

**THE INFLUENCE OF SUFISM AND QUANTUM THEORY ON ERIC–
EMMANUEL SCHMITT’S WORKS**

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**CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

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THEORY ON ERIC-EMMANUEL SCHMITT'S WORKS**

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**THESIS SUBMITTED IN FULFILMENT OF THE
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THE INFLUENCE OF SUFISM AND QUANTUM THEORY ON ERIC- EMMANUEL SCHMITT'S WORKS

ABSTRACT

This thesis attempts to investigate Eric-Emmanuel Schmitt as a Western dramatist and mystical writer of Eastern traditions through a detailed, qualitative and critical analysis of some of his most important works. This thesis focuses on five plays; *Monsieur Ibrahim and the Flowers of the Quran*, *Between Worlds*, *Einstein's Treason*, *Frederick or the Crime Boulevard* and *Stranger*.

The three objectives of this thesis are: 1) To prove the existence of, and then map out the influence of Sufism in Schmitt's work, using his plays *Monsieur Ibrahim and the Flowers of the Quran* and *Frederick or the Crime Boulevard*. 2) To show that the concept of quantum theory could be incorporated into literature with special reference to Rumi's poems, and the relationship between Sufism and Schmitt's *Monsieur Ibrahim and the Flowers of the Quran*. 3) To establish connections between three elements in quantum theory and his plays *Between Worlds*, *Stranger*, and *Einstein's Treason*.

In *Monsieur Ibrahim and the Flowers of Quran*, Sufi framework and archetypal criticism are used to plainly and briefly present the main concepts of mysticism while simultaneously situating Sufism within the play. The title character takes on the role of a Sufi master, initiating the protagonist, Moses, into the way of the Sufi to eventually become his successor. This thesis explores how the concept of Sufism as derived from Rumi's poems and quantum theory could be incorporated into Schmitt's *Monsieur Ibrahim and the Flowers of the Quran*.

Key Words: Schmitt, Quantum Theory, Sufism, Modern Theatre, Mysticism

***THE INFLUENCE OF SUFISM AND QUANTUM THEORY ON ERIC-
EMMANUEL SCHMITT'S WORKS***

ABSTRAK

Tesis ini bertujuan untuk menyelidik Eric-Emmanuel Schmitt sebagai dramatis Barat dan penulis mistik yang menggunakan tradisi-tradisi Timur untuk menghasilkan kajian terperinci dan kritikal terhadap karya-karya terpenting dramatis tersebut dengan menggunakan kaedah kualitatif. Tesis ini bertumpu kepada lima buah skrip drama yang berjudul *Monsieur Ibrahim and the Flowers of the Quran*, *Between Worlds*, *Einsten's Treason*, *Frederick or the Crime Boulevard*, dan *Strangers*.

Tiga obkektif tesis ini adalah seperti berikut: (1) Untuk membuktikan kewujudan pengaruh Sufism keatas karya Schmitt, dengan menggunakan drama beliau berjudul *Monsieur Ibrahm and the Flowers of the Quran* dan *Frederick or the Crime Boulevard*. (2) Untuk menunjukkan bahawa konsep quantum theory dapat diselitkan ke dalam sastera, dengan rujukan khas kepada puisi penyair agung Jalaluddin Rumu, serta perhubungan antarta unsur-unsur Sufi dan karya Schmitt *Monsieur Ibrahim and the Flowers of the Quran*. (3) Untuk menunjukkan berkaitan antara tiga unsur quantum theory dan karya Schmitt *Between Worlds*, *Stranger* dan *Einstein's Treason*.

Dalam analisa *Monsieur Ibrahim and the Flowers of the Quran* kerangka Sufism serta teori archetypal criticism digunakan untuk mempersembahkan secara jelas dan ringkas konsep-konsep tasawuf serta dengan langsung tempatkan Sufism didalam karya tersebut.

Watak utama drama tersebut memegang peranan sebagai seorang shaikh Sufi, dan terus memperkenalkan protagonist, Moses, kepada jalan Sufi, sehingga Moses layak untuk menjadi pengganti beliau sebagai shaikh. Tesis ini melakukan eksplorasi bagaimana konsep idea-idea Sufi dan quantum teori boleh digunakan dengan berkesan dalam sebuah drama modern seperti terdapat pada *Monsieur Ibrahim and the Flowers of the Quran*.

Kata Kunci: Schmitt, Quantum Theory, Sufism, Modern Theatre, Mysticism

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CHAPTER 1: INTRODUCTION

1.1 Overview

Humankind has walked many roads to achieve understanding of themselves and to discover their own nature as God's creation. The cognition of humanity, God, and nature is a permanent, pervasive issue throughout history. In this quest to discover humanity, the fields of philosophical anthropology and biological anthropology have emerged and developed alongside each other. Philosophical anthropology, in many cases, has led to disagreement and lack of understanding. It has also aided in the creation of conflicts in the understanding of creativity, mental dynamism, complexity of thought, and the historical background of mankind understood by philosophers. In turn, this has led to the existence of various intellectual resources, religions, and perspectives about philosophical traditions.

On the other hand, biological anthropology follows its own route in understanding humans, God, and the universe. In this field, philosophers have presented nature, or rather the essence of nature, as a special concept, domain, and format to examine the fundamental structures of human existence. Proponents of biological anthropology have based this analysis on specific dimensions, where they reduce or expand such dimensions to design a general image of human beings.

The goal here is to achieving the definite, final cognition of God and humans. By designing models to discover humankind's original nature, people can identify what characteristics give meaning to being a human. The context and basis of where one lives and how a human being faces oneself, God, and what is beyond them are considered the activity domain of these two areas.

In fact, philosophical anthropologists are trying to achieve a coherent anthropology where they can unite various concepts used to describe human beings based on a singular and unique attitude.

While other fields, such as biology and physics, have also strived to explain creation, the focus here will be the study of creation in theatrical literature. A number of playwrights have used their craft to ease the way to a better understanding of complicated concepts, such as theology and anthropology in regard to religion and mysticism (philosophical anthropology), in regard to biology and physics (biological anthropology), and to help facilitate understanding the cognition of God and human beings.

1.2 Theatre and Dramatists

Over the long history of drama, there have been playwrights as well as theatre practitioners in many of the world's cultures searching for answers related to life, death, divinity, and the possible relationship between human beings and God. These include Western playwrights extending from the Greek classical age to modern times. The most notable among classical Greek playwrights are Aeschylus, Sophocles, and Euripides. During the European Renaissance, significant figures included William Shakespeare, Molière, Ben Jonson, and Christopher Marlowe, while from modern Realism onward, Henrik Ibsen, Eugene O'Neill, Tennessee Williams, and Arthur Miller stand out. All of these playwrights sought an understanding of life and its meaning, while simultaneously manifesting their appreciation of reality through their works. Several modern Western dramatists, as well as theatre practitioners such as Peter Brook, Jon Fosse, Matei Visniec, Mac Wellman, Matthew Maguire, Len Jenkin, Kate Fodor, Beth Henley, and

Eric-Emmanuel Schmitt, go beyond the fringes of external or even internal reality to peer into the spiritual dimensions of human life as well as to raise essential questions about life, creation, and death in refreshing new ways. Mysticism has been one of the more thought-provoking approaches and influences in the works of several of these playwrights. Their plays have made use of various mystical traditions and stylistic devices derived from Hinduism, Buddhism, Christianity, and Islamic Sufism.

Jon Fosse (1959—), a Norwegian dramatist regarded as the second Ibsen of the 21st century and often seen as the master of playwriting techniques, has raised several essential questions about life in his plays. In *Someone is Going to Come* (1993), *Never Well be Parted Shadows* (2006), *Evening* (2005), and *Girl on the Sofa* (2002), he focuses on space-time and the present. *Evening* showcases an old lady standing near the window, waiting for her husband to return while occasionally talking to a young lady who passes by. It is soon revealed that the women are in fact the same person, and she had been waiting for her husband's return for 30 years. In this play, Fosse blends both the past and present together in a way similar to the many beliefs and stories of mysticism.

Matei Visinice (1956-) is another contemporary dramatist who deals with the concept of mysticism. In *Horses at the Window* (1992), *Third Night with Maddox* (1995), and *Bears of Panda* (1996), he creates a world alternating between life and death as well as present and future. In *Bears of Panda*, a young couple lies in bed and speaks to each other when in reality, they are already dead. In *Third Night with Maddox*, Visinice writes parallel timelines in such a way that Maddox can be in three places at once.

As a modern dramatist, Eric-Emmanuel Schmitt (1960-) has used many common elements of mysticism in his plays. His *Oscar and the Lady in Pink* was inspired by Christianity; in *Milarepa*, he depicts Tibetan Buddhism; *Noah's Child* deals with

Judaism and Christianity; and *The Sumo Wrestler Who Could Not Gain Weight* is based on Zen Buddhism. In *The Visitor*, he uses the theme of ‘trust in God’; in *Sentimental Tectonics*, he uses the element of ‘love’, and in *Ulysses from Bagdad*, he emphasizes the element of a seeker (*salik*). *Sentimental Tectonics* (2008) in particular, demonstrates the strong influence of one of Jalaluddin Rumi’s (henceforth known as Rumi) stories. Rumi indicates that the profound nature of love (*ishq*) is capable of reforming the human substance due to being an attribute of God and, through it, humanity is freed from the limitations which define its state in the world. As Rumi says, “I am hopelessly in love with you, no point giving me any advice. I have drunk love’s poison, no point taking any remedy.” (Rumi, 2008, p. 12)

In *Invisible* (1996), Schmitt incorporates a harmonization of religions and cultures, making this issue important for the audience, therefore allowing the audience to contemplate their faith. The characters do not know where they come from or where they will go, a direct reflection of Rumi’s words, “You do not know from where you have come and where you will go” (Rumi, 1980, p. 102).

Schmitt’s literary work also has a great deal of influence from quantum theory; this will be discussed in chapter 8 when discussing *Between Worlds* and *Stranger*. Classical philosophers such as Rumi (1207-1273), Omar Khayyam (1048-1131), Ibn Al-Arabi (1165-1240), Eckhart Tolle (1948-), and many Buddhist monks neither mentioned physics nor quantum theory, but in modern physics has found its place not only in science, but in social sciences, literature, as well as visual arts.

Physicists create mathematical models to define and control the forces of nature, but they also experiment on atoms and the ultimate nature of the universe. Scientific theories related to the unity of the universe are only speculative. However, they seem to

arrive at teachings similar to those of the mystics; this is the basis for fundamental unity of science and spirituality, and therefore unity of scientists and mystics.

This study will show that there are similarities between the mystics' views, including Christian, Sufi, and Buddhist masters, and the new theory of quantum physics, as well as proving that there are some elements from Sufism and quantum physics in Schmitt's plays.

1.2.1 Eric-Emmanuel Schmitt

Schmitt (1960-) was born in Sainte-Foy-Les-Lyon, Rhon and is the creator of multiple plays, stories, operas, articles, and even feature films. He is also one of the most performed dramatists and most read French authors in the world. His plays have been staged in over 50 countries and his books have been translated into 43 languages. His theatrical works can be categorized into two divisions: full length and short plays. His longer plays include *Enigma Variations*, *Frederick or the Crime Boulevard*, *Einstein's Treason*, *The Visitor*, *Between Worlds*, *Partners in Crime*, *Sentimental Tectonics*, while his short plays include *The Libertine*, *Oscar and the Lady in Pink*, *Noah's Child*, *Monsieur Ibrahim and the Flowers of the Quran* and *Golden Joe*. His narratives can be divided into short stories, such as *The Most Beautiful Book in the World*, *Milarepa*, and *The Woman with the Bouquet*, and novels like *The Sect of the Egoists*, *The Gospel According to Pilate*, *The Alternative Hypothesis*, *When I Was a Work of Art*, *Ma vie avec*, and *Ulysses from Bagdad*. It is necessary to mention that most of his stories have been converted into scenarios and plays. This is the case with *Monsieur Ibrahim and the Flowers of the Quran*, which was converted into a play in

2006, and *Oscar and the Lady in Pink* which was adapted for film by the dramatist in 2010.

Schmitt has written two operas, *Mozart*, and *The Marriage of Figaro and Don Giovanni*, as well as screenplays for the films *Odette Everybody* (2007) and *Volpone* (2004), the latter based on the play by Ben Jonson. His articles consist of “Diderot or the Philosophy of Charm” (1997) and “My Life with Mozart” (2005).

Schmitt’s works are categorized by multiple themes, such as love (Sentimental Tectonics, Frederick or the Crime Boulevard, etc.), women in politics (The Woman with the Bouquet, The Most Beautiful Book in the World, etc.), religion (The Libertine, Oscar and the Lady in Pink, Noah's Child, Monsieur Ibrahim and the Flowers of the Quran, etc.), philosophy (The Visitor, When I Was a Work of Art, The Alternative Hypothesis, etc.) and science (Between Worlds, Einstein's Treason etc.).

Schmitt is fascinated by Diderot and has clearly been influenced by him. In an interview in the French magazine *La Trahison d’Einstein*, he states:

Diderot is my idol and my master. When he wants to describe him, refer to Diderot’s reaction to his portrait. Here is Diderot’s quote I tell you, my children, that that is not me! In one day, I had a hundred different physiognomies, according to whatever it was that affected me. I was serene, sad, dreamy, tender, violent, impassioned or enthusiastic; but I was never the way you see me there. I had a broad forehead, piercing eyes, rather large features and a head just like a Roman orator. I looked good-humored almost to the point of foolishness, like a country bumpkin of antiquity [...] I have a mask that fools the artist, either because there are too many things all in one, or because my soul responds so swiftly to successive impressions, which then appear in my face, that the painter’s eye sees me differently from one moment to the next and his task is made far more difficult than he thought. (Schmitt, 2012, 2 -21-24)

It is clear that Schmitt is a philosophical dramatist. In fact, in his interview in the same French magazine, he states this claim:

Philosophy claims to explain the world; theatre, to represent it. I combine the two as a way to try to reflect the human condition on stage, add my own ponderings and express my hopes and anxieties with the humor and lightness of touch appropriate to the paradoxes of our lives. Success makes one humble: what I

thought was my private drama turned out to echo the questions of many of my contemporaries and their yearning to re-enchant life. (Schmitt, 2012,2 -21-24)

Despite distancing himself from literary and political arenas, Schmitt has won prestigious awards for his works, including the “Grand Prix du Théâtre” from The French Academy (2000), the first “Public Choice” in the German Book Awards (2004) in Leipzig for *Monsieur Ibrahim and the Flowers of the Quran*, and the prestigious “Prix Goncourt de la Nouvelle” (2010) for his short story collection, *Concerto in Memory of an Angel*. In a survey conducted by the French magazine *Lire*, *Oscar and the Pink Lady* was chosen by its readers as one of the books that changed their lives. Schmidt’s free vision to discuss various philosophical and religious issues in his works has played a key role to his success.

In most of his plays, Schmitt highlights intricate topics such as the human condition, emotional relationships, sex, spirituality, God, doubt, and lack of faith. He chooses not to provide any answer or opinion so as to challenge his readers to ponder for themselves. He believes that the main difference between human beings and other creatures is the ability to think and ask complex questions, thus presenting a challenge to his readers instead of providing a resolution.

1.3 Statement of the Problem

A brief historical review will indicate that most dramatists in the Western world have focused on prioritizing human concerns over divine ones, which had traditionally been the focus of serious drama and theatre worldwide. This has caused much of modern writing to shift towards the everyday and mundane. In recent times, however, a spiritual revolution has occurred among modern Western playwrights, who have shown renewed interest in knowledge about God, and in developing Sufi themes. These playwrights

have become popular and famous almost immediately. However, the underlying problem is that their plays are often not well understood in some circles, even to the point of being misunderstood. Therefore, there is a need to make available an informed analysis of these works.

Another problem concerns the dramatists' approaches. Historically there have been many different approaches to works of dramatists. The political approach to Aeschylus, Sophocles, Vaclav Havel, and Albert Camus, the social approach to Molière, Bernard Shaw, Henrik Ibsen, Henry Miller, Edward Albee, and Neil Simon or the mythical approach to Jean Cocteau, Jan Gerardo, and Jean Genet are all influential examples. However, there has not been any serious and dedicated study on the connection between Sufism, new physics and modern drama up to the present time.

1.4 Research Objectives

The objectives of this thesis are as follows:

1. To establish the existence of the influence of Sufism in Schmitt's work, using his plays *Monsieur Ibrahim and the Flowers of the Quran* and *Frederick or the Crime Boulevard*.
2. To show that the concept of quantum theory has been incorporated into literature will special reference to Rumi's poems, and the relationship between Sufi elements and Schmitt's *Monsieur Ibrahim and the Flowers of the Quran*.
3. To establish connections between three elements in quantum theory and the works of Eric-Emmanuel Schmitt, using his plays *Between Worlds*, *Stranger*, and *Einstein's Treason*.

1.5 Research Questions

Theatre has experienced many transformations, particularly during the past hundred years, as theatre by definition is a living medium involving corporate creativity. However, in recent decades attempts by certain modern dramatists to challenge particular ideologies and spiritual themes has emerged. These have been appropriated by several playwrights. The following questions would help systemize an approach to analyze such works:

1. Does mysticism have any influence on Schmitt's works?
2. How has Sufism influenced Schmitt's plays *Monsieur Ibrahim and the Flowers of the Quran* and *Frederick or the Crime Boulevard* ?
3. Does Quantum theory have any common features with Sufism?
4. How has Quantum theory influenced Schmitt plays *Between Worlds*, *Stranger*, and *Einstein's Treason*?

1.6 Significance of the Study

This study on the use of Sufism and modern physics in Schmitt's plays will add a new dimension to the body of knowledge on Western dramatic literature, especially by highlighting innovative structures of modern drama. It will enhance discussion in literary circles and introduce modern readers to the world of Sufism, aesthetics, creativity, as well as exposing people to different views on philosophy, culture, and criticism, various religious perspectives, and patterns of life. No significant comparative study has taken place recently on Sufism, quantum theory and the works of modern dramatists. These ideas have predominantly been overlooked by modern scholars of drama and should be more carefully analyzed in theatrical works.

During the past decade, studying dramatic literature and a probing point of view in playwriting semiotics not only has helped readers in contextual understanding and comprehending but also has familiarized them with text's social, intellectual, cultural, historical and philosophic condition of the text. It has some effects on writers too.

Schmitt is one of the major contemporary dramatists. His works depict contrast between the past and modern world. This picture not only manifests in his thoughts and idea of his works but also in the characters of his plays. The present study analyses his plays based on Sufism and modern physics point of view. Since recent studies have revealed a lack of researches on dramatic works based on such a point of view, the present study can be a valuable resource for students and analysts of dramatic arts.

1.7 Theoretical Framework

This study presents a critical analysis of Schmitt's dramatic works with special reference to plays inspired or influenced by both Sufism and a combination of quantum theory and new physics, within the framework of Modernism.

Quantum theory has roots in modernism; the father of quantum theory, German theoretical physicist Max Ludwig Planck, (1858-1947) who received the Nobel Peace Prize in physics in 1918, is one of the dominant scientists in the age of modernism. Modernism will thus serve as one of the theories used for the present study, allied with new physics.

The second theory for the present study will be mysticism, seen particularly in the Asian context from Japanese religions as well as Islam (more precisely Sufism) serves the basic upon which several of Schmitt's plays have been created. In this context, Sufism will be particularly important element to approach and interpret *Monsieur*

Ibrahim and the Flowers of the Quran. The third theoretical framework for the present will be provided by archetypal theory. This theory will also be utilized in the interpretation, in particular, of *Monsieur Ibrahim and the Flowers of the Quran*.

Developed in the early 20th century, modernism is a literary and cultural movement that devotes its attention on recent developments in the West. With particular emphasis on the decay of Western culture, modernism allows for a re-evaluation of pre-existing conventions. Modernism also gave way to experimentation as an approach towards attaining knowledge. As one of its principal bases for interpretation of society, modernism looks at the precariousness of the community as well as civilization itself, a situation which came about through the effects of industrialization and then the two World Wars. Its impact on the individual includes a loss of tradition, conservatism, isolation, and fervor to break past old conventions.

The increasing dominance of technology, condemned vehemently, is widely embraced as the 'flagship' of progress due to its impact on modern society. Negative impacts of modernism may be seen in diverse ways, including the undoubtedly ambiguous effects, felt by society through its fragmentation, as well as the sense of loss as seen in several philosophical movements, including absurdist and nihilism. The best philosopher whose work brings new light to the understanding of mystical writings is Ibn-Al Arabi. One of his most important works on philosophy and Sufism is the book *Al-Futuhat Al-Makkiyya* (1953) which contains 37 volumes and reprinted in Beirut/Lebanon in 1911 into 4 volumes. To illustrate the importance of Sufism, I will include an exclusive chapter in the thesis to find the connectivity of Sufism and quantum theory. I will also discuss the proximity of Sufism to quantum theory and aim to prove that there are affinities between quantum theory and Sufism. On the other hand, the

archetypal theory is an important theory which is mainly applied on the analysis of the play *Monsieur Ibrahim and the Flower of the Quran* in Chapter Four.

Carl Gustave Jung (1875-1961) believes the Personal unconscious mind is based on deeper layers of unconscious which he calls the Collective Unconscious. This mind is outside of personal character domain and has a common based among all mankind, thus this unconscious mind is called collective. Personal Unconscious is a safe to keep complexes while “Collective unconscious” mind is filled with Archetypes.

Archetypes are typical forms which take a symbolic appearance when they emerge. Collective unconscious mind speaks with a symbolic or allegory language and as their proximity with unconscious grows deeper they become deeper and more general and vice versa; as they get closer to conscious level, their depth decreases and turn to a metaphor or Allegory. Archetypes are typical forms which emerge in mythology based on common grounds.

Since symbols are originally the apparent forms of invisible archetype, when the archetype emerges it turns into a symbol. The most primitive form of archetype is called Ouroboros; this e archetype fits into the primarily stage of primitive human existence, called Ouroboros. It is usually depicted as a snake or dragon biting his own tail. The subconscious waves are surrounding the human mind in this stage and the sprout of self-conscious is placed at the middle with no independency. This is actually a symbol of heavenly life and maternal womb of humanity. Next stage is where eternal archetype appears as Great Mother and its symbols could be seen in all ancient civilizations. It is called the Great Mother level. Great Mother usually appears as a terrifying creature. The conflicting and contrasting characteristics of such archetype are so confusing and disturbing which symbols depicting it look like strange beasts and monsters.

Jung claims that this is the imagination which objectifies the subjective eternal forms and archetypes. The first archetype designs manifest as Mandala or Quadruple Images. The term Mandala means Circle in Sanskrit and Mandala is the first design which archetype or eternal form adds or creates through imagination. Psychiatrists argue that not only these eternal forms or archetypes form individuals' excitements, moral and mental attitudes and effect his/ her whole destiny, but each ethnicity's destiny and each level of their life are determined considering archetypes and mythological views; in other words each ethnicity or nation's destiny is in fact and extension of these eternal forms or archetypes.

Prometheus is an eternal form, going through a journey and an existence of a hero as in most mythologies. The only way to go through the path in the right way is by the aid and guidance of a hero. We can see such a claim holds true in the plays *Monsieur Ibrahim and the Flower of the Quran*, *Frederick or the Crime Boulevard*, *Between Worlds* and *Einstein's Treason*.

1.8 Limitations of the Study

This thesis examines how Schmitt makes use of Sufism and quantum theory in his works. The scope of the study includes studying the field of mysticism and resources relating to Sufism, to study the field of quantum theory, and to study Schmitt with a focus on the following works: *Monsieur Ibrahim and the Flowers of the Quran*, *Between Worlds*, *Frederick ou le Boulevard du Crime*. (English: *Frederick or the Crime Boulevard*), *Etrangere* (English: *Stranger*), *Einstein's Treason*.

Monsieur Ibrahim and the Flowers of the Quran and *Frederick or the Crime Boulevard* are examined to indicate Schmitt's use of Sufism to develop the main of idea

of the plays. In a similar way, the discussion of *Between Worlds*, *Einstein's Treason* and *Stranger* aim to interpret the plays in terms of Schmitt's use of quantum theory and new physics. Quantum theory and its impact on Schmitt's works, particularly in *Between Worlds*, *Einstein's Treason* are presented comprehensively in the study.

The brief references are made to the other works of Schmitt, *Oscar and the Lady in Pink*, *The Sumo Wrestler Who Could Not Gain Weight*, *Sentimental Tectonics*, *Visitor* and *When I was a work of Art*. They are not analyzed in detail in the present study.

1.9 Research Methodology

The research for this thesis covers three dominant areas: the works of Eric Emmanuel Schmitt, which includes the study of almost all of his works; quantum physics with a study of the principles of quantum theory; and Sufism, which includes the study of the works of Ibn-e Arabi's and Rumi's poems. The methods used for data collection thesis included library research, observations of recorded as well as live performances of Schmitt's plays in Iran and Poland.

1.9.1 Library Research

For the primary sources for this research, the researcher had full access to various sections of the main library of the University of Malaya in Kuala Lumpur, Malaysia, from September 2011 to August 2014. From the library, several specialized books were used, particularly on the background to mysticism, Tantra, Buddhism and Sufism. Several books that helped to explain the elements of new physics were also accessed.

A second library in the University of Malaya, the Za'ba Memorial Library, was accessed from 2012 to February 2013. From September 2014 to January 2016, the researcher had full access to the main library of the University of Tehran, (National Library), as well as the library of Azad University, also in Tehran, Iran.

During the library research, five Doctoral theses and three Master's theses on theatre were investigated; two of them were used in this research. One of the Masters' thesis entitled "Comparative Study on Schmitt's Plays" is by Attini Behnaz (2003). This thesis is about Schmitt and three of his works in a comprehensive review. The data analysis, philosophical background of this thesis was useful for this research. The second thesis is a PhD thesis, written in 2010 is by Sir Bijani entitled "*Modern Drama Writers and Eric Emanuel Schmitt*". This thesis also provides valuable information, especially in connection with the classification of characters.

The University of Azad Library in Kerman, Iran, was accessed three times between September 2014 and January 2015 and one related paper was found to be useful. Along with the libraries mentioned, the researcher also had access to Ghulam-Sarwar Yousof's personal collection, which was highly useful.

1.9.2 Observation

For the present thesis, the researcher watched four live stage performances of Monsieur Ibrahim and the Flowers of the Quran in Iran in the year 2010. These were directed by Ashkan Khatib and Koshke Jalali. The present selected this play based on the fact that it has Sufi elements as well as the fact that there were opportunities to watch stages performances as well as recordings. This was also the case in the other

plays selected for this study. These provided opportunities for detailed analyses of the plays both as literary works as well as performances.

The researcher also managed to catch two live stage performances of *Sentimental Tectonics*, one in Poland in 2010 and the other in Iran in 2012. In addition to that the researcher had the opportunity to watch live stage performances of Fredrick or the Crime Boulevard and Stranger by Mirzaee in Iran, as well as recordings of the plays *Oscar and the Lady in Pink*, *The Visitor*, and *Enigma Variations*, done in the French language and directed by Emanuel Schmitt himself. To be able to understand the plays in production, the performances were watched with texts of the relevant plays in English translations. The author also watched traditional Sufi dance and music in Kordestan, the center of Sufism in northern Iran, from May 2011 to July 2011.

Communication was established with Eric-Emanuel Schmitt via email and his views were obtained on the present study in the early stage of writing this thesis. It is important to mention that although the communication did not allow elaborate discussion on every chapter of this thesis due to language insufficiency in French on the part of this author, it did determine the right approach to explore Schmitt's works.

1.9.3 A Review on Aesthetics in Schmitt's Works

Many artists and philosophers have tried to provide a comprehensive and complete definition of aesthetics from the beginning of time until the present, and there are usually noticeable disagreements as what aesthetics is or means. Plato (427-347 B.C.) is the first philosopher who discusses aesthetics in the drama. He states in *The Republic* (Book IV) that beauty is a coordination of components with the whole; and divides his definition of beauty it to two types: beauty of nature and beauty of geometry. Plato

believes that natural beauty is relative while geometric beauty is absolute. (Dukore, 1974)

Aesthetics has undergone a greater psychological approach since the eighteenth century; (Jean Racine, Nicholas, and Francois Hedelin). Its evolution was greatly based on human understanding and perception. Since human perception is affected by social and mental factors, they affect one's senses toward beauty.

The concepts related to beauty and being beautiful do not merely have reference to physical appearances. They have to develop much further into a broader sense of aesthetic values. In theatre, such a definition basically refers to the beauty of a production, in terms of recreation and the way in which an artist looks at humanity and existence. It is even possible to present horrific events or ugly and despised characters, but the way director's mental tricks and methods, actors and the whole stage crew work to show these horrific and ugly issues in a thoughtful, mysterious and unique way that the process of such creation seems more beautiful than all and every factor and element while representing new philosophic, political and social thoughts and symbols in a dramatic and non-documentary way.

Since creating a new and fresh concept is to create a new subjective and objective world to rediscover and simultaneously decode and present hidden visual and subjective data in a play's subject and events, the method and functional aim of all factors and elements must lead to an experimental and unique approach to beauty and its definition. This should motivate audiences' mind while watching a performance and they must evaluate this in terms of other notions of beauty in their source memories. Such beauty must surpass their previous patterns, measures and definitions of beauty. This means that this notion of beauty must manifest itself as the prime pattern and not an analogy or copy of previous patterns.

An aesthetics procedure toward theater includes all its factors, elements and components which generally include reasonable selection of text, actors and actresses, performing method, set and costume design, light, music and applying related Mise-en-scène and even the type of the performing hall, meaning a level where data provided by text and its dramaturgy procedure are literally turned in to experience and everything becomes more posterior, small and big components and details of the stage also include dialogues and expression. Subject and object act in a special manner in Schmitt's works which specifically belongs to , form and in some cases, concepts of his works.

Being aware of aesthetic aspects of theater helps to heighten awareness of higher standards of the art. Since affecting mechanisms happen simultaneously in a performance, an artist needs to create patterns of beauty in all these areas, patterns which are not based on previous patterns and don't express (a repetitive beauty). Performance art requires a real effort which combines beauty with amazement and realization of such creativity requires a new perspective which is always beautiful and promotes its values.

Aristotle (384-322 B.C.) in his *Poetics* developed principles and rules of dramatic literature or dramatic Poetry. He, in the third century BC, created rules which still are referred to by authors and scholars. He believed a dramatic work must have unity. He was referring to a time period between the dawn till sunset by term "unity of time". By unity of subject he means that if a part of story is taken away, the whole work must get damaged. This means, there must be a type of unity and coordination between components that the whole work will be ruined and disordered in case a component is taken away.

Structure is a highlighted element in plays. Familiarity with structure in a play is important due to two points: first, it will help a researcher to analyze a text; and second, it will help a student to write a dramatic text.

German novelist and playwright, Gustav Freytag (1816-1895) studied many plays and concluded most of them follow a similar pattern. This pattern has multiple levels. First level is the introduction or exposition which audience is familiarized with characters. The next level is where the author presents main character's problems and issues. A problem which is not easily solved. Then comes the level of climax and crisis which are very close to each other and the character takes action which lead to someone's death or even his/her own. This will lead to disaster and then there is the falling action or denouement level which is about problem solving and determining the final destiny of the character.

Finally it can be said that to delve into the nature of beauty we must study a string of phenomena, one is the nature of the art work and the other is the excitement or reaction created in the audience by the art work. Therefore, since the measure of beauty is individuals' sensitivity to it, then, the key to identify the nature of beauty is to follow mankind's experiences and emotional analysis. Plus, beauty changes base on geographic location. What is considered beautiful in England is not essentially regarded as beautiful in India or New Guinea. Changes in scale of beauty among nations and races of the contemporary era is as usual and clear as historical eras.

There are two simultaneous procedures going on in the mind of the audience while watching a performance which are basically considered as its outcome, besides giving a definition of theater aesthetics: one procedure is related to seeing the objective and subjective form of the play. This is directly connected to actors' looks, shape and appearance and the whole scene. It includes aesthetic answers for mental questions of

the audiences; which will lead to acceptance of the play by the audience after analyzing the performance.

The other procedure is based on analyzing and following up on themes in the text. As the audience members enjoys what they see in the first procedure, they must achieve new and beautiful motifs and insights in the second procedure by analyzing the dialogues, in relation with events on the stage. Such realizations will transfer the author's mental exploration to the audience's mind and enable them to become conscious of the play's content.

If these two procedures are performed properly and in relation to artistic and significant performance of the play, the audience can discover beauty of both objective and subjective world of the play; and he/she will achieve beautiful emotional and mental joy which is a result of awareness about mysteries of human life and the essence of the existence.

The works of Schmitt are a coordinated universe of meaning which places theatrical elements such as time and space, situation, climax and character in their different and relative cultural spaces to form a final situation or a theatrical story procedure by them and their relations. A final situation or theatrical story procedure which is consideration of components' significance and structural elements has aesthetics dimensions; meaning its components are used as conceptual and structural signs to prove the necessity and obligate the truth or a higher and more interpretative truth and such formation is finally the desired dramatic aim where context and form visualize and form all subjective and structural components and elements by means of their combination.

What expresses beauty of a script is related to subjective and structural relation and necessity with performing time, mechanism and decoding methods of data which

completely and directly depends on writers' style and genre, level of meaning creation, expression methods and presenting the theme in visual and dramatic shapes; therefore the text's existence is due to author's desire and wish to making others aware of how things go, how truth forms, and to motivate and encourage them to achieve to beautiful and significant beliefs toward life and existence. Basically, its final formation is realization of a social, religious and sometimes, philosophic event. These two characteristics are proven exactly when the theatrical script is performed on stage and in front of the audience.

Schmitt's script unveils views, thoughts, wishes and concerns of a specific era from aesthetics point of view which could extend to other eras or the event, situation or dramatic story could solely refer to a specified era.

How the subject is presented and expressed as visual and conceptual signs, conflict and resolution methods related to undiscovered mysteries and author's point of view along with his procedure toward humanity, life and social environment are considered as indexes to evaluate script's beauty and even mental and emotional beauty of the author. When the script has a literal lasting effect on the audience, meaning while being performed; and leads to transforming internal events in them or leads to objective changes and individual and social perfectionism; such beauty is finalized, and then Schmitt's script is evaluable based on its structural and subjective context. Such script always contains beauty of phenomena and elements of this world due to cultural, religious and artistic products of human world. Since complete thinking and recognition of beauty happens in art, more beautiful implications resulting from human's fatalism and perfectionism will be added to it.

All components and elements of the play are presented in a final form to make sure the audience's mind will reach a relative accomplishment of beauty. There is a delicate

point in dialogues of Schmitt's scripts from an aesthetics point of view which is, when we pay attention to objective-subjective aspects of objective concepts domain, we realize that since we can mention realities and real phenomena through mental references and tips, meaning by using special worlds and sentences which discover the function of conceptual and visual signs; dialogues which seem to be a part of subjective concepts domain of the play have a great capacity for turning the mental elements and concepts into more objective and immediate forms and bring them to mind as specific forms. What is more, we can create mental virtual objectivity through these dialogues which have no direct connection with external realities out of mind, but can promote objective aspects and objectivity of the play in form of imaginary pictures in a significant mental cycle and through objectivity and turning some mental concepts to objects.

Monsieur Ibrahim: Momo if you want to have something forever, forgive it, and if you want to lose something forever, preserve it with yourself. Momo your wisdom is inside and your inner wisdom could think so thoughtfully. (Schmitt, 2006, p. 11)

Creating symbols and metaphoric objective mentalities and even a myth with a specific position in aesthetics of theatre his scripts are rooted in such objective-subjective function of language which we can use to create and develop objective beauties in dramatic literature, specially theatre; which are a concept in general structure of the play's subject or used in some dialogues, simultaneously and increases creation of the meaning and Intuitionism of the play.

Chairman: A space between heaven and earth where we have to wait until our fiat's been decided? Whether we live or we die? According to the direction of the lift? A hotel between two worlds?

Colin: But when I arrived, I remember getting the definite impression that you believed it too... Where are we exactly?

Chairman: In a lunatic asylum. (Schmitt, 2002, p. 204)

Considering the mentioned characteristics, we must accept that dialogues of a script are much more beautiful in conveying the meaning and expression since they have such

necessities, and while they are presenting us with the joy of decoding significant themes they also present the audience with the joy of discovering some vocal beauties; and as a result the audience will realize how the speech can discover mankind's internal mysteries in a beautiful form, combination and tone and it is also able to turn into realistic or significant and signifying portraits.

The art of theater reminds the mechanism of a human's previous life as a dramatic event by showing human situations and conditions. There might even be some similarities between audience's life and the condition performed on the stage. Theater knows no time and historical limitation in such relation and has the ability to make contemporary human think about his/her current life by recreating historical events and individual's problems and issues in the past.

Therefore, Schmitt's works not only contains internal and contextual themes which might even contain hidden philosophies but create a transcendental motivation in human beings by presenting and showing various stories and situation of human life and leads individuals and life toward a deeper and more goodness and beauty. His play has a great capacity to create reaction by a simple narration of the story, event or the situation forming on the stage, and leads to an aesthetics subjective comparison and finally a realization toward themselves due to the fact that it originally will include audiences in specific emotional experiences.

Schmitt's works are not merely summarized in showing and presenting but they also consider aims, principals and a special and significant order which lead to a special world of beauties. Such order and the beautiful procedure of presenting a performance including text selection and analysis, costume, décor, color and music and... every moment of it is full of beauty.

There is no doubt that we are witnessing an aesthetics jump in present era which has reached theoretical principals from previous individual inertia, economy and civilization. According to Gestalt theory, principals are not permanent and un changed, but they are different for each region, tradition and architecture.

Throughout history, aesthetics measures are rooted in following: 1- Epistemological basis and attitude toward the universe, 2- cultural condition; the fact that each era's culture and world view is manifested through art and architecture aesthetics and create the basis for to create civilization. If we consider civilization as external manifestation of culture and also consider it as representation of nation's identity in each land then it is clear that why a nations identity is manifested through their land's art.

A brief review on modern aesthetics measures can lead to an easy understanding of the way attitudes toward nature and environment effect aesthetics measures. According to pre-modern ideas in Europe, beauty was manifested based on a fundamental pattern in art and such pattern could be interpreted based on epistemology context. The universe is considered as an accomplished truth in pre-modern thoughts which mankind must get closer to an understanding of such truth by activation of the mind. Pre-modern human believed the nature to be universality with a symmetric order and adjusting the mentality while environment has a great effect on aesthetics which turned symmetry, clarity and readability to aesthetics measures. Palladio (1508-1580) confessed to such issue during renascence and believes that whatever created in nature and the life around us is symmetric and even humans' physical body is created symmetric, therefore symmetry is the perfection and must manifest as a pattern in the painting. Aesthetics is based on similar principals in theatre; what is clear from remaining buildings in what is remained from the past is the symmetry, clarity and transparence; and Euclidean geometry had a great part in its development. But the mind is put on a higher place than

the universe in modern and postmodern epistemology. The beginning of such attitude could be presented based on Descartes who said: I think, therefore I am. So the universe is formed based on an individual's mental basis and there is no united unit or patterns and the universe is adjusted based on your mind not vice versa. The peak point of this thinking about aesthetics manifests as the fact that aesthetics measures also turn to mental issues and issues such as taste, feeling and perception are considered as important aesthetics issues and the existence of the pattern is eliminated in epistemology and aesthetics.

Modern and postmodern aesthetics have their own way by turning the mind to a priority while creating and understanding it. Therefore the present measures of beauty could be regarded as characterized by ambiguity, opacity and asymmetry

CHAPTER 2: LITERATURE REVIEW

2.1 Review Literature

This review includes works on three essential subjects: theater, Sufism, and quantum theory. Initially, theatrical art is considered and then previous research, books, and articles regarding contemporary playwrights are reviewed. Contemporary playwright Schmitt and his work is the focus of this study.

Modern Drama (2003) by William B. Worthen indicates that the theater has undergone quintessential changes in approach, both in theory and story. In his book, Worthen explores the major influential trends in drama during the hundred years between 1800 and 1950, and shows that this period is a turning point in the history of modern drama. Worthen discusses major dramatic writing systems, analyses influential work in this field, and explains each writer's role in the transformation of form and contents of drama.

First he creates a global picture of trends by examining distinctive plays by Ibsen, Chekhov, Strindberg, Maeterlinck, Piscator, Brecht, Pirandello and O'Neil. He does not just peruse overlooked history of modern theater by narrating events in line with social history, but he also sees the sociological history of drama and mixes it with structural approaches. The importance of the book lies in its focus on modern playwriting and structure, but it does not cover the most recent works like those by Matei Visnice, Sara Kane, Len Jen Ken, Jon Fosse, and Emanuel Schmitt. This is the reason why a more comprehensive analysis of recent playwrights is needed.

A History of Modern Drama (2012) by David Krasner is a study on modern dramatists, specifically from Ibsen to Beckett. This book is more general than Worthen's and is more interested in the history of plays and playwrights than the content and subjects of the play with a concrete approach. The author prefers a greater exploration on historical ambiguities of the plays rather than their aesthetic issues. Krasner does deal with conceptual and cultural aspects of plays, but reframes them with serious attention to philosophical aspects. Hence his book is generally considered an introduction to the history of modern drama. Indeed it is useful for those interested in the plays of this period, as Krasner helps future researchers with deeper analytical researches by giving them a basic understanding of the subject. However, because his research does not deal with content analysis, there is a need for such research such as the present one.

Modern Drama in Theory and Practice (1981) by J. L. Styan examines the dramatic theories of Georg Buchner and August Strindberg, two important dramatists who have had a considerable impact upon European drama. The same work also studies the dramatic works of other important playwrights, including Eugene O' Neill, Thornton Wilder, and Seán O'Casey. The author begins his research with the works of these three playwrights. He introduces a much more comprehensive view than Krasner, with his detailed analysis of form and content. Styan argues that O'Neill was thinking, more than anything else, about the death of ancient God and the failure of materialism to present a new acceptable God for the fundamental need of worship, to bring a meaning to life and control of the fear of death. The author states that O'Neill's characters do not just challenge each other, but they fight with certain influential issues that control their faith. This relation between eternal being and fatal creatures, made the content of life; they give an extremely significant meaning that shapes even his weakest plays.

Styan dismisses critiques about excess embellishment in the plays of O'Neil, Wilder, and O'Casey. He does not consider O'Neil's verbose or repetitious language as an advantage, but rather focuses on the dramatic sensation within O'Neil's work, especially when acted onstage rather than being read as a literary work. Styan believes that the work of these playwrights is a mirror of the 20th century's burdens and contradictions residing in the souls of the authors. The book is a valuable piece, especially in regards to the thoughts and dreams of O'Neil and supernatural issues. It is also notable for naming some semi-philosophical works (*The Iceman Cometh*, *Beyond the Horizon*, *Ah, Wilderness*), because an extension of philosophical views in these works could be a suitable structural model to analyze Schmitt's works.

In Behzad Sadeghi's article *Understanding of Modern Plays* (2013) he describes different forms of plays in various genres. Sadeghi argues that main reason why producers and directors are interested in modern plays is because of its compatibility with the contemporary world. That's why the element of thought and enlightenment is a prominent element in their structure. He thinks the era of modern drama, contemporary drama, and European drama starts with Henrik Ibsen and the modern drama against classic Greek or Roman drama is defined by this [Ibsen's works]. While focused on modern drama, he explains that the major difference between modern and classic playwrights lies in their efforts in restructuring pre-Ibsen frameworks. This research is valuable as it classifies plays into discreet categories, but since it sees a division between modern and classic drama in their meanings, it could not be considered exclusive. This is an issue because there are contemporary modern writers like Schmitt who use classic meanings in modern structures, yet they are clearly modern dramatists. Therefore it is necessary to approach the structure and making of modern art from other dimensions.

Kent Picker Nick, in his book *Understanding Modern Drama* (2012), gives a comprehensive definition of modern drama. He claims that modern drama mirrors the difficult situations and uneasy life of humans in the age of science and industry. In Nick's perspective, modern plays reflect changes in technology that take place after the 19th century. Form is another issue Picker Nick noticed, and he argues that the forms in modern plays are different from those classics like Shakespeare, in particular the length of both short and long plays. This work is beneficial at the initial stage of research as it deals with structural aspects of plays, but since it does not take the building blocks of plays based on reality into account, complementary research is needed.

In his dissertation *Modern Drama Writers and Eric Emanuel Schmitt* (2010), Mojaz Sir Bijani analyzes modern drama writing by investigating the structure of plays, with a focus on Schmitt's works. The first chapter is about Schmitt's life and works, including drama, plays, opera, and films. Sir Bijani classifies these works into four groups: women and politics, love affairs, human freedom, and materialism. In the second chapter, a brief synopsis of his stories and plays is presented. The third chapter presents the ethical view to explain several of Schmitt's plays. This research's main advantage is its classification and general view, but there are two primary issues. First, it includes Schmitt's works only until 1907, excluding his more recent publications. Second, the author makes use of the more traditional ethical perspective. Although widely used in critical analysis by famous French critique H. A. Tien, the ethical perspective looks at the plays as a reflection of its author's situation and argues one can understand literary work by knowing its authors and environment. Of course such an approach could reveal some aspect of the text, but will not help to elaborate more critical concepts. This is the main reason why there is a need to also review Schmitt's work from the perspective of Sufism.

Jung's *Psychology and Its Social Meaning* (1973) by Ira Progoff is a comprehensive guide to Jung's psychology. The discussion on "the collapse of the persona" and "the individuation theory" in Jung's analysis gives better insight in studying the different types of dramatic characters created by Schmitt. According to Progoff, Jung claims if the individual experiences that their "persona" is broken apart, the impact of such a crisis within oneself might lead the person to build a new one.

The person would seek to find peace with their new self-created identity and therefore pretend to be a new version of a previous self. Jung calls the process regressive restoration of persona. According to this idea, when people find peace with a new characteristic in themselves, they turn into a new individual; this is what Jung describes as individuation theory.

To illustrate this point, reference is made in the present study to the discussion of the character of Moses in *Monsieur Ibrahim and the Flower of the Quran*. The personality of Moses as an abandoned teenager in crisis leads him to create a false identity for himself as an adult, acting in ways unusual for an 11 year old. He proceeds to spend his pocket money and even offers his teddy bear to engage with prostitutes on several occasions because he believes this to be part of becoming a man.

Behnaz Attini, analyses Schmitt's plays in a comprehensive review aptly called *Emmanuel Schmitt's Plays* (2003). She is enamored by viewing the material through a psychological lens. While heavily criticized now, Freud had popularized psychoanalytical perspectives of examination in the 20th century. Freudian critics insist on their critical principals, which can cause serious damages to aesthetics aspects or general concepts of plays. For example, one should consider the characters of *Love Quake* who commit various crimes as psychological patients. In *Oscar and Lady in Pink*, the titular lady treats Oscar kindly due to her sexual desire towards him. Ibrahim

helps Moses because the young boy is suffering from a sexual complex. The author claims she's applying this approach as a thorough analysis of the plays, but at some points it becomes clear that characters are acting without any real motives or intentions, which would render such an analysis flawed.

Comparative Study of Emanuel Schmitt's Short Stories and Zoya Pirzad's Stories (Rodbar Mahmodi, Samane (2014), studies short fiction, including three stories by Emanuel Schmitt and several of Zoya Pirzad's stories in a comparative analysis. This researcher has divided his work in two parts, each comprising two chapters. The first part deals with the personalities and content of the plays and second part analyze the style and rhetoric. The first part finds similarities in style and personalities between two the writers, such as both writers using female protagonists; typically married woman in their 30s or 40s. They both care about women's roles in society and the issues that arise from this. Their content also have similarities in discussions of love, life, marriage, happiness, human relations, aging, illness, and death. But as Pirzad's attention is more on the gloomier features of life, hopelessness and boredom being inevitably two of his main focuses, for the French writer hope is more on his agenda. These various ideas make their view toward life very different from each other. Pirzad is more pragmatic about life, but Schmitt's view tends to be idealistic. Identity is another important common feature for both writers, but for Pirzad identity is limited to feminine identity while Schmitt has a broader view that includes men. In the first chapter and first part of second chapter, Gerard Gent's ideas are used to apply rhetorical approach in discussing the plays. Rhetorical analysis reveals that both writers have used third person, past tense, and zero rhetorical focus in their plays; the trends of events in both plays are not linear. What makes them different is the rhythm of their plays, Pirzad's being much faster. The last chapter applies Leo Spitzer's theories, an Australian stylist, to evaluate the style of these plays. The researcher argues that both writers have frequently used

various figures of speech like repetition, resemblance, metaphor, replacement and other narrative techniques like 'reflective stories' and 'past memories'. The language of both playwrights is simple, unaffected, and smooth, using the vernacular of ordinary people. This dissertation is invaluable as it is considered to be one of the few comparative studies of Schmitt's works to those of other contemporary writers. However, it is only limited to Schmitt's stories, not his plays, with no mention on being influenced by Diderot, the French philosopher. This is the major difference between the two writers, since no trace of philosophy could be seen in Pirzad's works. As a result, their only similarity is that they lived in the same era. This justifies a need for further research in Schmitt's works to elaborate its philosophical and sophistic concepts.

The second fundamental concept of this review is Sufism. Sufism has an old tradition in the East and there is a great deal of writing on this subject. *What is Mysticism?* (2010) by Jenifer Howard is the most well-known of such resources. The author states that the term *mysticism* comes from the Greek word meaning 'to conceal', and mysticism is a personal experience which is almost impossible to describe. Discussions are more general in the book and are written so that the reader would seek other possible resources.

Another important critical and historical study on Sufism is *Essential Sufism* (1997) by James Fadiman, which describes the idea that there are hundreds of ways to reach God. In spite of this, the author defines Sufism as the refinement of will and feelings. He argues that Sufism is the perdition of human will against God's will and considers it a kind of personal discipline to avoid bad will. The mysterious meaning of Sufism, its different types and variations, and the current research on it is insufficient.

Path to the Heart: Sufism and the Christian East (2001) by James Cutsinger focuses upon the history of conflict between Christians and Muslims. The book points to a

spiritual heart in which the deeper meaning of Christian and Muslim beliefs and practices exist, and where spiritual pilgrims realize beyond the level of seemingly contradictory forms of an inner commonality with those who follow other paths. This book contains a plethora of knowledge about different religious perspectives on Sufism in Islam and Christianity, something highly significant to Schmitt's works.

Orientalists like Reynold Nicholson, William Chittick, and Henry Corbin have done extensive research on Sufism, and they were an influential factor for introducing the concept of Sufism to the western world.

The Mystics of Islam (2002) by Reynold A. Nicholson is one of the most important sources of materials on different aspects of mysticism. He reveals the subtleties of Sufism in its ancient root and further defines Sufism, arguing that the most ancient definition of Sufism is to withdraw from all matters that creation do not have power in. In other words, it is to accept the will of the creator (God) in its absolute way. Sufis prefer to call themselves 'Men of God'. Nicholson examines Sufism in terms of Christianity and Buddhism, and at the end of his book expresses his views on Sufism by providing the steps to reach Ultimate Truth. This book is valuable because it deals with issues pertinent to Christianity, Islam, and Buddhism, and therefore helps the readers to understand difficult concepts in different traditions.

William Chittick is one of the prominent scholars of Sufism who spent many years of his life researching on Ibn Al-Arabi and Rumi. The following sources from Chittick are essential to understand to discover mysticism from Rumi and Ibn Al-Arabi's points of view.

In *The Sufi Doctrine of Rumi* (2005), Chittick reviews mysticism thoroughly from the Islamic perspective. He expresses the view that the world is illusory and therefore the

universe not real. He further believes that human beings have always thought that the world is something separate from the Ultimate Truth, when it is not. He further deals with practical mysticism that is the journey of truth, which should be performed by the heart as the spiritual center of a human being. Although Chittick explores Sufism in Islam through several documents by Prophet Muhammad and Rumi for his assertions, his effort is insufficient as he is completely one-sided in his views. Therefore, his book does not help in going beyond comparisons of the different views as well as the approaches of other scholars.

In *The Sufi Path of Love: the Spiritual Teachings of Rumi* (2001), Chittick focuses on Rumi's teachings through the only way how, through his poetry in the book of *Mathnavi*. Here, Chittick deals with some of the dimensions in Sufi teachings, such as spirituality and truth, which here means knowledge and the practice of achieving truth. Since the book describes Rumi's teachings through his poems, it is very valuable and helpful in understanding the message of Sufism. Chittick also has discussions on the meanings of separation and reunion, imagination and thought, the enchanting lover, wine, and cheerfulness in the works of Rumi that is also used in many of Schmitt's works. It seems that the superior, deeper understanding of Sufism could be reached through the works of Rumi and Ibn Arabi, but since the later has written most of its works in prose, his concepts of Sufism is easier to absorb. In his book *Imaginable Words, Ibn Al-Arabi and the Problem of Religious Diversity* (1994), Chittick deals with current controversial issues, such as pluralism in religious philosophy and therefore mystics, particularly Ibn Al-Arabi, are the main subjects of this book. He argues that these mystics proposed the greatest and most unique expression of religious pluralism and opposition to any circumscription. Furthermore, there is discussion on religious empiricism, which is not seen in the other texts. With the expansion of cross-religious

views in the last two centuries, religious empiricism has been proposed and expressed in the fields of psychology, religion, philosophy, and phenomenology.

In this book, Chittick presents a comprehensive analysis of Ibn Al-Arabi's worldview. There is also a great discussion on the principals of Islam from Ibn Al-Arabi's perspective, including tawheed (unity of being) and prophecy. Chittick concisely describes the place of morality and shariah in the view of Ibn Al-Arabi's unity of being, covering topics such as determinism, free will, and the difference between the genesis and the legislative. Issues of religious pluralism, determinism, and free will, and the unity of being are overtly present in the play *Monsieur Ibrahim and the Flowers of the Quran*. The book is very valuable and effective in examining the similarity in the principles, ideas, and thoughts of Sufism and *Monsieur Ibrahim and the Flowers of the Quran*.

The Second Edition of *Critical Theory Today* by Lois Tyson (2006) is a comprehensive guideline to the world of criticism. This book provides a general understanding of the theory as well as its application supported by analyses of plays. Although most of the theories discussed in this book are not directly relevant to the present thesis, in Chapter Eight, I will present a discussion on 'deconstructing human identity' which is essential towards an understanding of the concept of self-destruction and spiritual transformation in the world of Sufism. The deconstructive criticism is based on the theory first introduced in the late 1960s by Jacques Derrida. To the following chapters, I will also express Schmitt's belief in the idea of self-identity, in which every human is, in fact, a delusion, and a stable identity is the demand of culture. Tyson argues that there are multiple identities for every one of us consisting of a number of beliefs, desires, and so on. He believes as we grow older, each of these multiple identities finds its way to deny its original self and adapt according to the

demands of culture; it will therefore deconstruct within the culture. From this angle, I believe the theory gives me the insight for a better understanding of self-mortification in Sufism, the mystical stage when the Sufi, as the seeker of Ultimate Truth and lover of God, denies their own being and dwells on their soul to unite with God.

Modern Criticism And Theory: A Reader (1988), edited by David Lodge, contains prominent Formalist, Structuralist and post-Structuralist philosophers and writers under its list. As Lodge mentions in his introduction, we are living in a post-Structuralist world, and thus need to know its foundations. In addition, Lodge elaborates his discussion on deconstructive theory and reception theory with the concepts of femininity and psychoanalysis, as well as the literary and dramatic theories based on them. The discussion on Gérard Genette, Structuralism, and literary criticism is definitely one of the best foundations on the criticism and structural analysis of any play. According to Lodge (1988), “Structuralism would appear to be a refuge for all immanent criticism against the danger of fragmentation that threatens thematic analysis; the means of reconstituting the unity of a work, its principle of coherence.”(P. 69)

Genette’s structuralism brings new light to the understanding and structural analysis of plays and stories discussed in Chapters Two, Three, and Five of this thesis respectively. In any analysis and interpretation of a play and story, according to this theory, one should always be faithful to the original structure of the story line as well as the dialogue in a play. I also implement a similar technique in the analysis of the relevant chapters mentioned above.

Sufism and Deconstruction: A Comparative Study of Derrida and Ibn Al-Arabi (2003) by Ian Almond, explores the ideas of the 20th century French philosopher Derrida and the 13th century A.D. Muslim mystic, Ibn Al-Arabi. Almond describes the meaning of eternity from the perspective and vision of Derrida and Ibn Al-Arabi as he

deals with the common aspects of these visions by examining the meaning of eternity in terms of Sufi Hermeneutics. Text is the primary focus for Derrida as he tries to make the reader aware of the author within the textual evidence. Derrida is not afraid of contradiction partially due to his professor, philosopher Martin Heidegger, being someone who is neither easy to understand nor free of contradiction. In Chapter Four of this book, Almond brings an argument on Derrida's and Ibn Al-Arabi's views about the secret or, in another word, mystery. He argues that this theme is more prominent than any other in the entire length and width of Derrida's and Ibn Al-Arabi's texts. This book is valuable and beneficial because it introduces a way of matching modern and classical views, and also elaborates comments and opinions of contemporary and classical philosophers such as Derrida and Ibn Al-Arabi.

The third essential concept in the current research is quantum theory. It is one of the main findings of the 21st century that could not be neglected in analyzing major phenomenon. There are thousands of books and article about quantum theory, but the researcher faced two main problems. First, quantum physics encounter numerous issues and fields, which make it necessary to find the one which is more relevant for social and literary analysis. Second, since it is a relatively new field, most of the current research is methodologically difficult to understand as there are too much mathematical jargon, hence being out of my expertise. These are reasons why the following resources have been selected.

I. M. Alastair, in his book *Quantum Physics: A Beginner's Guide* (2006) argues that although quantum theory may be as complex as rocket sciences, we could apply the particle-wave twosome to discuss many problems of quantum theory without too much mathematics. This is the reason why the text of his book is without major mathematical

points, although mathematical tables have been used to complement the discussions. But these tables are simple since it was based on high-school level mathematics.

2005 was named as the 'Year of Mathematics' for the anniversary of one hundred years after the publication of Einstein's three acclaimed articles. These articles were published sequentially in 1905. The most popular of these publications, the third one, introduced the theory of relativity. The other articles gave definite reasons on the 'theory of creation of material' which at that time was criticized. Both of these articles were influential in the growth of physics during the 20th century, but the first article led to the existence of quantum theory.

Einstein experimentally reveals that energy is transmitted through rays of light via parcels known as *quanta* (Singular of quantum), although in most cases, the movement of light considered to be waves. This paradox eventually led to the idea of 'particle-wave' duality. The goal of the book is to familiarize readers with some of the successes and failures of quantum theory. The book's main focus, however, is on daily issues relating to quantum theory. Many are unaware that much of today's technology are heavily influenced originated by quantum physics, not only silicon computer chips but even electricity itself. In recent years there has been much focus on how technology influences global warming and carbon dioxide emissions into atmosphere, and quantum theory plays a role when considering green technologies. Quantum theory application in information technology is also discussed in this book. Finally, in the conclusion the author discusses philosophical points that serve to be helpful for some of the drama analysis.

Masood Nasseri's *Sefr (Zero)* and *Yek (One)* (2009), focuses on Newton's physics and quantum theory, where he defines what principles of quantum physics are, and explains its five fundamental rules. Masood Naseri in his book *Zero* not only discusses

quantum physics in simple language but also goes deeper in linking quantum theory with daily life. He describes molecules metaphorically as a long strand of spaghetti, and continues with ‘when we divide a long strand of spaghetti, and then divide it again, again and again, maybe at the end something remains; we could call that remaining the molecule of spaghetti, meaning the smallest piece which is still spaghetti. But if we continue division furthermore, what remains does not include the specifications of spaghetti, but probably will have the specifications of Carbon or Hydrogen.’ What is important for us is that finally we reach to undividable particles called molecules or atoms.

The question about the building blocks of material is an old essential question. In classical physics it is answered that the structure of material is particles and discrete, also known as molecular theory. The book starts with science, however continues with poems from Rumi and Omar Khayam. Naseri tried to categorize energy in his research and even apply it for more strange things like sound. Of course, he does not mean we can divide our screams to its basic particles, as sound is a mechanical wave that could spread through fluids, gases and solids. Usually the sources of sounds are vibrating systems. Vocal cords in the human larynx is a simple example of these vibrating systems, which with the help of classical physics could be easily shown that many parameters relating to them like energy, capacity, or frequencies are discrete. Discreetness in classical physics is a well-known phenomenon. The concept of the wave in quantum physics and modern physics has strategic importance and is considered to be a critical concept in quantum mechanics. The idea that quantum physics is equal to discreetness of physical parameters does not include quantum physics completely, since discrete parameters also exists in classical physics.

In the next chapter, Naseri explains the molecule of ray of light in a more simplified language. Instead of imagining a strand of spaghetti, imagine continually dividing a ray of light. Do you think finally we will come to the 'molecule of light' or what is known today as a photon? Source of light are usually made of light, which means all the lights around us are radiated from materials. Materials are themselves made of particles-atoms. The author argues how molecules of light radiate electrons and uses Radford's proof of atoms having internal cores that contain positive charges and negative charges that spin around this core. But spinning electrons, accelerating based on electromagnetic principals, lose their energy and move in circular orbit towards the core where they finally reach the center. This was the fate classical physics predicted for each electron. An atom's radiation spectrum is directly opposite to what classical physics claimed, which argues dark and shiny strips could be seen all through the spectrum.

If electrons behaved like that, then all materials, including humans, would have a distinct glow to them. We know now that there is no evidence of electrons spinning around a core being the source of light energy, but rather being a linear discrete spectrum like barcodes on our clothes rather than what classical physics claims.

This means atoms not only would not drop because of shining light, but also light contains discrete colors and frequencies. The discreteness of radiation spectrum was one of the major unanswered questions ahead of scientists during the 1890s.

Naseri continues to explain complex quantum physics differentiate it against classical Newtonian physics and help readers understand this new physics. The book is valuable because it easily communicates with its readers; the inclusion of Molana and Khayam poems also helps in this regard. Although these poems may confuse readers for being included, they force readers to investigate their relations with the text. This issue

reveals need for further study that shows the relationship between quantum theory and these poems.

Naseri, in his next book called *One* (2009), continues with the same method. He completes his notes on quantum theory and even discusses treatment by modern medicine. In the first chapter, he argues about the 'ultraviolet disaster' and says Maxwell (1831-1879) considers light as an electromagnetic wave, so everyone thought of light as a wave phenomenon. The idea of molecule of light sound like a joke in late 19th century. But modern physic put forward a big challenge regarding light's wave nature that was later called the 'ultraviolet disaster'. Put a closed empty cylinder with a small hole on its edge in to the furnace with constant temperature. Wait until all the particles reach to same temperature, called *temperature equilibrium*. In high temperatures, a visible light could be seen from the hole.

The first move toward molecular light was done by Max Plank who gave reasonable answers to this question by the idea of dividing light. Actually the discreteness of energy was not an awful idea in classical physics, but what made things more complicated and confusing was the idea of light as a particle-wave. It was hard to imagine that light at the same time could behave like particle and wave, hence its true understanding needed new science.

In the last chapter of his book, Naseri announce that the theory of relativity and Quantum have changed the scientific world. He thinks both of these theories are strange enough to be difficult to comprehend, but their findings prove their reliability and hence will support public opinion. He argues that between these two theories, quantum theory is more interesting and applicable because it paved the way for radical changes in our understanding of universe. His research is an introduction to quantum theory which includes its theories, applications and explains why quantum theory is not limited to a

scientific theory but is also a scientific revolution. The book is a helpful beginning to the world of physics. Reading the book crystalizes the need for research on the impacts of physics on daily life, literature, art, and plays.

Following the current study the researcher came to the conclusion that two of three essential concepts of my research are linked together. Mysticism and quantum theory in Michael Talbot's book *New Physics and Mysticism* (1993) are connected together to find their common arguments. This source is the only comprehensive guide of its kind in English and elaborates on the two theories with the help of simple examples. Talbot deals with the laws of new physics, such as the observer and participant law, Heisenberg's uncertainty principle, and the multiverse theory. The opening chapter focuses on cosmology from the perspective of new physicists and then deals with hologram and the existence of consciousness and reality making systems. Talbot states that special attention is needed toward works of quantum physicists, as they have caused considerable trouble by accepting or allowing interference of the human mind in the physical world's phenomenon. One thing is made clear: if the human mind affects just one particle of the whole world, then it will affect the entire ecology of the world. Unfortunately, the author is limited to discuss only Buddhism and its similarities with quantum theory. There is an urgent need to research on the linkage between Sufism and quantum theory, as concepts of Rumi and Ibn Arabi whom in their writing there are major points close to quantum theory could be found.

The present writer came to the conclusion that the three concepts of theatre, Sufism and quantum theory have not been linked up in any previous study. This study has linked Schmitt's works with Sufism and quantum theory. It has also discussed the impact of physics and Sufi philosophy on Schmitt's works. The goal of the current research is to investigate these effects on Schmitt's works based on facts and documents.

CHAPTER 3: MYSTICISM, SUFISM AND ERIC-EMMANUEL SCHMITT'S WORKS

3.1 Mysticism

The word Sufi is used for Mystic in some noticeable Islamic languages such as Arabic, Persian, and Turkish. Therefore, Sufism is basically and essentially affiliated with Muslims since its concept has been extended with numerous non-Muslims who are in line with Sufi ritual and faith, throughout the world. However, in principle, Sufism explains and defines some specific culture and spiritual connotations associated with it. Underhill stresses that Sufism is the trend to move the human soul for last and inexpressible and unmentionable association with truth and fact also known as reality. Underhill concludes following points:

Widely expressing I perceive [Sufism/mysticism] to be the intrinsic orientation of the human soul in the direction of full balance and poise with the transcendental or nonphysical system, whatever be the theological rule or norm under which that system is perceived. This orientation or attitude, in reputed Sufis, step by step controls the entire realm of grasp and realization, it covers their entire life and, in the experience famous as 'mystic association' achieves its end...I think this trend to reveal the real line of progress of the supreme appearance of human astuteness. (Underhill, 1913, p. 10)

Theosophy is a trait of all leading faiths of the world and outreaches normal everyday acts and practices. Its main credence is the concept of a superior and upmost God while concurrently believing that He is Omni present. The following four parts, shortly recognize the essence of theosophy or Sufism in each school of thought or belief and underlines it in the related Schmitt play.

3.1.1 Buddhism

The monastic religion order was established in 500 B.C. based on a pantheistic Brahmanism. The phantoms of the Vedanta school of religious doctrine in the 8th and following centuries B. C gave occasions and chances for intermittent manners of emancipation. These modern movements at first, pursued the antecedes belief and doctrines on cyclic procreations and a doomed mundane life in which sleepless dream is the mere track to be free. As per Buddha what is written in Diamond Sutra translated by Upasaka, Subhuti, all Bodhisttavas and Mahasattvas should subjugate their minds as under: “All living creature created from semen or eggs, abdomen, moisture or by metamorphosis, with or without shape or form, either mindful or rumination, and neither thoughtful or thoughtfulness are all led by me to the final Nirvana for the extinction of transduction. And at the conclusion of this Sutra or religious ruling, he further explained; whole phenomena are such as dream, a delusion, a fantasy and an adumbrate. Like frost and lighting. Thus should you contemplate upon them”. (Upasaka, 2004, p. 23)

The sense of everyday anticipated awareness in Buddhism is called *Vipassana*, or intuition contemplation. In this contemplation, trainees are supposed to focus on the eight sentences of Buddhism at every moment. Which cover withholding or preventing from 1. Eradicating living creature; 2. Expecting what is not for anyone; 3. Any generic or reproductive activity; 4. Vicious words; 5. Intoxicants which conceal the thought and lead inadvertence; 6. Eating at inappropriate time (from noon to dawn); 7. Dancing, declamation, music, and unlikely indicates and the use of wreaths, perfumes, cosmetics

and ornament that aim to beautify the person; 8. Sleeping on luxurious chairs and sleeping beds.

As Lee reveals, and Buddha expresses, the idea of heaven can be either a mind state or a venue where one can be recreated after death. “In Buddhism, the way to heaven simply relies on doing well and distancing from evil. In other expression, it is our behavior and character in current life that fixes our life after death.” (Lee, 2007, p. 9)

The intellect for performing Good can be attained by persistent *Vipassana* intuition and this type of intellect or wisdom will guide the meditator to live more independently. Finally, it is convenient to define this sort of mysticism sounds nearer to novel and modern science, as it engages in an un-heavenly way of recognizing oneself and crossing the limits of human perception. Buddhism and the concept of recreation surfaces in the play *Milarepa*, which both are monologue and fairy-tale in the spirit of Tibetan Buddhism. Simon, that is the mere figure in the play, has a repeating dream in which he observes himself as the reformation and reincarnation of Milarepa’s uncle. To exit from these unlimited cycles of reincarnation, Simon has to express the story of both Milarepa and his uncle to the point where his identity becomes similar with theirs.

3.1.2 Zen Buddhism

Zen Buddhism was established in China in 6th century. As per history, the onset of Zen Buddhism is attached to the arrival of the Indian monk Bodhidharma in China in circa 520 C. E. Yet, as with several other establishers of creative spiritual movements, the incidents and events in the periphery of his life are hidden in mystery such as the misty arenas and scenes in a Chinese ink painting. (Sach, 2007)

In further future years, as Zen made vast in-ways into the spiritual life of the Chinese, numerous apocryphal episodes turned a part of the Bodhidharma legend. During next centuries, fundamental facts of his life turned embroidered with the stories of enigmatic encounters and sayings, so the rather modest historical person becomes a portray of the ideal enlightened Zen Guru.

Zen practice is all about self-cognition and awakening to the absolute truth of fact and reality. The practice is *zazen*: breathing, sitting, being present, and at that point both are necessary for each other.

Zazen is seated meditation that needs whole focus of mind and body. According to Sach , “Zazen can be explained to you in speech or words, but they are not zazen and you will not be able to experience zazen. You can investigate, discuss, and study about zazen but that is something other than zazen.

That is investigation, replication and reading.” (2007. p. 161)

Self-recognition based on Zen Buddhism fetches fresh glory to Schmitt’s drama, The Sumo Wrestler Who Could Not acquire gravity. The objective of Zen is enlightenment: it is fully on self-recognition and arousing to the complete fact about reality. In The Sumo Wrestler Who Could Not acquire Weight, when Shomintzo, the main celebrity training in the art of Sumo wrestling, says literally that: “...you have to perceive fact and truth, what actually are present, not what you create with your, self, your awe, and your concepts.” (Schmitt, 2009, p. 30)

As per the drama, Shomintzo expresses, “Zen is here and now: this instance just as it happens, just as it exists. Zen is somewhat practiced sensationally.” In addition, the author in this relic says, “it is not about your rational, intellectual thoughts. In fact, your logical, reflective notions are obstructive when it comes to Zen practice. Now that

you've passed your whole life striving to clear your logical, argumentative mind you will have to silent it and put it to rest to find your actual disposition. (Schmitt, 2009, p. 12-13)

In our whole lives, we have conceived an idea or concept of ourselves. In *the Sumo Wrestler Who Could Not* acquire heaviness or weight, Shomintzo wants Sumo to ask himself who he in fact is. It might conclude a response such as "I am afraid, I am gaunt, I am unlucky, I am a son," etc. Shomintzo says, "It is being in the instance without the form that we have created for ourselves." (Schmitt, 2009, p. 31)

It lives in the instance with no idea and concept, no self, and carrying nothing to the desk. We attain this recognition of meaninglessness by Zen reflection and intuition. We are evident to entire these rules and laws in Schmitt's *The Sumo Wrestler Who Could Not Gain Weight*, where he is successful in conceiving such idea.

3.1.3 Christianity

It is clear that the ascetic and calm orientations expressed previously are in agreement with Christian doctrine. Many evangel versions and bogus sayings of Jesus are quoted in the ancient Sufi terminologies, and the Christian monks often appear as preachers giving guidance and consultation to wandering Muslim ascetics. Importantly, some passages in the Bible mentioned below actually recognize Jesus as a reputed Sufi Guru:

Jesus said unto him, Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. This is the first and great commandment. And the second is like unto it, Thou shalt love thy neighbor as thyself. (Matthew 22:37-39)

In *The Gnostic Empire Strikes Back: An Old belief for the New Era* (1992), Peter Jones (1802-1856) presents how theosophy is a route to spiritually couple with God, outreach the wisdom and, in place, depending on mania and rejoicing. To understand its nature, it is best explained in assimilation such as the circle of the soul between birth and death, and associating with Jesus Christ.

Therefore, Christian theosophy promulgates association with Christ, and almighty God by extension, as a living method, or self-realization. This is attained through Christian theories and doctrines such as deification, theosis, divinization and final association.

Theosis (famous as deification or divinization) in Christianity is the stage of God meditation in which the mediator is being spiritually used in the nature of worship, and being associated with almighty God, and relish the Joyce of liberation. As Saint Maximus (c. 580-13 August 662: 178), also reputed as Maximus the theologian, mentions: A confirm verdict for looking forward with hope to deification of human essence is provided by visualization of God, which turns man to God to the similar degree as God Himself turned man... Let us become portrays of one complete God, carrying nothing non-divine or earthly on ourselves, so that we might match with God.

In assessing the relics of Schmitt, it becomes explicit that Sufism has a specific state in his relics. His comprehension of mysticism is something different from his contemporary authors. Schmitt elegantly creates the fanciful globe in the play *Oscar and the Lady in Pink*, on the pillars of Christian theosophies. The portray of the life after death grows in the infantine mind of 10-year old Oscar, who is hit by leukemia. This is observed in his everyday written communication texts and letters to God which helps him accept the idea and concept of death as shift phase from this life to the life after death and association with Jesus Christ.

Oscar and the Lady in Pink is one of Schmitt's dramas that has a didactic and philosophical handwriting and investigates existence and inexistence in the drama framework. It is a fanciful drama with Christianity ideas and doctrines. In other expression, mysticism is more present than other ideas and opinions in this play. The basic imagination of the work is the union or bond of life and death, and how mankind can come in agreement with this issue.

Leukaemia-stricken Oscar is in a situation of solitude when the theatrical work beings. While the hospital personnel are friendly but ineffective to him, his parents are loving yet unsure on how to couple with him. He keeps uneasy until Mamie-Rose begins his life. She is an old age hospital pink lady or entrant who gives Oscar the sentiment he aspires for. With her bodily presentment and kind behavior towards him, Oscar begins to prosper.

It is evident that Oscar is going to face death from his disease, and along with her bountiful accompaniment and recommending him to other children in the hospital, Mamie-Rose offers communication to almighty God to comfort the sentiments of solitude. As per the drama Oscar's first letter manages, partly, as under:

Therefore, God, on the eve of this first communication text or letter I've shown you a negligible of what my life in the hospital is like here, where they witness me right now as a barrier to medicine, and I'd like to ask you for affirmation on one point: Am I going to get superior and better? Just reply yes or no. It is not very complex and fuzzy. Yes or no. what you are supposed to do is only to cross out the wrong reply. More tomorrow, kisses. P.S. I don't have your address: what do I do... (Schmitt, 2004, p. 28)

Oscar begins talking to God and starts to sense closer to him. Mamie-Rose behaves him like a actual kid, ["move your buttock, we're not ambling together like snails" (p. 43)]

and Oscar begins to write very private letters to God, develops a first-person story on solitude, affection, love, and compassion is presented with spirited phantom.

The concept of mysticism is one of the most significant outlooks in literature text as it presents a very appropriate platform for defining the complex connection between Christianity and phantom. No doubt that mysticism has a specific position in Schmitt's relics. His comprehension of mysticism is something other from that of his period's authors. As previously explained, the basic concept of this work is the union of life and death: Schmitt regards death a fact of the cosmos (nature). Therefore in his perspective, death is like a only temporary vindictive procedure. In between the Oscar and the Lady in Pink, Schmitt elegantly analyzes death and reveals some advents of the impact of imagination on the mankind soul. One of the basic incentives for taking shelter in the phantom world is to exit from the routines of everyday life with all its painful cruelties and pitiable vanities.

In this relic, phantom or imagination is also a precious possession regarded as an effective requirement to develop another world in the mind and psyche of the pioneer, so that the required solution is made ready in his juvenile soul to face other world. The belief in religion develops a kind of sedation and modesty before the God will in the concept of mankind who believe in the source of creation. In this play, Schmitt also uses the asset of mysticism to create a good opportunity for the kid, who is free of religious teachings and education, to give him spiritual sedation in regards to death. Therefore, he does not overlook death as a harsh end, but as an outstanding phase that causes crossing from this world to the next final world.

3.1.4 Sufism

Even prior to Muslim victories in India in the 11th century, the story of Ibrahim Ibn Adham reflects the story of Buddha. Ibrahim Ibn Adham was a Balkhan prince who became an erratic dervish. Sufism is likely to have received Buddhist influence. Gairdner (1912) found that Sufis learned the use of prayer beads from Buddhist monks, and, without entering into details. It may be securely claimed that the way of Sufism, so far as it is one of ethical self-culture, ascetic contemplation, and meditative secession, contains many elements of Buddhism. But the common traits between the two systems only serve to accentuate the basic distinction between them. In spirit they are poles apart. The Buddhist characterizes himself, the mystic becomes moral only through cognizing and loving almighty God. (Safa, 1990)

All Sufis occultists or groups tell the same background history of its beginning and outreach. Just as Christian mysticism comes out from Christianity, Sufism is associated with external and internal development of Islam. Most Sufis, flying in the face of conjugation, have extracted it from an Arabic root meaning cleanliness. This changes a mystic one who is refined in heart or one of the elect. Nicholson (2002) found the name was derived from Suf (wool), and was originally used to those Muslim ascetics who, in imitation of Christian hermits, covered themselves in attire woolen garb as a sign of penitence and waiver of worldly prides.

Love is a result of God's elegance and the only exit for people to experience it is through removing mundane tendencies with detecting the track. This is what the mystics have attained: the capability to observe love, elegance, beauty, and practice with beauty in their process of eventually finding God. The similitude of light is persistently used to sketch this vision. The probable fact for such people is that by looking God, their soul

will permanently exist after their physical death, and unify with their ultimate beloved almighty God.

Notwithstanding the several definitions of Sufism in Arabic and Persian works, it is obvious that it still cannot be explained. Rumi in Mathnawi (1980), narrates a story about an elephant living in a dark room. This story originally is in the form of poetry, that here it has expressed been as prose.

Plenty of people accumulated to see it, but as the space was too dark to allow them to see the elephant, they all felt it with their hands to gain an idea of what it was like. One felt its trunk, and said that the animal resembled a water-pipe; another felt its ear, and said it must be a large fan; another it is leg, and thought it must be a pillar; another felt its back, and declared that the beast must be like an immense throne. The same example applies to Sufism: despite depictive definitions on the idea, the highlighted concept is based on a direct and cordial relation with God that overrides even Sufi indentures on developing the relationship itself. Dissimilar science that is attained through instructions, Sufism needs an individual to be ordered, independent of all forms of material attachments, and to make a serious strive to exert spiritual disposition as mentioned by almighty God.

Mysticism is to clear one's thought from all nondivine impurities and to only recall God, who is the utmost perfection. Sufism is a word which has many diverse meanings associated into one.

In trying to outline its major traits, one is grateful to develop a mixed picture, which unifies many segregate elements, yet does not reveal any one of them in its completeness. Sufism is not a school of thought of Islam. The sub-paths by which its

disciples seek God through Sufism or mysticism are diverse, and yet seekers are one in common perspectives as well as certain common practices and actions. (Safa, 1990)

The remarkable effect of Sufism on Schmitt's relics may be obviously seen in *Monsieur Ibrahim and the Followers of the Quran*. This drama deals with the story of a male teenager and his interplay with an aged male person. Schmitt selects a simple style and composing to attract the addressee and audience to the positive points of this process of thought and life, a likelihood that the first-person storyteller chooses in the story to deal with the world in periphery, which is simple and not very keen. While dealing with each personality or character from the plays' characters (the Father, Moses and Monsieur Ibrahim) Schmitt narrates the story in a narrative and anecdotal manner. They are more expressed than being present in the life course. The father in the story, defeated and hopeless, is altogether unable to express his love for his only son, Moses; he finally decides to commit suicide. In sharp contrast with the father is Monsieur Ibrahim, based on the narration by the boy, the latter being associated with a moment of euphoria, a pious life, and always smiles. He mercifully acts as a father character for Moses, making him acquaintance with the spirit of Quran and Sufism, and, as a liberal figure, provides the situation for attaining experience and physical maturity for Moses.

To comprehend Sufism and the connection of Sufi with God sounds necessary and, therefore, the rules and laws of Sufism are briefly described in the following eight sections:

3.1.4.1 The Path

The Sufi who manages to find God considers himself a pilgrim, passenger or salik. A salik would progress through slow stages (maqamat) along a path (tariqat) to the goal of uniting with Reality (fana fi'l-Haqq). Next in this study we shall see in the drama *Monsieur Ibrahim and the Followers of the holy Quran*, that Moses is a salik, following the Path as did Monsieur Ibrahim himself); The path interpreted by Abu Nasr Abdallah bin Ali al-Sarraj al-Tusi (died 988), the author of the *Kitab al-Luma' fi'l Tasawwuf*, perhaps the oldest paper on Sufism, consists of the following seven stages, each of which (except the first) is the result of the phases immediately preceding it: (1) repentance, (2) abstinence, (3) renunciation, (4) poverty, (5) patience, (6) trust in God, (7) satisfaction and (8) meditation. The stages constitute the ascetic and ethical discipline of the Sufi.

According to Nicholson, "Sufism is characterized into the following levels of psychological moods: meditation, hope, longing, intimacy, tranquility closeness to God, love, fear, , contemplation, and certitude." (2002, p. 12)

However, it is magisterial to know that a person can only spiritually progress when God Himself selects to illuminate them. Nicholson's investigation found the following:

The Sufi's road is not ended until he has overpassed all the phases, making himself fully perfect in every one of them before advancing to the next, and has also experienced whatever positions it experiences or pleases God to forgive upon him. Then, and only then, is he permanently raised to the higher levels of comprehension which Sufis call the Gnosis (ma'rifat) and the Truth (haqiqat), where the seeker (talib) becomes the knower or gnostic (arif), and recognizes that wisdom or knowledge, knower, and known are One. (Nicholson, 2002, p. 60)

3.1.4.2 Repentance or Regret

The very first point or place in every list of phases is filled with repentance (tawbat). This is the Muslim term for a transformation, and marks the onset of a new and fresh life. Ghoshayri in Ghoshayriye's Resaleh says, "regret is expressed as the awakening arousing of the soul from the napping of unawareness, so that the rebel or sinner becomes aware of his evil ways and senses contrition for past insubordination." (Ghoshayri, 2013, p. 60)

He is not truly repentant, unless he at once leaves the sin or sins of which he is aware, and tightly decides that he will never return to these disobediences in the future.

The transform must also reclaim his previous sins as an act representation of God's legatio. Although repentance is seen as an act of divine grace granted by God, an encounter between Razia and an individual seeking her advice indicates an important Sufi lesson on the ethics of forgiveness: contrary the conventions of mainstream Islamic perspective on repentance, Sufis request sinners to think simply and be remorseful until all that remains is the affection and love for God. According to Hujwiri, to be regretful is to finally forget and be rid of divine disobedience. The regretful individual would then become a lover of God, and is in His recollection, thus lifting up the curtain between the two.

3.1.4.3 Poverty

At first, waiver implied the renunciation by a Sufi of material requirements, to live with least. His was seen as a way of absolute salvation. For example, Dawud al-Tai only possessed a fescue of rushes, a rock piece which he used as a pillow, and a leather vessel which served him for drinking and washing. In the conversation of the drama Monsieur Ibrahim and the Followers of the Quran, it will be seen that Monsieur Ibrahim has only a small chandlery;

He had no will for accumulating wealth. Perfect and full poverty in Sufism consists of an impotent desire over the heart, mind, and hand that deviate one away from God; a Sufi would rather be a needy man (faqir) or a beggar (dervish) on a permanent basis than someone who has distanced from God for an instance. To be truly poor is to be severed fully from both the present and the future life, and to want nothing besides the almighty God. Areal faqir is stripped of all self-limitations so he becomes wealthy in intellectuality rather than in physical terms. Where there emerges to be materialism it is because, according to the Sufi perspective, God dedicate His godly followers with an exterior manifestation of fortune and secularity to hide them from the blasphemy.

3.1.4.4 The Nafs

Sufi Gurus made the system of asceticism and gnostic culture to downgrade Man's propensity to perpetrate evil which will interrupt their spiritual height. This orientation is called nafs, and is synonymous to the body, the macrocosm, Satan, or any other barrier that may hinder spiritual height.

According to Nahj-al Fesaha, Prophet Mohammad (SAW) said, “Thy worst enemy is thy nafs, which is between thy two sides. Other things are destroyed by pain and blows: why dost thou increase? Because I was created perverse, it replied; what is pain to other things is pleasure to me, and their pleasure is my pain. The nafs of al-Hallaj was seen running behind him in the form of a dog; and other cases are registered in history in which it emerged as a snake or a rat.”(1947, p. 108)

3.1.4.5 Mortification

Sufi Gurus also stress the significance of downgrading the nafs and, instead, endeavor to a return to one's original pure and clean state and God's way, even if one has to tolerate exam/test and affliction such as fasting and solitudes of quietism. Self-mortification, as progressed Sufis realize it to be, is a moral transformation of the inner spirit of mankind. The famous expression connected with Sufis, Death before you die, does not mean that the lower self can be destroyed. It means that it can and should be purged of its attributes, which are wholly negative or evil. When the will is totally and utterly surrendered to God and when the mind is concentrated on Him, faults such as ignorance, pride, envy, and stinginess are extinguished, and replaced by the opposite and more virtuous qualities. Therefore, the demise of the self actually exists in God.

According to Rumi, “Die, die inside this love and rise in spirit. Die, die and cut the ego's rope that holds you a prisoner, for silence is the sure symbol and sign of demise” (1980, p. 141).

3.1.4.6 Trust in God

Reliance in God, or *tawakkul*, as a perpetual condition of remembrance, which is spoiled only by self-cheering memoirs. For instance, it was reliable to be a flaw of belief to think heaven a more favorable place than inferno. What type of nature is such a theory likely to generate? At the worst, an ineffective buzz and hypocrite preying upon his dude-creatures; at the best, an inoffensive dervish who remains motionless in the midst of grief, meets adoration and reproach with equal indifference, and accepts abuses, blows, torment, and death as mere events in the perpetual play of destiny.

The highest behavior that Sufis are capable of securing is only possible through affection, in the absence of the self.

3.1.4.7 Recollection

Zikr, or recollection of God, is the heart of Sufi order and drill. It is defined in detail in Edward Lane's *Modern Egyptians* (1908), and Professor D. B. Macdonald's *perspectives of Islam* (1911). Zikr is closely translated as remembrance, recollection or simply reflecting of God. Macdonald's investigation sums up Imam Al-Ghazali's way and impacts of zikr as under:

Let him detract his heart to a condition in which the essence of anything and its non-essence are the same to him. Then let him sit alone in solitude, limiting his divine tasks to what is absolutely needed, and not engaging himself either with reciting the holy Koran or reflecting on its meaning or with books of religious traditions or with anything of the sort. And let him see to it that nothing save God most High enters his mind. Then,

as he sits in solitude, let him not cease saying continuously with his tongue, Allah, Allah, keeping his thought on it. Finally he will touch a state when the movement of his tongue will block, and it will sound as though the word has flown from it. (Macdonald, 1985, p. 84)

This proves that importunity will lead in the removal of all that is ideal-letters, words, forms and shapes-- and leave space for only the idea of God in the heart. A person or individual needs to investigate the will and selections granted to him and select the way that will guide towards God: this is not different from the paths of divine prophets and saints. Finally, the path will lead to the 'glory' of God, one that arrives when it selects to and stays for however long it desires to.

3.1.4.8 Meditation

Meditation means to control and save the language. The circumstances and right way in which the seeker seeks and arrives God and *fana* to safeguard his organs, irrespective of changing degrees of command and level. As per Safa, as mystics express, there are three forms of contemplation: as a specific instance of the rival pursued by attention to his heart, as the pillars to save and take care of wisdom, and the knowledge that he was right. Meditation forms a metaphorical paste, and also relying on the degree of command that is regarded to fit the home seeker, the results of the discovery and intuition is followed. (Safa, 1990)

Sufism and wisdom of the holy writs is the start of the explicit expression of affection and lovemaking. Islamic mysticism is informed of the full fact and the complete power of the heart composes of the internal self, the inside globe, and the human evolutionary track. The internal journey of the psychic person ascends through

the process of self-purification and cleanliness. The religious texts of contemplation is segmented into three stages (marhale): keep the commandments of God's protection, self-preservation of desirable and ultimately weary, and strive to keep God inside the heart. In Nahj-al Fesaha, Prophet Mohammad (SAW) said, "Worship God as though thou saw Him, for if thou sees Him not, yet He sees thee. Anyone who feels sure that God is always watching over him will devote himself to meditating on God and no evil thoughts or diabolic suggestions will find their way into his heart" (1947, p. 41).

As per the mystic lessons and education, the route of spiritual recognition can only be committed and overpassed under the instruction of the Sufi Gurus, someone who has already overpassed the phases of the divine path, and in addition, has been selected by paradise to guide others on the road.

There are many parallels and resemblances between the Sufi theories and those of other occults and traditions. There have been suggestions of possible borrowings from such traditions as Neo-Platonism. Any such respective discourse is outside the range of this investigation.

Chittick's study found the following:

Sufism has no right to exist 'for its own sake' for it is essentially a guide the Path. is a symbolic prefiguration of the knowledge to be attained through spiritual travail, and since this knowledge is not of a purely rational order but is concerned ultimately with the vision of the Truth, which is Absolute and Infinite and in its essence beyond forms, it cannot be rigidly systematized. Indeed, there are certain aspects of Sufi doctrine which may be formulated by one Sufi in a manner quite different from, or even contradictory to, the formulations of another. (Chittick, 2005, p. 19)

The theory and doctrine may be considered as a guide to open the entrance of gnosis, and to lead the seeker on the track. In this process, several different mechanisms and formulations may be applied by different individuals. Once the objective of the Path has been achieved, the doctrine is discarded, for the Sufi in question is the doctrine in his innermost truth and he himself speaks with the voice of the fact.

A mystic is one who looks beyond the life idea, a person's complete nature, and uncover the deepest reality of humanity. The school of Sufism is love (*ishq*), or the track of love that it is too simple; there is no complicated metaphysical teaching on it. Sufism says we came into this world because of affection and love (*ishq*) and we will come back to God through similar ways and manners.

Katz in his book introduces Abul Hassan Ali ibn Usman al-Jullabi al-Hajveri, also known as Al Hujwiri (c 990-1077) in his *Kashf-al-mahjob*, says: Man's love of God is a quality which manifests itself in the heart of the pious believer in the form of veneration and magnification, so that he seeks to satisfy his Beloved and becomes impatient and restless in his desire for vision of Him, and cannot rest with anyone except Him, and grows familiar with the recollection of Him, and abjures the remembrance of everything besides. (Katz, 2013)

There will no longer be an instance of peace or rest, all physical attitudes and manners and relationships will become unneeded, and what remains is a surrendering to the love and traits of God. By this recognition there will also be a love for human being; even oppression will be admitted as a test of humility by God. As a will to their belief, God will bless his followers with a gift and mercy like that of the ocean, a favor like that of the sun, and a modesty like that of the sphere.

Mo'in al-Din Junayd ibn Mahmud ibn Muhammad Baghnovi Shirazi, or Junayd, (d. circa 1388 CE) defines love as a means for the lover to adopt all the qualities of the Beloved, or God through prayer and desire. Corbin's study found the following:

O Thou in whose bat well-curved my heart like a ball
is laid,

Nor ever a hairbreadth swerved from Thy bidding nor
disobeyed,

I have washed mine outward clean, the water I drew
and poured;

Mine inward is Thy demesne—do Thou keep
it stainless, Lord! (Corbin, 1971, p. 43)

Abu Yazid Bistami or Tayfur Abu Yazid al-Bustami (804-874 or 877/8 CE), or Bayazid Bastami's concept about affection or love has it that Sufis are in constant recollection (*zikr*) towards re-association with God in all acts and actions, behaviors and attitudes, and phases of their lives. The underlying theme of Sufi works is the soul's journey to becoming one with God. This is witnessed in the romances of Layla and Majnun, Yusuf and Zulayka, Salam and Absal. It is presented in the symbolism of the Moth and the Candle, and the Nightingale and the Rose. These symbolic expressions and interpretations provide readers the glance of the struggles and consequent completion of one's soul in the search of God.

3.2 Discussion of Common Elements in Various Religions

Most Sufis believe that the great religious and mystical traditions of the world share the same essential Truth. The various prophets and spiritual teachers are like the light bulbs that illuminate a room. The bulbs are different, but the current comes from one source, which is God.

Sufism advocates the idea that all previous spiritual and religious teachers were enlightened by God because they disseminated the same Truth during their respective times. They were all true teachers, and what they taught was true. Their teachings originate from the same Divine source and there is no fundamental difference among all spiritual teachers and their respective teachings. However, just as some bulbs emit more light than others, some of the teachers have been the source of greater illumination to humanity than others. The Sufis love and accept them all. The differences among religions are of human origin, but the truth and source of all religions is the same. Researchers have found has some similarities and common elements such as in different mystical branches or different religions:

The root of all religious mysticism is the unquenchable desire to know the self, the purpose of human existence, God, the Infinite, and Truth. For instance, on one hand, the Quran is the word of God and thus the ultimate source of al Islamic theory and practice. On the other hand, Prophet Muhammad's teaching are also a consequence of his spiritual or mystical attempt to connect with God, resulting in a second source of Muslim theory and practice complementary to the Quran. The following verses (ayat) from Quran clearly indicate the type of connection between God and Man which Islam promotes:

And when My servants ask you, [O Muhammad], concerning Me - indeed I am near. I respond to the invocation of the supplicant when he calls upon

Me. So let them respond to Me [by obedience] and believe in Me that they may be [rightly] guided.)S. Al-Bagarah: 186)

And We have already created man and know what his soul whispers to him, and We are closer to him than [his] jugular vein. (S. Qaf: 16)

And on the earth are signs for the certain [in faith], And in yourselves. Then will you not see? (S. Adh-Dhariyat: 20-21)

Nur Ad-Din Abd Ar-Rahman Jami was a Persian Sufi master and poet. In one of his poems, he tells the story of a disciple of Sheikh Shahab Ad-Din Yahya Ibn Habash Suhrawardi, also known as Sohrevardi, a well-known Persian philosopher. In the story, as Jami cited, the Sheikh's disciple who begins to be marred by the multiplicity of his being, instead of solely focusing on God and remaining in a state between his being before uniting with God, and losing his focus after. The Sheikh then consoles him by saying that his disruption is temporary; he will definitely not return to his previous state, but thenceforth, he is only closer to his permanent abode, or *baqa*. This story raises the question of whether the self continues to survive in its union with God. Nicholson's study found the following:

If personality means a conscious existence, distinct though not separate, from God, the majority of advanced Muslim mystics would reject it. In their view, as a raindrop, when absorbed in the ocean, is not annihilated although it ceases to exist individually, so the disembodied soul becomes indistinguishable from God. Sufi writers often use metaphors of love and marriage to describe their mystical relationship with God. (Nicholson, 2002, p. 123)

Sufi masters do not believe that the attachment they have to the union with God after physical death as being egotistic. While they are not against the world as it is, they believe in a higher level of living; as Rumi puts it, people evolved to become annihilated in the presence of God. According to Rumi, "I died as mineral and became a plant, I died as plant and rose to animal, I died as animal and became a Ma" (2008, p. 16)

3.3 Other Works of Schmitt

Traces of Sufism may be seen in *Frederick or the Crime Boulevard*. We will thus study this particular work further. There are also signs and indications of Sufism and Quantum physics in his other works such as *When I was a work of art*, *The Visitor* and *Sentimental tectonics*. These works will also be presently examined in brief.

3.3.1 Frederick or the Crime Boulevard

Frederick or the Crime Boulevard (Frederick ou le boulevard du crime) is based on real life events of an actor named Frédéric Lemaitre. The play starts when a woman and her child pass through the theater stage. It is the first time that the ten years old child sees a theater stage in his life. After this short scene we'll move to the next scene where technicians set up the decoration, light technician prepares the stage as Hrale, the theater manager, is talking to Cossne. Staffs are preparing themselves to perform a play and the author introduces characters. While this preparation goes on, we realize that Frederick, the main character - is the child from beginning of the play- who has fallen in love with theater in that day in his early childhood and has gone through great effort to achieve what he wished for. Present day in the play, he is one of the most famous theater actors, but when minister's daughter comes to Frederick to study acting, he madly and deeply falls in love with her. This romantic adoration is the central conflict of the play. Frederick's decision to choose his eternal love, meaning acting, or to choose the girl he has fallen in love with will lead him to a dramatic struggle which changes his thoughts and views about the world.

This play is set in post-revolution France, almost after Napoleon's reign, and consists of two parts. The first part includes nine scenes which mostly present Frederick's

childhood and teen years, showing how he fights all the problems he faces to get what he wants. The second part, starting in scene ten, includes five scenes and is the story of how Frederick meets a woman called Berenice, in following we witness the moments this famous actor is dying which includes fifteen scenes totally.

There are twenty five characters in the play. Fourteen of the are considered the in character group, five are outside of the theater, and two, including the mother and ten-year old Frederick, in the memory portions only. In the play, characters present their own interpretation about themselves and other in such manner where you can determine a certain tone for each of them. Speeches and actions are evaluated based on the balance which the play presents us as a whole. The essence and basis of all dramatic scenes is created through the way the author makes his characters confront each other and the resulting controversy. The dialogues he makes them say are clues to show their thoughts. For instance at the beginning of Boulevard we come to know of Frederick's tendency toward a poetic interpretation of himself and his desire toward thought instead of action.

The other main point about this play is the 'world' of the artwork. Schmitt, similar to any other creator, used his imagination and created a world where his characters are dynamic and expressive. This world might have few similarities with, but it is totally real, similar to most of Edgar Allan Poe's stories which only express their existence in an imaginary way. This artificial world is what the author desires and it is also a world which reader knows easily and connects with it. Schmitt, similar to any other realistic author, puts a great effort on detail cohesion. The texture and structure of details which we know as exact and real, similar to details of the real world and what author adds from his imagination, structures the world of drama. Although Schmitt does not explain what historically occurred, he creates a world which seems completely real. All actions,

behaviors and reactions are real and the audience can find examples of such behaviors in real life. The space or place of the play we will consider the *world of the play*. Time and space of this play is 1832, in one of du Cream's Boulevard theatres called the Fully Dramatic Theatre. It faintly resembles the actual theatre, but this place is full of faces created by Schmitt who figure out the script's events, conversations, boundaries, and written actions. Dialogues are communications of ordinary people living naturally and normally.

The style of this play is realistic, similar to Schmitt's other plays, such as *Sentimental Tectonics*, *Enigma Variations*, and *Monsieur Ibrahim and the Flowers of Quran*. The language of this work is full of deep, philosophical, and mystic dialogues while being refreshingly simple. Dialect and controversy are two aspects shaping the play the opposition between two behaviors or procedures and what we see in mentioned script is mostly the contrast between two ideological systems. This conflict is most prominently seen in our protagonist Frederick.

Frederick's ideological system is formed from his childlike love of theatre; to achieve the highest rank of acting. Now that he has reached such a level, he is insecure and doubtful of his previous ideology. Note that this interpretation that the stage is a reference to material and earthly life and reality is the ideology opposing it. Finding the real world requires a change in his previous ideology and Frederick going through a change of heart.

Throughout the play, he repeatedly states that all this fanfare is absurd and mankind inevitably should leave their earthly body. Therefore we witness a pattern of truth and reality in parallel of each other in entire the play. Question and answer, dialogue and monologue create a unique verbal collection of worlds and terms which form a primary scheme behind and extended thematic certainties. The play is like a philosophic text,

rife with deep thoughts about nature and human nature, welfare and security of the country, and the destiny of humans formed of mutual dialogues between Frederick and Berenice and Frederick and Piuman.

Mysteries and secrets, enigma and ambiguity and metaphysical issues make the dialogues much more complicated. Although the dialogue seems simple at the beginning of the play, they become more complicated as it progresses. Minor and rare signs of abyss-like love and wanderings between truth and reality are extended. What's more, an increasing contrast forming between the simple thoughts of young Frederick and older Frederick is made. One happily accepts things at face value while the other mistrust appearances. He has realized that, although nature is inherently good, it will inevitably surrender to domination of evil. Frederick is worried that wherever he looks, a troubling plague is there to corrupt humankind. People, the noblest of all creatures, is troubled by minor defects and polluted and stained by their appearance, and despite that they can reach truth and be virtuous. The contrast between these two concepts requires a third party before the end of the play and this is the manner that the play truly transforms itself.

Once more, Schmitt gives his best as a writer to consider the main concepts of mysticism and spirituality by using the art of theater itself. Frederick grew up in as a poor child with a single mother trying to work all day to feed her child. Maybe young Frederick's desire to become rich and famous was rooted in his desire to compensate his mother's efforts. Finally Frederick becomes a great actor, one deeply in love with theater. He has devoted all his life and thoughts to drama, and now in this artistic maturity and fame, he no longer looks for glorious stages and grandiose theater performances. Instead, Frederick seeks genuine laughs, cries, loves and roles. He wants to find a part of the real world on the stage. This begins Frederick's new path full of

complexity, where two different types of love exist. His ideology of the world changes as Frederick recognizes the truth of this love and doubts form in his thoughts due to his recognition of truth. The play talks about these doubts. The moment Frederick is old and the death scene of the play has turned to become a scene of his life is the moment he must take a decision.

Fredrick Lemaitre is a very brave actor, a true republican during the French Revolution. A man of low social rank who had entered theater and now has the chance to make high class people hold on to his every word. Meanwhile Berenice is daughter of a minister. She has come to Frederick to learn acting, vying for the very roles that Frederick doubts are real. Theater depicts scene of life. There, humans are connected to each other through love, grudges, and conspiracy.

What the author is saying is that social ills and anomalies are created as a face humans make in front of what they don't want but are obligated to do. He believes that this fanfare of Boulevard, roar of humans, this buzz, this impatience, these all are something which have led to fall of kings and ministers for forty years, due to the fact that they ignored the demands of wandering, hungry people caught in war. Schmitt depicts scenes of life from this time period to once more make the audience think of pressing existential questions: why are we here? What is our goal in this life? Schmitt walks the audience through the fire along with the main character, like the Sufis who believe this is manner to reach real mysticism.

In the play *Monsieur Ibrahim and the Flowers of Quran*, Momo starts a journey to reach spiritual achievements. Frederic, as a child, chooses to be an actor in his own journey. He acts so well and drowns himself so deep in his roles that he fails when he faces real love and can't recognize himself among the roles he performed every night. This is how he mentally reviews the issue of love and recognizes it once more. Finding

the meaning and concept of love is what Sufi has to face in his path. Has he been acting in front of his lover or not? And does his fear of the inevitable ending of the show deprive him from the right of living for himself? The author leads the audience to place themselves as Frederick and follow all of his ups and downs through the story with enthusiasm, sometime in laughter and other times in tears.

In act two, scene three, Frederick says, “We know very well how to mimic love, but when we are supposed to be in love ourselves... we can't play a role for so long, we ruin it at last and then we get bored and run away. What real life requires is weight, stability, while stage wants us to be light, drunk. It is because we are not built for life. You give us the stage and we will leave life to you. We are built for many lives, several, contrasting, variant lives” (Schmitt, 2012, p. 65).

Frederick understood the world we live as if it was a stage and we, as actors and actresses, play many roles. As soon as we are supposed to play the role of a person in love, however, we find difficulties we have to face and mess up. These complex layers of love could be performed for modern human beings by discovering such concept in dialogues of the play.

In this script, the main character Frederick represents modern people, reflecting the cries, anger, painful, and passionate voices of the current world, through a poor child who has walked through the path of spirituality and is still seemingly moving. Frederick does not believe in coincidences but he believes in goodness. He searches for good to defeat the evil, death of cheaters, evil forces scattered all over the world. “Piuman: what are you talking about? What good are these noises and theatrical gestures for? Happiness in horror, that's it!” (Schmitt, 2012, p. 39)

“Frederick: for someone who has seen poverty, brutality, stronghold and people hanged, shot and dumped in holes, the guillotine blade on king's neck and recently victims of cholera mixed with each other on chariots, Classic tragedies seem without any courage and totally spent. A gentleman, death is a daily show in Paris. That is why it should go on stage.” (Schmitt, 2012, p. 82)

Using the word ‘stage’ here means ‘the stage of life’ and we can get closer to the depth of the work if we can have a correct understanding of it. Frederick's character is in search of real life and his real and true role in theater stage. A poor boy brought up by his mother doing laundry and was drawn to theater by seeing its glory and elegance as if he is drawn to visual effects of this world and is sweating in this path till the end of his life.

“We are actors. It means that we are the most pragmatist people of the world... we know that we are nothing, we don't think that any temper in us is better than the other one. But we know that we only have one temper and it is different depending on the situation. We know what philosophers don't know which is the fact that you can think of multiple things at the same time...we know that nothing lasts, everything is an entertainment and humans don't last. We know that ‘fore ever is a dream’ and ‘never’ is just a sigh.”(Schmitt, 2012, p. 169)

The author speaks of an actor on stage, but what could be understood from foundations of the text is that humans are actors and actresses on great stage of life. The performers know, or should know, that their role isn't higher than others. Each character has a manner and while differences exist, they don't make anyone more or less valuable. An actor acts on stage as a performer and a human being in their own life. There is no up and down, only the different roles they play. One of them plays the beggar, another a king, or a minister, a worker. Everyone knows the show will end; life does not last

forever and will end at its appointed time. The important point is that how properly they play the roles and how good is their performance, because beside that, all this fanfare is absurd and ephemeral.

Mentioning that 'philosophers don't know' is a statement of looking at life farther than a philosopher's point of view. This is what a Sufi believes in. A Sufi does not care of the material world, and sees no difference between a beggar and a king. Based on Frederick's conversations we realize that he, similar to a Sufi, wants peace and serenity for humanity as a whole. To summarize our arguments in this section, we could claim that three main issues of Sufism are studied in hidden and basic layers of *Frederick or the Crime Boulevard* to achieve a better and deeper understanding.

The first issue is Love: love is a basic and real essence, a heavenly fiduciary put inside the mystic or wayfarer's heart to oblige them to progress to their final destination. Mysticism and Sufism has no meaning without love, love of God and creatures of the world, because they all are from God. As Saadi the poet says: I'm in love with the whole universe because the whole universe is from Him. This is why the essence of mysticism is to love, a type of loving that is completely spiritual. This is the same loving and affection which makes humans different from other creatures of the world, even angels. As this spiritual love increases in a human being, they will have a higher level and will get closer to God. Basically, mysticism believes that aim of creation was love.

Again, what will get the mystic to their final destination and perfection is love. In Persian literature of the fourth and fifth century, love means a natural and human love. The love manifesting in works of mystics after fifth century found it to be a heavenly and divine aspect, as if you can reach to heavenly and spiritual love from human love. In Sufism's comprehension of it, understanding and comprehending such a concept can't be achieved through passive education, but through a spiritual journey. In such

case, this concept of love finds an essence and meaning. We see Frederick's character, similar to Momo's character in *Monsieur Ibrahim and the Flowers of Quran*, comprehend the meaning of spiritual love.

The second issue is the journey. Journey means moving from one place and going through stages to get to the destination. From a Sufi's point of view, journey is either superficial or spiritual. The superficial journey is moving from one material and physical place to another. This type of journey needs no explanation and interpretation. But a Sufi believes that the spiritual journey has stages, known as 'The Four Journeys'. The first journey is called the journey from creation to the God. The second journey is the journey from God to God and with God. In such a journey, the seeker wonders and travels in God's characteristics and perfections, one after each other, to reach the stage of witnessing all of God's perfections, or as much as it is possible for a human being. The third journey is the journey from God to God's creations, along with God. In this stage, the seeker journeys in stages of God's actions and worlds of almighty, heavens and human nature, meaning that the seeker witnesses essence and instruments of this world. The forth journey is the journey from creation to creation along with God. In this journey, the seeker gains complete information of what all creatures do, observing creatures, their effects, and equipment. Although in Sufism these journeys are presented separately and with many interpretations, they are truly not separated from each other. In this play, similar to the script of *Monsieur Ibrahim and the Flowers of Quran* where characters start a journey so they can get closer to the truth, the main character Frederick is obligated to go to a journey. In this play, the journey is not an external and artificial journey but an internal journey, as mentioned above. He is supposed to go to a passage inside himself, but has to recognize himself in relation to acting on the stage, a step farther than superficial world, and the superficial real world. Since this is an internal journey, he is alone in this path. Frederick finds a new spiritual worldview

during this internal journey. He finds out that the world is made of unstable superficiality which only delays a human's journey.

The third issue is the world: one of the most important discussions, always present in mystic literature, were discussions related to the universe and material world and how it is. Poets and philosophers have repeatedly talked about it. These discussions are so extended which each poet should have a separate document discussing his views toward the universe, material world and the body. Great Persian poets each have considered special interpretations and various characteristics for the physical world.

In Sufi terms, the physical world is what stops a human from seeking the truth. Much has been said about unfaithfulness of the world and its habit of valuing the despicable and letting the ignorant take charge. Rumi presents an interesting and complete example of the concept of world for a seeker in his *Mathnawi* which compares the world to a prison in which dreams and deception entrap humanity.

A Sufi desires to make humans notice the truth. This world is like a stage, meaning that as it seems each human is assigned a role in this world and is supposed to play that role, the belief that humans are in the prison of the world and plays characters which are only roles and not reality could be an extended part of decoding this script. But it seems that present day humans believe the roles they play throughout their lives. Rulers believe that their roles are eternal and continue their brutality and war. Famous artists and the wealthy believe that the world belongs to them. They all are ignorant of the fact that it is this belief in such roles which usually led a person astray and make them dependent to this puppet world and unreal roles.

3.3.2 When I was a work of art

Tazio is a desperate 20 years old. He has very handsome and famous brothers while he neither has a handsome face nor gained any success. Therefore Tazio decides to commit suicide but while standing on top of a hill, a well-known artist named Zeus stops him. He asks Tazio to give himself up to be turned into a work of art. He only accepts the process of metamorphosis to be seen and to give up himself to someone else. In fact, the reader is facing a kind of metamorphosis, but a willing metamorphosis as the reader chose this piece of literature of their own free accord.

The play is a kind of objection to modern world and contemporary art, a world and art which degrades human value and personality to an object. Artistic forms which can't be considered art are only trying to draw attention to them by making noise. Schmitt is trying to say that mankind should watch out for modern processes surrounding contemporary humans that don't pay much attention to humans' ancient and valuable knowledge, and he does this through creating a different story.

In this script, the author's alludes to myth, most of character names being mythical references and mythical creatures having an impalpable presence during the events of the play.

3.3.3 The Visitor

The Visitor is about a meeting between God and Freud. The play seems to take place in a pre-war era, and is in fact recreating a crisis which not only Freud but many ordinary people of Austria had to struggle with. A crisis which most people struggle with before a war breaks out. They ask many questions about religion, God, and the

final goal of the world and their future. In *The Visitor*, Schmitt challenges these essential questions which various religions have always answered theologically. Schmitt's method does not provide a direct and finishing answer but an insight which draws an individual to a level of doubt and thinking to search their own mental layers for answers; a unique answer which might only hold a meaning for that specific individual.

Schmitt has developed an essential and commentary taboo through a Freudian format. A God who exists free and out of humans' imagination, where each human being presents a unique comment and interpretation of Him based on their personal experiences, dominating ideology, and transforming inside each person based on their existential questions. A transformed and unique God which we inevitably imagine human characteristics for him. These imaginary characteristics will finally determine the meaning of life for a person.

In the play, Freud is representative of individuals who have left spirituality aside and believe that only scientific thinking will sufficiently answer all human needs. However, his money nor his power, science or fame can bring him peace. Anna shows the emotional resources which contemporary humans live with but are distant from. This is a valuable resource which humans gave up to achieve their goals. They might resort to anyone to get it back, and even a sick response could be expected.

The Gestapo officer is a symbol of power, using all their equipment and tools such as the media to take away the emotions of people, hoping to gain some advantages.

The savior or the *Visitor* is a symbol of Freud's commentary on God, whom even kneels to him. Freud's imaginations of God, before and after absence of his emotional resource, are at odds with each other, and this time he finds the

emotional source and meaning of his life. Freud doubts again due to his stubbornness and he finally decides to kill the visitor, a visitor who made him face an internal challenge and has changed framework of his life from being absurd and meaningless to something mysterious. Since Freud's bullet does not hit his target and the visitor survives, this change is very meaningful. This is where Freud's theory, that nothing is accidental in this world, is proven again and his recovered faith unconsciously shoots another direction, recovering his faith. Schmitt is in search of the ways to reach God and find him in this script, just like Sufism strives to achieve.

3.3.4 Sentimental Tectonics

The play starts with a couple, Diane and Richard. Richard has always loved Diane and finally, after two years Diane has fallen in love with him. After a while Diane feels that Richard's enthusiasm of love has decreased and this annoys her extremely. As a result, she wants to indirectly share whatever she is feeling with him. Unbelievably, the course of their discussion leads them to separate. Diane, who didn't expect this, is shocked. Diane, a lawyer and politician, works on a case involving prostitutes. As she is preparing a report, Diane meets a street worker named Elina. Throughout the play, Diane asks Elina to cross Richard's path and win his heart, and since Elina owes Diane a favor, she accepts to play along and take part in this romance. Richard, unaware of all this, falls in love with Elina as time goes by. The script presents human concepts and internal human desires, allowing it to speak in a universal language. The purpose of this narrative is the importance of love in life. Based on the different point of view about concept of love in this text, we can consider a Sufi approach.

The script emphasizes on order and the proportionality of people's internal feelings as a basis of the main character's internal emotions being disturbed. Diane is in love with Richard, but she can't use her emotions correctly when facing his ignorance. Another reason for this behavior is because she can't understand the great love inside herself. This will lead to ruminations of her inner feelings and create an emotional earthquake caused by love, leading to a collapse of all her emotions. Schmitt is challenging and reevaluating love at depth of play's structure, the path responsible for guidance of emotions.

It is a path filled with many dangers, requiring a proper understanding of love and emotions to gain the desirable results. Diane is contrasted with Elina, who is a street girl who adores poetry and is looking for real love. She wants to move with understanding and precaution.

CHAPTER 4: MONSIEUR IBRAHIM AND THE FLOWERS OF THE QURAN

4.1 Analysis of the play

Monsieur Ibrahim and the Flowers of Quran is the play of a child being released from his father. Moses, who lives alone with his bad tempered, silent, and stingy father, decides to do what he likes, including entering a shady part of town to sleep with a prostitute in order to prove himself as a man. Moses comes to know a man called Monsieur Ibrahim, a Muslim Sufi who helps him to grow into the man he wishes to be. The awful events of his life, though seemingly bitter, teach him crucial lessons that lead to his growth.

The developing relationship of Moses and Monsieur Ibrahim is reciprocal, each providing the other with something they need the most. The play simply shows peace and friendship among religions. The format of the play helps in solving enormous misunderstandings among religions and friendships.

Displaying concepts that are less concrete is a challenging task; but this text beautifully and simply captures the essence of eastern Mysticism. Schmitt has a clear understanding of his age and knows well about the challenges of humanity in third millennium, hence his attraction to illumination.

The play tells the story of unlucky boy whose mother left him with his isolated and bad tempered father. Moses tries to run away from his father's critiques and his own loneliness, eventually seeking refuge in Monsieur Ibrahim, a local shop keeper. A foil to Moses's father, Monsieur Ibrahim sees the world as full of beauty and meaning. They passed their time together until Moses's father commit suicide and Monsieur Ibrahim

became Moses's adoptive father. This is the beginning of Monsieur Ibrahim's serious efforts to improve Moses's thought and philosophical understanding of the world.

The human heart is like a bird, and when the body is dancing the heart is also starts turning. When Sufis spin around themselves, they are in fact turning around their own heart. They turn one palm to the ground and the other to the sky, since they want to distance themselves from the material life and its attractions. This same principle drives Monsieur Ibrahim, a layman who even didn't have a driving license but dreamed of meeting French actress Brigitte Bardot and taking a picture with her. Monsieur Ibrahim is the character who gradually issues statements and challenges life with such concepts which seems to be far more sophisticated than his initial appearance would suggest; a type of philosophical challenge.

The life of Monsieur Ibrahim and his adopted son, Moses, shape some pleasant moments for audience members, but it creates stark contrasts between Monsieur Ibrahim's social class and personality with his ideologies. Monsieur Ibrahim, who drinks Fennel tea, has always loved the streets and is a huge fan of celebrities. Sometimes cracking jokes with his Turkish-tinged Farsi, and other times wisely talking of differences among religions. Monsieur Ibrahim, a man who rides a donkey and has never sat behind a steering wheel, talks of such a high level of spirituality that even many true followers could not reach to or even explain as thoughtfully as he does.

It is worth noting that the audience is usually faced with a minimalistic outlay of the personalities and settings of the story. These include Moses's parents and Monsieur Ibrahim's friend, who are characters introduced in only few dialogues. The reader is always faced with minimalistic explanations of personalities in the play, which is one of the indications of Schmitt's handiwork.

The comic features of the play are effective in creating laughter, while more serious and tragic features are not lost. Moses's view on his father's behaviors in many cases turns funny for readers. Meanwhile readers notice his father's abnormal behavior like his isolation and depression from the horrific killings of WWII, finally lead to his suicide. The repeated returns of Moses to Love Street allows the audience to see his smiles and abundant similar scenes in the play, but still manage to preserve the humanitarian aspects of the play.

Monsieur Ibrahim if not a religious play, is probably a philosophical drama. Schmitt's main goal in this play is to show that there is no hostility among religion and religious hostilities root in humanity's lack of wisdom. Monsieur Ibrahim is a pious man who does not care of the material world. He's aware that Momo is stealing cans from his shop, but he looks for a moment to teach him indirectly instead of scolding him harshly.

Monsieur Ibrahim: Momo if you want to have something forever, forgive it, and if you want to lose something forever, preserve it with yourself. Momo your wisdom is inside and your inner wisdom could think so thoughtfully.(Schmitt, 2006, p. 11)

The stage design and props are simple. Two simple tables with one opening round cube which turns to both the car and the store are sufficient. What is important is how events are shaping the characters that the actors play.

Momo lives with his divorced, depressed father who as a child witnessed his family burning in Auschwitz and still carries those psychological wounds. Momo got to know Monsieur Ibrahim, the only Muslim Turkish grocery man from the Mediterranean in a Jewish neighborhood, and becomes influenced by his mysticism. Momo is indirectly taught by Monsieur Ibrahim and changes fundamentally. He learns that by changing his worldview, humans could cross all burdens. The story is narrated by young Momo as it is about the inner development of this young Jew.

The main characters of the play are Monsieur Ibrahim and Momo, both from a poor Jewish neighborhood in France. Momo is a young adult who is exploited by his depressed father, taking care of his home while attending school. To have his own pocket money and his childish pastimes, he steals from both his father and Monsieur Ibrahim's shop. He behaves in a way that reader realize that he is a product of his environment. His way of life is because of his childhood and he's merely a little kid who is getting to know his environment.

After his father commits suicide, Momo is left homeless. Monsieur Ibrahim, after a long standing struggle with the law, successfully adopts him. They start traveling to see the beauties of the world and enjoy life together. In this trip, Momo realizes that he could enjoy life by changing his worldview. However, he is soon met with yet another tragedy. His adoptive father and friend, Monsieur Ibrahim, died in a car crash; Momo inherited his wealth, but he learns to cope with the pain of this tragedy with a deeper undersetting of the world which he obtained. He also inherited Monsieur Ibrahim's more positive and deeper appreciation of life; now he was totally changed. At last scene of the play, Moses is working on that small grocery shop with his own two kids, living Monsieur Ibrahim's way of life. He is no longer a depressed Moses; he loves the world and respects all humans regardless of their faith.

It was in the trip where Moses learns the true beliefs of Monsieur Ibrahim. There he found out that Monsieur Ibrahim is one of those Mystics who spin around themselves. Since they believe the universe is also turning, humans in circulation will become an atom in harmony with the universe.

Momo: Even now when I don't feel good I start moving around with one hands palm to the ground and the other to the sky. Sky starts to circle around my head. Then I'm not myself...but one of the atoms among billions who are moving around universe.(Schmitt, 2006, p. 42)

But Monsieur Ibrahim is an old religious man who loves life. He is so optimistic and considers all humans with different faiths as equal and respects them. Emmanuel Schmitt praises Monsieur Ibrahim's conduct to the extent that audience accompany him and respect his way of life but not Momo's or of his father's. We sympathize with Momo and his condition, but would also prefer Momo to follow Monsieur Ibrahim's conduct. Moment after moment, the audience notices positive changes in Momo.

Schmitt's play calls for us to reject useless religious hatred and start friendship while respecting differences. Though a covert comment on Schmitt's play, he clearly suggests to adapt to this way of life. When Monsieur Ibrahim's love for life is shown and understood, we are relieved that Momo will be taken down this route. When at the end Moses is shown at Monsieur Ibrahim's shop with two kids, we feel good, highlighting the optimism of the play.

4.2 Characters

The play involves four characters: Moses, Monsieur Ibrahim, and Moses' parents. Both Moses and Monsieur Ibrahim have names of religious figures-Ibrahim in Arabic, and Moïse/Moses in Hebrew, illustrating the connection between Judaism and Islam. Moses is an 11 year old, slim, curious, lonely, and shy Jewish teenager who is interested in becoming a man. Monsieur Ibrahim is a 60 year old, wise Muslim who often laughs and smiles. He is a cheerful, hopeful, and happy man who has a spiritual passion and a deep love of mysticism. Monsieur Ibrahim utilizes Moses' childish curiosity and guides him to a peaceful self by creating a delightful world for him to establish a link between him and his Creator. One can say that Monsieur Ibrahim is the most prominent character of the play.

Some characters, such as Moses' parents are considered secondary characters who have no significant role in the play. Both characters are given no names and are only called Father and the Woman. In other words, they have lost their identity, name, and title, and gained their identity from their child. This is a very common phenomenon in contemporary plays, and negating thoughts and behaviors of these characters are often manifested in depreciating their name, character, or both.

Father is a middle-aged man, gaunt, with weary limbs and a sad face. He is a lawyer who is later fired. His wife has left him and he suffers from loneliness. He is disappointed, depressed and defeated and as a consequence, is unable to love his son.

Woman is Moses' mother, who is young, beautiful, educated, and employed. She abandons her husband and son for another man. She later comes looking for Moses after his father commits suicide but does not recognize Moses upon meeting him. In fact, there are only two people ever on stage. Schmitt has expressed the characters by using the narrative, exhibiting one of many ways to stage the play.

4.3 Comparison between Monsieur Ibrahim and Father

There are two characters in the play written to be complete contrasts of each other. The moral characteristic of Father and Monsieur Ibrahim is completely opposite. This is a deliberate move to portray the binary opposite of these characters. Schmitt also wanted to show us how important the role of a father is as a guide in one's life. If Moses were to live with Father and follow in the latter's footsteps, he would have encountered the same fate as Father. So, the advisor can lead someone to be happy, successful, motivated, or, on the contrary, to be depressed, demotivated, and ultimately commit suicide. Here, I have extracted the differences between these two characters in the play for the purpose of showing how important their responsibility is to guide a teenager.

We realize that Father is a lawyer who hates his job and blames himself while Monsieur Ibrahim is a shopkeeper who enjoys his work and never blames himself. Father is always sad and tired: he is an isolated figure who has been worn down by incidences in his life, and so withdraws from the world. Monsieur Ibrahim is always lively, cheerful, is constantly smiling, and teaches Moses the same attributes.

Father has a large collection of books flooding the apartment, yet they confuse him, and do not help him find his way. Monsieur Ibrahim has only one book (his Quran) and it teaches him all that he needs to know in life; he is a man who lives by what he knows to be true. This gives him peace, and allows nothing to fear him.

Father lacks the ability to express affection. Although Father is Moses's father, he is too depressed to be the father Moses needs. Moses eventually finds a father role in Monsieur Ibrahim, who is open and responsive, a good listener, and provides insight to the many questions that Moses is curious to learn about.

Monsieur Ibrahim succeeds in implanting the attributes of love, self-worth, and respect in Moses' somewhat stunted character. While Father constantly blames Moses for stealing money, Monsieur Ibrahim forgives him for stealing groceries. He even gives Moses the correct change. We can conclude that Father and Monsieur Ibrahim represent two different human ways of thinking: the former symbolizing the mundane human and the latter symbolizing the human with spiritual values.

Therefore, what is important in these two characters is the impact of an event like death rather than suggesting the sense of dying to the reader, which is why Schmitt's personal feelings and beliefs are regarded as an effective factor in shaping the trend of the play. In the play, both of them die, Father by suicide and Monsieur Ibrahim by a car accident. Schmitt benefits from the inter-textual dialogue between the two persons

narrating the story. Here, he raises the concept of fatherhood to show the important effects it has on human beings.

4.4 Commentary

The title of the play, *Monsieur Ibrahim et les Fleurs du Coran*, which translates to *Monsieur Ibrahim and the Flowers of the Quran* can be interpreted as follows: when Moses is handed Monsieur Ibrahim's old copy of the Quran, he finds what is in it: two dried flowers. His Quran is the text, but it is also what Monsieur Ibrahim has placed in it: his life, his way of reading, and his interpretation. Spirituality is not about simply repeating sentences, but about grasping the meaning and understanding of its implications. The flowers inside the Quran represent Moses and Ibrahim. The relationship they had was special and can be compared to the beauty in the life of a flower.

The play begins with the comical adventures of Moses and ends tragically, though there is in it a vision of a more hopeful and positive future. It is also a dramatic monologue, and is told by Moses. Indeed, he is telling his history in flashback. The play is a narrative presentation, and its story develops through a teenager's view point.

Moses is a young boy who lives with his very critical father. Father constantly compares Moses unfavorably to an older brother, Popol, who is later revealed to be a figment of his father's imagination: a very handsome young man full of energy. His perfection is repeatedly praised by Moses' father but Moses himself has never met him.

Despite being poor, Moses is determined to become a man by engaging with prostitutes. He uses up his savings to hire a prostitute, but to ensure he still have enough money from whatever little his father gives him, he also steals from Monsieur Ibrahim's

grocery store. Monsieur Ibrahim is fully aware of this and does nothing. Eventually, after the two become closer, Moses sees Monsieur Ibrahim overcharge Bridgette Bardot, who was filming in town, for bottled water. Monsieur Ibrahim tells Moses that this was to compensate for the stealing, tells Moses not to feel guilty, and even helps him stretch his money using cheaper food stuff.

Additionally, Monsieur Ibrahim teaches Moses essential mannerisms such as to talk, to not move too much, and to look at women with a look that comes from the heart and not from lust. In fact, Monsieur Ibrahim teaches him the true process of becoming a man. He reveals to him a more contemplative manner of viewing the universe, and even teaches him to accept death.

Although Monsieur Ibrahim is known as an Arab, he is in fact Turkish. Also, despite claiming to be Muslim, he is prone to treating himself to wine. He is a wise man given his age, and possesses a seemingly-religious nature. The combination of these, at times contradictory, aspects of Monsieur Ibrahim's character somewhat confuses Moses, who does not know what the meaning of the term 'Sufi'. He does not even know what it means to be Jewish, even though he belongs to a Jewish family. His mother abandoned him when he was a baby, and his non-believing father barely acknowledges him. He knows he is Jew, but does not know what it entails.

When Monsieur Ibrahim guides Moses, his advice is believable because of his age and seniority. Thus, the reader of the play comes to realize that Monsieur Ibrahim's knowledge and his teachings are believable, as there are many different ways in which knowledge can be gained. But the question that still remains unanswered is how Monsieur Ibrahim learnt all these things from his Quran. For a proper understanding of the development of his character, it is necessary to look at all the possible sources for

such knowledge. This will be done in the next section, which will examine similarities between Monsieur Ibrahim's training and Sufism.

Moses' father is dismissed from his job and declares that he can no longer care for Moses. He leaves his son some money and vanishes. The father has a very small role in the play but he has a significant impact upon the reader: he loses his motivation, is unable to love, even himself, so he gives up his job, leaves his home, his son, and everything else. Later on, the police notify Moses that his father has committed suicide by throwing himself in front of a train.

Moses' mother (Woman) has a much smaller role. She only appears in one scene after his father's death, and when Moses was living alone. She comes to their apartment but Moses wants nothing to do with her; he tells her his name is Muhammad and pretends that he is not her son so she would leave. Here, we know that Moses has chosen another family and refuses to reconnect with his mother. Indeed, he wants to choose a new path in his life. By then, he has become closer to Ibrahim, and is immensely relieved when this kind Sufi volunteers to adopt him. Upon this decision, Monsieur Ibrahim unexpectedly purchases a red convertible, and the two go on a road trip. However, Monsieur Ibrahim does not have a driver's license, and later narrowly passes his driving test. The two enthusiastic companions leave the street of Rue Blue, and travel to Turkey. Monsieur Ibrahim wants to show Turkey to Moses, and Moses' thirst for adventure is fulfilled.

Moses' relationship with Ibrahim allows him to truly experience the world and its components through his senses and especially through his heart. In Turkey, Moses enters the world of Sufism, and upon Monsieur Ibrahim's death, is left to continue his journey through this new world.

Monsieur Ibrahim's death was necessary to facilitate Moses's continuation into Sufism. He tells Moses that he needed to make a journey on his own, allegorizing that the end of his life is here. He desires to transcend the everyday struggles and misfortunes which are presented as occurring in the background. He succeeds in this mission of moving on. The play ends with the physical death of Monsieur Ibrahim, but in Sufi terms there is death, but an awakening. Moses, on the other hand, who is given the dying flowers with its seeds, will continue in the cycle of becoming Monsieur Ibrahim.

CHAPTER 5: INFLUENCE OF SUFISM IN THE PLAY MONSIEUR IBRAHIM AND THE FLOWERS OF QURAN

5.1 Sufism in Monsieur Ibrahim and the Flowers of the Quran

In the play *Monsieur Ibrahim and the Flowers of the Qur'an*, Momo is a young boy that needs not only love, but also guidance to find his true way of life. He is a youth who still does not know how to live. The people who could help him the most, his parents, had abandoned him when Father committed suicide and Woman abandoned him as a child. Therefore, an adolescent Moses has been left out wondering and confused. Without the guidance of his family, his heart is broken and is gradually filled with hatred. In this section of the script, the concern for Moses' future is brought up. How can this boy be useful to the community and his future children? Could this young boy, with such confusion and distress over his family and even his religion, be a useful person to his society? It is at this point that Schmitt introduces Monsieur Ibrahim, a symbol of Sufism. With his guidance and knowledge, Moses returns to his true self. He teaches Moses how to love people, how to see that all people are derived from one existence, how to enjoy all the blessings around him which many people overlook. He teaches him how to smile, and replace sadness and depression with enthusiasm and happiness. However, to learn these lessons, simply reading books is not enough.

This situation may be compared to that of someone learning to drive. One does not learn to drive until one sits behind the wheel. When the driver steers and changes gears he then learns where to break and where to slow down. Can one become a proficient driver simply by reading the driving manual? In the play, when Monsieur Ibrahim decides to seriously teach Moses the lesson of life, they go on a trip from France to Turkey, the home of the legendary mystic Rumi. Monsieur Ibrahim gets a car and has

Moses drive it. The youth drives for the entire trip, and, as noted in the script, Moses not only learns the true way of life, but also becomes an experience driver. Schmitt has intentionally created parallels between the driving experience and learning the true way of life. Moses must learn to live a life by actually living it, and not by reading books and memorizing rules.

Thus, it can be seen that Monsieur's approach, as well as that of mysticism, is to turn towards the goal and move forward. To sum up Monsieur Ibrahim's play script, the researcher summarizes as follows:

- Bringing into action instead of only studying books: this method is based on the *syariat* that people learn much more effectively through practice rather than merely reading.

- To learn the spiritual virtue of love by enjoying life, and seeing the beauty of nature: Monsieur teaches Moses that life is beautiful, and that God has created everything around him to be beautiful and delightful;

- To teach that there is no evil in the world: Monsieur teaches Moses that the world does not have any bad or evil, because God made the world to be all good. It is human beings who created the idea of an opposite of good, evil, something which does not exist in reality.

- To cleanse the heart from hatred and forgive others' errors: In order to remove all hatred from Moses' heart, Monsieur Ibrahim takes him to places associated with Dervishes and teaches him swirling and the Dervish dance. With this, Moses is taught how to replace the hatred in his heart with kindness.

- To show respect for all religions: Monsieur Ibrahim takes Moses to various sacred places and asks him to express his feelings with his eyes closed. Monsieur Ibrahim wants to teach Moses that all faiths are to be respected. Instead of emphasizing differences, one should consider the common grounds among them in order to live in peace and coexistence.

In this section, I will address the influence of Sufism in *Monsieur Ibrahim and the Flowers of the Quran*. Monsieur Ibrahim is a deeply religious Muslim, yet he does not bombard Moses with the history and meaning of Islam or the Quran. Rather, he teaches religion as if it is something inside oneself, like beauty, charity, and righteousness. As he continues, Moses comes to know what is in his Quran (his heart).

Ibrahim: You can find beauty where ever you look. That is what my Quran says.

Momo: Should I read your Quran?

Ibrahim: If God wants to reveal life to you, he won't need a book.

(Schmitt, 2006, p. 12)

In order to reach highest levels of true Mysticism (Erfan), one must believe on a practical level. Sufism has considerable similarities and differences with general Islamic Knowledge. Their similarity is that the goal for both is to understand reality. But difference is that in Islamic Knowledge the goal is not limited to understanding God, but includes the realization of existing order in universe. However, in Sufism the target is only limited to understand God. As Sufism believe, knowing God is knowing everything; everything would be understandable through the lens of knowing God from monotheistic view.

While the Hakim (scientist) kinds of understanding possess mental and thoughtful understanding, like the type of understanding a mathematician acquires, the Sophist method of understanding is intuitive, like a kind of wisdom an experimentalist bear in the lab.

The Hakim's tools are reasons and logics, but the Sophist's tools are refinement and treatment of soul. A Hakim wishes to apply his mental perspectives and study the universe with his mental and logical capabilities, but a Sophist tries to move with his soul to reach deepest truth of universe and like a drop of water which joins the sea, include himself in the truth of universe.

The ultimate perfection of human being understands as a Hakim does, however the ultimate perfection of sophist is reaching truth. To a Hakim, an illiterate person is an incomplete person, but for Sufism, incomplete people are those far from their own soul. Mysticism considered perfection as reaching the final truth, but not understanding, and it argues that there is a need for a spiritual journey of sorts. A journey to God is a vertical journey as it is perpendicular to divine geometry, not natural geometry. It means entering to dominant level, not dominant place. So Sufism, in essence, is a path and this is true no matter which teacher a seeker one turns to be it Omar Khayyam, Rumi, Ibn Al-Arabi, Mansur Al-Hallaj, or Suhrawardith is 'movement' is shaped from whichever perspective or from whatever stage one is at during the search. Sufism only gives the way (Rah) towards the ultimate goal of the Truth. To elaborate on this concept in Sufism, I further refer my discussion to Rumi in Dafrar 2, *Mathnawi Manawi*:

These indications of the way are for the traveler who at every moment becomes lost in the desert. For them that have attained (union with God) there is nothing (necessary) except the eye (of the spirit) and the lamp (of intuitive faith): they have no concern with indications (to guide them) or with a road (to travel by). If the seeker that is united (with God) has mentioned some indication, he has mentioned (it) in order that the dialecticians may understand (his meaning). For a newborn child the father makes babbling sounds, though his intellect may make a survey of the (whole) world.... For the sake of teaching that tongue-tied (child), one must go outside of one's own language (customary manner of speech). You must come into (adopt) his language, in order that he may learn knowledge and science from you. the people, then, are as his [the spiritual masters] children: this (fact) is necessary for the Pir [the master] (to bear in mind) when he gives (them) instruction. (Rumi, 2013, p. 312)

In the play, Monsieur Ibrahim sips his aperitif; Moses watches him and says, "I thought Muslims didn't drink alcohol" (Schmitt, 2006, p. 20). Monsieur Ibrahim replies, "Yes, you're right" and he does not continue the discussion. Despite his initial confusion, Moses later understands why this was done. Monsieur Ibrahim does not believe in some Islamic law. He does something which is inconsistent with Islam. In my opinion, Schmitt wishes to show the difference between Shariah and Tarighat, the rules of Islam and the spiritual way.

Shariah means collection of religious rules covering daily human behaviors. It includes two main points: first it includes body works like praying, fast, Haj, and second is the word of testify. People of divine path (Tariqat), gives the importance to human's internal, spiritual acts and believe that this Tariqat is their path to man's inner opening for access to world of truth. This seeker of truth say praying is the only way to serve people and put back whatever tends to be material. Shariah is spoken word of tongue, but Tariqat is peace at one's core; Shariah is linked to spoken discursive words and Tariqat with internal acceptance. Therefore ethics, rules and any external restrictions is outside the domain of Tariqat. People of divine path (Tariqat), are careless of Islamic Shariah i.e. Halal and Haram, but focused on praying which is then considered to be serving people.

In this sense, all Islamic lessons, from body movements to beliefs, include internal and external aspects; external aspects are known as Shariah and its most deep internal parts are known as Tariqat and truth. These three idioms reveal a definition in which based on them, Shariah is known as people's obedience of the Prophets word and its application in life. Tariqat is about modeling the Prophet's behaviors and truth to understand their feelings by inner power.

In the third book of *Mathnawi*, Rumi (2013) equalized these three words with science, practice and arriving to the destination. He made use of various example such as comparing Shariah with learning Chemistry (kimiya) and Tariqat with applying Kimiya to copper to turn it to gold. In his view, truth is like becoming gold. Sufism and people of a divine path when capturing essential truth and serving from that truth feel drunk and mindless. At this point they say Shariah law is no longer necessary. When Ibrahim drank from this divine wine, the audiences realize his drinking is not from carelessness to Islam but from capturing final truth.

But from a Sophist view, those beginners entering to the divine Journey of truth should not neglect Shariah law in any case. These followers before reaching to the rank of 'perception' which is prerequisite for the rank of 'certainty', if reframe from requirements of Shariah law, would spoil their inner truth. But Ibrahim reaches to the position that could reframe all these Shariah requirements.

Many Sufis put the word Shariah, Tariqat and truth in line with each other and consider them different linear levels or names of the same reality which cannot be separated. This idea has been supported by many well-known Sufis. They argue Shariah and Tariqat are just the same stairs to truth, so that by reaching to that roof of divine truth, both are no longer needed. The following quote by Rumi in *Mathnawi Manawi* illustrates how Shariah and Tariqat together help accomplish Haqiqat:

...setting forth that the Religious Law is like a candle showing the way Unless you gain possession of the candle, there is no wayfaring (i.e., unless you follow the Shariah, you cannot enter the Tariqah); and when you have come on to the way, your wayfaring is the Path; and when you have reached the journey's end, that is the Truth. Hence it has been said, 'If the truths (realities) were manifest, the religious laws would be naught. As (for example), when copper becomes gold or was gold originally, it does not need the alchemy which is the Law, nor need it rub itself upon the philosopher's stone, which (operation) is the Path; (for), as has been said, it is unseemly to demand a guide after arrival at the goal, and blameworthy to discard the guide before arrival at the goal (Rumi, 1980, p. 135).

In the play *Monsieur Ibrahim and the Flowers of the Quran*, we witness Moses' difficulty to grasp the meaning of a Sufi. He tries a dictionary, but it is to no avail until he is forced to settle for a way of thinking. Despite referring to the dictionary, Moses is no wiser as to what a Sufi is. This teaches him to start thinking. If Monsieur Ibrahim can drink as a Muslim and still call himself a Sufi, what else can Monsieur Ibrahim do? Moses reaches a dead end, and decides that he needs to refer to another source. Moses' humorous search for the definition of Sufism is quoted below:

Moses: I realized I was being nosy. If Monsieur Ibrahim did not want to tell me anything else about his disease, that was his privilege, and I kept silent until we got back home. When he gets home he takes a dictionary from his father's bookcase and looks for the Sufi. And he reads to himself; Su...Su... Sufism: school of Islam, It opposes Legalism and stresses inner contemplation. Well the one important thing is that Sufism isn't a disease, that's quite reassuring, it is a way of thinking although there also are ways of thinking which is a disease, Monsieur Ibrahim says.(Schmitt, 2006, p. 18)

Moses thinks to himself that if Monsieur Ibrahim was dishonest, then he should not associate with Monsieur Ibrahim as he does not adhere to the laws of his religion.

Moses is confused as he is alone and needs someone to guide him, but the only person who can help him was Monsieur Ibrahim himself. He then decides to consult Monsieur Ibrahim, hoping to clear his confused state of mind. Of course, Monsieur Ibrahim helps, but not just by saying a few sentences. He defines this concept through his action. In this part, Schmitt shows that there is something beyond religion. He allegorizes that there is a difference between people who only respect religious laws and those who follow their hearts.

Sufism deals first and foremost with the inward aspects of that which is expressed outwardly or exoterically in the Shariah, the Islamic religious law. Hence it is commonly called Islamic esotericism. In the view of the Sufis, exoteric Islam is concerned with laws and injunctions which direct human action and life in accordance with the divine Will, whereas Sufism concerns direct knowledge of God and realization or literally, the making real and actual of spiritual realities which exist both within the external form of the Revelation and in the being of the spiritual traveler (*salik*). The Shariah is directly related to Sufism inasmuch as it concerns itself with translating these same realities into laws which are adapted to the individual and social orders. (Lings, 2000, p. 23)

We can see clearly in Daftar 1, *Mathnawi*, that Molana believes it; From God came, verily, opinion do not enable to dispense. With the truth, when the steed of opinion run to the Heavens. Recognize that your imagination and reflection and sense-perception and apprehension are like the reed-cane on which children ride. The sciences of the mystics bear them .The sciences of sensual men are burdens to them. God said, laden

with his books. Burdensome is the knowledge that is not from Him. The knowledge that is not immediately from Him does not endure (Rumi, 2013, p. 442).

Sufism believes that there are limitations of rational knowledge of understanding the Path of Truth and Schmitt reveals this through dialogues between Monsieur Ibrahim and Moses. As Mohammad Ibn e Malekddad e Tabrizi in *Divan e Shams* has famously said, “You will learn by reading, but you will understand with love”.

We can find the same words in the play when Moses says he does not understand the Quran. Monsieur Ibrahim replies that simply reading will not be enough to understand it: it should be understood from the way of your heart. As we can see in the following quote from the play:

Monsieur Ibrahim: Are you reading the Quran

Moses: I don't really get what it says.

Monsieur Ibrahim: To learn something, you don't pick up a book .You find people you can speak with you can understand with love. I don't believe in books.(Schmitt, 2006, p. 20)

Moses thinks about it and he finds out that Monsieur Ibrahim's knowledge is very deep. Monsieur Ibrahim tells him that to understand ‘the way’, one has to release his rational and argumentative thoughts that disrupt ones' heart. Since the concepts of Sufism are difficult to understand, Monsieur Ibrahim starts a journey with Moses in order to help him understand them better. Knowledge alone is insufficient and in order to attain the truth, the seeker has to live by his actions. According to Rumi (1980) “Know that (true) knowledge consists in seeing fire plainly, not in prating that smoke is evidence of fire you whose evidence is like a staff in your hand (which) indicates that you suffer from blindness, (All this) noise and pompous talk and assumption of authority (only means), I cannot see: (kindly) excuse me” (p. 505)

Man leaves his home land and journeys to progress and becomes accomplished. Journey and traveling expands human soul and vanishes his/her sorrow. Man can only experience life through traveling a journey and it also helps him/her to extend domain of his knowledge. To walk a path and acting based on what it brings to us will lead us to a comprehension and understanding of truth.

Individuals who only talk (although they might talk profoundly and beautifully), but never act upon them, will never achieve enlightenment.

An individual gets prepared to change while traveling, taking action and moving. He will face various issues and problems throughout the journey (taking action) and these issues and problems could help him/her to achieve enlightenment and a deeper understanding of life. He/ she will face completely new issues through his/her journey and might even feel kind of lost or scared. But all these issues while facing new circumstances and conditions will make him think more understand deeper and make better decisions.

5.2 A Spiritual Journey in Monsieur Ibrahim and the Flowers of the Quran and Sufism

Myths include spiritual truth which forms and shapes mankind's ethnic and individual life. They have even searched for various ethnicities' mythological insights in the architecture of cities and have interpreted their whole life considering their mythological views.

For instance Osiris in ancient Egypt is seen going his way as the sun rises and finally settling down in the sky. Similarly, awareness gradually rises from nature, evolves and finally, once again, reaches to the dark and eternal night. Based on mythologies of

ancient Egypt, the final destination Horus (god of the Sun) is finding Osiris, the god of evening which is the representative of perfection. Finally, the death of sun Osiris which is the symbol of self will lead to the final accomplishment of I.

There is a journey in Monsieur Ibrahim's play where a teenager reaches knowledge and maturity from ignorance and naivety. A teenager's naivety begins and it ends with his maturity. We could also observe in Oscar that a sick child begins a spiritual journey along his caretaker and reaches maturity.

Archetypal Theory emphasizes on the importance of the hero role and his spiritual journey toward his/her unity with the Ultimate Truth. Moon (1991), in *Archetypal Symbolism*, describes a hero: "The hero is a person who accomplishes during his or her lifetime the fulfillment of an impossible feat, something requiring supernatural powers"(P. 192).

Additionally, Joseph Campbell (1972), in his book *The Hero With A Thousand Faces*, mentions: "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a divine victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow."(Campbell, 1972, p. 30)

In the same manner, Moses' trip to Paris in the play is considered his spiritual journey to find the meaning of life and religion. As the hero, he possesses common knowledge and understanding of life as an ordinary Jewish teenager, who was abandoned by his parents and lost faith, to discover the world of Sufism through the experience and the eyes of an old Sufi, Monsieur Ibrahim. As the story goes by, Moses becomes a follower of the teachings of his Sufi Master, Monsieur Ibrahim, and as his Master dies, he becomes a Sufi Master himself.

The spiritual journey of Moses is a journey of self-discovery, and at the end of his journey, he becomes a man who has found the pearl of knowledge and transformed into a Sufi master with the divine power.

5.3 Journey in Sufism and In *Monsieur Ibrahim and the Flowers of the Quran*

Schmitt has designed two journeys in the script. The first journey starts from the narrow and crowded street alleys in France to the majestically beautiful and luxurious places in Turkey. It is as if he wishes to refer to ‘Seyr o Solouk’¹ in Sufism. At first, Monsieur Ibrahim tries to make sure that Moses knows himself, his city, and his surroundings. In the *Risalat Alahadiyyah*, Ibn 'Arabi says, “He sent Himself with Himself to Himself”.

According to Chittick (2005), “Through the spiritual path man awakens from his slumber and finds that he is not what he had thought himself to be; he is not that particular mode of consciousness with which he had identified himself” (p. 66)

The illumination of a person’s spirit only occurs when they relinquish all essence of the self.

Generally speaking, the realization by man of his primordial state that of Universal Man in its fullness is called from the point of view of the spiritual traveler or the operative (*amali*) aspects of the Path union with God (*al-wisal bil-haqq*). The path leading to union is long and difficult and has been described in a variety of ways by different Sufis. (Chittick, 2005, p. 63)

Undertaken by Monsieur Ibrahim and Moses, it is a symbol of the spiritual journey in Sufism. From this perspective, Monsieur Ibrahim defines the world to Moses and guides him to the right path. Initially, the rejection of worldly materials is seen as the most

¹Seyr is the term used for a spiritual journey to discover the inner world, and Solouk is the term used for a spiritual journey to discover the outer world.

assured means to salvation. When Monsieur is near the sea he is absolutely delighted: the sea is a symbol of a mystic's journey to God.

The following excerpt from Jami also explains how God's relationship with this world leads a seeker to Him:

The unique Substance, viewed as absolute and void of all phenomena, all limitations and all multiplicity, is the Real (al-Haqq). On the other hand, viewed in His aspect of multiplicity and plurality, under which He displays Himself when clothed with phenomena, He is the whole created universe. Therefore the universe is the outward visible expression of the Real, and the Real is the inner unseen reality of the universe. The universe before it was evolved to outward view was identical with the Real; and the Real after this evolution is identical with the universe. (Shahbazi, 2014, p. 186)

Finally, after Monsieur Ibrahim completes his duty towards Moses, he decides to go to his house by himself. He later dies in a car accident. Prior to leaving Moses to visit his village one last time, he tells Moses to meet him later by an olive tree.

Moses: Monsieur Ibrahim told me that it was just a matter of hours before we'd get to his birthplace. He wanted to get there alone first, on reconnaissance. He asked me to wait for him under an olive tree. (Schmitt, 2006, p. 42)

The car smashed into a farm wall. Moses finds him lying on the ground badly injured and bruised. Moses calls him several times. Monsieur Ibrahim answers him that this is where the journey ends, Momo. Moses is crying but Monsieur Ibrahim consoles him as he mentions he is not afraid because he knows what is in his Quran which he means he is not afraid of death because he believes to the life after that God describes on holy Quran.

Afterwards, Monsieur Ibrahim explains to Moses about a ladder that is placed on a man's way for climbing. However, the man usually remains on the first rung. He continues that man was first a mineral, then became a plant, and then died as a plant, and rose to become an animal. People often like to stay on the animal level and some of them cannot leave this stage, but if a man goes beyond this stage, he would gain

knowledge, find wisdom, and acquire faith. Monsieur's dialogues are completely similar to a poem by Rumi. This poem has always created a space for thinking and Contemplation by the reader.

We can definitely claim that the poet is showing human's evolution and transformation path. Four lines of poem in Mathnawi present a clear and complete explanation of various levels of moving from earth to the sky and then to heavens and finally joining the single truth and uniting with our origin.

This poem says that Man moves from being mineral and solid to the vegetal and vegetative state and then from a vegetative state to bestial form; then passes through that and reaches the humanity. A human's effort is to pass this level too and reaches the next level which is becoming an angel. But there is also a level farther than being an angel and that level is where no one can imagine and fits no fantasy and it requires a great effort to reach there.

One point is clear in what Monsieur Ibrahim says and what this famous poem by Rumi presents: humans will not disappear after death and all these transformations will lead to their evolution. Even death for a human means his/her entrance to another level and world with a more complete existence. It means that when a human dies in this life, he/she is still moving and transforming and reaches a higher level of existence. The interesting point is that Man does not believe that evolution will stop after death. He not only believes that there is a possible path to God but also that it is essential to achieve such a level. In symbolic terms this is seen like a river waiting to join the ocean.

God as the Potter of existence itself does not create the pot of life (the human being) to break it or abandon it, but aims to take his transformation along a path toward

infinity. This is why Man must not fear death and this is what Monsieur Ibrahim teaches Moses at his last breath of life.

Why should I fear? When was I less by dying? Yet once more I shall die as man, to soar. With angels blest; but even from angelhood, I must pass on: all except God doth perish. When I have sacrificed my angel soul, I shall become what no mind ever conceived, Oh, let me not exist! For Non-existence, proclaims in organ tones, To Him we shall return.(Rumi, 2013, 141)

Before his fall, Man contained within himself the principle of all Existence, with which he was in perfect equilibrium. Through his fall, however, Man lost his inward contact with God, and for him the equilibrium of the universe became blurred. In trying to regain his original state, Man created his own equilibrium and saw things not through God, but through the veil of his individual self. The process of death, whether in the sense of the Prophet's words, *Death before you die*, or in the usual physical sense, implies precisely a return to, or at least a renewed awareness of, Man's original equilibrium with the universe. At the end of play, we witness that Moses matures as an adult to return to Paris, reconnects with his mother, accepts his Jewish and Islamic inheritance, and takes over Monsieur Ibrahim's grocery store.

5.4 Spiritual Virtue and Love in *Monsieur Ibrahim and the Flowers of the Quran* and Sufism

Following the study of Sufism, the present researcher believes that to learn spiritual virtue is to know that everything that is given to someone will return to the giver. When life is given it is done in the hope of its return. To learn love is to become friends once and for all; to make life easy is to become lovers and loved ones. To know the heart in its innermost essence is to know God, as well as to enjoy life by seeing the beauties of nature. These concepts can be seen in Schmitt's play.

Monsieur Ibrahim teaches Moses that life is beautiful and that God has created everything full of beauty and delight. Then, God loves His creatures, and people should be kind and help each other in difficult situations. Monsieur Ibrahim teaches Moses to express sympathy for people's loss, how to love people, and not to only seek the hereafter: to be present without expectations, calculations, negotiations, and be here and now.

It is clear that Monsieur Ibrahim gives Moses affection. When he sees that Moses' shoes are torn, he tells him go and buy a new pair of shoes. The following show their dialogue quote of the play:

Monsieur Ibrahim: Your shoes are falling apart. Tomorrow, we'll buy a new pair.

Moses: Yes, but....

Monsieur Ibrahim: A man spends his life only in two places: his bed or his shoes.

Moses: I've got no money, Monsieur Ibrahim.

Monsieur Ibrahim: I will pay for them. A present, you only have one pair of feet: if your shoes hurt, change them. You can never change your feet.

(Schmitt, 2006, p. 27)

Sufis throughout their lives help poor people, to the extent that even homeless Sufism was still helping others. They claimed supporting the poor as one of their duties and used to deliver food and clothing to poor, disguising themselves in order not to be recognized. To the Sufi, human virtue is about the service he is giving to others. Ibrahim falls in line with Sufism when helping Moses. People are busy enough in modern city in French that they don't find enough time to care their neighbors or notice their pain and condolences, let alone helping others. Indeed no one is helping the other without expectation. But why Ibrahim is helping Moses? The only reason is because he wants to act like a Sophist. Although time has changed and his time is much different from Dervishes times, he likes to behave, think, and live like them in this modern era. He, like Sufism, holds serving people as a top priority.

Schmitt intends to encourage people to help and love each other. He would like to warm people's hearts. This is the supreme message of Sufism, and therefore, the ultimate aim of a Sufi. It represents a desire to reflect in the depths of one's being and through the path of the reflection, to come towards the truth. In this path, the seeker undergoes a transformation which ultimately (and hopefully) brings about the spiritual virtue and way of living that defines a virtuous being- one that becomes a mirror reflecting God. There is thus a removal of all opaqueness that previously prevented the radiation of Divine light.

Molana often refers to the following *Hadis Qodsi*:

Neither My earth nor My heavens contain Me, but I am contained in the heart of My faithful servant. In the following passages he comments on this theme: I gazed into my own heart; there I saw Him; He was nowhere else. Heart, we have searched from end to end: I saw in thee naught save the Beloved. Call me not infidel, heart, if I say, 'Thou thyself art He' here the understanding becomes silent or (else) it leads into error, because the heart is with Him, or indeed the heart is He. (Rumi, 1980, p. 489)

According to Molana, in Ghazaliyat "You cannot simply call yourself a Sufi by simply wearing a Sufi cloak made of wool. You cannot become a Sufi Master by simply being a talkative sweet-talker A Sufi must first possess a pure heart So you want to practice Sufism with all that hatred in your heart Give this Sufi a break, will you." (2011, p. 211)

As you live deeper in the heart, the mirror gets clearer and cleaner. It is this spiritual virtue that ultimately transforms a seeker into the Sufi fold, radiating that virtue is not only in thoughts but also in everyday action. Throughout the play, Schmitt wanted to show the spiritual virtue that is practiced by Monsieur Ibrahim when he ignores Moses for stealing food from his shop. We can see through the exchange between them below:

Monsieur Ibrahim: Well, you see, my little Momo, somehow I have to make back the money for all cans you've nicked from me.

Moses, mortally embarrassed, wants to leave the shop quickly. Monsieur Ibrahim: (smiling) Momo, don't worry about it.

Moses: I'm going to pay you back.

(Say whoever is an enemy to Gabriel-it is [none but] he who has brought the Quran down upon your heart, [O Muhammad], by permission of Allah, confirming that which was before it and as guidance and good tidings for the believers.)

The heart is defined in two ways: first heart as an organ in human body that is responsible for pumping blood but second heart is metaphor for spirit, human truth, and self. When in Baghare, its insisted that Quran is revealed in the Prophet's heart, the second meaning is mentioned, meaning in the humans spirit.

If the Prophet's heart is the place of divine revelation, then heart of believers is the place for God's peace. Using this dialogue by Ibrahim is a covert reference to the aforementioned line and writers who wants to imply that heart of man is place of God's peace. To say Quran resides in the hearts of every believer.

The heart, the center of man's being, is identified in its innermost nature with man's archetypes or principal possibilities; it links him directly to the world of the Spirit. I said to my heart, How is it, my heart, that in foolishness, you are barred from the service. Of Him whose name you bless? My heart replied. You do wrong. To misread me in this way, I am constant in His service. You are the one astray. (Rumi, 1980, p. 178)

It is talked about love in the play and Monsieur Ibrahim tries to define such a difficult word for Moses. Love is a new independent scale that measures issues and give them evaluations. Hence using logic and reasoning to understand love is misleading as the capacity of love is much bigger than that of reason and experiment while both are incapable of comprehending love. Love is called a pain without treatment, but this pain itself is a magical useful treatment to many pains. The feeling of love, cures all fears, selfishness and stinginess and the most important of them all, relive humans from the big pain of 'the self'. The huge pain that has a big role in human suffering and constantly been the main obstacle for humans. Love, disappears greed and teach the lesson of sacrifice. Relief humans from the prison of the name and the fame and breaks the pains of delight. The power of love is such huge that could make impossible things

possible, as anyone feels the joy of love would significantly transform; the elixir of love turns devil to ferry and dead to alive, even eternal life. The interrelationship between love and knowledge, Molana clearly expressed in the following passage:

By love dregs become clear; by love pains become healing. By love the dead is made living....This love, moreover, is the result of knowledge: who (ever) sat in foolishness on such a throne? On what occasion did deficient knowledge give birth to this love? Deficient knowledge gives birth to love, but (only love) for that which is really lifeless. (Rumi, 1980, p. 530-33)

Those who choose Sufism will develop warm hearts, brought about by love, devotion, and knowledge, which is why it is common for artisans to realize this path, as they see beauty everywhere and in everything. It is this lesson that Monsieur Ibrahim teaches Moses when Moses relates of Miriam's (a love interest) rejection of his love:

Moses: First she admits me among her flock of suitors- and then she rejects me as unworthy of her.

Monsieur Ibrahim: That does not matter a bit. Your love for her belongs to you. No one can take it from you. Even if she does not want it, she can't change it. She's missing out on something, that's all. What you give away is yours forever. Momo, what you hold on to is forever lost!

Moses: Every morning, Monsieur Ibrahim was the first one up. He would stand by the window, sniff the light... (Schmitt, 2006, p. 25)

Throughout the play, Monsieur Ibrahim teaches Moses that he can only understand the meaning of love if he became a lover. When love surrounds him and everything turns to love, it is time to know the world. During their trip, Ibrahim taught him that love is a character of God and humans only when get rid of their self and leave material world, could realizes love. The presence of love changes humans as it experiences a new birth; a birth this time gave by mother love that grew him and flourish all his being. Then he wants Moses to love people without expecting others loving him. He wants Moses to love his teacher, classmates, and even parents. It is hard and even impossible to give a meaning for love and no one could get to its eternal truth. Only by loving could understand its taste.

Nevertheless, among the characters that Balkh Grand man counts, it could be said that love is like a fire that eternal God gives as a gift to its seekers, make path to free them from the prison of the world and give them a wing to sky fly from the jail of universe and be eternal. However Molana explicitly call love as pain without cure. A pain that explain itself... “Don’t ask love from me, from anyone....Ask from love....” (Rumi, 2011)

Molana believes love was the reason to create the universe. Love to express and wisdom, no world without love. The value of man depends on value of his love; the more love, the more valuable man.

Love is a major topic in Sufism and it is love’s longing for God that dominates the poetry of most Sufis, including Rumi and Ibn Al-Arabi. Molana takes in a state of ecstasy when he hears about love and wrote a very famous poetry in this case:

My heart has become capable of every form: it is a pasture for gazelles and a convent for Christian monks, and a temple for idols, and the pilgrim’s Ka’ba, and the tables of the Tora and the book of the Koran, I follow the religion of Love, whichever way his camels take. My religion and my faith is the true religion. We have a pattern in Bishr, the lover of Hind and her sister, and in Qays and Lubna, and in Mayya and Ghaylan. (Rumi, 2011, P. 749)

5.5 Sufi belief that evil is not outside reality

Sufism does not believe that evil is real, and Schmitt has propagated this idea throughout the play. Monsieur Ibrahim teaches Moses that the world does not have any evil. It is human beings who created the idea of an opposite of good when in reality, it does not exist. Moses blames his father and hates him for all his misdeeds, but Monsieur Ibrahim advises him to clean his mind of any hidden hatred. Monsieur Ibrahim does not blame Moses’ father for what he has done and asks Moses to forgive him with his heart.

Monsieur Ibrahim: Moses you shouldn't be angry with your father, you know. You shouldn't blame your father.

Moses: Why not? A father who tells me I stink, who abandons me and then kills himself- that's very likely to make me trust in life. And I'm not supposed be angry with him?(Schmitt, 2006, p. 14)

Hatred is a very harming spiritual condition which is created by sadness, anger and lack of a person's ability to take revenge on someone who has hurt him/her. When such condition is not treated, anger and wrath will become internal and penetrate an individual's inner layers. There it turns to hatred and grudge. When such condition becomes sever, it will lead a person to evil and dark actions.

If an individual finds himself/ herself in such condition and becomes aware of it, he/she can destroy it in him/herself. Since such condition is the source of many bad and dark qualities and evil behaviors, we must be careful not to let it form inside us.

Moses feels a hatred for his father in his hart which manifests in his behavior at the beginning of the text. Moses buys dog food (which is cheaper) with the money his father has given him to prepare dinner. He uses dog food to prepare his fathers' meal and visits a brothel with money he has saved. Hatred leads to spiritual and mental damages in a person and leads him/her to conflict in the society. Monsieur is trying to wash off hatred and grudge held inside Moses and vanishes wickedness from him so he could be an outstanding and lovely character among people and his friends.

Therefore, he wants to soften him toward his father by explaining his condition and difficult situation to Moses. Monsieur talks about Moses fathers past and how his father's family were captivated by Nazis and sent toward an unknown destiny by a train (when Moses father was only a child). Moses father has always been fallowing a train so maybe he could find his destiny.

Monsieur Ibrahim: Your father's parents had to take a train to their death. Maybe your father always was looking for his train. If he didn't have the strength to carry

on living, it wasn't because of you, but because of what happened or didn't happen before you. (Schmitt, 2006, p. 16)

Monsieur Ibrahim removes hatred from Moses' heart. By this time, Moses forgives his father. This is a big step for Moses, to completely forgive someone with his heart. In fact, Monsieur Ibrahim teaches Moses that there is nothing bad in the universe. This idea comes from Sufism. There are some evidences that prove the similarity between this idea in Sufism and in the play. In the Mathnawi, Molana says: "If the human catches a soul, he will see there is not any evil on the earth. Human is good at the bottom of his soul, no dark, no shadow. . . (Rumi, 1980, 171)

As can be seen in this poem, Rumi explicitly says that there is no evil in the real world. A Sufi only views the world to be virtuous. In the Mathnawi, Rumi elaborates this view by being optimistic and even agreeing with al-Ghazali that evil is not beyond reality; it is in fact part of the divine attributes of God to balance order. The author quotes some passages of his argument and leave readers to judge how far it is successful or, at any rate, suggestive. Nicholson's (2002) study found the Sufis, it will be remembered, conceive the universe as a projected and reflected image of God. The divine light, streaming forth in a series of emanations, falls at last upon the darkness of not-being, every atom of which reflects some attribute of Deity. For instance, the beautiful attributes of love and mercy are reflected in the form of heaven and the angels, while the terrible attributes of wrath and vengeance are reflected in the form of hell and the devils. Man reflects all the attributes, the terrible as well as the beautiful: he is an epitome of heaven and hell.

Molana attempts to explain the concept of good and evil. From the viewpoint of God, evil is positive and divine as a mirror image of good because God Himself is the real and Ultimate Being. However, from the viewpoint of Man, evil comes from human nature that is capable of being so when he is in a state of non-being with God.

Schmitt wants to show the saying that all people are good at the depth of their soul by bringing Father's letter to prove that Monsieur Ibrahim was right about Father. In this part, Moses, as the narrator, remembers finding a note on the floor of their dark hall when he came back home from school. He looked at the paper and worriedly recognized that it was Father's handwriting:

Moses, I am sorry, but I'm leaving. I simply don't have in me to be a father. ...Maybe we'll meet again someday, when you're grown up. When I don't feel quite so ashamed and when you've found it in you to forgive me. Farewell. What money I have left is on the table. Here is a list of people who need to know I'm gone. They'll take care of you...(Schmitt, 2006, p. 18).

It was the first time Father has asked for forgiveness, which makes Moses sympathetic towards him. Now, Moses attempts to clean his mind and heart from the bad memories of Father. Also, in the next section, the author will present how Monsieur Ibrahim helps Moses to remove all the hatred from his heart.

The character of Monsieur Ibrahim and Schmitt himself share the same view of people. By reviewing the text, it is clear that Monsieur Ibrahim reacted appropriately to Moses' repeated stealing. Monsieur Ibrahim observes Moses to be a young and lonely boy, who is hungry and needs some help and support. In fact, he offers Moses the paternal guidance and affection he lacks. He intends to remind the reader that there may be people like Moses around us whom we have overlooked.

5.6 Dance in Sufism and in *Monsieur Ibrahim and the Flowers of the Quran*

Molana founded meditation that continued for over seven hundred years among his followers - a meditation which is a type of dance. Kids will often spin while playing, and for some reason no one is asking why all around the world, regardless of ethnicity, race and religion children like to play in this manner. When watched this childish play, Molana thought with himself that there should be a feeling that these kids sense, but probably cannot express or even not aware of it

So he tried, turning around himself. He surprised to understand that when you continue turning, after a while a moment arrives when the center inside body feels resident, but your body, brain and everything inside you is turning around that center inside. You become a resident in the middle of thunderstorm. The turning (Sama) is like that thunderstorm, but in the middle of thunderstorm you will find a place which is not moving. Molana once realized that he can find resident place inside and then he turns around himself for 36 hours nonstop; his moves gathered huge crowds. People were going and coming until finally he drops down on the ground after 36 hours.

He said, "I didn't move a second during this 36 hours; now to see God I shouldn't go to Mecca, I found her, it is here inside my resident part." (Jalal, 1988, p. 109)

During their journey, Moses learns to deeply appreciate his surroundings, the beauty it gives out, and to open his senses and heart to such wonders from Monsieur Ibrahim, as he mentions to him they are going to find the source of sea. He is happy that Momo is with him. Monsieur Ibrahim wants him to drive slowly, because he believes doing things slowly is the key to happiness. When Momo wants Monsieur Ibrahim shows to show him the sea he on the map, Monsieur Ibrahim replies he should not bothers him

with the map as they are not in the school but instead he should pay attention to the beautiful nature which surrounds them.

In my opinion, the climax of their time is when Monsieur Ibrahim first shows the whirling dervishes to Moses as a form of worship in Istanbul, deeply affecting Moses in the process as he mentions: "...when you dance, your heart sings. They spin around their hearts, and God is in their hearts."(Schmitt, 2006, p. 20)

Monsieur Ibrahim during his trip to Turkey asks Moses to stop the car in a place, to show him that specific place; the place where Dervishes are turning around (Sema). Monsieur Ibrahim thinks human heart is like a bird in cage, but when turning around, this inner bird starts singing.

Then Monsieur Ibrahim starts to tell Moses about Sema and how it could make changes inside human heart and even transform it. Moses at the beginning was totally unaware of such things but gradually likes it and with Ibrahim's applause starts to learn it. Like the Dervishes, he starts turning and turning and after a while he feels happy, losing his hatred against his parents and even feels all bad things surrounding him are getting away.

Monsieur Ibrahim: Stop here, I want to take you dancing.

Moses: Dancing?!

Monsieur Ibrahim: Absolutely, yes. Man's heart is locked up in a cage. If you dance, your heart sings like a bird, and its song may reach God.

(Schmitt, 2006, p. 20)

Monsieur Ibrahim explains to him about Sema, and Moses says: "The first time I saw the men whirling. The dervishes were wearing great robes of pale, flowing material. They were whirling and whirling" (Schmitt, 2006, p. 21). If the reader has not read the play; I would like to quote one of the best conversations in the play to delight the reader. On the Sema, Monsieur Ibrahim explains:

Monsieur Ibrahim: You see, Momo, they're praying.
 Moses: You call that praying?
 Monsieur Ibrahim: Try it Momo. Try it.
 Moses: (whirling) I'm happy being with Monsieur Ibrahim. (Whirling) I'm no longer angry with my father for leaving.
 Monsieur Ibrahim: So, Momo, did you think beautiful things?
 Moses: Yes it was incredible! I wasn't so angry at my father any more. And I think if I hadn't stopped I might have dealt with my mother.
 Monsieur Ibrahim: You see going to the tekke is a necessary thing; you get rid of bad thoughts. Better. You cleanse yourself. (Schmitt, 2006, p. 23)

Monsieur Ibrahim teaches Moses to clean his heart from hatred, and this can be done through dance. In order to remove all the hatred from Moses' heart, he took him to Sufi centers, and taught him swirling and the Dervish dance. With this, he taught him how to replace the hatred in his heart with kindness.

The ending of the play shows Moses embracing Sufism and practicing the dance of the whirling dervishes, or Samae. This Sufi tradition was founded by Rumi as a way of reaching God by imitating the circle of life as seen in all living entities, from the electron circling its center to the planets circling the sun. Here, though, the heart is the symbolic center of Man and the Samae enables one to reconnect with the divine, even for a brief moment. Music and song is also incorporated to heighten this experience.

Hujwiri adopts the middle view expressed in a saying of Dhu 'l-Nun the Egyptian: Music is a divine influence which stirs the heart to seek God: those who listen to it spiritually attain unto God, and those who listen to it sensually fall into unbelief. He declares, in effect, that audition is neither good nor bad, and must be judged by its results. When an anchorite goes into a tavern, the tavern becomes his cell, but when a wine-bibber goes into a cell, that cell becomes his tavern. One whose heart is absorbed in the thought of God cannot be corrupted by hearing musical instruments. (Nicholson, 2002, P. 47)

5.7 Religions in *Monsieur Ibrahim and the Flowers of the Quran* and Sufism

Monsieur Ibrahim's view on religion is very similar to the thought of Sufism. In the following discussion, evidence for the presence of Sufism in Schmitt's play in will be presented. In some parts of the play, Schmitt brings in religion. The first time is when

Moses brings his father's dinner and starts talking to him, he asks his father about their religion, and what religion does to people.

When Moses starts hesitating about his beliefs and religion, he wanted to know what were his parents believes? In a good time when father finished his dinner, Moses asked him about his religious to know what he believes. But father glowering which shows a big pain; it seems he can tell nothing about his religion to his son since reminds him of painful memories, when Jewish's were killed and burned because of their faith.

Moses: Dad, do you believe in God?

Father: (looks at Moses, then says slowly) I see you're becoming a man.

Moses looks at him, bewildered, can't see the connection.

Father: No, I've never managed to believe in God.

Moses: Never managed? Why? Do you have to make such an effort?

Father: To believe that all of this has a meaning? You have to make a tremendous effort.

Moses: And being a Jew has nothing to do with God?

Father: Not any more. For me, being a Jew only means having memories, bad memories.

Moses: Do you need an aspirin? (Schmitt, 2006, p. 17)

Father gets up without a word and leaves the table. He cannot help his son. When he remembers his religion, he feels pain. Moses is a teenager with an inquisitive nature. He knows that he is a Jew but does not know or care much about it, and nor does Father. After speaking with Monsieur Ibrahim, he really wants to know what religion is since he has not found his answer yet. When he sees Monsieur is circumcised, he asks again about Monsieur's religion. Through the latter's answers, Moses understands something more about Monsieur Ibrahim's religion.

Monsieur Ibrahim: Muslims are circumcised just like Jews, Momo. Its Abraham's sacrifice: he reaches out to God by offering him his child. That little bit of skin missing is the mark of Abraham. During circumcision, the father has to hold his son- the father offers his own pain up as a memory to Abraham's sacrifice. Moses (talk to audience): Monsieur Ibrahim made me realize how Jews, Muslims and even Christians had plenty of great men in common before they started hitting each other on the head.(Schmitt, 2006, p. 22)

In this part, it may be witnessed how author raises his ideas about religion through Moses' dialogue, and alludes to the circumstances in which we are living today: it is

totally relevant to emphasize that we can live with each other, and we can love each other.

Monsieur Ibrahim wants to teach Moses that all faiths are to be respected, and, instead of emphasizing differences, one should consider common grounds among them in order to live in peace and harmony. He also teaches Moses that all faiths emanate from one source, just like beams of light. This is where the play enlightens the reader with religious polarism. This religious polarism is what Ibn Arabi had clearly illustrated in his books, and even the legendary Rumi had confirmed it.

In his verses, Rumi considers himself neither Muslim nor Jewish, nor that any one religion or belief is better than the other. His constant search is for a single view of philosophy that will lead to Truth.

What is to be done, Moslems? For I do not recognize myself, I am neither Christian, nor Jew, nor Gabr (Zoroastrian), nor Moslem. I am not of the East, nor of the West, nor of the land, nor of the sea; am I not of nature's mint, nor of the circling heavens. I am not of earth, nor of water, nor of air, nor of fire; I not of the empyrean, nor of the dust, nor of existence, nor of entity. I am not of India, nor of China, nor of Bulgaria, nor of Saqsin; am I neither of the kingdom of Ordain, nor of the country of Khorasan. I am not of this world, nor of the next, nor of Paradise, nor of Hell; I am not of Adam, nor of Eve, nor of Eden and Rizwan. My place is the Place less, my trace is the Trace less is neither body nor soul, for I belong to the soul of the Beloved. I have put duality away, I have seen that the two worlds are one; one I seek. One I know. One I see. One I call....I am intoxicated with Love's cup, the two worlds have passed out of my ken...I'm so drunk in this world, that except of drunkenness and revelry I have no tale to tell. (Rumi, 2013, p. 125-126)

The Gnostics do not believe in any binary opposition resulting in reward or punishment since the Quran is God speaking directly to us. This form of equality welcomes all forms of religions and traditions. Also, God is present in all creatures, objects, and entities, making it easier to see and praise Him everywhere and in everything. According to Nicholson (2002), "The true mosque in a pure and holy heart is built: there let all men worship God; For there He dwells, not in a mosque of stone"(p.

43). On their journey, Monsieur Ibrahim takes Moses to different sacred places a church, and a mosque and asks him to open up and express his feelings with his eyes closed.

Monsieur Ibrahim asks Moses to take a deep breath and tries to explain every holy place they visit by his sense of smell. This part of the play reveals that if humans only based on their deep inner understanding, try to comprehend concepts, then it would notice that all religions are from one main source. When Moses starts explaining these places, audiences realize that all of them are places without hatred and hostility and full of kindness and hope. Even when describing the mosque, he starts with beautiful explanation of its smell. Monsieur Ibrahim says Momo; “this is the Blue Mosque! A place which smells of human being isn’t good enough for you? Don’t your feet ever smell? For me, this scent of socks in place of prayer has something calming about it. It tells me I’m no better than my neighbor. I smell myself, I smell my fellow men, and I feel immediately better!” (Schmitt, 2006, p. 21) Monsieur Ibrahim finally gives Moses a hint that all religions should be respected, and Moses is deeply affected by this experience.

CHAPTER 6: SUFISM AND QUANTUM THEORY: SIMILARITIES IN PRINCIPLES AND CONCEPTS

6.1 Quantum Theory

The purpose of this chapter is not to deal with quantum physics or to define this scientific field. Since the present study of Schmitt's works is connected with Sufism, the author realizes that there are parallels between quantum theory and Sufism. It was clear that for a better understanding of Schmitt's plays *Between Worlds*, *Stranger* and *Einstein's Treason*, a detailed investigation of essential similarities between the fields of mysticism and quantum theory from the perspective of principles and concepts is imperative. This will be the task of the present chapter.

Many thought after Einstein's discoveries, there would not be any other discoveries of this kind related to quantum theory, due to the fact that Einstein's principles could satisfy and respond to all human needs. All problems from computation of the positions of stars and planets, and the routes of rockets to determine the time of an eclipse could be worked out accurately. But when scientists went after micro measures, everything change drastically. These rules did not work in the world of atoms. There was a need for new principles to explain such issues.

An English scientist, Thomas Young (1773-1829) did remarkable experiments, which brought changes in physics that finally lead to changes in rules applicable through Einstein's principles which were advanced a century ago. One of the biggest secrets of the world, quantum physics, began to unfold. No doubt, the enigma of quantum physics is highly complicated. The mystery hidden in quantum physics has an indirect impact on our understanding of truthfulness of the world and everything in it.

The theory of quantum physics is one of the theories, which has been successful in the campaign of many experiments in knowledge. In spite of unfamiliar qualities of quantum physics, there is no doubt in the accuracy of this theory. As Einstein said, “If the knowledge of quantum mechanical be true, the world is so strange” (Nasseri, 2009)

Quantum physicist is best discussed through experiments executed by Young throughout 1803. At that time, some of the scientists wanted to know if light is made of kind of particle or it is moves in wave by means of other unknown materials (like waves in water). He used a small source of light and a sheet in his experiments. Young set a block with two vertical thin parallel grooves allowing light to flow in small particles. It had to pass from each gap and assemble on a sheet at the back of the hole. Similar results were achieved by covering gap and opening the other one. A thin vertical line of light appeared on sheet placed at back of the gap. Certainly Young expected to observe two thin lines of light when he opened the other gap, but he did not. A great part of the sheet was fully covered with a set of dark and light vertical lines. Young understood the meaning of such observation. Light acts like a wave and past of two lines. Waves spread out like semicircles and overlap with each other. Thus, when two mount of waves overlap, they strengthen each other and when one mount of wave and a valley of wave overlap, they undo each other. Since they are seen from interference of light and dark pattern on the sheet, scientists called this interference pattern ‘set of light lines’, which are made by interference of wave with each other.

Thus, light is a wave. Throughout years, scientists looked for a substance which light waves use to move by that, but to no avail. There are a number of evidences indicating light moves like a kind of particle (which is called photon). Ultimately, it was concluded that photons have a dual quality and work as both wave and particle. Scientists

concluded that there is no place for causality in quantum theory. It seems anything happening in currently, can change the past and this is the apex of quantum theory.

There are a number of interpretations of quantum theory which could help us comprehend this issue. Niels Bohr's (1885-1962, physicist) interpretation is considered as one of the most important interpretations, and a great part of it was offered by Copenhagen.

At the beginning of the 20th century, Einstein offered two important physics theory, one of them was relativity and the other one was quantum physics, but what provoked him in quantum physics? If you set a gun and shoot the goal, it is so simple to determining its rout after shooting by knowledge of speed and direction of bullet. But photons are not like that. As our example about light wave of remote star show, the photon moves like wave, and may appear everywhere because of wave movement.(Omnes, Roland, 1999)

This caused Einstein to state that he did not believe God played backgammon with the world. Einstein helped the birth of quantum theory, but the second point that bothered him was that; according to Copenhagen interpretation, a substance before is seen is like a probability wave. Perhaps when we talk about photon, it is not seemed so important because it is so small. But not only photons follow the principles of quantum physics but also electrons, protons, atoms and molecules are consistent with this rules. All of them are just waves before they are seen. Finally, if we think about it, we will see that whole of our world and ourselves are made of atoms and molecules. Is this means that we are just big possible waves? This imagination that everything in our world have no independent being made Einstein joke, "I prefer to imagine the moon is there even when I do not look at it" (Omnes, Roland, 1999, p. 57)

Einstein was not the sole founder of quantum theory. The equation presented by Ervin Schrodinger is one of the main equations used for forecasting quantum system changes throughout time. The same equation won him the Noble Prize in 1933. Other

issues early quantum physics scientists had to struggle with was the exception equation which would not obey this theory.

Some scientists believe that knowledge is in relationship with quantum physics whereas, for many physicists, such a prospect is like a curse.

When Copernicus removed the earth from the center of the solar system and introduced it as the planet which circled around sun, the location of humans in the universe became smaller. If quantum knowledge is in direct relation with each other, knowledge should evolve over 500 years. (Omnes, Roland, 1999)

In 1927, there was a set of debates between the two most prominent scientists of the world at that time: Einstein, the writer of general relativism and Niles Bohr, one of the earlier researchers in quantum theory. Initial conflict between them about electrons and photons was seen at the Brussels at the fifth national fifth conference in Belgium. Members of this conference were few, but all of them were prominent people. Among the 29 scientists present in the conference, 17 members were winners of the Nobel Prize or they won it later. Mary Kooy won the Noble Prize twice. (Nasseri, 2009)

Another principle of quantum physics is the existence of many worlds. According the theory of many worlds, Schrodinger's cat will die in one world and remain alive in another. Not only is the cat is in two status of being alive and dead, but also scientists also see this situation - one sees the dead cat and the other see the living at. These two branches are not limited to the cat experiment; rather it is true in all the results of experiments connected with the quantum phenomenon. According to this interpretation, the world is increasing to different countless copies regularly like a big tree which each of its branches growing into two.

There are worlds which differ with our world so little and there are some worlds which are very different with our world. In fact, according to the result of interpretation of many worlds, everything that is possible exists in the world, although it is not

probable. In one world, you are poisoned because of massacre. One of the basic mystic doctrines is the renewal of creation at each instant. At every point is its manifestation.

Every instant, every moment the world is renewed, and we are unaware of its being renewed whilst it remains (the same in appearance). Life is ever arising anew, like the stream, though in the body it has the semblance of continuity. (Rumi, 139, p. 142)

Mahom in *Quantum Mechanics* continues on this subject:

The second interpretation of quantum theory is the many-worlds (or multi-universe theory). It holds that as soon as a potential exists for any object to be in any state, the universe of that object transmutes into a series of parallel universes equal to the number of possible states in which that the object can exist, with each universe containing a unique single possible state of that object. Furthermore, there is a mechanism for interaction between these universes that somehow permits all states to be accessible in some way and for all possible states to be affected in some manner. Stephen Hawking and the late Richard Feynman are among the scientists who have expressed a preference for the many-worlds theory. (Mahom, 2005, 43)

In the 20th century, physics has caused a re-evaluation in the consciousness of an observer with regard to relativity and quantum mechanics. Newtonian physics no longer applied and in its stance, observations via various frames of references connected with a system of coordinate transformations were used. Thus, both the observer and system were connected as the former's decisions affected the results of observation. This was applied to the wave function that carries information between the observer's awareness and his cosmic surrounding at large. Marcus in the American Journal of Physics *AJP* writes:

I have long been fascinated by these developments and have developed a model to help me both to understand them and to explain them to others. I wish to share this model with you...Let us ask a simple question: When you look up at night and "see" a star, what is "really" going on? A Newtonian philosopher might answer that you are "really seeing" the star, since, in Newtonian physics, the speed of light is reckoned as being infinite. An Einsteinian philosopher, on the other hand, would answer that you are seeing the star as it was in a past epoch, since light travels with finite velocity and therefore takes time to cross the gulf of space between the star and your eye. To see the star "as it is right now" has no meaning since there exists no means for making such an observation. A quantum philosopher would answer that you are not seeing the star at all. The star sets up a condition that extends throughout space and time-an electromagnetic field. What

you “see” as a star, is actually the result of a quantum interaction between the local field and the retina of your eye. Energy is being absorbed from the field by your eye, and the local field is being modified as a result. You can interpret your observation as pertaining to a distant object if you wish, or concentrate strictly on local field effects. (Marcus, 1963, V. 31, I. 10, p. 773-775)

Based on current formulas of quantum theory, measuring observable quantity of a physical system is the occasion where state of the system goes through a change, except when the state prior to the measurement is an Eigen-state of the observable. Two proposals for interpreting this kind of change are examined in detail, and several variant proposals are considered briefly. According to the interpretation proposed by von Neumann, the change of state is completed only when the result of the observation is registered in the observer’s consciousness. Michael Talbot suggested that a lack of distinction between subjective and objective reality, as if both are linked by an underlying physical mechanism, known as omnijjective:

An omnijjective concept of the universe is by no means new. Over two thousand years ago the Hindu Tantric tradition postulated a similar philosophy. According to Tantra (a Hindu philosophy believed to have originated around the sixth or seventh century of this era), reality is illusion, or maya. The major error we commit in not perceiving this maya, say the Tantras, is that we perceive ourselves as separate from our environment. The Tantras are very explicit on this point. The observer and objective reality are one. (Talbot, 1993, p. 35)

Half a century has elapsed since Heisenberg (1901-1976) formulated his revolutionary uncertainty principle, and even today, the insights of the new physics are just beginning to trickle down from the top of the information pyramid. Werner’s study found the following:

The implications of the confluence of mysticism and physics are that all of our notions about the absoluteness of the physical universe are wrong. Slowly and painfully-we are realizing the obvious: our concepts are based upon a most intriguing Maya. Our constructs need amending. The very epistemological foundations of our environment and ourselves must shift as our prejudices are attacked. As Heisenberg stated, the violent reaction on the recent development of modern physics can only be understood when one realizes that here the foundations of physics have started moving; and that this motion has caused the feeling that the ground would be cut from science. (Werner, 1958, p. 46)

There is no fixed and final conclusion to human knowledge, only a continual flux and change as old systems are subsumed by larger and larger hierarchies. The confluence is very much a melding, a synthesis two globules of mercury touching to produce an even larger globule. Indeed, in light of Wheeler's notion of the role of the participator, physics might have to invent psychic research, if it did not already exist.

6.2 Sufism and Quantum Theory

The concepts presented in the new physics may at first seem strange. In general people are not used to interpreting Schrodinger's cats and the complementarity of nuclear particles. Their minds boggle at the prospect of curved spaces and regions that literally lie beyond both space and time. It is of little wonder that the new physics ebbs slowly at the pillars of Newtonian physics, but even more striking than all of these strange and alien concepts is the fact that they are by no means new. As Oppenheimer suggests, neither are they wholly unfamiliar. Indeed, anyone combing the pages of Indian philosophies such as Tantra is impressed by the unavoidable conclusion that these concepts have been known for centuries. The similarities between classical Eastern and contemporary Western philosophies are so clear that it is difficult to distinguish between what statements were made by mystic with those of a physicist.

Psychologist Lawrence Le Shan's study found the following:

The absolute (is)...everything that exists...this absolute has become the universe... (As we perceive it) by coming through time, space and causation, This is the central idea of (Advaita). Time, space and causation are like the glass through which the absolute is seen and when it is seen...it appears as the universe. Now we at once gather from this that in the universe there is neither time, space nor causation...what -we may call causation begins, after, if we may be permitted to say so, the degeneration of the absolute into the phenomenal and not before.
(Le Shan, 1972, p. 66)

Vivekananda (1863-1902), a mystic and Jnana yoga practitioner further elaborates this concept using the example of a stone falling: one may ask various questions on why

the stone fell the way it did. The answers given indicate that the lines between mysticism and new physics are blurry. The most prominent Brahmin sages of the Advaita school and Hermann Minkowski, a mathematician who theorized the space-time incidences that ultimately have no logical answer, seem to come to the same answers. Rumi expresses a view that has become the backbone of quantum theory. He also does not believe that all actions must have a cause:

There is no a world of cause and effect. Although, people tend to think there is a reason for everything. If a man be born again, he would realize that there is no reason for everything .After that Rumi brings some example to prove his words. (Rumi, 2011, 407)

In Mathnawi, as translated by Reynold Nicholson, Rumi declares that if man comes to understand this world, he will not be looking for causes, and he definitely does not need to be reborn to understand it.

The notion that all actions must have a cause has been one of the major obstacles in our understanding the in deterministic nature of atomic systems. We may suspect that the mystical philosophies hold much more information to aid us in the startling world view slowly being presented by the new physics. (Nicholson, 2001, 2/686)

The similarities between Sufism and Quantum theory are most enlightening. The following are several concepts similar to Tantra, Sufism and Quantum theory.

6.3 Wave/ Particles and Quanta

Since the time of the ancient Greeks, Western science has tried to understand matter by dividing and re-dividing it in an attempt to discover its fundamental building blocks.

One of the basic conceptual problems in modern science has been to understand the building blocks discovered: for instance, the fact that subatomic entities such as electrons and protons display the properties of waves and of particles.

According to Talbot, “The puzzle does not end here though. As particles were proven to be more and more wavelike, phenomena such as light, which had always been

interpreted as a wave, became more and more particle-like. At the end of the 19th century, Max Planck suggested that light consisted of small energy units called quanta” (Talbot, 1993, p. 37)

Aside from giving a name to quantum theory, Planck's quanta describe light as being a constant emission of discrete units rather than a continuous wave. Einstein brought us closer to figuring out the fundamental building blocks of matter when he discovered that light and matter are ultimately interchangeable. Jauch in *Are Quanta Real?* States:

The primordial substance of the universe appears to be these wave/particles and quanta. But wave/particles and quanta don't possess any reality, at least not in the terms we are accustomed to dealing with in classical physics. They are both waves and particles, two mutually exclusive types of entities, and this complementarily places them in a category analogous to Schrodinger's cat. As we have seen, if the theories of John A. Wheeler are correct we must forsake the degree of reality with which we insist on endowing the physical system. (Jauch, 1970, p. 11)

Indeed, we cannot understand the fundamental building blocks of matter in physical terms at all because there is no ultimate physical substance to matter. The primordial substance of Wheeler's super space is something best understood as being pure geometry.

The Tantric theory² of matter is similar. For example, the Hindu concepts of *nada* and *bindu* are identical to the concept of matter being both a wave and a particle. Roughly translated, *nada* means movement or vibration. When Brahma creates matter, *nada* is the first movement produced in the cosmic consciousness. Bindu literally means a point.

According to Tantra, when matter is viewed as separate from consciousness, it can be seen as made up of many bindu, and physical objects appear to be extended in space. However, when matter is more accurately perceived as being projected by the

²The theory of Tantra yoga is that partners release the intense energy of Kundalini. This energy is coiled deep within our body and moves up through the chakra zones to awaken the mind and spirit, achieving enlightenment.

consciousness, physical objects no longer possess many three-dimensional points in space. Everything collapses to one dimension remarkably similar to the one-dimensionality the universe takes on if viewed in terms of Wheeler's quantum interconnectedness and becomes a single point bindu. S. Partyagatmananda wrote that every object or process has to be studied nada-wise and bindu- wise as a wave or a particle.

Among Rumi's more than three thousand ghazals and six books of the Mathnawi, which includes 26000 verses, there is a poem that suggests the concept of quantum theory. This poem has not received much attention by writers. Rumi, through this poem, expresses his different thoughts about how this world, planets and earth were created. In this poem (Ghazal), he clearly announces that everything is changing and moving. He believes the world is made of particles. His efforts to express such difficult notion are admirable, especially in an age when physics had made no great progress. Maybe lack of ability to understand its meaning is one of the reasons that this poem didn't receive much attention through years, or it might have been due to the fact that it wasn't in some modified versions.

He states that nothing is fixed and everything is changing and moving. The entire universe is made of particles that joined together and created the sky and the earth. He continues that these familiar particles are separated again and transformed. The poem may be translated as follows:

“Nothing is fixed. Everything is changing. Everything is moving...in the way of happiness Particle (quanta) joined to particles, and...sky, earth and Heaven were formed by the joining of these particles. It will take a long time to understand this truth. But...at this time, people does not understand this fact. Man tells about it in many ways and has given different meanings for this event; Particles break apart and again join

together. For establishing a new form, the sun is created by joining thousands of particles together. There are numerous suns in the universe, and someday all of them will be destroyed. Hey earth, you are so small and worthless. Everything you've got in the galaxy from stars to planets, all of them have been created by this particle."(Rumi, 1980)

The ghazal from Daftar two is a strong evidence for the arguments presented in this study. It has never been fully translated into English. The above translation manages to transmit only the literal meaning of the words. It is unable to represent inner layers of the text.

6.4 Quantum Inner-Connectedness and Omnijectivity

The most radical assertion made by new physics is that the concept of the participator replacing that of the observer, or to be omnijective. Wheeler's conception of quantum interconnectedness that every point in space-time is connected via the quantum foam to every other point in space-time makes our universe into an immense dream space. Our perceptions of space and time in a dream exist only to the extent that we conceive them. We may dream of vast spaces, of fields and trees and oceans, but these do not possess any volume. In a dream, as in Wheeler's super space, all points in dream space and dream time are ultimately connected to all other points via the dreamer.

In Mathnawi, Rumi (1980) says "the universe is a thought that taken from omniscient. From the perspective of the philosophy and science is very important that he sees the universe as a manifestation of wisdom". Also, in Volume 2 of Mathnawi, he says; Beyond man's thought there is another world; Compared to which this world is nothing. Stereotypical thinking makes this a Kingdom. Rumi says all creation has appeared. As such an idea out of Mind, We are Witness in these verses of Rumi that he

had believed to these concepts. From ideas, and whence arise these ideas? From thoughts, this world is one thought (emanating) from the Universal intellect. The intellect is like a king, and the ideas (are his) envoys. Furthermore, Rumi explicitly refers to that human's concept of thinking in these poems:

...brother, you are that same thought of yours. As for the rest of you, you are only bone and root. If your thought is a rose, you are a rose garden, and if it is a thorn, you are fuel for the bath-stove. All creatures are subjugated to thought...The beginning, which is thought, Comes to an end in action. Know that in such wise was the construction of the world in eternity. The fruits are first in the mind's thought, But only at the last do they become manifest actually, Wait till the day when that thought and fantasy. Unfolds its wings and pinions without any veil encumbrance. (Rumi, 1980).³

A hundred worlds are overturned in a single moment. So, when you see that from a thought every craft in the world subsists. Houses and palaces and cities, mountains and plains and rivers, Earth and ocean as well as sun and sky Sarfatti theorizes, that the reality structure is based upon the possibility that consciousness is a bio-gravitational field similar to the gravitational field governing the structure of matter.

This is akin to saying that mind and matter are different vibrations or ripples in the same pond. If this hypothesis is true, we may view the fields -which govern consciousness and those which govern matter as part of a continuum, a spectrum of fields within fields. On the semantic level, we may view consciousness and reality as a continuum. Wheeler's conception of super space and Sarfatti's own Unified Field Theory explicitly suggest that the universe is omnijjective. (Talbot, 1993, p. 100)

Similarly, Tantric propose that there is no ultimate division between consciousness and reality. They define three stages of consciousness one undergoes in approaching this understanding. The first is a dualistic transformation of consciousness known as *sadasiva* or *sadakhya-tattva*, in which emphasis is laid on the *This*. The united consciousness is severed by *mays* so that the object is seen apart from the self. The second is *ishvara-tattva*, in which emphasis is laid on the *I*. The third is *suddha vidya*-

³For more detail please look at Mathnawi Masnawi Daftar2/1045,2/1026,2/1024,1/1141,1/688

tattva, in which emphasis is laid on both equally and, as the Tantras say, illumination occurs (prakasa-matra).

According to Sir John Woodroffe, “The distinction between I and This is no longer present. The Tantras assert that the universe may be considered an emanation of the mind. The appearance that it is physical and objective is mahamaya, the greatest illusion. But the universe is not a projection of only one mind. Each of us contributes to the creation of the projection, say the Tantras.” (1964, p. 36)

The views of Wheeler and Sarfatti are again identical with those of the mystics. Rumi in the story of The Elephant in the Dark exactly explains this view. Whether it is the participation of those who participate or the general range of all living systems, any interaction between mind and matter destroys the subjective or objective duality. The distinction between I and This is no longer present and reality must be viewed as omnijjective.

6.5 Universes: The Interpenetrating Universes

If we are to truly understand the phenomenon of collective visions, we must begin by examining our notions of an objective reality. From the day we are born, we are taught that there is a strict commonality to our perceptions. What one person perceives as a tree or a mountain, another person must perceive as a tree or a mountain. If there is a disagreement between the two perceivers, we are then explicitly conditioned to suspect that something is wrong. The reason we feel this way is because we believe that there is a physical universe out there. So when the blind men of Cathay stumbled across an object and respectively feel a wall, a pillar, a snake, and a vine, our minds (indoctrinated by Western structures of thinking) can only comprehend the object as being one thing

an elephant.(See the story of The Elephant and the Blind. Rumi's *Mathnawi Manavi*, Daftare 2/41).

It never crosses our minds that the object might simultaneously be a wall, a pillar, a snake, and a vine. Perceptions must be democratic. It should come as little surprise, then, that non-literate societies literally cannot see certain types of images such as photographs and films. In a paper presented by Professor John Wilson of the African Institute of London University, he describes how the members of a primitive African village were shown a film intended to teach methods of sanitation. According to John Wilson's study;

...surprise, not one of the thirty odd villagers watching the film was able to see it. When questioned about what they had seen the villagers were unable to answer except for the curious fact that they had all seen a chicken (which may have possessed some religious significance for them) that had made a momentary appearance in the film. As he puts it, the fowl was the one bit of reality for them. (Wilson, 1967, p. 67)

The eminent cyberneticist Heinz Von Foerster argues that the human mind can only comprehend what it thinks the eyes are showing. Like our sensory receptors, the retinas do not process colors: they simply take in light and send it to the brain for processing.

Von Foerster explains that this should not come as a surprise, for indeed out there, there is no light and no color, there are only electro-magnetic waves; out there, there is no sound and no music, there are only periodic variations of the air pressure; out there is no heat and no cold, there are only moving molecules with more or less mean kinetic energy, and so on. Finally, for sure, out there is no pain. Since the physical nature of the stimulus its quality is not encoded into nervous activity, the fundamental question arises as to how our brain conjures up the tremendous variety of this colorful world as we experience it any moment -while awake, and sometimes in dreams while asleep.

The answer, of course, is that the brain perceives what it wants to perceive. The truth of this is explicit in the Harvard experiments concerning the lengths of lines, and in the mere fact that children pass through progressive stages of perceptual development as opposed to being born knowing how and what to perceive. We are not born into the world. We are born into something that we make into the world. (Nasseri, 2009)

The following poem, Rumi points out that the human mind does not perceive what is there, but what is believed should be there.

He/she is transformed every moment; She/he appears in the form of a lady. And stealing the hearts away, Every moment she comes with a different faces, Sometimes she /he is old, sometimes she/he is young .Sometimes she /he becomes Noah and sinks the world by his prayer becomes flowers. Sometimes she /he become Youssef and send a cloth from Egypt...Enlightening the world.
(Rumi, 2011)

In the next chapters, there are the similarities in the concepts of universes and the role of the observer in the play *Between worlds*, as this poem.

This is an indication that there are many worlds and many faces in the universe according to different observers. Another fact is here; in the following sonnet, Rumi declares that the brain perceives what it wants to perceive. According to his Ghazaliyat, “Here someone is hidden, a radiant face as delicate and fleeting, as the ephemeral moment before sleep. Here someone is hidden. Like sweetness in sugar cane, an invisible magician who has captured my soul” (Rumi, 2008, p. 14) in this poem, Rumi says we are born into the world as something that we make into the world.

“Beyond this world and life we know, there is someone watching over us. To know him is not in our power. But once in a glimpse I saw. That we are his shadow and our shadow is the world.”(Rumi, 2011)

Here we arrive at the pivotal issue. It is evident that in the area of perception that Heisenberg’s uncertainty principle is indeed applicable. We actively participate the

physical world instead of merely observing it. Our senses highly involved in multi-leveled process of actually creating what is out there. The pressing question thus becomes: what is out there? The vast majority of the scientific community, like Von Foerster, maintains that out there is the one reality, our cherished Environment.

Lilly's study found the following:

We have grown so accustomed to participating with the universe we have perceptually created that we simply assume that there is an out there. On closer examination the concept of an out there becomes ridiculous. We have no evidence that an out there exists. Indeed, how could we hope to know of the existence of something which lies beyond the senses and by definition cannot be known? The physicists cannot come to our rescue. They have uncovered their own bit of Maya. In hoping to find electrons they have found that the consciousness finds what it wants to find. If the field of consciousness is on a continuum with the field of matter-space-time we may expect to find an out there only because we believe it exists. (Lilly, 1972, p. 99)

We may suspect that the reality of the out there has the same being as Schrodinger's cat, grounded on its opposite. If the cat's reply is dependent upon which the reality of the consciousness, which may be edited out, its reply of an 'out there' universe is then assigned to the same category. In Jung's experience with the collective vision, the realness is as the images in the film Wilson showed to the African villagers.

If one believes that an out there reality exists, we arrange the world until we once again perceive our one cherished Environment. Yet, one should be cautious and not pass Judgment on its realness. It is most assuredly like Schrodinger's cat: its reality and its unreality are solely contingent upon how the collective arranges the world.

Jerome S. Bruner of Harvard's Center for Cognitive Studies tends not to believe in a world available for direct touch. "He postulates that we represent the world to ourselves and then respond to our representations." (Bruner, 1962, p. 23)

The paradigm implied by new physics is that there is no out there reality. Just as the Feynman Dirac Action Principle proposes that there is no single past history of the

universe, in the many-worlds theory, we may view the history of the universe as having no single present. In the paradigm of the new physics we have dreamed the world. We have dreamed it as enduring, mysterious, visible, and omnipresent in space and stable in time, but we have consented to tenuous and eternal intervals of illogicalness in its architecture that we might know it is false. As Joseph Chilton Pearce observes, “There is no world out there available to dispassionate observation. Objectivity in relation to reality is a naive delusion on our part.... a universal common knowledge is denied. There appears to be no world-mind from which we may get cues, no secret wavelengths for our preceptors” (Chilton, 1973, p. 23)

As Rumi points out in *Tales of Mathnawi*, there is only a description of the world, and not the world itself, which we had learned to visualize and take for granted. According to Don Juan’s cosmology reality has two aspects, the tonal and the nagual. In Don Juan's way of thinking the tonal is everything. In terms of the blind men of Cathay it is the elephant the single something or form our minds give to the world.

It is the wristwatches and the galaxies the endless hierarchies of gestalts that the consciousness creates for itself to give us the illusion of a single universe. If the tonal is the illusory one reality we may view it as the area of constructive interference. The nagual, however, is a much more difficult concept to come to terms with. In terms of the blind men of Cathay, we may view it as that something which is simultaneously a wall, a pillar, a snake, and a vine. It is Schrodinger's cat, both alive and dead; an area of destructive interference which the tonal of our mind struggles to arrange. Talbot’s study found the following:

The best way of viewing the nagual or the paradigm of reality presented in the new physics is to view it as a dream. The assertion that reality is fundamentally dreamlike can be found in many mystical can be found in many mystical sources. The Tibetan Madhyamfka maintains that the world should be renounced because it is non-real as are dreams. A prominent Tibetan sadhana (spiritual discipline) is

the Yoga of the Dream State or Mi-lam. In Mi-lam the adept must learn to control every aspect of the dream state. In learning to pass between dream state and waking state at will without any break in the stream of consciousness the Mi-lam adept strives to more completely realize the similar nature of dreams and waking experience.(Talbot, 1993, p. 136)

Ibn Al-Arabi believes that Imagination is one of the most extensive worlds. Even impossible things can be realized in this world. According to Rumi's poem, "Dream is not seen by our eyes, dream has hidden in mind. Let's think, there is a universe into a dream, universe comes from dream. All war fares (fights, wars) and peace (pacific things) of human are an illusion .All glory and disgrace are an illusion. Order there is two worlds, our world is just a dream an illusion, and another world that... we cannot see" (Rumi, 1980, p. 70-71)

Control over one's dreams and the realization of the dream-like nature of reality appears to have one major purpose in most mystical teachings. In the paradigm of reality presented by new physics, all categories are of real and unreal breakdown. Just as we can no longer consider Schrodinger's cat as being either alive or dead, we cannot consider the objective world as existing or non-existing. This is exactly what is implied in the Buddhist proverb "Is God dead?" If you say yes or no, you lose your Buddha nature.

According to Carlos Castaneda, it was said that "In Buddhism, acquiring a Buddha nature is akin to finally becoming one with the nagual. The tonals drop from the eyes like ponderous cataracts and suddenly the interpenetrating universes spread out before the consciousness in dazzling splendour"(Castaneda, 1972, p. 11). And what becomes of the out there, the one cherished reality? Whatever the consciousness desires. As he puts it, a person's mind mirrors a universe which mirrors that same person's mind.

It was Wheeler's self-reference cosmology that created the dichotomy of mind and universe in the first place, a snake biting its own tail, the participation of those who

participate. The world is real only as long as there is an objective existence for it to be there, and not as a projection of the individual mind. In a self-reference cosmology, individual mind, but also in its coordinate. In a sense, then, the universe is dreaming itself.

In *Tales of Power*, Castaneda sees an image of himself, and asks Don Juan whether he was indeed dreaming. Such a question becomes meaningless in a self-reference cosmology, as Don Juan replies: "... if you had not gotten lost in your indulging, and you could have known then that you yourself are a dream, that your double is dreaming you, in the same fashion that you dreamed him last night" (Castaneda, 1972, p. 39)

In many his quatrains, Umar Khayyam interpreted the world in this way: We should be happy that our life is but for a moment. If we want total knowledge about the world, we have to say that this world is a dream; it is an illusion, and delusion, merely momentary. Apart from Khayyam, Hafez, Suhrawardi, and Moshtagh Ali Shah have many verses on this subject. We may rightfully suspect that consciousness is able to alter the patterns of constructive interference and create separate but equally real realities. The mystic traditions of all ages speak of the mystics' abilities to perceive separate realities.

In the Sakti Tantras the level of consciousness required is referred to as turiya, a stage of awareness in –which the dreamlike nature of the world is clearly recognized. The Sutras refer to this level as samyak-sambodhi.

As the Zen Master Rider states, "Samyak-Sambodhi is the realization of the identity of form and voidness." (Rider, 1969, p. 39). Or as Rumi puts it, this word and sound come from thought. You see that from a thought every craft in the world subsists. You do not know where the source of thought is. The following passage from Rumi shows

the proximity of mysticism to Quantum theory. Despite the universe being one perspective of God, it is further divided into the macrocosm and microcosm. The former refers to the totality and multitudes of the universe that reflect God and His attributes while the latter refers to man as a reflection of the same attributes.

According to Chittick “The macrocosm and the microcosm are like two mirrors facing each other; each contains all of the other's qualities, but the one in a more outward and objective manner and in detail (mufassat) and the other in a more inward and subjective manner and in summary form (mujmal)”(Chittick, 2005, p. 23)

Ibn Arabi also explains this in the following terms: “You are to Him as the corporeal body is to you, and He is to you as is the Spirit which governs your body”(Safa, 1990, p. 104).He goes on in the same place:

The definition of you includes your outward and inward dimensions, for the body which is left behind when the governing spirit departs from it does not remain a human being; rather, it is said of it that it is the external form of a man, and there is no difference [in respect of its being a form] between it and the form of a piece of wood or a stone. The name man is applied only figuratively, and not in the true sense of the word, but it is impossible that the Absolute could ever depart from the phenomenal forms of the world. Therefore, the definition of divinity belongs to the world in the true sense, not figuratively, just as [the definition of man belongs to him] when the being is alive. If from the Divine Essence were abstracted all the relations the Names and Attributes, it would not be a God (Allah), but what actualizes these possible relations which are recognizable in the Essence is ourselves. In this sense, it is we who, with our own inner dependence upon the Absolute as God, turn it into a God. So, the Absolute cannot be known until we ourselves become known. (Safa, 1990, p. 110)

The important point to note in the above passages is that creation must exist because of God's infinity.

Creation is the object of His divinity, or that in respect to which God is God. In the words of Rumi, when you say that this is a branch of that, until the branch exists how does the term root become applicable to the other? So it became root out of this branch; if the branch had not existed, it [the root] would never have had a name. When you speak of woman, there must necessarily be man; when you speak of Master, there must be one mastered; when you speak of Ruler, there must be one ruled. (Safa, 1990, p. 131)

Since the world is a self-manifestation of God, what appears as evil and suffering in this world can in the last analysis be traced back to the Origin of creation Itself: “Do you not see that the Absolute appears in the attributes of contingent beings and thus gives knowledge about Himself; and that He appears in the attributes of imperfection and blame?”(Safa, 1990, p. 146)

Hence, to ask why evil exists in the world is the same as to ask why there is a creation, and the answer is the infinity of God in His self-manifestation. Rumi expresses this by comparing God to an artist who paints beautiful as well as ugly pictures:

“Both kinds of pictures are evidences of his mastery.... He makes the ugly of extreme ugliness it is invested with all possible ugliness. In order that the perfection of his skill may be displayed and that the denier of his mastery may be put to shame. And if he cannot make the ugly, he is deficient in skill. . .” (Rumi, 1980, p. 539)

Consequently in this world, the saints tell of a world beyond, without scent or color. Throughout human history, religion and scientific knowledge have always been initiatives to understand the universe and the real nature. Then two groups have attempted for humans know themselves and the world. The first groups are clerics and religious people who guide people through religious law based on what is allowed and prohibited.

The second are scientists and experts in science who, through rational processes and discursive books, endeavor to find and add to all the human knowledge of the world. In my opinion, except for these two groups, there are others who interpret the universe another way. They include artists. A writer explains the world through his stories; the painter shows it through his pictures; the sculptor embodies it by making sculpture; and dramatists do it by writing, by transforming the researches of scientists and the ideas of

mysticism to plays that are easier for people to understand. The purpose of artists is to demonstrate through their respective means that religion and science provide deep understanding of human beings.

In this chapter, on the search for an alliance between Quantum physics and Sufism, also confirmed by Rumi, a famous Sufi, that he has an endless knowledge which the contemporary dramatist, Schmitt, uses and he employs it in his works. He has written his play according to some similarity between Quantum physics and Sufism, which I will examine in the following chapter.

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CHAPTER 7: ANALYSIS OF THE PLAY *BETWEEN WORLDS*

7.1 Plot Summary

Between Worlds, originally named *Hôtel des deux mondes* in French, was written in 1999, and was performed serially from 1999 to 2000 at the Théâtre Marigny (Popesco Hall)⁴. Schmitt's works which are indispensably influenced by philosophers like Diderot, Pascal, Voltaire, and Juan Paul Sartre has been admired by readers and critiques all around the globe.

The residents are Colin, a drunk driver who crashes into a tree; the Chairman, an arrogant businessman who is solely preoccupied with getting a medical certificate to excuse himself from a meeting; the Magus, a fortune teller who masks his friendly nature by acting cynical; Jessie, a maid who is well taken care of by others in spite of struggling herself; and Laura, a paraplegic girl who forgets her confinement to the bed and wheelchair and imagines herself to have a functioning body when in the hotel.

In this strange lobby, there is one lift and two white-coated employees, both dumb, that welcome newcomers and see those who are leaving to the doors. Doctor S. cares for the residents during their stay, but his silence only increases their fears. When will be able to leave? Where is this place? Is this hell? Everybody who gets there asks the same questions, but no one could answer. It is a place where men and women who hover between life and death are received, while down below on earth, their bodies are being sustained in hospital with drips and tubes as they lie in a state of coma. But in the lounge of the Two Worlds Hotel, they (or their soul or spirit) are miraculously unharmed. With nothing to do except wait for the final result of their medical struggle,

⁴For more information about historical background the play of *Between Worlds*, See list of publications and stage production in Appendix 3.

they talk over their life, their regrets, their certainties, their lies, and of course, their death. At the end of the play, of the five residents, two die and two can survive.

The play does not show specific time in the everyday sense of the word: its events take place neither during the day nor during the night. It has not even show a specific date or year. It is set in an alleged hotel lobby, with a lift. The genre is a tragicomedy poised between tragedy and comedy lighthearted and optimistic in spite of the subject it deals with. The playwright's message is that our deeds in this world should not be a marker of what lies ahead in the afterlife. Instead, one should be content with where they are at the moment.

7.2 Characters

The five characters in the play are: Julien Portal (Colin), Magus (Radjapour), Doctor S., Chairman (Delbec), and Jessie Smith (Marie). Julien Portal (Colin) is 40 years old and is born into a rich family with a good school record. Several attempts at a professional career and an innate instability of character drove him to change jobs every two years. Now, he is an attractive but depressed sports reporter. He is also an alcoholic womanizer in his conscious life.

Julien: the thing about woman is they always try to run. So I had to chase them.

Doctor S.: and you would go after them. And then once you'd had them you ran away from them. You deserted them all.

Julien: ...most of the women I met didn't want love. All they wanted was a live story. And they couldn't bear to be told the truth. (Schmitt, 2002, p. 204)

Julien was too cowardly to make any substantial commitment in his life, thus the drunk driving. When he gets to the hotel, he becomes a man of our time: pessimistic, materialistic, and stressed. He drives too fast, loves too fast, and thinks too fast. He has all the prejudices of today's ready-made thinking, known as negative convictions. This ideological burden stifles him, prevents him from living and committing himself, and it

also cuts him off from things and from other people. Being obliged to wait, forced to think about his destiny, and compelled to meet all those people staying at the hotel changes him radically. He leaves the place with a strength that is completely new to him: the strength of consent. However, it is unknown if he truly learns about life and love before entering the elevator.

Magus (Radjapour) is a detached fortune teller who masks his friendly nature by acting cynical on the surface at least. He seems to be in his sixth month staying in the hotel and is being treated for diabetic coma. He introduces himself as “The Magus, Clairvoyance to order. ESP on request, I can consult the stars, communicate with your dead relatives, turn tables, interpret tarot cards and the entrails of dead hens. The Magus Master of ancient sciences, Master of the New Millennium” (Schmitt, 2002, p. 201)

His real name is actually Fred Jones. He used to have a daughter who was rather like Laura. He was a travel salesman of some kind, always in a plane, and spending nights in identical hotels. One day, when he was at the far end of the United States, she died of a viral disease at the age of 20. After that, he left his work and learned how to make tables turn and talk to spirits so he could contact and speak with her spirit. This is the reason why he saves Laura’s life at the end of the play.

Doctor S. is a strange, androgynous character who is in charge of the hotel, a mere passing agent, and something of a psychologist who tends to be a bit more powerful in order to help ‘the clients’ who deserve it. She is a mysterious character. Nobody knows her well, but she knows all. She is simply but elegantly dressed, always carries files under her arm like a doctor making rounds, and yet she is not a doctor. It is not even clear if she is man or woman.

Doctor S.: That's just how you happened to perceive me. It could change. It depends on the situation. (Pause) you, for instance, took me to be a woman. The chairman of the board took me for a man.(Schmitt, 2002, p. 219)

Doctor S., who is seemingly in charge, claims that even she does not know what happens to those who take the elevator “up” when the time comes; all she can definitively say is that they never return. As the characters wait to see if they will live or die, they have little else to do but become better acquainted, and perhaps even work out some of the life issues that they never resolved on earth. There is an interview in *Wall street Journal*, Schmitt says about this character:

I get asked a lot of questions about the strange Dr S. The same questions I've asked myself. And I'm not able to answer them all. Why a doctor to organize this passage? Because today, a doctor is the agent between death and us. Why has the doctor several sexes? Because the doctor is asexual. Why the name: Dr .S.? I wanted the audience to ask themselves this question and I wanted them to find their own answer. I was given many solutions and I liked them all. Dr S. because doctoresse (in French doctoresse means a woman doctor), S for Sphinx, Styx, Silence, Sign, Serenity, Science, Savoir (knowledge) and Sagesse (wisdom)”(Schmitt, 2010, N. 22 p. 44)

Chairman (Delbec) is an industry magnate who is arrogant, and egotistical, and whose only concern is on how to increase his wealth. He is a cold and conventional businessman who is solely preoccupied with getting a medical certificate to excuse himself from a meeting. Chairman or Delbec is a middle age man with comfortable life. Always everything was prepared for him, so he is used to this and even now in new world, he asks the same requests and expects to have whatever he asks as soon as possible. He talks to others as they are all his employees or servants. He gives orders and behaves like bosses. Even he makes an appointment to visit Dr. S, he goes through the same protocols as one would on Earth. When he meets Marie, as she was socially lower, his ordering style is more shown in the play. When Marie explains how she gets here and talks a lot about her life as if she does not have too much time, Delbec asks her to make it short. Although when it is his time to describe how he came here, give a very brief description that once in a morning while as usual he was drinking coffee and reading newspaper, he goes to the street after hearing bell of bicycle when suddenly he

dropped on the floor and had brain trauma. He is so short while Marie after hours of talking, still thinks she has not explained all her burdens and maybe stories remained. Chief Delbec made a close relationship with the people in the guesthouse and still is more worry about his financial issues back to the earth.

The Delbec is a rather flatly written character obsessed with material wealth and social status. In contrast, there is Jesse, who spent her life as a cleaning lady, and defines the difference between their respective positions as follows: The Chairman makes the office dirty and the cleaning lady cleans it.

Jessie Smith (Marie) is an old and almost obese maid who is well taken care of by others in spite of struggling herself. She is a maid who has worked all her life and never had much luck, not even with her children, and who expects nothing in return, but tells her story with enthusiastic humor.

Marie still in this world continues working as a servant. Although no one asks her to do things, she continues cleaning and washing. She makes her bed four times per day and cleans toilets five times, repair wrinkled curtains and asks other if they need anything to do like cleaning, sewing etc. even she is not satisfied with her new name, Jessie, since she thinks employers does not have good memories so she need a name that they can remember and pronounce easier.

Jessie: It all begins with my mum and dad who called me Jessie. and it was more than just giving me a name, it was like they branded me with some kind of sign that told everybody I was just going to be a cleaner because that's what people always expected of me and that's what I've always done. Cleaning, cleaning from first thing in the morning till last thing at night...(Schmitt, 2002)

She has twelve brothers and sisters in her poor family; hence his father was just struggling to bring food for the family. She married at 18 with the first man who met, but since her husband was lazy and jobless, she had to work as servant in peoples home

to feed her two daughters. She repeated the same life as of her father's home after marriage in husband's home. "Jessie: last day at work, I was just about to put my hover away when I kind of felt heavy all over and started shivering, and before I knew what had happened there I was, flat out on the carpet..."(Schmitt, 2002, p. 208)

And now here, in between worlds while analyzing her own life, she watches whether will returns to her hard life back in earth or move to the other world. Laura enters in the middle of play. Exactly when reader realized that the guesthouse is somewhere between the two worlds and people here are waiting for death or life.

It becomes clear that Laura is quite happy and even does not matter where she is. What is important for her is that she can move freely without medical instruments like ventilation systems or blood pressure controls. She can breathe without tube and feels free of urine bags or numerous other medical instruments. Laura is a young girl who was not able to enjoy her young hood on earth as she was coping with her diseases. When she came to this place she felt relief and happiness and this hides her gloomy face and although she does not look beautiful but her enthusiasm makes her beauty twice. Colin says: "When she gets out of the lift she smiles, her appearance almost has a quality of the supernatural about it, like Botticelli's Venus coming up out of the sea"(Schmitt, 2002) Here, between worlds, she is very happy and lively, but on earth she is weak and powerless, and suffers from heart disease.

Laura: Since I was a child, people have been talking about my health. They hold case conferences around my wheelchair, or round my bed, and then they write articles about me in the medical journals. They all seem to find my case terribly interesting. Which must be why I find it so terribly dull? Which is why I never ever want to talk about it? (Schmitt, 2002, p. 214)

There are the Doctor's angels who do not speak at all. Their roles are silent. They are in white-coated employees' uniform, and their task is to welcome newcomers, and see those who are leaving to the doors. Two assistance of Dr. S with their white clothes are without any feeling on their mind and face. No known human feeling could be found on

them. They are senseless regarding any event or incidents occurring in this place either it is a death or back to life. These two assistances to Dr. S reveal more than ever secrecy and lack of identity in this place.

7.3 *Commentary*

Between Worlds is a play about life which derives from both theme of love and death. Everything starts from Julien Portal's entrance to a mysterious no man's land. Readers then realize that Julien is in coma because of an accident and his soul is in a place where he and many other are waiting to either recover or die.

Ambiguity: The play's ambiguity explains an interesting concept about the fundamental questions that human beings faced with life and death. The conceptual climax of the play deals with the challenge of unknown world of afterlife and analysis of how today's life influence our afterlife world. The play's main character enters an ambiguous, foggy world with no common instruments; the first thing he asks is "Where am I?" After the entrance of the main character, the theatrical performance preserves its dramatic ambiguity by making use of amplifying tools like personalities, increases the attractiveness of the play, and preserving its narrative logic. The various personalities with even contradictory ideas made it possible for the play to go over and narrate some of the most challenging ideologies and discourses. Marie, a simple but kind black servant would always confess she can't think and is only able to use her hands, confronts a selfish and lord-like banker and also another old and kind Radjapour. These differences results in confronting dialogues and personalities, then reveals so simply the ideological challenges of life and death. In fact, their memories are a battlefield for mental challenges of these people. In this way, after narrating they lives and based on their lifetime experiences, they try to explain believes about life and after life.

Hanging around life and death: what creates challenges and discussions among characters is the fact that they are constantly hanging around life and death. This constant hanging which is brilliantly embedded in play's dramatic structure, lead a situation for discussion on life and opens a venue to debate on death. What Marie says about her life is very different from the banker that makes their analysis of death totally different from two opposing views. Also Julien's story of life and death differs dramatically with that of Laura.

Marie: Maybe in afterlife we enter to garden full of trees and flowers

Julien: nothing is up there; it is just death (Schmitt, 2002, p. 12)

After letting us recognize his story's world, Emmanuel Schmitt establishing changes and endings; Marie goes up to death and the banker backs to life. Indeed even endings and characters personalities are shaped based on the two main themes of life and death.

But what make the play's main content appears is revealed after Laura gets in to the story. Love as a unifying force of universe turns to be the play's main subject after Laura's entrance. Julien's love of Laura and Radjapour's sacrifice toward Laura and the revelation of Dr. S's love to Radjapour are all because of Laura's faith to life and her enduring believes to existence. These ideas match and coincide in the internal structure of the play and make final content of the play.

It is after this stage that Julien's life is much affected by force of love and faith that enables him to clear himself from all fear and doubts. By introducing Laura to the play, Radjapour chose a fatherly love after being in a coma for 6 months and Dr. S break all the rules of that in between world because of love.

“Radjapour: the first lesson I learned from you is to accept unavoidable events and the second was to love unavoidable events” (Schmitt, 2002, p. 14)

Toward Love and Life: the play's theme from now on experience a vivid shift from discursive challenges about the essence of life and death toward romantic tendency of characters to love and life. This shift in theme exaggerated in some points to the extent that undermines the whole play. Environment in the stages is adapted with ambiguous and unknown environment of the events in the play. Moving stage and decorations using white nontransparent screens increases the magnificence of the environment and its emptiness from any decorations or signs make it more mysterious. This huge empty place draws an unavoidable ambiguous world in which humans are powerless against its domination. The only thing to escape from this huge hanging place is an elevator at the end of the stage which actors use it to get in and out.

In the last scene, Julien entered the elevator calm and confident, but while the reader expects to find an answer about his faith, death or life, like other character, no sign is shown on the elevator but the halo of light with all the stage turns golden. Maybe the readers want to ask Emmanuel Schmitt, what finally happens to Julien, weather he died or backed to the life and will he see Laura again? But playwright has answered the question previously by Dr. S when moments before the end of play, Dr. S reply to Julien about death.

Dr. S says that the worst response to this question is “No to that!” so Julien’s death is a mystery. The drama starts like a mystery and romantic expression of faith, and subsequently ends like a mystery.

In this play, human relations with religious concepts are reconsidered and criticized. Several men and women have gone into coma due to an accident. Their souls are where Schmitt has considered an inn between the two worlds, waiting for a permit to either beyond this mundane world or to return. Among the five waiting characters, a fascinating conversation takes place. Sometimes, with the intervention of Dr. S., this

conversation takes on a philosophical nature. Their bodies are in the hospital under the scalpel. In addition, their souls are grappled with an argument. A debate ensues regarding the destiny of inherent good and evil of behavior, and earthly and divine temptations.

Several of the characters go to heaven while others return to the mundane world. Dr. S. provides reasonable responses to such decisions. In fact, according to the dialogues and bandwidth of words, the audience can understand God's intention.

Radjapour, the predictor with several ups and downs in his life and the stories behind them, give a clear indication of Schmitt's goals as a dramatist. Radjapour acts in such a way that he shows he does not have anything to do with the mundane world. Marie, the one who evokes a feeling of helplessness of the working class, acts with her resolute style and involves the audience to the end of the play. Mary goes to heaven, or perhaps as a result of such mission or role of her class, having nothing more than this mundane world. However, Mr. Chairman (Delbec), the sullen, villain and arrogant, yet logical person who believes in God and understands his children's plan for his property and has a strong incentive to return to life and establishment of a private foundation and the portioning of his inheritance, finally, goes back to mundane world, and the two lovers come back to ethereal world thanks to generosity and lovely feeling. This text is one of Schmitt's most controversial literary works in which one would reach a stalemate while analyzing and evaluating it. However, in this section, after taking a brief overview of the play's plot, Schmitt's new and different approaches will be discussed.

Our first approach to any work is shaped by seeing its title. The title *Between Worlds* brings at least two meanings to mind. Firstly, it shows that the work has considered two worlds. Absolutely one of them is the world where we live in and the other can be the world after death.

Secondly, it shows Schmitt portrayal about a third world, a world between these two worlds. Nobody knows how to get out of that place. In *Between Worlds*, Doctor S., a lady in white, and her two telepathic assistants help the people there. There is also a cleaning lady named Jesse, The Chairman, The Magus, Colin, and Laura. Each has lived his or her respective life, and each presents reasons for wanting to live longer. The residents remember their final moments before getting off the elevator: from banging their chest and head to drunk driving. Residing in limbo, they linger between the cosmos and worldly space, asking themselves if such a place indeed exist.

Between Worlds is a mysterious place. In fact, it is a metaphysical play set between two worlds: dream and reality, life and death. In one world, the characters are in a coma and in the other world, they are safe and healthy. When Julien Portal enters to this place, he does not remember how and when he reached there. He does not remember what has happened to him. The first thing he says is: Where am I? The others help him to identify this location and help him to recall how he had committed suicide and crashed in to tree.

Magus: Do you really mean to say that still don't understand? After everything we've told you? Think about it. Coma ...heart attack ... road accident... don't you see any connection? (Schmitt, 2002, p. 201)

Julien getting up and looking about he is suspects that he is dead, and when they all nod this confirms it. Magus believes the thing is that our last memories are all terribly sad and Julien hardly daring to put his thought into words that says; we're ...dead.

Doctor S. explains that he is not dead and makes very clear where he is located.

"Doctor S.: Everyone who stays here is living through a crucial time. On earth their bodies are full on tubes. They are fed by saline drips. They monitored by electrodes. Their progress is assessed by a medical team. They are watched over by their families.

You call it being in a coma. In other words, the state between life and death, in the other words, here” (Schmitt, 2002, p. 208)

And this is where they wait. Here in the space between worlds, a type of hotel which sets them free of the agony endured down there by their poor bodies. Their body of flesh and blood and nerves, their wounded and vulnerable body, is in intensive care. However, they are here without pain and they are waiting for their case to be decided. If their life is saved, then the lift will take them down to earth. If not, the lift will take them up.

Laura, a young girl who suffers from weakness and a heart attack, comes here feeling satisfied because she can now dance and walk. On earth, she could not be active and is not attractive, so no man pursues her.

Laura: I scare men to death. It is impossible to imagine anyone ever getting seriously attracted to me. Everyone knows I don't have long to live, everyone knows I'll never be able to have any kids. I'm a kind of waxwork. A ghost, someone with no future see, down there, people try to live as if they were never to die. And no one has time to love any more. Instead, they invest in relationships. And I'm a very bad investment. (Schmitt, 2002, p. 235)

Julien is a depressed man with no motivation to continue living so he has committed suicide. In this place, he meets Laura. They find something that brings them closer together and in this world, Julien falls in love with Laura.

“Julien: Because I thought it the moment I first saw you and I didn't dare find a way of telling you .from the minute the lift doors opened I thought I'd never seen anyone so amazing ...”(Schmitt, 2002, p. 243)

Laura is afraid of too much interest. This is the first time a man ever felt for her; actually this is the first time somebody falls in love with her. The more Julien talks to Laura, the more he starts to fall in love with her. Julian analogizes Laura to a ship in wild sea that is floating and struggling with all the winds and storms to reach its

destination. Julian thinks although Laura is much powerful but needs a hand to help her. Someone who supports her and loves her. Julian realizes that Laura needs a love of man, that's why he suggests her to live together. Living in big house in seashores with silence, music and true taste of real life.

Every time the alarm rings loudly and horribly, everyone is frightened, and ask themselves whose turn it is. This time, it is Marie's turn. She is going up the lift. This means death and it depresses everybody. Doctor S. goes up to Marie. Marie knows it is her turn but she hopes it be good news. Marie looks frightened and Doctor S. takes her by arm, and helps her enter the lift. She says; "Yes I need to help you; I've got a weak heart. It is the one thing I've never really used."

The residents look in to see what will happen to Marie, after a second, it indicates up and the alarm has stopped. When Marie dies, all go back to their seats, still looking at the lift doors. They are too shocked to speak, and Julien is particularly worried about Laura because she is in the hospital in serious condition. Her time on earth is crucial and she could die at any moment.

Radjapour approaches Laura to consolate her; he talks about his own daughter who was similar to Laura and her playful eyes which never seemed to care about life in any case. With the same beautiful face as Laura have and thick lustrous hair, a sign of health and energy. But Radjapour, because of his busy work, was not able to accompany his daughter when she needed him which makes him feel guilty. That's why he wants Dr. S to help him transplant his heart, which is still in another world, to Laura. Radjapour's desperate demand is to do the job anyway.

"Radjapour: Doctor, I beg you; we have to move fast. Laura is in the same hospital as I am. It is very simple: all they have to do is pull out a plug, take out a little piece of

flesh from inside my chest and take it down in the lift to the floor below”(Schmitt, 2002, p. 260)

Finally, we witness Radjapour help Laura and save her life. Here, Schmitt wants the reader to know that love can do anything and how the love of this couple can affect people. As the play progresses there is an important problem: even though Laura will survive and return to earth, how she can find Julien? Here, the reader also ponders the possibility.

Laura: (to Julien) Listen, that's what happens. I know what'll happen when we get back down to earth. We'll forget everything that's happened here. I had forgotten all about my first stay here and only remembered when the lift doors opened. Just imagine if we get back to earth and don't recognize each other.(Schmitt, 2002, p. 260)

The bell is ringing once again and this time its Julien's turn to either back to earth or go to the upper world. When Julien wants to enter the elevator, Laura looks so much worry and sad. His major worrisome is that if they both return to earth, how they can find each other and if they forget everything how they can start loving each other again and even recognize each other. But Julien is less worry, because he thinks eyes could tell everything and eyes remember the stories of spirits. Julien believes they could find each other on earth again. He asks Dr. S to help them find each other or putting them some marks to find in the other world among so many people as each may be locate in different place.

Doctor S. : As soon as you leave the lift, you'll forget everything. But on earth we still keep an unconscious memory of what has happened beyond earth. It is a profound memory, hidden in the depths of the soul: but it is revived when two people look at each other for the first time. It makes them recognize each other. It is called love at first sight. (Schmitt, 2002, p. 261)

Julien then goes to the lift and the doors close on him. Doctor S. and her two assistants see the arrow is going to light up. The light becomes brighter and brighter until it is a dazzling white, a blinding white, as if the whole stage were dissolving in the

light, not knowing if Julien dies or returns to earth. The play ends here. As we witness in the play, there are five guests (residents in this intermediary world). There are two primary characters at the center of the play, Colin and Laura, and three secondary characters, Radjapour, Delbec, and Marie. In my opinion, the five characters in this play are not unreasonable. The number five can be having some meaning.

There are five principles in man according to Greek philosophy: body, animal soul, psyche, intelligence and divine spirit; for the Tibetans, the five elements connected to five geometrical forms: cube (ground), sphere (water), cone (fire), semi-circle (air), and flame (ether). In Hebrew, the number 5 means 'seizure, contraction like the five fingers'. It represents the five senses of man; the pyramid (five summits with five faces); the pentagram (five sides; and the five oceans (Pacific, Atlantic, Indian, Arctic, and Antarctic) with the five parts of the geographical world (Europe, Asia, Africa, America, and Oceania). (Conway, 1996, p. 50)

In the play, Schmitt has chosen five residents as if he has wanted to show human and Situation of man in the Universe. The Ancient Egyptians believed every person was made up of five elements. According to Conway;

1. Akh: The form the dead had in the Underworld. It was the result of the reunion of the Ka and the Ba;
 2. Ka: The creative life force, it continued to live even after death;
 3. Ba: Personality;
 4. Name: The name of an individual was considered important for survival;
 5. Shadow: It was necessary to protect the shadow from all harm.
- (Conway, 1996, p. 56)

The play shows us the circumstance of humans in a plane between worlds where, between life and death, everyone displays their true feelings. The characters in the play assume this place is the end of the world and nothing can change their fate. The number five symbolizes the divine will, and man's limitations within the universe. According to Thibaut ⁵of Langres, the number five is important because of the earth's rotation. The number five also comprises of the first even and odd numbers, two and three; it even appears when multiplied by itself or by odd numbers.

⁵Theutbald (or Theobald, French; Thibaut, Latin; Thibaud (856 838) Theubalus, was the bishop of Langres. He is first securely as bishop.

In the play Colin and Laura fall in love and really want after find each other on earth and live together they leave this place (Between worlds). In Hinduism, the number five (*panch*) is the number of marriage. It is tradition in Hindu wedding to place five items into a knot or rope to be used during the ceremony: two from the bride's side and three from the groom's side. There are five ingredients in the beverage called punch: water, lemon juice, sugar, spice, and spirits. Also in Asia, there are five elements: wood, fire, earth, metal, and water.

There were five rivers of the underworld in Greek mythology. They are Acheron (river of pain); Cacytus (river of wailing); Phlegentho, (river of fire); Lethe is (river of forgetfulness); and Styx (river of hate). In the play, it seems the five characters have a river inside. In the play, Colin can be the sign of the river of fire; Radjapour is the river of forgetfulness; Delbec is the river of hate; Laura is the river of pain; and Marie is the river of wailing (Refer to Section on Characters). Sikhism believes there are five virtues and five evils. Virtues are truth (Sat), compassion (Daya), contentment (Santokh), humility (Nimrata), and love (Pyare). The five evils are lust (Kam), rage (Krodh), greed (Lobh), attachment (Moh), and ego (Ahankar).

In Gautama Buddha's teachings, the five main parameters are the prohibition of murder, theft, insolence, dishonesty, and intoxication; the five great evils to avoid are ignorance, anger, desire, spite, and envy; and the five virtues to follow are wisdom, love, truth, morality, and justice. We witness these entire features about number five in *Between Worlds* and it makes sense for the audience.

The five couples of Adam and Eve that they would have had their simultaneously and this, in five different places on the planet, on the five continents, like prototypes of five different races, according to Edgar Cayce. However, according to the mythology of Dogons⁶, it is rather four amphibious couples' men and

⁶Dogon mythology says that Nommo was the first living creature created by the sky god Amma. Shortly after his creation, Nommo underwent a transformation and multiplied into four pairs of twins. One of the twins rebelled against the universal order created by Amma.

women that the god Amma would have created and placed on Earth. Those first humans were immortal, but their descendants became mortals because of their sins.(Conway, 1996, p. 67)

Colin and Laura are one of the five couples: one on the planet and the other in between worlds with different conditions. We are witnessing in the play each of the characters which carry one concept. Colin is with the living; Laura with hope; Marie with faith; chairman with desire; and Magus with humility.

To conclude my discussion of this section, believe that only arrogance would allow one to present a work that presumes to answer the mysteries of life and human existence. Happily, *Between Worlds* leaves ends untied throughout, recognizing that reality is largely a matter of individual perception. So, there is no intrusive, muddling, or guiding message to tell us what we ought to believe or intuit from the situations we are presented with.

In the end, we are as the characters of the play. Having never been dead, we are without a clue as to what that actually entails.

To restore order to his creation, Amma sacrificed another of the Nommo progeny, whose body was dismembered and scattered throughout the universe. This dispersal of body parts is seen by the Dogon as the source for the proliferation of Binu shrines throughout the Dogons' traditional territory; wherever a body part fell, a shrine was erected.

CHAPTER 8: THE INFLUENCE OF NEW PHYSICS IN BETWEEN WORLDS, EINSTEIN'S TREASON AND STRANGER

8.1 New Physics in *Between Worlds*

Life and death have been humanity's greatest and most fearsome challenges. *Between Worlds* makes an enormous effort to view such an old subject through a new approach.

The Johnson dictionary defines 'death' as leaving of body by breath. If we consider 'movement' for 'breath', then in philosophical term, 'breath' is an essence, not a characteristic. It seems that Schmitt is also considering this point in his play in order to show how 'breathe moves' symbolically by using an elevator. A deeper look at this feature of the play shows how he was able to make stations between the two worlds. Actually this notion assumes the existence of the two worlds, as life and after life. Life after death because of human inability to prove its existence is viewed by philosophers in another way. For example, Kant argues that "life after death is an essential pillar for philosophy of ethics. He believes one cannot harvest benefits of morality unless follow the general roles of ethics. Indeed these benefits are not accessible in this world." (Foucalt, 2000)

Schmitt is using these concepts to create a situation where people could transform and experience fundamental changes toward life and death. Situation in which, to be recognized, one need to get single step back. Julien when is asked about this situation tell, "There is only one way to understand where you are now and it is to ask each of us what we were doing before coming here." Things are ready for Julien.

Julien is Schmitt's special character. He is symbol of enlighten class who is not ready to buy ordinary people's myths and superstitions. He puts to Dr. S that "You ought not

to tell me old superstitions about heaven and hell and spirits who are judged and receiving their deeds” (Schmitt, 2002)

In secularism, life after death is just nothing but absurdity. Gonzales Grotzi says “Death destroys all the meaning and beings and replaces it with absurdity and absolute end.” Isaac Asimov believes when we die, we are not sent to heaven or hell since after death there is only nothing. In the play, Julien corresponding these ideas. He expresses his attitude toward life as a competition held, which should have not been held. A foolish competition, useless without result and complete fault.

When faced with traditional view as stated above that claims life after death, Julien says “If I was not worried about absurdity, maybe I loved things more and even love people more. Whenever I was going to start something new, I told myself 'What is the benefit?, why should I waste my time and energy for ashes...whenever a woman calls? I will always love you, again what I was thinking about? About ashes. Even when I was walking in the street I never believed reality. I saw my overcoat, hat and shoes passing me by. Even when seeing people, I saw them naked with their skeleton. I saw everything is going to be destroyed once upon time. It looks to be a hand inside me who does not let me to enjoy the life; that hand was death. If someone could guarantee me there would be another life after this, I knew everything is going to be different” (Schmitt, 2002)

Schmitt in order to describe such condition says “shadow becomes veil of son”. In other word the idea of nothingness, destroys existence. Kafka with the same approach said, my life is all hesitation about birth...defiantly freedom is about death, nevertheless I'm also hopeful about life.

Changes and transformation are always seen in Schmitt's works. In this case, the author decides to put similar characters in an unconventional position in an unknown place to reach a different perspective about life and death. These places, in which Schmitt defines in his play, differs from that of the believers in four main aspects. First Schmitt acknowledge the imaginary nature of place through his characters in the play, while in religious believes the same place is counted as a total reality. To better understand the authors view, notice how people who work on the place are called by other characters. They are killed like angels which is a religious call. Radjapour calls that person as Rafael, the banker calls the same man Gabriel, and Marie calls him Emmanuel. The person's name is the first step in defining identity and the first feature of this place is its namelessness; hence no identity. The second defining feature of a person is gender. Dr. S told Julien; I look like this today. Depend on timing it could change. For example, I was a lady for you, but for the banker I was a man.” This uncertainty and relativity is another feature of such place. These points make the readers to conclude that the place is imaginary but not real and this is what makes Schmitt's works different from classical ones.

The next main feature is the author's view to death without prejudgments and values. Marie is described as a poor, suffering woman, who her best times was those few days she hospitalized. A servant who her childhood was marked by her supervision of twelve younger brother and sisters and her youth was only wasted serving other. As she proclaimed herself, she didn't find time to think about, life, death, or God. On the other side of Marie is chief Delbec, a person who became rich by suspicious tenders and fake receipts. He thinks people are not equal since he consider himself superior because of his wealth. All these images of different characters are constructed for audiences and people are free to draw their own conclusions based on their viewpoints about the faith of these people. But continues on another direction. The elevator takes Marie up to the

‘death’, and chief Delbec down to the ‘life’ and this way idea of reward and punishment in audience's thought is shattered. Even Julien turns against this idea and says; You let Marie die and chief Delbec back to life? Dr. S says in response that, Death is not a punishment nor reward or nemesis. For each of you, death is only a personal issue. This view is without any judgment which is the second distinction of Schmitt's works with classical view.

The third distinction is that the place is not sacred in Schmitt's play. Traditionally, this in-between world would be considered a sort of purgatory, but the place which Schmitt describes in the play is characterized by the main characteristic of human beings, through myth. The bell rings. It is the Julien's turn; he says goodbye to Laura and gets ready to go. The bell stops. Dr. S says; It was a mistake, it is not your turn now. It happens sometimes, of course seldom. It seems there was a mistake in your operation. The probability of mistakes makes the place more human than sacred and this is marked as the third distinction. Indeed when people have human features, like sexual feelings or love, there is another reason that the place is not considered sacred.

The last distinction is about the knowledge on that afterlife place. The traditional view sees the knowledge unlimited and considers every move pre-determined. However the Schmitt's visual world does not have these characteristics. There is only limited information about everyone, such as spiritual characteristics, people's natural personalities and stories, but not their choices for example. People are free to make their own choices. Dr. S talks about this feature of “vastness of freedom of choice” and then continues “there is only one thing that makes you unique and that’s the freedom. You are free to destroy your health. You are free to commit suicide. You are free to stock in your past. And you are free to make wrong decisions. Even when Julien opposes Dr. S that Laura was not choosing a sick body, he replies; her birth put her on shadow, but she

selects light. The fact that in Schmitt's visual world there is no ultimate knowledge is a huge difference that should be noticed.

Based on the four main distinctive characters between author's view and traditional one, the play constructs an unreal world, a tending human environment ready for transformation. Julien with his pre-mentioned characteristics enters this world. He initially does not believe this imaginary world. This is shown with Julien's several attempts to escape from the place. Radjapour, at the time called visual instructor, plays the role of instructor in the scene and says; you have seen much more strange scenes before. You are alive in sleep and dreams, you have a body. You are swimming in a colorful pool while sleeping naked on your bed.

This sense of un-believability is not limited to Julien. Chief Delbec also does not believe in this place and thinks it is a mental hospital that took him there by mistake. He brings an excuse for everything happens. He even thinks Dr. S. does not take him seriously because of his failure to enter the Panther Club. But Julien is not pretending and is searching for the truth, and that's why chief Delbec returns home with no change in his beliefs. Even when taking to elevator, he promised Dr. S to recommend him for acceptance in the Panther Club.

The next thing hit Julien's believes is when a woman called Laura enters to the stage. Laura as claimed, has never tastes healthiness; her character contradicts that of Julien. She does not bother herself with the health and social position of Julien but sees the life with hope and optimism. Julien asks Laura about her optimism in such condition with surprise. She replied, we can do nothing. I'm used to giving positive energy to all. Maybe the reason is I don't have power in my muscles. I love life with a one sided love but so dramatically. But I also love death. She inherited such a sense of living on that strange condition which makes Julien surprised. Laura asks others to seduce her just for

joke. Unlike the others, she does not pay much attention to Dr. S and shows no interest to listen to their news. Julien analogize Laura's braveness to confront reality with a ship that is facing tornado to find its way out, while does not consider himself as brave. Julien thinks relationships between men and women don't encompass a positive result, as his experiences show that woman is looking for a 'love story' more than actual love. But now he faces a lady who is quite different. Dr. S describes Laura as a lady to whoever met her, remember her shining like a sun. However, Julien does not have the courage to proclaim his love. When his name announced for the elevator, he finally he decides to confess his affections to her. When he understands that calling his name was a fault, he states that 'Our love has no future'. Laura replied in a way that shatters Julien's mindset, stating, 'The future does not matter'. Here Julien faces a new definition of universe. Sartre in his book 'Universe and Nothingness' analyzes the universe from three perspectives: the universe inside, the universe for others and the universe for self, and says humans only find meaning in the universe for self. In the definition of humanity and its relation with nothingness, Sartre expressed, Humans are not what they are, but what they're not. In other word, humanity could be all those possibilities which are not acquired now; this is true potential for humans. When faced with death, then the human feels lonely against the hugeness of universe and this feeling makes them feel nervous and sad. However if the universe is defined for others, the situation would be different. Love is a type of Universe for others. Julien comes to a new definition of universe by loving Laura. Julien says to Dr. S that, I thought before that this world that I hate is just created by accident but now when I look Laura....I tell myself is it really possible that an accidental clash of molecules creates Laura. The same clash that creates smokes and stones. Is it really possible the clash creates the beauty of Laura and her smiles? This transformation was even strange for Dr. S when he says; we should thank Laura for all these things.

Julien makes his definition of universe as something that makes you believe. Laura is my miracle; this point of view opens new approaches to life. The fear of being lost is changed to fear of losing and then world is seen from a new angle. Laura when pointing to this fact tells Julien that it is not fair. I never feared this much up to now, but gradually I'm going to fear. I fear I may lose you. Even the happiness changes and creates eternal moments.

At the end of this Odyssey-like journey, Julien didn't come up with much information about the universe but his view toward what he knows changed. Julien says at the end I don't know much more than before, but what I know does not fear me.

This changing viewpoint turns on the trust and warms up the feelings. Traditions tried to answer the problem of death, but because of limited human knowledge, they turned toward tales and legends to find an answer. But Dr. S gives the best answer and says; the worst thing could happen is to answer this question.

Schmitt's plays have three main features that make their understanding complicated. First they are subject oriented and there are not so many incidents in the play. For example, the only incident is the elevator and the people taking it up and down. This makes the play rather long and disturbing to audiences as a result.

The second feature is mental environment of the play which makes no familiar scene for the reader. And the last and third feature is the play's tight correlation with philosophical concepts. The text has major philosophical points that make its understanding rather complicated for ordinary reader.

Schmitt is interested in something other than social reality. *Between Worlds* skillfully interweaves philosophical reflection. His characters are prisoners in some shadowy limbo where they have wandered out of their bodies. Here, they are subjected to

grueling trials and forced to ask themselves fundamental questions which, in view of the circumstances, have more to do with the mystery of death than the absurdity of life.

Between Worlds is a purely philosophical play. Schmitt is influenced by some elements of new theory in physics. In this chapter, my attempt is to show how he has made use of certain principles of new physics in *Between Worlds*.

8.2 Three principles of New Physics in *Between Worlds*

In quantum physics there are five main rules that were covered in previous chapter. Since there are only three out of five quantum physics principle in the play *Between Worlds*, only review these three in this section.

It is intended to use three of these quantum principles (Multiple universes, the interpenetrating universes and the role of the observer in quantum physics.) and prove these by bringing examples and events happening during the play.

8.2.1 Multiple Universes

The idea of parallel word was first introduced by Hugh Everett in 1954 in Princeton University. He argued that there are parallel worlds similar to our world. At the same time, these worlds are subordinated to each other, means our world is subordination of other words and other worlds are subordination of ours.

Based on this theory, in parallel words there are wars and events happening with different outcomes. Extinct creatures of one word are now living in another one and been evolved. It is even probable that humans are extinct from other parallel words. This is a complex interesting idea that could be a subject of many artistic works. The

theory of parallel worlds has been noticed more in science fiction works and metaphysics. Everett announced his theory in order to answer more serious question in quantum physics and then prove his theory by physics.

In the play *Between Worlds*, we are faced with three parallel worlds which are developing at the same time. There exists a third world created by Schmitt, a world between the current world and the afterlife; in fact, he creates a dimension between the worlds. Then, the events occur simultaneously in both worlds. So, there are two Laura(s), two Colin(s), two Magus, two Chairman, and two Marie(s), one living in the terrestrial world and the other living in an unknown world.

People are living simultaneously in both worlds but their living is different for example Julien is a depressed alcoholic man however in another world he is talented intellectual. Laura is an ill, disabled, and ugly girl in one word but in parallel world she is a charming, healthy, and powerful lady. When they enter to this place, the first question for them is where are we? Where is this unknown place? In the play, the characters discuss with each other about this unknown place in which they have arrived. They want to figure out where and what this place is. Colin wants to know where he is and where is this location which these five characters are talking with each other. He shares his questions with others. Chairman is the only one who offers an answer for such a difficult question. He found some answers after long inquiries he made and reaches a conclusion. He described this place which caused fear and surprise of others and says:

Chairman: A space between heaven and earth where we have to wait until our fiat's been decided? Whether we live or we die? According to the direction of the lift? A hotel between two worlds?

Colin: But when I arrived, I remember getting the definite impression that you believed it too...

Chairman: I pretend to, I'll just keep on pretending. It wouldn't do to cross them.

Colin: So according to you, where are we exactly?

Chairman: In a lunatic asylum. (Schmitt, 2002, p. 204)

As they discuss the issue, everyone has an opinion about this place, but where in fact is this world? Schmitt discusses this world throughout the play and touches upon the differences between our world and the other world. When a physician measures a particle, two measurements could be concluded from it: either it is measured as a particle or as a wave. This means at the same time one scientist is measuring particle as a wave but the other scientist is measure it as a particle. Also the theory explains how a particle could be measured over one manner.

This means incase until now one find him/herself in a situation where death was one of its possible results, then in parallel worlds, he/she is dead while in the other world he/she is alive. Based on such perspective, instead of facing events a linear fashion, one is facing multiple timelines of events which are based on the parallel worlds philosophy and are represents any possible results of a single action. Then each is extended from its initial event and shown based on various probabilities.

For example, on Earth, Laura is a sickly woman and the people around her are always worried about her illness. Her family is afraid of her early death. Most of her life was spent in a hospital receiving treatments and knows no other way to live. She is such a weak and frail person that no man approaches her, let alone making any relations. She has always suffered from this, but now, how is Laura in this new world? She is healthy, energetic, beautiful, and lively. As soon as she enters she attracts all the men around. In a place where everyone is worry about such a mysterious place and worry about their own faith, Laura is filled with enough self-confidence that she is not worrying and is enjoying everything. When she is asked where is here and where are we, she says: "I know where I am because I can walk. I can walk without crutches, without spasms, and

without pain. And I'm free of catheters, drip tubes, monitors, urine bags..."(Schmitt, 2002, p. 240)

Laura likes the place as much, as she walks there freely and even wants to dance. She does a little dance step and feels like dancing absolutely at the possibility that she is not dead. Here, she is healthy where in the other world she is sick. Therefore, there are two Lauras in two places the same time. She had been a guest here before and explains how she has been here already and expresses her feelings as;

Laura:...The first time, just at the moment when I lost consciousness, I left my body behind and was on the revolving staircase. I was light, I was so light, I was like a feather being drawn upwards, upwards to a light I could barely see; but just before I got to the beautiful balustrade of light, that was when I had to go back down again...and the second time, I was here for three days.(Schmitt, 2002, p. 241)

So we might say that here is a third world where there is no death, nor is it the world we live in. This is a world between two worlds. As previously stated in Chapter Three, the two interpretations of the implications of quantum theory for the nature of reality are the Copenhagen interpretation and the many-worlds theory. The many-worlds or branching universe that developed by Hugh Everett and states that it is possible for an entity to remain in various parallels of universes. There is an underlying mechanism connecting these universes to make this possible and affect the entity to a certain extent.

In the physical universe, we have rigidly taught ourselves to believe that consciousness is separate and removed from matter-space-time. Thus, our eyes are eyes of the tonal. On the other hand, in the visionary realities, consciousness is evidently a different aspect of matter-space-time, or, we might say, the matter-space-time is more evidently a different aspect of the consciousness.

In a reference to the visionary realities or Locale II, Robert A. Monroe observes, In Locale II, reality is composed of deepest desires and most frantic fears. Thought is action, and no hiding layers of conditioning or inhibition shielded the inner you from others. If the human mind has the ability to experience these other

realities, where are they? The mystical explanation has always been that consciousness leaves the physical body and travels to them. There are countless occult doctrines of the biological human entity conceived as having one or more spiritual or astral bodies which separate from the physical. This is the position taken by Monroe in referring to the whereabouts of Locale II: The most acceptable [explanation] is the wave-vibration concept, which presumes the existence of infinity of worlds all operating at different frequencies, one of which is this physical world. As Monroe sees it, this infinity of worlds can occupy the same area occupied by our physical matter world, much as the various wave frequencies in the electromagnetic spectrum can simultaneously occupy the same space, with a minimum of interaction. Only under rare conditions, Monroe asserts, do the many worlds interfere with each other. (Robert, 1971, p. 8)

8.2.2 Inter-Penetrating Universes

The second law is the inter-penetrating universes that can in the play it is possible. Julien love of Laura and true sacrifice of Radjapour toward Laura and the revelation of Dr. S kindness about Radjapour are all results from Laura's faith to life and her belief's on eternity. By her entrance in the play, she influenced on the network and structure of events and led new events shaping.

From now on, Julien's world is so much affected by the power of Laura's love and faith and his fear and hesitation about the two worlds fades away from him. After Laura's entrance to the play, Radjapour, after six month of hesitation about life and sacrifice death, chose fatherly love and to break the unavoidable rules in order to save Laura. Magus' condition does not improve. The medical team is considering switching off his life support system, but they are waiting for his nephew to give their consent. However, there is no way of finding or contacting his nephew. This flow is on the earth, but in the other world, they are discussing about this case:

Doctor S.: What I am about to say is outside my remit. According to the regulations, I don't have the right to inform you of this. It is just that you've been here for six months...

Magus: All this smells like bad news coming.

Doctor S.: Your condition is not improving. The medical team is considering switching off your life support ...I am so sorry.(Schmitt, 2002, p. 245)

The circumstances in this part of the play are so complicated. Laura needs a heart. If she does not find a heart, she will die. Magus in the other world is in hospital in coma and his heart is healthy, but no way of locating his nephew to end his life, as he really wants to save Laura's life. He has his nephew's phone number but the problem is the inability to connect to the other world as Doctor S. does not allow it. Doctor S. is about to leave when Magus gets up suddenly, takes out a card from his pocket, and gives it to the doctor.

Magus: Take this. It is my nephew's phone number. I want them to call him so he can give permission to unplug me.

Doctor S.: It's no use. What will happen, will happen. It is not for me to communicate this information.

Magus: Doctor, I beg you, we have to move fast. Laura is in the same hospital as I am. It is very simple: all they have to do is pull out a plug, take out a little piece of flesh from inside my chest and take it down in the lift to the floor below.

Doctor S.: You are asking me to do something that is completely forbidden.(Schmitt, 2002, p. 250)

Dr. S knows that any interference in another world is forbidden and he is not allowed to do this but Radjapour's different attitude convinced him. Radjapour is tired of the fact that fate is always like a lottery game and chance and accident is the main factor. He complains about God remaining silent and doing nothing, as if God is slept, as humans who for centuries are just praying when wants to sleep. Radjapour wants Dr. S, who is the only one could cross the borders of the worlds, to do something. He wants Dr. S to give his grandson's numbers to the Doctor so they would be able to give permission for transplanting his heart to Laura. But Dr. S believes in justice and thinks the universe should respect capabilities. The good receives rewards and the bad pay for their actions. But what sounds important for Dr. S is justice, its implementation, and the will which brings order to universe or a thought which exists up there. However, Radjapour talks

about human will and believes freedom finds meaning when humans have the will to do what they want. He asks Dr. S to stop the power of accident and materialize his will. Radjapour talks about his childhood memories when he use to climb trees and sit there, and thought he was much different and more powerful from other people. He talks about lessons he learnt during the time in this place: accepting indispensables. At the end of Radjapours lectures, it seems Dr. S is convinced and now is ready to do this for Radjapour and Laura. Doctor S. remains quiet and Magus puts the card in their hand. Doctor S. is profoundly moved. She wants to say something in reply, but is too moved to speak, and slips away. It seems that she is convinced, since we see in the next scene that she has gone to the other world and has given his number to them.

Later, Doctor S. passes close to Magus and speaks in a low voice to him so that the others cannot hear. So Magus gets up and listens closely: "Doctor S.: The card happened to fall out of your locker. By the purest chance, a nurse happened to be passing and picked it up."((Schmitt, 2002, p. 269)

The incident happens on page 138 of the play; interferences between the two worlds take place. Dr. S enters the world and puts the number of Radjaour's nephew in Rajapur's pocket. Nurses finds the number accidentally; an accident which was planned before. Then Radjaour's nephew is called by hospital authorities to ask for the permission of heart transplant before it becomes too late for Laura.

8.2.3 The Role of the Observer:

The third principle of quantum physics has to do with the role of observer. Quantum physicists argue that we only influence the behavior of the materials by its observation. This is the reason why humans cannot be certain about the nature and characteristics of a material, like speed or place.

Quantum mechanics also proves this idea. The explanation, argued by a Danish physicist, argues that quantum particles are not fixed, but exist in various manners at the same time. The complex of all manners is probable for quantum material known as super position. So when we observe a quantum material, we are influencing it. In other words, the act of observation influences what is being observed and sometimes make it to select from one of its wave functions. Based on this theory, physicists have different measurements of the same material, to the extent that the same material chooses different conditions in different measurements.

Isenberg proved that classic physics' explanation of phenomenon, observation, and measurement are incomplete and need fundamental changes. We receive most of information from the outside world through our eyes, which play an important role in classical physics. But modern physics argues that observation is acquiring various aspects. In fact observer is inseparable from the thing which is observed. This is called the unity of observer and order.

In the play, we can see the change in worldview from observer to participant. As shown, new physics has discovered that nothing even resembling causality exists on the atomic level. *Between Worlds* has reached the same conclusion when Colin and Doctor S. discuss about chance and accident in page 248. As proven above, the cause-and-effect of our daily life is immense.

Throughout the play, the role of the observer over that of the observed is clear. This is seen how the events and the things have changed by observing the characters. For instance, Doctor S. and the two assistants have a different view for each observer; some residents (characters in the play) see the place as a hotel or some of them see it as a hospital, while others see it as an inn; and some people think Doctor S. is a woman, while some think she is a man.

Then, the observer has an important role upon the impact of what is observed. This is witnessed in page 240, when Doctor S. relates to Colin about the events in this place, and he declares that the Chairman took him for a man and others took him for a woman.

The following excerpts prove this:

Colin: Doctor, have you really any idea what happens up there?

Doctor S.: I just know my job. To greet you. To make you wait. Then sure you get in the lift. (Pause) I know nothing. I just guard the door. (Pause) all I know is that once you go up, you never come down.

Colin: Why does everyone call you doctor?

Doctor S.: That's just how you happened to perceive me. It could change. It depends on the situation. (Pause) You, for instance, took me to be a woman.

Colin: (stupefied) that's all a bit beyond me!

Doctor S.: Me too. (Pause) for me, as for you, death is not so much a fact as a mystery. Colin: You know more about this than you're letting on. (Pause) if life is a gift, then who has given it to us?

Colin: (hesitantly) God? Or life itself?

Doctor S.: All the answers are simply new questions. What if it's God? Or what if it's life itself? What difference does that make? In any case, it means...(Schmitt, 2002, p. 268)

It is clear that every one, as an observer, affects the observed. Its great merit is to ask essential questions about fate and luck, and about the arbitrariness and unfathomable mysteries of life in which there is nonetheless plenty of reasons for hope.

Based on this, quantum physics considers observer part of the universe which even builds the measurement of a phenomenon. So in the physics world, our daily life is shown as a pattern of shadows.

8.3 The Play *Einstein's Treason*

Einstein's Treason originally named (La Trahison D'insteïn, 2014) is a French play which depicts moral struggles of a genius in a comical context who, despite his own desires, is the inventor of the machine which destroys the world. The play has eight scenes and three characters, where mainly two characters appearing in most scenes and all three of them appear in only two of scenes.

Tramp, a character with worn-out and wrinkled clothing, walks with worn slippers and carries a backpack, indicating that he is homeless. In this play, we see Einstein when he is fifty five years old, his appearance as we all know him. Disheveled hair, loose men's shirt, cotton pants, shoes without socks – because his big toe tears up his socks – and considering his badly dressed style, he's not very different from the tramp. The final character shown is O'Neill, a mysterious man in black who spies on Einstein through tramp and is informed of all Einstein's works and manners like a black shadow.

Einstein's Treason happens in the United States along the shore of a lake in New Jersey, where two men face each other in this location. An isolated tramp whom his son has died in the war and a peaceful Nobel Prize winner scientist named Albert Einstein. These two men become friends and Einstein shares his inner secrets with him. He talks about his worries and obsessions, the responsibilities he has, and the share he had in human disasters, the fact that he, unwillingly, has betrayed mankind. The author of the play depicts inner and moral battle of this genius scientist with subtlety and irony. He talks of friendship, love and humanitarianism, of mankind's destiny, of people who make history.

In this meeting, Einstein talks about the fact that he, as a peace activist, is aware of terrible consequences of his theoretical activities and production of first atom bomb which Hitler and Nazis might get a hold of. He is afraid of this and therefore he contacts Germany's political rivals. Still, this also is considered a type of betrayal to his country and might lead to ominous and grim results which are not very different from his first action, giving up to Hitler. The author places Einstein in such situation to challenge his beliefs once more and for him to think whether he is serving or betraying mankind.

During the play, we eventually see that Einstein's attitude is that stupor has a greater chance to be believed and repeated, as far as it might turn to something normal and seem to be the truth. He believes that cutting an atom is easier than bigotry.

Einstein's Treason is about the theory presented by Einstein in which he believes is his betrayal to mankind. Einstein, who supports peace, gives the formulas to Americans out of his fear of Germans so they can stand against Germany, but Americans trying to gain their own benefit, use it against Japanese and create a great disaster in history. Einstein feels deeply guilty about this but claims that science is innocent and science goes its own way and does its own thing. It is humans which use it in various manners, either for a better life or to kill and fight.

Einstein is a well-known scientist whose invention has moved the world and he is facing a difficult situation where he must take the final decision. Should he deny his own beliefs and let Roosevelt know, so the United States can win the race to obtain the lethal weapon? And a thousand other questions presented during the play.

The moral struggles of this genius man during this intelligent, serious, and sometimes funny tragicomedy shows that he makes himself face complex questions, where answering them is much harder than answering difficult physics questions.

Einstein's Treason is about a theory of Einstein where we not only gain awareness of physics theory, but we also become aware of how he made a decision to finalize his physical achievements which changed world of mathematics. In fact, the author breaks the barriers of past, present, and future by bringing Einstein to present time and by the entrance of an Einstein to the twenty first century, and once more studies the issue of war and humans massacre by a scientist. At the end of the play, although Einstein has caused death of millions of humans and considers it as a mistake and feels deeply guilty, he claims that science goes its own way, and what he and other scientists must do if they are tools for different and various goals of politicians and great powers? What is the duty of a scientist? Should they still continue to discover, innovate and create science? Or should they stop innovating and discovering due the dangers and hazards created by politicians? In either case, he wishes for a world without war.

This play is a work in tragicomedy, which shows mental concerns and obsessions of genius trapped in an internal struggle with his own consciousness and facing a moral exam. He, despite his own desire, has innovated something which could change human's destiny in this world.

The play is a contention between an illiterate tramp from a low social class. But this tramp is someone who has lost his child, his only son, in war. He has chosen a strange way to mourn his son: homelessness and living without a house, without wealth and without and belonging to living. This is how he keeps the memory of his child in his heart forever. This man's sorrow for the loss of his son due to a war which these scientists and politicians have started, the man who has the lowest rank in a society, is one of the peaks of play when he faces one of these scientists, which happens to be Einstein.

This father is facing a man, Einstein, with a universal reputation, someone whom two countries are trying to gain him and a man who knows nothing but numbers and digits, as if less emotions flow in him. But Einstein which is created by Schmitt, considering all important events of real Einstein's life totally intact, is totally different based on emotions and feeling. Especially in many occasions during the play in front of the tramp when he talks like a father about his children and regrets that he wasn't able to live with them as he wished. Therefore we face a character of Einstein in this play which was created by the author and this character is in a difficult situation. On one hand, he supports peace and on the other hand, he is aware of horrible consequences of his theoretical activities and is concerned about production of first atomic bomb by Hitler and Nazis. By reading the play and correct comprehension of Schmitt's signs in the work, the reader understands current political and global condition of countries and gets terrified of the upcoming world war ahead of us.

8.4 New Physics in Einstein's *Treason*

This time, Einstein is one of the main characters of Schmitt's play. Schmitt has previously used famous and well-known historical individuals as main characters of his plays, such as the play called *Adolph Hitler, The Visitor* where Freud plays the main role. These characters play very massive and important role in human history throughout their real lives, and now Schmitt brings them to life once more so they play their role as he desires them. It is as if he portrays them once more to re-identify themselves and as if they are judged in court where they are the convict and judge themselves.

Einstein is a name which reader, upon hearing, is reminded of the theory of relativity and mass and energy conjunction law, a theory which separated human's attitude toward the universe from classical Newtonian physics and explains universe based on new rules. Beside his scientific theories, which turn him to one of the greatest physicians of the world, he still remains in memories due to his philosophic and political views and his beliefs. This time a playwright wants to study physics, science, philosophy, and life in layers of this famous character in a theatrical play. It seems that even a great scientist such as Einstein has made some mistakes beside all his success. His life has many positive and negative aspects which could contain great lessons for the future generations beside his science which changed the world of physics.

Einstein did not start talking till he was three and then would talk rarely until he was past seven. His concentration on solving physics problems, his musical talent, and his ignorance toward some school subjects in contrast to his attention to his favorite subjects led some to believe that Einstein had Asperger's Syndrome. Thomas Soul, writer and researcher in Stanford University, used the term *Einstein's Syndrome* for individuals who don't suffer from Autism but start much later to talk in comparison to an average child. The fact that how these individuals' brain is activated much faster in regard to some talents and much slower in regard to some other is still unknown. Finally, we must say that Einstein was a lifelong visual thinker and wouldn't waste much time talking.

In first scene of the play, where the Tramp and Einstein are having a friendly conversation and the Tramp still does not know who he is talking to is no a homeless person but Einstein, the great physician; he asks about his personal life. Einstein mentions his childhood when he would repeat his sentences constantly and while saying this dialogue he repeats his sentences for a couple of times.

There is a famous story about Albert Einstein that he was a slow-witted student during his school time and didn't achieve any success till much later in life, but he was a top student in physics and mathematics in his teenage years. He would study differential and integral math when he was no older than 12 and knew how to use Greek and Latin letters in equations. But the rumor about Einstein's weak performance in school probably has its roots in the fact that one year, the score system of his school was reversed. Einstein graduated high school in 1896 and got his diploma, and then he entered Zurich Polytechnic Federal Institute at age of 17.

Einstein met Serbian Mileva Maric in the Zurich Polytechnic Institution, Mileva being the only woman accepted in the field Einstein was studying. 17 year old Albert and 21 year old Mileva started a romantic relationship and as a result they had a daughter named Lieserl before their official marriage in 1902. They had two sons after the marriage and their youngest son suffered from schizophrenia. Albert and Mileva got an official divorce from each other after living separately for five years while Lieserl's destiny remains unknown. There are two hypotheses about her, that she was either given up for adoption or that she died of scarlet fever.

In the play, Einstein reviews his mind and wonders if he has ever truly loved anyone and he wants to know if he has loved anyone special. Although this question and character's emotions form gradually and in middle of the play, they find their complete and correct form at the end of the play. We witness Einstein's painful confessions at scene 7, page 91, when Einstein faces the tramp who has imprisoned himself in his memories because of his son and his death and has devoted his life to his lost son, someone who lives far from others, far from society, far from principles, someone who has a critical and internal lamentation based on Einstein's beliefs. Einstein considered

himself to be small in comparison to the tramp and when the tramp says he is admirable, Einstein starts to confess.

Einstein: you think I'm admirable??!! This is also very relative. Beneath this mask of a great scientist, I am an inconsiderable father, an invisible and hidden husband. I betrayed their trust ... I ... I ... have two *Congenital* sick children. One of them is dead and the other is in a mental hospital ... and a brilliant son, Hans Albert who teaches Hydraulic Engineering in Berkley and I see him even less than my own colleagues. Sometimes I'm afraid my brain is bigger than my heart. (Schmitt, 2014, p. 91)

Einstein had a busy and blatant life. He experienced many romantic affairs after divorcing Mileva, which included his cousin Elsa and this finally led to marriage, although it is said that he even intended to marry Elsa's daughter, meaning his own future stepdaughter. Later, Einstein expressed his fatherly love toward his stepdaughter, Margot, in letter to Elsa, claiming he loved Margot as much as his own daughter or even more. Einstein cheated on Elsa during their marriage, and Elsa seemed to be aware of this. Albert Einstein promised his first wife to present material benefits of the Nobel Prize in case he won it to her and their two sons in order to get the divorce. He won a Nobel prize in 1921 due to his studies about the photoelectric effect and gave its material benefits to Milena as he promised, so she and their two sons could live with that. Throughout the play, Einstein mentions his own life in two parts, one in first scene where the tramp asks "him isn't there anyone waiting for you?" he immediately realizes that the tramp means an unsuccessful marriage and responds two times. "... I had two unsuccessful marriages and the other one is in its last scene"(Schmitt, 2014, p. 16)

But what made him known as a great scientist was publication of his four papers. Basis of physics was shaken by his theories. His papers were published in 1905 and totally changed views of humans toward space, time, material and energy and created the new physics. Einstein explains that considering light manufacturing and diffusion, the photoelectric effect follows quantum theory, which was the same theory which won him a Nobel Prize. By experimenting through movement of small suspended particles in

liquids and molecular-kinetic theory of heat, Einstein proved existence of the atom. Kinetic-particles electrodynamics proves mathematical rules of specific relativity theory. Does inertia of a particle depend to its internal energy? Einstein explained that how relativity theory leads to equivalency of mass and energy $E=mc^2$.

In the play, Schmitt puts Einstein's character in opposition of Tramp who lives wearing slippers, worn-out and wrinkled clothing and a backpack. Not only he does not have a social ranking but he also lacks sufficient education let alone understanding mathematics and physics. This contrast in creating these two characters by Schmitt leads to the tramp (who has insufficient knowledge about science) asking him questions about scientific issues or even physics.

The tramp asks Einstein that what his discovery was. When Einstein is going to explain and interpret relativity theory for him, before he starts, tramp immediately claims, "Tramp: enough, no words... the fact that I don't understand anything is a reason of Einstein's ingenuity" (Schmitt, 2014, p. 8)

As the scientific conversation between the tramp and Einstein continues and when Einstein explains $2E=mc$ formula to him, tramp who still does not know he is talking to Einstein himself, says if Einstein was here I would knock him out.

"Tramp: It is great that you are not Einstein because if I could get a hold of him I would really turn him off. I would really drag his ear" (Schmitt, 2014, p. 9)

Those days in Germany, Einstein had to face many threats due to his peaceful spirit and commitment to create serenity. He bravely signed a statement in opposition to Germany's militarism and its interference during World War 1, along with other colleagues. This statement was a response to the Civilized World Manifest Statement planned by the German government to justify the invasion of neutral Belgium and was

signed by almost 100 famous German intellectuals. (Schmitt represents this in an artistic and strong manner in the play *The Visitor*). Einstein would refuse the German government's offers while many scientists of that time period used their science and innovations to develop the war much farther. As we can see in the play, he is spied on and threatened by someone, but despite all pressures he has to face he gives the formula to Americans out of his fear of Germans so they can stand up to Germans. However, the Americans use it against Japanese and create one of the greatest disasters in military history. Einstein feels guilty about this. In scene six, when O'Neil (the spy) is happy for winning the war and the tramp is accompanying him and rises his hand for Einstein as a victory sign, Einstein says the following dialogue with sadness.

Einstein: I don't know how the third war would be, but I'm sure not many people will be left to interpret the fourth one. United States won the war but mankind lost the peace. What a betrayal! We were preparing the bomb against Germans ... then Truman drops them on Japanese... (Schmitt, 2014, p. 18)

Since the play Einstein's Treason is based on Einstein's real life and reviews many events of those time period, there is need to consider historical events. Thus some historical events are mentioned while analysis of the play. Effects of great historical events could be observed in actions and reactions of the play's main characters.

After the war, defeated and broken Germany enters a new era of social changes by Hitler's leadership. During that time, a group of radical students took a number of university professors' hostage and no one wanted the police to interfere and solve this problem. Therefore Einstein and quantum genius Max Born were assigned to negotiate and control this situation. The next year, Einstein confessed that they were so simpleminded and never thought that students might turn against them.

Einstein's achievement of complicated scientific concepts wasn't possible without previous scientists' efforts, similar to other scientific revolutions; his ingenuity followed

efforts of scientists such as Hanry Poankre and Hendrik Lorentz and led to summarizing and eliminating the friction between Newtonian physics and James Clark's Theory of Light. Einstein's theory of general relativity completed special relativity by presenting gravity and acceleration in concept of space-time manifold. Unfortunately, it took three years to prove one of the key predictions of this effect. (Khanjani, 2013)

When astronomers finally confirmed the bending of the light as a result of space-time manifold in a Solar Eclipse which happened that year, Einstein turned into the most famous human being on planet earth over a night. It took three more years for the Nobel Committee to believe these rules and finally give Einstein the Physics Nobel Prize. This prize was presented to him for discovering photoelectric law. The photoelectric effect mentions that the diffusion of electronic charged particles from the surface of a material absorbs electromagnetic radiation such as light.

In scene three, during a discussion between Einstein and the tramp about his discovery and the fact that who would finally benefit from this discovery, Germany or the U.S., Einstein mentions other's efforts and aids throughout his way during his dialogue and adds that, my friends believe a scientist must explain to politicians that what might happen for a nation in the future after obtaining a weapon or a nuclear discovery.

"Einstein: scientific committee must let authorities know ... and make them aware. My friends, Szilard and Wigner, believe that a global scientist must explain for politicians that what might happen" (Schmitt, 2014, p. 20)

Schmitt mentioning Einstein's friends and naming Szilard is in fact a humanitarian attitude and shows Einstein's services for humanity's welfare and puts that besides his unforgivable mistakes.

Although we know Einstein as a great physicist, his political views were no less important than his scientific achievements. These political orientations, similar to his scientific achievements, were much more complex than many might imagine. Einstein was a lifelong peace supporter and he only once did an activity to benefit war. Hungarian physicist, Leo Szilard, wrote a letter to Roosevelt in 1939, considering increase of the possibility that Nazis might achieve the atomic bomb and asked him to care much more about chain reaction and atomic energy. Szilard was an unknown scientist, but when Einstein signed the letter, it became a whole new issue. This issue later led to Manhattan Project and, although Einstein didn't take part in this project and later considered signing that letter as one of his lifetime's mistakes, the existence of $E=mc^2$ equation was critical to building the atomic bomb. He tried to compensate and make up for this mistake by selling handwritten manuscript of his research and helping peace supporter and antiwar groups. Einstein was Jewish, and although he and his family were considered secular Jews, Israel's newly founded government used this as an opportunity to affect public opinion.

In 1952, David Ben-Gurion, Israel's prime minister, offered him to accept presidential post of occupied lands. Einstein refused politely and reasoned that he is not fit for politics due to his old age and lifelong concentration on scientific research. A year before, Einstein had announced that he disagrees with creating a Jewish government with specified fronts and military power. He had also condemned improper behavior with the native Arabs during the Deir Yassin massacre by signing an open letter published in New York Times. (Khanjani, 2013)

Schmitt has created a character in each act of the play which constantly reminds us he was neither inventor of the atomic bomb nor its cause and founder. He continuously speaks of peace and humanism and all he is concerned about is that politicians might

take advantage of his discovery in physics and use them for their own benefit and damage and kill people.

“Einstein: I fought so we could get rid of war. Now it has resulted in a peace called cold war! Permanent peace by means of permanent fear” (Schmitt, 2014, p. 24)

According to Khanjani's study; the most famous scientist of the twentieth century died in April 18, 1955. Telegram Newspaper printed Albert Einstein's death news in its front page. Einstein had requested his body to be cremated and his ashes to be scattered secretly so no one could build him any grave, but only hours after his death, Dr. Thomas Harvey took out his eyes and brain in the Princeton Morgue. His eyes were given to his optometrist, Henry James, and it still preserved in New York till this day. Various pictures were taken from layers of his brain. Although Einstein's brain weighed similar to a normal individual, 1.2 kilo grams, studies show that sections related to discourse and speaking were smaller and sections related to numerical processing and visualizing were bigger. What's more, scientists studying unpublished pictures during 2013 realized that a part of his brain, the corpus callosum, which connects brain's two hemispheres was bigger than an average person's.

At the end of the play, Einstein gives an amount of money to the tramp, although the tramp's mission is to spy on him for a person called O'Neill. Throughout the play however, he realizes some results on Einstein's ideas and thinking which his mission does not concern him anymore and he is not even afraid of O'Neill's threats. Einstein bids the tramp a farewell in his own style, as if the last conversation is Einstein's farewell.

“Einstein: I become to know three big humiliations in my life, Sickness, senility and ignorance. Fortunately, there is something and defeats them all” (Schmitt, 2014)

The tramp wants to know what can defeat them all. Einstein says the world 'death' without any fears and like a man accepting his own death, says; Death is coming like an old debt and I'm glad that I can finally pay this debt. Scene eight, presents questions about Albert Einstein and other refugee scientists' role in decisions leading to manufacturing of the atomic bomb. How these scientists had to present advices which now a day might seem different from their primarily philosophy? In such regard, we briefly review the political events of 1938-1941 which are mentioned in this play tacitly.

The ones, who had a more clear vision, had felt the upcoming danger much sooner. People in democratic countries had seen arrival of German refugees and then from central Europe and Italy who were running from political and Anti-Jew oppression. A great number of scientists could be seen among these refugees. Nazis began creating political opponents detention centers. Stalin signed The German-Soviet Non-Aggression Treaty with Hitler, thinking he could stop the threat toward Soviet Union. Germany occupied Poland after a bloody battle, and France and Britain entered the war against Germany. Germany invaded Denmark and Norway in April of 1940 and attacked Belgium, the Netherlands, and then France. Marshal Petén signed a war armistice treaty while two thirds of France was occupied by German troops. Great Britain was left alone facing Nazi Germany and fascist Italy in summer of 1940 for a year, its cities being bombardment constantly until Nazis invaded the Soviet Union

War did not stay limited to Europe. In the Far East, the Union supporting Japan occupied Manchuria and then north and east of China and finally other Southeast Asian countries one after each other. Japanese forces attacked Pearl Harbor on the island of Hawaii in December 1941 and this led to United States entering the war. Public opinion was passive and disgusted by seeing barbaric bombing of civilians and long lines of refugees in the roads. We can witness such attitude all along the play from dialogues

tramp's character says and expresses his disgust of people who cause wars, Guernica in Basque state during Spain's civil war, Rotterdam in Netherlands, Coventry and then London in Great Britain, Shanghai, Chong King and Nankeen massacre are some examples.

A part of the public opinion, loyal to isolation ideas of the country, in United States was ignorant of universal issues and incidents before the Japanese blitz attack to Pearl Harbor. But instead refugees coming from Europe were aware of threat brought on by Nazis and its ever present fear. They knew that no one was safe due to Nazi domination and soon there will be nowhere in his world where you can take refugees. Among this group, Szilard, whom we spoke of above, was worried about the future. He thought if chain reaction could lead to creation of a lethal weapon, Hitler must not be the first one to achieve that. While first, Uranium nuclear fission was discovered in Berlin and we know that one of Kaiser Wilhelm institute were actively working on Uranium, United States must become aware of committing immediacy of this life and death match and think of ways to prevent Germans from obtaining raw material such as Belgian Congo Uranium. Szilard and Wigner decided to let Albert Einstein, the most famous European refugee scientist in United States, know about the immediate threat. They explain the possibility of chain reaction of uranium to him. After consulting a few other people, Albert Einstein is told to write a direct letter to President Roosevelt. Due to the fact Szilard interference, Alexander Sachs, a huge company's economic consultant who personally knew President Roosevelt, agrees to give Albert Einstein's letter to the president signed in August of 1939. (Khanjani, 2013)

In the play, Albert Einstein's letter begins as follows: "Results of recent experiment of A. Fermi well. Szilard which was given to me as manual script, has led me to the conclusion that I believe Uranium element ...", and he continues in the following that:

“This new phenomenon might led to building a bomb ... only one bomb of such nature, carried with a ship and exploded in a port not only can destroy the whole port but also parts of the land around it.” (Schmitt, 2014, p. 5)

A few days after receiving this letter, Roosevelt decides to create a committee headed by National Standard Office manager. The Committee had its first session in October 21. Committee ordered fifty tons of uranium oxide. The first financial grant was approved. This start, still small, is the beginning of great American effort. At the end of scene seven we witness Einstein's long monologue about these issues. He confesses to things much harsher than betraying his family and announces that his actions has led to human's massacre and he feels that each night wind moves corps of Hiroshima incident across the ocean to reach him and torture him for this. The scene ends here when Einstein blacks out and the tramp help to get him to the hospital.

Einstein: Number of my victims... hundreds of thousands... tomorrow, millions, the day after tomorrow, milliards. But these numbers smell like corps. Smell of decay and decomposition. Smell of human trashes. This is the wind of Hiroshima ... do you feel it? (Schmitt, 2014, p. 92)

At the end of the play, scene eight, Einstein the character is created by the author shows relativity law and uncertainty law with a moving expression and an artistic and human language and not mathematical language. He, once more, reviews the famous formula of mass equals mc^2 and express his own life by means of this formula that he wanted to be good human and intended to do good but he has done wrong, he has spent all his life on truth, presenting humanitarian theories and done things which were useful for human beings but he has gained a reversed result and calls himself a tragedy, a tragedy for good intentions and not good deeds.

Einstein: all these trash are summarized in a formula ...I spent my whole life on truth. I presented proper and humanitarian plots...but the result was ominous. How can you survive worst things while the bests are like rainbows in the sky, the closer you the farther it gets. This is the formula of my life: I am a conscious angle and an unconscious evil. (Schmitt, 2014, p. 106-107)

The necessity to physical understanding is one of the main issues of this century. Classic physics was formed based on Galileo and Newton's works and was accomplished by Maxwell's electromagnetic theory in second half of nineteenth century.

But two of issues were discussed at the end of the nineteenth century which couldn't be justified in framework of classic physics. Special relativity theory solved some of these problems and Plank's quantum theory solved some others. His theory was developed from 1900 to 1925 and was finally summarized as some guidelines.

During that time period, new mechanics felt required to justify the phenomena of the world of reason, or microphysics. This new mechanics was founded by Heisenberg and Schrodinger and was named quantum physics, destroying the many philosophic bases of classic physics. The noticeable point during these years is the necessity to achieve a physical understanding of things. Before creation of quantum theory, physics and mathematics had good interactions with each other. When quantum theory emerged, since they couldn't present an understandable realistic definition, they again decided that a mathematical description would suffice while emphasizing on adjustment of this theory with natural issues and experiences which was always desired by quantum physics.

The new phenomena popularized during the few last decades are that some new physics theories in regard to atom and cosmology use mathematics. Some rhetoricians have lost concerns about understanding physics due to the lack of their adjustability with experimental predictions and are more entertained with mathematical games. Quantum physicists believe that adjustment with experiment is necessary while mathematics has occupied such place in physics where in some cases has turned in to research's guide or research's Prerequisite in physics. For example, in string theory, mathematics is so dominant where participants forget the fact that the theory must face real world's observations.

Now what we need is to go back to physics and then toward emphasis is physical understanding, since it is this attitude that lets physics really grow and not obsessing over mathematics and mathematical equations which are useless for modern physics. Throughout the history of physics, the real development came as a result of interaction between experimental insight and physical visions therefor we must consider physical witnesses. Einstein considers two characteristics to choose a physical theory, one, they shouldn't contrast existing reality, and two; the theory's hypothesis must have logical simplicity. But Einstein, along many other scholars and scientific researchers, believe that sole justification of experimental facts or description of observations is not sufficient, but instead they believe that goal of science is to understand nature's world.

In the play Einstein's *Treason*, not only does Schmitt represent issues of new physics through creating a character named *Einstein* and by means of art and dramatic literature, but he also drags him in a scientific, humanitarian and philosophical court by creating a dramatic situation and placing the character in a surrounded condition.

There are no mathematical equations in this play and reader is dragged toward new physics through natural issues and by understanding hidden signs in the text - and as mentioned in previous lines we achieve a better understanding of physics and mankind's achievement's in present century, understanding dangers of new achievements or what might bring serenity and peace for human beings.

8.5 New Physics in *Stranger*

Stranger, originally named *Etrangere* is about the life of a woman who has been educated in geography and reached to high levels of knowledge in that field. She lives abroad, and has spent most of her life on learning, teaching, and writing. She is well versed in many languages.

The story begins with the presence of an old woman in the backyard of the woman's apartment. This unsettles her and she asks for help from police and others, but they dismiss her. The old lady appears like a shadow around her house. As it goes on, we understand that the woman's husband, named Ervine, abandoned her and her little boy all alone. Many years have passed, and now her son has grown up and is married to a young lady.

During the mental transition of the protagonist, Woman, in her thought considers herself a young woman of 30 years old, and her son as her husband. Therefore, she regards the young lady as her rival. The shadow of the old woman seen everywhere and troubling her, is, in reality that of herself at the present old age. She does not recognize herself in the mirror and, instead, sees a meddling old woman who is following her everywhere. The Woman switches off the TV and drinks a glass of water; she hears a knock on the door which she opens and her son enters the house, but she believes that he is Erwin, her husband.

The reader understands that the woman suffers from amnesia as it becomes more obvious towards the end of the story. She forgets everything except the emotions of love and disgust which she has experienced in life. Eventually, in her mental stage, she transforms into a child who looks up for her parents. Woman looks lovingly into her Son's face with a ravishing smile and says; you know that my memory is brilliant.

In fact, the Woman does not know what is happening to her. She calls her Son by her husband's name 'Ervin'. In other words, she is unaware of the present time. When the old woman is seen in the closet mirror, she looks up and stares at her in amazement and runs away. But the old woman follows her. Here, it is necessary to mention that in addition to the characters of the Son (Woman's boy) and Young Lady (his wife), there are three versions of Woman's character who appear in the story as three stages of her life: an adult girl who lives with her parents in a family, a young woman who lives and works with her love (the husband), and an old and lonely woman who is living in the past. Schmitt chooses only one of the stages of the character's life mentioned above which is the real time of the play during Woman's old age. The three stages of her life happen like a moment of transition from real time to the past in order to narrate the life story of the Woman as the main character of the play to the reader or audience member.

The concept of traveling in time has been a permanent hope of human and physicists which brought about many ideas and theories. Albert Einstein's theory of general relativity has made traveling in time possible in ordinary human understanding. According to this theory, with enough force, a gravity field can bend space and time and lay them on each other. Scientists intend to prove or disprove this theory.

Meanwhile, writers and artists make use of this theory to produce artistic works. Since Schmitt has continued his studies in the field of philosophy, we can trace new philosophical theories in many of his stories and the best of them is the theory of quantum physics.

Einstein forecasted that it will be time which closed curves become some part of common perception of human, but it is not possible to travel in time without a contrast. Whereas common relativity describes huge world like planets and the Milky Way, quantum physics describes little world of atoms and particle. (Nasseri, 2009, p. 31)

The mathematics behind quantum mechanics shows that time travel by closed time curves is not only possible but can also occur without any contrast. So, if a human can travel in time without contrast, it is possible for little things like particles. Now researchers of University of Queensland, Australia have made a simulator of time machine that can imitate behavior of quantum particle in time travel. Physicists have simulated the travel of a particle during time closed curved in an orbit by shooting light particles. The weaver particles are made of main particle, so they are similar to each other and each force on one impact on the other one.

In *Etrangere*, readers are able to differentiate the three stage of the life of Woman (the main character), whereas real events of her life are about to happen, although they are in the past or future. The main character travels in time; she goes to the past and returns to present again. She is confused and therefore thinks of her son as her husband because of similarity between them. So she takes Daniel, instead of her husband (Daniel's father) who left her at young age, for all of her troubles.

The theory of quantum is obviously related to the time transition of the main character, Woman. According to this theory, time must be considered as one of the directions such as length, width, and height. For instance, when driving: you move forward, this is one direction; you turn to right or left direction, this is another direction; the third direction is when you drive in the mountainous road; and the fourth direction is travel in time. In the play, Schmitt shows the reason for the Woman's amnesia and aims to convince readers of its cause by bringing up facts from the past. In other words, he applies the tactic of traveling and transition in time to convince the readers on the fourth dimension of the story, where Woman chooses to narrate her story. According to Fergusen, Stephen Hawking says:

Films with content of travel in time commonly show huge machines which have open. The rout among fourth direction and open tunnel in time haunt.

The passenger of time is ready for unknown experience and enters to this tunnel and then appears in utopia. Such method seems far and different of reality but general idea about it is not irrational. (Fergusen, 1996, p. 12)

In fact, the idea of time travel in physics conforms by recesses called 'wormholes'. These recesses are scattered around us. It is not possible to see because they are very little. These holes appear in hidden corners of space and time. Nothing is flat and solid, but when you look at them from near distance, you can see holes and folds on them. This is one of the basic principles of physics that consists of time. It is a place that 'worm hole' rely on. In this quantum world, little tunnels are about to come to formation, to hide and chance between time and space constantly. Worm holes in fact connect two different situations and times to each other.

There are places that have different speed of time, it may increase or decrease in them and it was about GPS. It was completely true. Providing of it in earth satellite trace system, show that the time has high speed in space and we can use this principal for travel in the future. (Fergusen, 1996, p. 28)

Schmitt uses modern philosophy and his attitude to new ideas about physics (particularly the many-worlds theory) and philosophy is well incorporated into his stories, and this is positively received among the literary and theatre circles. According to Nasserri in *Sefti*, "Max Tegmark, cosmologist, who has planned hierarchy of expanse of many worlds, believes that explanation of set of worlds (sometimes it called multiversity) which everything seems possible in it, it is simpler than that of a world with certain regulations. Common feature for expanse of many worlds is parallel worlds" (Nasserri, 2009, p. 38)

On the above commentary on many worlds, Tegmark answers one of the hardest philosophic questions of those who think about structure of time machine. He further stated if there were only one world, it would cause a paradox by returning to the past and killing your grandfather by time machine, creating a different past in which you are not present. In another side of the past, your grandfather stays alive and you are born. If

you come back to your real world, your grandfather will be alive. If you stay in the past which you had your grandfather killed, your presence would be so strange without any past. There are other commentaries of quantum physics which exclude the idea of many worlds such as Copenhagen commentaries. However, it seems that all of them are common in a kind of strangeness.

The events in *Etrangere* do not return to a past time or exhibit any vengeance. Rather, Schmitt tries to study the life of the protagonist, Woman, as she spends end of her life to achieve some goals. On the other hand, he challenges readers to travel in her spiritual life and to acknowledge that part of her life which remains unfinished based on what was supposed to be done or obtained. Questions are also raised such as what remains for Woman after her death.

In the analysis of *Etrangere*, shows that Schmitt tries to prove that the only thing that remains of human after life can be compared to some type of energy and can be present at other times. This energy perhaps is not wealth, matter, or fame, but it is love and disgust which can move in the world and impact and remain as two powerful forces and waves.

Now, most scientists assure that quantum theory is correct, but they still hold different opinions about the accuracy of the multiverse theory. Does our observation make our surrounding world or are we just little points in a multi-world that consists of possible pasts? What seems very important for Schmitt in *Etrangere* is not to prove quantum physics or provide a scientific explanation of this issue but to use the theory to create the wonderful foundation to his story.

Another principle that scientists believe is the principle of being an observer. There would not been a world if it not seen. In *Etrangere*, the observer is Son, the second main

character. In comparison with others, he observes the world of his mother and most of her life events until her end. However, he is not physically presented in any of her mental flashback. Instead, he observes her mental experiences which travel to the past, therefore he can remember his mother in her young age seeking higher education and knowledge, and he knows that she had spent most of her time working hard to make a comfortable life for him. It seems that his mother wants to think about circumstances of world philosophy in her life after death but this probability lessens for the addresser at the end of story, when he decides to visit his family. Son's life is unadventurous and full of routine. The role of young lady, who is the third character of the story, is unimportant that if Schmitt omits her, there would be no change in the story. This character, who later becomes Son's wife, seeks a comfortable and harmonious life. She is neither thoughtful nor interested in knowing about her mother-in-law's life, who was a prominent researcher at one time.

Will she speak of her mother-in-law's achievements to her children? This probability becomes less when at the end of the story and at the grief of Woman's amnesia. She will live a materialistic life to the fullest, so her spiritual world completely contrasts Woman the mother-in-law who is living in the past in order to correct what she has missed or done wrong.

CHAPTER 9: CONCLUSION

9.1 Overview

Human beings cross many boundaries: those of words, objects, communities, and sometimes even cross politics and science, just as when individual crosses a border into another country. An author also sometimes crosses borders. A poet may sometimes cross the boundaries of science, prosody and rhyme. A novelist sometimes escapes the literary context into something deeper, and larger than life.

The passing and crossing of borders can often mean to take a look back, or retrospectively look at a situation, to reach a new conclusion or understanding. Looking into the past may lead to the discovery of hidden things that were not fully realized at the time of their discovery. In short, there is a modern world in the past that is, at times, as sophisticated as ours.

Just as we cross a border from one country to another, when we discover new things and encounter new situations, we further recognize and appreciate the characteristics of a country from which we have passed. If we look at ancient works, we discover that not all of them are ineffective, useless, and wasteful. Every ancient work has its own unique and valuable characteristic that has helped to preserve its wisdom for several centuries, but it has often been forgotten. One reason may be that the work is not comprehensible for many of today's readers. The researcher believes that ancient works should be rediscovered and reintroduced into the academic societies of today. In fact, rediscovery is a modern aspect of a classic work, and is the exit from today's world of essential boundaries.

In the current state of the modern world, meaningful and spiritual activities are especially moving farther away from the human experience. There are fewer activities that people do nowadays for a higher purpose. As the modern human being is deeply involved in technology to create new plans, make new discoveries, and solve global issues, they forget about boundless potential and endless spiritual oblivion. However, it is the poets, artists, and thinkers who feel the importance of reviewing and reanalyzing spiritual meanings to revive the essence of humanity's meaningful activities in today's world.

This is something that many contemporary dramaturgy writers are striving to do, among whom, I believe, Emmanuel-Eric Schmitt is successful. This contemporary dramatist has focused his attention on spirituality in recent decades, quickly gaining attention. His work invites the audience to think and contemplate on issues of human existence and life's meaningful activities.

By reintroducing and rearing the spiritual concepts, Schmitt has turned his attention to philosophy and Sufism, and has tried to deliver complex mystic concepts in terms of dramaturgy that is easier and more convenient to the modern audience. Although one will not encounter a direct connection to any particular scholar or personality in his works, he has been overwhelmingly influenced by Rumi, the legendary 7th century Persian Sufi and poet.

One of the objectives of this thesis was to explore the influence of Sufism upon the works of Eric-Emmanuel Schmitt by examining the play *Monsieur Ibrahim and the Flowers of the Qur'an*. I have examined how Schmitt re-examines mystical concepts in simple words through Moses, a young boy. He once again explores the rich concepts of love, compassion, sacrifice, enjoyment of life, and even the definition of evil in the world, further exploring the mystical visions of different religions of the world.

The study has shown how Schmitt introduces Monsieur Ibrahim, a symbol of Sufism. With his guidance and knowledge, Moses returns to his true self. He teaches Moses how to love people, how to see that all people are derived from one existence, and how to enjoy all the blessings around him which many people overlook. He also teaches Moses how to smile, and replace sadness and depression in his heart with enthusiasm and happiness.

One may compare this to learning how to drive. One does not learn how to drive until one sits behind the wheel, when one steer and changes gears, and when we learn where to break and slow down. Can one become a proficient driver simply by reading the driving manual? In the play, when Monsieur Ibrahim decides to seriously teach Moses the lesson of life, they go on a trip from France to Turkey, the home of the legendary mystic Rumi. Monsieur Ibrahim gets a car and has Moses drive it. The youth drives for the entire trip, and, as noted in the script, Moses not only learns the true way of life, but also becomes an experience driver. Schmitt has intentionally created parallels between the driving experience and learning the true way of life. Moses must learn to live a life by actually living it, and not by reading books and memorizing rules. Thus, we see that Monsieur's approach, as well as that of mysticism, is to turn towards one's true goal and move forward. It is here that the meaning of kindness, and the idea that book knowledge varies from experience, takes its true meaning.

Schmitt, with his proficient narrative skills through Monsieur Ibrahim, conveys to his audience that in order to learn the way of Sufism, one must live. In a way, it is by living that one can learn and do right. It also important to note that to have justice like the Sufis of mysticism, it is essential to have a guide (*moraad*).

At the end of the journey, when Monsieur Ibrahim is sure that he has transferred his wisdom to Moses, they arrive to the place where Monsieur belongs and he dies in peace,

leaving all his possessions to Moses. Now it is Moses who has learned the true way of life and kindness, and must bear the responsibility of continuing his duty as such. He has learned the beauty of helping, comforting, and being kind to others. Once he returns to France, Moses starts working at his new grocery store. He becomes the new Monsieur Ibrahim, only younger: someone ready to receive a young boy in need of guidance and kindness.

In conclusion, *Monsieur Ibrahim*'s script is, according to the purpose of Sufism, summarized as this: Monsieur Ibrahim teaches Moses that life is beautiful and that God has created everything around him as a reflection of the Creator, and that everything is full of beauty and delight.

Monsieur teaches Moses, according to the goals of Sufism, that the world does not have any bad or evil, as all things are the creations of God, and consequently, the world is all good. Instead, it is human beings who introduced the concept of evil which, in reality, does not exist. For this reason, Monsieur Ibrahim does not blame Moses' parents for what they have done and asks Moses to forgive them with his heart.

In order to remove any hatred from Moses' heart, he takes him to Dervish establishments and teaches him the swirling of Dervish dance. With this graceful movement, he teaches Moses to replace the hatred in his heart with kindness.

Monsieur Ibrahim takes Moses to various sacred places and asks him to express his feelings with his eyes closed. Monsieur Ibrahim wants to teach Moses that all faiths are to be respected, and instead of emphasizing differences, one should consider the common grounds among them in order to coexist in peace and harmony. He teaches Moses that all faiths emanate from one source like beams of light: this is where the

readers are enlightened with religious polarism. This is what Ibn Arabi has clearly illustrated in his books, and this is also what the legendary Rumi reaffirmed.

The other objective of the present thesis was to explore the influence of quantum physics upon the works of Schmitt by examining the plays *Between Worlds* and *Einstein's Treason*. The study has shown that Schmitt emphasizes not only the multiverse theory in physics, but also pays particular attention to the inclusion and interaction of these worlds.

In the play *Between Worlds*, there is a third world created by Schmitt: a dimension between the current world and the afterlife. By inserting various characters in this place, he explores the meaning of life and death. Furthermore, as Schmitt compels the audience to explore life and death, he also suggests that there are parallel universes that people are unaware of, but this ignorance does not mean that they do not exist. What is further important to me on the topic of parallel universes in this work is the interaction of these worlds. In the text, we see that the deep love from a father to his daughter, a mother to her son, and between lovers, all help to save a sickness. I further assert that Schmitt was inspired by mysticism and the impact of this effect. Quantum physics says that it is only through love that one would be allowed into other universes.

According to Nassri (2009), Einstein states "The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science." (p. 67)

Einstein stated that the highest duty of a physicist is the discovery of general laws and fundamentals in a way that can build a picture of the world. However, there is no straight way to achieve this; the only way discoveries and intuition based on a pattern becomes more evident is upon experience. In *Einstein's Treason*, the study has shown a theory of Einstein where we not only gain awareness of a theory of physics, but how he made a decision to finalize his physical achievements, forever changing the world of mathematics. In fact, the author breaks the barriers of past, present, and future by

bringing Einstein to modern-day, once more emphasizing the multiverse theory in physics and the inclusion and interaction of these worlds.

The present study has found the existence of similarities between Rumi's poems and quantum theory. In conclusion, it can be summarized that the main idea in quantum theory is that of wave or particles known as quanta. Rumi's thoughts are also proven to be compatible with quantum theory when he says nothing is fixed, and that everything is changing and moving. The entire universe is made of particles that joined together and created the sky and the earth. He continues that these familiar particles are separated again and transformed. The other idea in quantum theory demonstrated is the concept of inter-penetrating universes; as shown in one of Rumi's poem (ghazaliyat) which that there are some universes that come from the mind, and that the universe is a thought that has been taken from the Omniscient. From the perspective of philosophy and science, it is very important to see the universe as a manifestation of wisdom.

Through the study, the present writer has also found the close proximity of Sufi masters' views, including Christian, Muslim and Buddhist equivalents, to the new theories of quantum physics. While it is known that people like Rumi, Khayyam, Eckhart, Ibn Arabi, and Buddhist monks, who lived several centuries ago, made mention of neither physics nor quantum physics, we can witness that this new study of physics has found its place in not only science, but also in social sciences, literature, and art.

The study has shown how Schmitt underlines where the laws of physics and Sufism intertwine, leading and challenging his audience to rethink about life. The audience is presented with questions such as "Is death really the end of life?", "Is this the only world or does another world exist along the world as we know it?", and "Is a connection between them possible?" Schmitt gives an affirmative answer to these questions. He

says that the only means for a connection between these worlds is through pure love. This understanding can only be achieved if the underlying meaning of the texts is understood by analyzing how a work can be written with the principles of Sufism while correlating with new physics.

9.2 Suggestion

While studying the theory of quantum physics and the behavior of fundamental particles, this writer has found parallels to Rumi poetry, and learned that, without paying attention to the theory of quantum physics, Rumi has denoted the same belief as physicists did in the 20th century. Furthermore, I find that the American physicists Fritjof Capra, author of *The Tao of Physics*, and Gary Zukav, author of *The Dancing Wu Li Masters: An Overview of the New Physics*, have both concluded that mysticism and new physics have a great deal in common. Mysticism considers mental perception as illusions and errors, and upon understanding Truth, offers enlightenment from within.

Physicists create mathematical models to define and control the forces of nature, with only experiments on atoms and the ultimate nature of the universe, and still reached the same conclusions as mystical teachings. Scientists, in their attempts to create a unified theory of the universe, are inevitably bound to be speculative and return to the same mystical teachings. This is the basis for the fundamental unity of science and spirituality, therefore creating the unity of science and mysticism.

The significant issue is that there has not been any research on the connection between Rumi's poetry and quantum theory. There is no mystical approach on modern plays and modern dramatists. Therefore, there is a need to make studies on them

available in order to understand such modern plays to lead to a new understanding of old literature.

It is sincerely hoped that this study is a starting basis for further research in this area. Looking for old literature and discovery of the true nature of knowledge through modern dramatists is extremely necessary. The ancient literature and works of Sufis are like an enormous sea waiting to be rediscovered. It is hoped that future studies will bring forth large pearls.

9.3 End Words

What is valuable when reviewing old literature and discovering the true nature of knowledge is applying ancient texts to modern literature. The proof of this theorem, which is overwhelming, especially in the works of ancient spiritual works of Sufi literature, is an enormous sea that is drowned and forgotten with the wave of new media in this century. While society needs them, the readers' understanding of these deep spiritual concepts falls short. Any spiritual meaning in these works is not understood because of the complexity of the language and lack of background knowledge, among other factors. Therefore, the duty of a wise artist is to revive such important and long-forgotten knowledge and return it back to this world. Based on the fact that Schmitt is a European writer who approaches Sufism, one can conclude that his move is a bridge between the past and the present. This is the bridge that connects the real, ancient, and spiritual world to our world in the 21st century. The emphasis of this study is to say that this connection between the ancient knowledge and knowledge of today, and the spiritual relationship between East and the West, is a necessity for our age.

We have been in a period in which humanity is alone and searches for a better living while seeking love and kindness, such as the characters in *The Sumo Wrestler Who Could Not Gain Weight*, *Milarpa*, and *When I Was a Work of Art*. Young couples in this era are often wanderers who still have not understood the meaning of love, such as those in *Sentimental Tectonics* and *The Visitor*, and are among those in need of really understanding true love. Even though people are searching for the true meaning of life, they do not understand the meaning of death. Schmitt, in the play *Oscar and the Lady in Pink*, has an 11 year old child faced with death, and with this situation, he leads the audience to understanding the Sufi view of death: that death is not the end of life.

This thesis has opened up the way for such salient studies, given the changing nature of creative writing in all genres. Such an approach will certainly enhance the understanding of modern Western literature as well as those from earlier periods. Moreover, what is valuable when reviewing old literature and discovering the true nature of knowledge is the application of ancient texts to modern literature. This approach through the theories already applied and demonstrated open up the possibilities for the appreciation of works of ancient spiritual literature, which constitutes an enormous sea that is drowned and forgotten under the wave of new media. Overall, the readers' understanding and appreciation of these deep spiritual concepts fall short of adequate appreciation.

This view of ancient literature, and mining true knowledge from it, is actually reviving these works for today's audience, and is considered a new creation of its class. I emphasize upon knowledge that brings the modern human equality of nations, peace, and religious equality; knowledge that brings understanding, wisdom, and thinking for the modern human, not superficiality; knowledge that brings joy and happiness in human lives, not depression and emptiness; knowledge that brings a perspective for

today's human along with the good, not evil. These types of knowledge will bring an abundance of love for this modern Man. The key to this process is innovation. It is the opening of a new window to the world through the concept of ontology.

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LIST OF PUBLICATIONS AND PAPERS PRESENTED

Paper 1: Amirian. S., Yousof. G. S(2017),*The Influence of Sufism on Eric–Emmanuel Schmitt’s work*. Fundamental and Applied Sciences. Vol 9, No 1S

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Conference 2: Amirian. S. (2016). *Disorientation Script In Digital Theater*.Baku:

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www.sooremehr.ir

APPENDIX

Appendix A: Schmitt's works

Plays:

Don Juan on Trial (La nuit de Valognes, 1991)

The Visitor (Le Visiteur, 1993)

Golden Joe (Golden Joe, 1995)

Enigma Variations (Variations Énigmatiques, 1996)

The Libertine (Le Libertin, 1997)

Frederick or the Crime Boulevard (Frédéric ou le Boulevard du Crime, 1998)

The Devil's School (L'École du diable, 1999)

Between Worlds (Hôtel des deux mondes, 1999)

The Gag (Le Bâillon, 2000) One Thousand and One Days (Mille et un jours, 2001)

Partners in crime (Petits crimes conjugaux, 2004)

Sentimental Tectonics (La tectonique des sentiments, 2008)

Monsieur Ibrahim and the Flowers of the Quran (Monsieur Ibrahim et les fleurs du Coran, 2001)

Oscar and the Lady in Pink (Oscar et la dame rose, 2002)

Noah's Child (L'enfant de Noé, 2003)

STORIES & NOVELS:

The Sect of the Egoists (La secte des égoïstes, 1994)

The Gospel According to Pilate (L'Évangile selon Pilate, 2000)

The Alternative Hypothesis (La part de l'autre, 2001)

When I Was a Work of Art (Lorsque j'étais une oeuvre d'art, 2002)

Ma vie avec Mozart (2005)

Ulysses from Bagdad (Ulysse from Bagdad, 2008)

Milarepa (1997)

Monsieur Ibrahim and the Flowers of the Koran (Monsieur Ibrahim et les fleurs du
Coran, 2001)

Oscar and the Lady in Pink (Oscar et la dame rose, 2002)

Noah's Child (L'enfant de Noé, 2003)

The Sumo Wrestler Who Could Not Gain Weight (Le Sumo qui ne pouvait pas grossir,
2009)

The Most Beautiful Book in the World (Odette Toulemonde et autres histoires, 2006)

The Dreamer of Ostend (La Rêveuse d'Ostende, 2007)

The Woman with the Bouquet (2010, translated from the French by Alison Anderson)

Appendix B: Publication & Stage Production of Monsieur Ibrahim& Between Words

The list of publications and stage production the play of Monsieur Ibrahim and the flowers of the Quran, & Between Words

PUBLICATION:

In Albanian language, published by Asdreni

In Arabic, published by Dar Al Shorouk

In Basque, published by Erein, 2006

In Bulgarian, published by Lege Artis Publishing House

In Castilian language, published by Ediciones Obelisco, 2003, and published by Ediciones Destino in 2007

In Catalan language, published by Editorial Cruilla.

In Chinese, published by Eurasian Publishing, 2005, translated by Lin Ya-Fen

In Danish, published by Bjartur/HR Ferdinand, 2004, translated by Elisabeth Ellekjaer: *Monsieur Ibrahim og Koranens blomster*

In Dutch, published by Uitgeverij Atlas, 2004, translated by Eef Gratama:

Meneer Ibrahim en de bloemen van de Koran; Published by Wolters-Noordhoff

In french (School); in soft cover published by Fisher.

In American English, published by The Other Press, 2003, translated by Marjolijn de Jager .

In English (UK), published by Methuen.

In Georgian language, published by Bakur Sulakauri

In Estonian language, published by Varrak

In Finnish, published by Like Publishing, 2005, translated by Mrja Haapio: *Monsieur Ibrahim ja Koraanin Kukkaset*

In Galician, published by Faktoria K de Libros (Vigo- Pontevedra)

In Georgian language, published by Bakur Sulakauri

- In German, published by Ammann Verlag, 2003, translated by Annette and Paul Bäcker
- In Greek, published by Opera Book, 2002
- In Hebrew, published by Kinneret-Zmora-Dvir Publishing, 2002
- In Hungarian, published by Europa könyvkiadó, 2005, translated by Balla Katalin: *Ibrahim ur es Koran viragai*.
- In Icelandic, published by Bjartur Reykjavik, 2004, translated by Guorun Vilmundardottir pyddi: *Hr Ibrahim og blom koransins*
- In Italian, published by Edizioni e/o Roma, 2003, translated by Alberto Bracci Testasecca: *Monsieur Ibrahim e i fiori del Corano*
- In Japanese published by Yumiko Ban
- In Korean, published by Munkhak Segye-sa publishing co, 2005, translated by Rosa Han
- In Norwegian, published by Lanser Forlag, 2002, translated by Willy Flock: *Herr Ibrahim og Koranens blomster* En langue perse
- In Polish, published by Wydawnictwo Znak, 2004, translated by Barbara Grzegorzewska: *Pan Ibrahim I kwiaty Koranu*
- In Portuguese, published by Ambar, 2003, translated by Carlos Correia Monteiro de Oliveira: *O senhor Ibrahim e as flores do Corao*
- In Portuguese (Brazil), published by Editoria Nova Fronteira, 2003, translated by Jannaina Senna: *Sur Ibrahim e as flores do Corao*
- In Russian, published by Azbuka, 2004
- In Serbian, published by Laguna, 2001, translated by Ana Stosic : *Gospodin Ibrahim I evetovi iz Kurana*
- In Slovenian, published by Vale-Novak
- In Swedish, published by Storm Forlag, 2004, translated by Till Svenska and Asa Larsson
- In Persian, published by nashre cheshmeh ,2003,translated by Soroush Habibi.

STAGE PRODUCTIONS :

Argentina

Buenos Aires, Theater of l'Amia, 2003

Buenos Aires, Centro Cultural d España, Latin America Tour, 2008

Austria

Innsbruck, Kellertheater 2004/2005

Vienna, Th in der Drachengasse 2003

French-speaking Belgium

Brussels, Théâtre le Public, 2005, 2006, 2007

Ittre, Théâtre de la Valette, 2006

Whith Michel Kacenelenborgen, directed by Oliviers Massart, national tour 2007

Liège, Théâtre de la Place, 21st may 2008, Soirée de gala

Bulgaria

Translation Snějina Roussinova-Zdravkova

Sofia, National Theater Yvan Vasov,

Chile: El señor Ibrahim y las flores del Corán

Santiago de Chile, Latin America Tour, 2008

France: Monsieur Ibrahim et les Fleurs du Cora

Avignon, Festival off, Théâtre des Halles, July 01

Châtenay-Malabris, Théâtre de la Piscine, 1999

Paris, Studio des Champs-Élysée, 2002

Cado Orléans, 2003

Paris, Théâtre Marigny, Salle Popesco, permanently from 99 to 06

Germany: Monsieur Ibrahim und die Blumen des Korans

Aachen, Grenzlandtheater, 2005

Bad Godesberg, Kleines Theater, 06/07

Bad Salzuflen, 2005

Berlin, Tertianum Residenz, 2005

Berlin, Andreas Loos, 2005

Berlin, Werkstattbühne, 2004/2005/2006

Bielefeld, Dieter Grell 2004/2005

Bonn, Theater der Jugend, 2005

Bremen, Andrea Zoog, 2005

Burghofbühne Landestheater, 2001

Cottbus, Stadttheater, 2003/2004

Dessau, Eine-Welt-Verein, 2005

Dresden, Societätstheater, 2005

Düsseldorf, Rolf Fuchs, 2005

Düsseldorf, Schauspielhaus Kinder & Jugendtheater

Frankfurt, Theater Tamen, 2005

Gera/Altenburg, Landestheater, 2009

Germering, Rossstalltheater

Giessen, Stadttheater 2007, 2008, 2009

Halle, Kulturhalle 2006/2007

Harsewinkel, Dieter Grell, 2005

Heilbronn, Theater, 2009/2010
Herford, Dieter Grell, 2005
Innsbruck, Kellertheater, 2005
Jürgen Heimüller, 2005
Krefeld und Mönchengladbach, Vereinigte Bühnen, 2004/2005
Köln, Theater Arcadia 2004/2005
Landshut, Kleines Theater 2004/2005
Lehan, Hermann, 2005
Manheim, Nationaltheater-Shnawwl, 2009
München, Tournée American Drama Group, 2009/2010
Neuss, Moment Theater 2004/2005
Neuwied, Landestheater Rheinland-Pfalz, 2005/2006
Northeim, Dieter Grell 2005
Oldenburg, Theater Laboratorium 2004/2005/2006
Pforzheim, Stadtheater, 2009
Regensburg, Stadttheater, 2004/2005
Stuttgart, Forum Theater, 2005
Stuttgart, Schauspielbühnen, 2009/2010
Ulm, Theaterei Herrlingen, 2005
Würzburg, Stadtheater, 2001/2002

Iran

Tehran, char -su, Theatre shar, 2004

Also In 2003 Monsieur Ibrahim and the flowers of Quran adapted for film by François Dupeyron. And was adapted for play by Omar Sharif played the title role and won a César award for best actor in 2004.

Israel

Translation: Maya Tavi

Tel Aviv, alternately in hebraic and Arab languages, 2003/2004

Italy

Turin, Teatro Juvarra 2004/2005 + national tour

Milano, Lux teatro 2006 + tour

Leipzig, Theater der jungen Generation 2004/2005

Japan

Tokyo, Hakuhinkan Theatre lectures 2005+ national tour lectures in 2006

Luxemburg

Luxembourg, Théâtre Ouvert, 2005

The Netherlands: Meneer Ibrahim en de bloemen van de Koran

Beermuziektheater, national tour 2005/2007

Paraguay: El señor Ibrahim y las flores del Corán

Asunción, Centro Cultural de España, Latin America Tour, 2008

Niederlanden: Meneer Ibrahim en de bloemen van de Koran

Beermuziektheater, Tournee 2005/2007

Peru: El señor Ibrahim y las flores del Corán

Lima, Latin America Tour, 2008

Portugal: O Senhor Ibrahim e as Flores do Corão

Coimbra, Théâtre Académique de Gil Vicente, 2007-2008

Puerto Rico

San Juan, Teatro de la Comedia, 2005

Spain: El señor Ibrahim y la flores del Coran

Madrid, Verteatro, 2004/2005+ national tour

Madrid, Teatero Maria Guerrero, 2006

French-speaking Switzerland

Geneva, Théâtre de Poche, 2006/2007

German speaking Switzerland: Monsieur Ibrahim und dien Blumen des

Korans

Zurich, Viviane Schmid, 2005

Turkey

Translation Serap Babur

Theater National, 2003

United Kingdom

London, Soho Theatre, lectures 2002

London, Bush Theatre, 2005 + Edinburgh Fringe Festival summer 2006 + tour

United States

New York, McGinn-Cazale Theatre, the Play Cy, 2001

New York, reopening 2003

PUBLICATIONS: BETWEEN WORDS

In German, published by Libelle Verlag, in school edition in French by Klett Verlagg

In English, published by Methuen

In Bulgarian, published by Lege Artis

In Korean language, published by Balgunsang Publishing Co

In Persian language

STAGE PRODUCTIONS:

Bulgaria

Translation by Snějina Roussinova-Zdravkova

Plovdiv, City Theater, 2001/2002

Varna, City Theater, 2001

Yambol, City Theater, 2001

Pernik, City Theater, 2002

Sofia, City Theater, 2003

Yambol, City Theater, 2001

Pernik, City Theater, 2002

Sofia, City Theater, 2003

French-speaking Belgium

Brussels, Theatre Royal des Galeries, 2002/2003

French-speaking Canada

Quebec, Theater le Carré Magique, 2006/2007

Czech Republic: Hotel mezi dvema Svety

Prague, Th F.S. Saldy Liberec, 2006-2007

Denmark

Herning, Team Teatret, 2008, 2009

Estonia

Rakvere, City Theater, 2001

Finland

Lahti, City theatre, 2002

Imatra, City theatre, 2004

Kokkola, City theatre, 2007

Kotlan Kaupunginteatteri, Jan 2008

France

Paris, Atelier Théâtre Actuel, 2000/2001

Germany: Hotel zu den zwei Welten

Translation: Annette and Paul Bäcke

Baden Baden, City Theater, 2000

Bautzen, Deutsch-Sorbisches Volkstheater

Bielefeld, Mobiles Theater

Burberg, Theaterwerkstatt Kempten, 2005

Chemnitz, Theater, 2009/2010

Frankfurt, Fritz Remond Theater

Hamburg, Altonaer Theater

Köln, Theater der Keller, 2002

Landesbühnen Sachsen, 2004/2005

Nordtour, tour 2005/2006/2007

Osnabrück, Städtische Bühne, 2000/2001

Parchim, Mecklenburgisches Landestheater, 2009/2010

Pausa, Evangelische Spielgemeinde, 2005

Radebeul, Landesbühnen Sachsen, 2005

Regensburg, Stadttheater, 2005

Speyer, Theatergruppe Prisma, 2005

Tübingen, Landestheater, 2005

Würzburg, Mainfrankenstheater

Würzburg, Teater Ensemble, 2009

Greece

Athènes, Amfitheater, 06-07

Hungary

Budapest, Kamaraszínház, 2001

Italy: Hotel dei due mondi

Translation : Miro Mayer Silvera

Milano, Theatre Franco Parenti, 00/01national tour 05/06

Iran

Translation Shahla Haeri

Tehran, Mind Center Theater's stage, 2008

Poland

Translation Katarzyna Skawina

Warsaw, Scena Prezentacje, 2000-2007

Portugal

Lisboa, Teatro Nacional D. Maria II, 06

Russia

Translation Hélène and André Naoumoff

Moscow, Th Soglasie

Switzerland

Geneva, Théâtre Pitoeff, 2004

United-Kingdom

Londres, Union Theatre, 2006

USA

Translation John Clifford

New York, Stages of Learning, 2005

Californian Repertory, Edison Theatre, 2005

University of Malaya