and speculation. (Al-Heravi, 1358: p. 90)
2- The stage of observing the divine lights and obtaining the contingency lights forming the basis of understanding and science. (Masaheb, 1384: 84)
3- The stage of true knowledge building. At this stage the philosopher uses the wisdom of discussion and formal knowledge and analyzes the “experience” which he has obtained during the first and the second stages in formal system of proof; …in order to construct the science building. In other words, the third stage is the stage of applying the science building approach based on the sensual, mystical, and spiritual experiences. The result of this step is to gain the knowledge of certainty or a system of special features which has the ability to analyze the content philosophically (Motahari, 1360: p. 48)
4- The stage of collecting the resulting of steps 1 to 3. After obtaining certainty, the philosopher should compile the results of his own experiments. At this stage, two types of “language” are applied in order to combine the results: An ordinary philosophical language based on formal knowledge and an allegorical language. In Sohrevardi’s point of view, the allegorical language is the most expressive language for describing the results of spiritual insight experiences. (ibid.)

Dramatic Literature in Iran:
It is for centuries that the academy demonstration is called the Aristotelian demonstration. Because, for centuries, the principles which Aristotle provided in poetics and dramaturgy in his treatise _ Butigha _were considered as a basic model. In dramatic literature, that is playwrighting and criticism. According to Aristotle, the basic of art is "imitation". That is, he knows the artist's effort in portraying and imitating human and his or her behaviors art. He believes that the source of all arts is the instinct of imitation and the joy obtained by it.

After the discussion of arts, Aristotle in his famous treatise discusses upon different kinds of focuses upon tragedy-comedy and epopee and bring forth the discussion of triple unities in order to settle the importance and value of "unity of action" that is the most important principle in dramaturgy. The discussions which Aristotle deals with are among the most fundamental principles of classical dramaturgy without which it would be considered futile. According to the above statements, Aristotle can be called as the founder of the dramaturgy since he reveals the principles. And today it is clear to everyone that Aristotle's treatise on poetry has a
The Story of West Nostalgia:

Ma'refat al Yaghin is one of the main elements of the spiritual insight wisdom and forms one of its fundamental issues. Shahab al Din Sohrevardi's, the founder of the spiritual insight philosophy in Islamic period, has written some of his treatises in story format and has scrutinized the human spiritual course, the various stages of proper treating, and witness. The story of west nostalgia, for example, titled "قصة الغربة الغربیة" was written to indicate the same string.

In this story, Sohrevardi has used the Holy Quran verses and the prophets' adventures and has interpreted the stages of spiritual progress and the degrees of human rise and ascension based on whatever descends on the final prophets. Excerpts from the life of the divine prophets and also Quran verses relating to this part of their life have been mentioned in this story.

Whatever relates to lives of the divine prophets and are visible in the "West Nostalgia" story can be named as the following:

1. The question of Adam Ab-al Bashar descending.
2. Immune Valley (Vadi Ayman), and tomb, and the tree which spoke to Moses (pbuh).
3. The story of the prophet Solomon and Sheba.
4. The story of the prophet Solomon, Naml valley, and ants' talkings.
5. The story of the arch of Noah and the quality of embarking in it.
6. The story of the hoopoe and its absence.
7. The casting of Moses in the Nile River.
8. The story of his holiness the prophet Khezr, Moses and whatever passed to Moses did on the ship.
9. The progress of the Noah flood and the water boiling from the oven not in a normal but in a cone form. Mount Sinai. (Dinani, 1360: pp. 488-489)

Some Quran verses have also been referred to in this story that is not directly related to the prophets' living. It should be noted that long before the time of Sohreverdi, Sheikh-al Raies Abu Ali Sina also has written the stories of "Salaman and Absal" and "Hay Ibn Yaqzan" about the stages human journey. Although Sohreverdi knows the stories of "Salaman and Absal" and "Hay Ibn Yaqzan" of a lot of deep points and fine indications, he does not regard them devoid of any defect or failure. He believes that what is enumerated as great manner or calamity in all of the human manners and has been deposited in holy books and mysterious works of sages have not been brought in the story of the story of Hay Ibn Yaqzan.

This philosopher has explained compensating for this defect as the motivation behind writing the story of West Nostalgia.

The story of West Nostalgia observes the stages of human soaring travelling and his rates of evolution. However, since this story is based on the spiritual insight philosophy, the Transoxiana region- meaning astral world- was regarded as the place for starting journey.

Dramatic Aspects of the West Nostalgia Story:
Characterization:

One of the most important factors in a plays is characterization. The character of a play should be selected based on the objectives of the play in order to play his or her part in its overall trend. The characters of a play can have cosmetic or internal dimensions. When the internal characters want to express the problems of the society, they usually appear in the form of symbols whose context could cover the overall structure of the play. Overall, this characterization has contributed to play advancements and made it universally acceptable.
The protagonist of the west nostalgia story is the human himself whom we can see his journey and ascending phases. At first the hero and his brother proceeded to the west cities (the body) for fishing and hunting. (Green sea and shore birds also imply a secret of the tangible universe secrets and the token knowledge of the senses) and defender refers to deterring from misconducting or the theoretical wisdom. And when a man starts this way, he will encounter a lot of hardships and difficulties. During the journey, he will experience many different kinds of hardships and experimentations. The man is nostalgic and is captured in his body net and wants to join the heavenly realm.

This searcher and dynamic character gives this possibility to the playwright to picture him in various aspects in order to create an attractive and multi-faceted personality.

Furthermore, the oppressors of Qiravan village as well as the great old man, the hoopoe, the fairy, the Azdha, and many other allegorical figures helped the playwright to better foster the main character. (Dinani, 1360: p. 500)

Suspension and Anticipation:
Suspension and expectation are among the other elements of plays and shows that their correct use can make a powerful and impressive play. Suspension and expectation occurs as a result of the conflict which happens during the play and show.

If a play has more effective powers, has undergone a principled characterization, and proceeds by actions and reactions, the suspension and expectation also occur reasonably and in an exciting way, allow the spectator and reader to be plunged into a fresh doubt, and enable the reader or viewer of the show to be placed in the context of the play and show and to reflect over its possible accidents.

The story of west nostalgia plunges the reader and the viewer into suspension and expectation in the first place, that is the unjust imprisonment of the hero and his brother by the oppressors of Qiravan village. The permission of coming out at night, bringing a letter by hoopoe, embarking the ship on a roaring sea, and ... make sense of the events that keep the audience engaged and eager to hear and see the rest of the play.

Unity:
A good play is the one which regards unity among all of its elements. Obviously, there should be homogeneity among the play components, that is the individuals' conditions should create a uniform and homogeneous space with the theme, actions, language, and events. Thus, any good play should have an "inner unity". Furthermore, the thematic unity of the play is also very effective, that is the play should traverse a successive vertical and horizontal excursion and reach a thematic unity in the middle point.

It can be implied from this story that a man has initiated his journey from the astral world making up the east part of his soul and has been imprisoned in his body within the realm of the lowest world or the west part of his soul. The whole story revolves around the question that what ways the man should pass in order to return back to the same astral world. (Malek Pour, 1363: vol. 1, p. 532)

Complexity:
The theme of the play should not be simple. If the play theme is simple, it should not be held simply. The theme should be propounded in a complex way and in conjunction with the other minor issues. In other words, the sub-projects should be helpful in polishing the main project. The theme complexity makes the characters move in the play sequences in order to bring forth sub-scenes for proving and clarifying the theme. Of course this thematic ambiguity should not wander the audience in confusion. (Hosseini, 1381: vol. 1, p. 108)

Language:
Language is a tool for the play characters in order to express their thoughts, feelings, and their actions. Aside from its high literary value in playwrighting, it plays a major role in the event occurrence and the characters' introduction. Since the play is perfectly written in the conversation "dialogue" format, the language element has a great impact on its aesthetic context. In this respect, play is not comparable with poetry.

Due to the occurrence of different events in the story and the presence of a variety of fantasy creatures and in general the supernatural world, the playwright has the opportunity to create beautiful dialogue scenes. This can be especially be seen in the scene where the hero encounters the great old men after leaving many difficulties behind.

Scenery:
In terms of drama, scene refers to the visible items in the scene and the field of the play and generally refers to the place of the play in the play act. A highly ranked play in scenery which can attract the attention of the viewers to its different scenes, minor or major, can be considered attractive. Scenery refers to the overall context of the play. The actions and reactions of the characters and actors play a part in the number of the scenes. In each scene, the director is trying to show an apparently distinct part of the play to the viewers. The story going
through many different places names some objects having a special meaning in the spiritual insight philosophy. For example: Qiravan village, prison wells, ants' valley, ship, Sinai Mount, Gog and Magog land, copper spring, skulls and heads of Aad and Samud tribes, fourteen caskets and ten graves, circular glass container, the Red Sea, lamp, twelve towers, boiling water from the oven in cone-shaped, fishes of life spring, .... As can be seen, portraying any of these demands a high creativity in the scenery.

Actors:
One of the important elements of the show is actor. A play which is not successful with respect to its actors can not be considered attractive. In any play, the actors play in accordance with their texts in hand. In this field, it is attempted to use creative actors in order to make the play generally acceptable.

Music:
Music is also an integral element of a drama. This element was very important in the past and in the classical plays. We can see in passion plays and imitations that the text music is very important and critical. Drumming the tympans and bugles in passion plays which creates music and helps its progression can advance the play. In modern dramas, play will take a certain form with music. (Malek Pour, 1363: vol. 2, p. 524) Music undoubtedly, plays an important role in this story.

When the journey was over, the road ended, and the water boiled from the oven in cone form, I observed the heavenly bodies, joined them, heard their songs and stories, and learned the reading of those tunes songs. Those voices had such an impact on me as if it was the song of a chain playing on granite. In experiencing such an emotion, my veins and nerves were nearly to be cut and my joints to be separated...
Whatever has been brought in the story is about the songs of heavenly world and is somewhat similar to what the grand prophet of Islam expressed about receiving the message of divine revelation. The grand prophet of Islam sometimes has likened the way of receiving revelation to a smooth voice of a bell resonating in the ear.

Conclusions:
The story of west nostalgia has analyzed the modes of human existence and his developments in the form of story and language codes considering holy verses of Quran and the creative mind of the author. In this story, all the places and names are in code format and any occurrence has a deep meaning in itself. For example; the oppressors of Qiravan village (universe) are those who are caught up in the dilemma of this world, are always in conflict with each other, and spend their time in struggling. This world based on opposites can not be realized without conflict and fighting. There is no opposite without conflict; there is no conflict without oppression.
In addition, probably it can said that in this story the word saghalein refers to two great forces of illusion and imagination and the word jinn refers to matters which provoke the two great forces. The fourteen caskets and ten graves imply fourteen powers and ten external and internal senses. Some people believe that a man has five internal senses in addition to his five external senses.
It can be inferred that this story has provided many possibilities for the playwright in order to express the human moods and circumstances.

REFERENCES