

**Research Article**

**PSYCHOLOGICAL ANALYSIS OF THE STORY “THE ARAB AND THE CALIPH” IN MASNAVI WITH AN EMPHASIS ON THE MEN-WOMEN RELATIONSHIPS**

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**ABSTRACT**

One of the vistas that can be opened to the theosophical heritage is the contemplation over the family system and the relationships between women and men. In this heritage that approaches the human beings with a wider view in contrast to the other texts and psychologically discusses the issues in a more pervasive manner, a more subtle recognition of the roots and traditions of the family can be better attained. One of the theosophical stories wherein the roles of the husbands and wives in the family system as well as their conversations have been more considerably manifested is the story of the “Arab and the caliph” in the first book of Masnavi. This writing investigates the story using content analysis and psychologically approaches the relationships between wives and husbands; it has been found that some of the psychological defense mechanisms like projection and justification are rooted in the suppressed wishes and elaborate the mutual relations and behaviors between husbands and wives as introduced in the foresaid story. Moreover, the wife’s tendency towards dependency which is hidden in the depth of her existence is very effective in her use of language. In case of looking at the disputes and discrepancies between the Arab and his wife from the perspective of more novel psychological findings about family in this story, some other results of this experience can be obtained indicating that it is not only good way of this husband and wife’s speaking and/or their cleverness and astuteness that assists the resolving of the discrepancies; it is as if it is their emotional insight and meticulousness as well as their psychological approach on the path of the marital life that helps them discover the latent part of their existences thereby to think about and apply better solutions for removing the encountered stresses and tensions and quarrels.

**Keywords:** Masnavi Mowlavi, family psychology, the Arab and the caliph, wife-husband relationships

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**INTRODUCTION**

Mowlana is amongst the most prominent theosophical poets and narrators whose works are qualified for the richest psychological-social themes and reading them from the psychological perspectives enables us to gain a more subtle understanding of the texts of these works.

In a notable number of the narrations in the brilliant work of “Masnavi”, the family members, especially the husband and wife, are present as pointed out below:

- The story of the Arab dervish and the things that happen between him and his wife (1/2252-2933)
- The villager’s deceiving of the city-man and his inviting of him by a lot of insistence and supplication (3/236-720)
- Bilal (may Allah be satisfied of him)’s welcoming of death with happiness (3/3517-3534)
- The story of that Sufi who caught his wife with a stranger man (4/158-214)
- Pharaoh’s consultation with his wife, Asieh (4/2227-2597)
- The story of that guest who was taken away by the rain as told by the landlord’s wife (5/3647-3675)
- Zarir’s entry into the prophet (PBUH)’s house and Aishah’s escaping of the blind Zarir (6/670-685)
- The story of the judge’s fascination by Juhi (a comic figure)’s wife (6/4449-4588)

In the realm of the theosophical literature’s studies, the theosophical stories have been less frequently considered from this special angle, i.e. the psychological contemplation over the behavior and the mutual relationships between wives and husbands in the families. Thus, there is felt a necessity for such an investigation and analysis.

One of the stories wherein the conversations between men and women are manifested in a more accentuated manner is the story of the Arab and the caliph in the first book of Masnavi. Relying on the personalities

of the story’s man and woman, the present study deals with the conversations between them with a psychological approach so as to evaluate the quality and quantity of their roles thereby to eventually analyze the behavior of the husband and the wife in this story. Furthermore, inspired by the natural and internal and existential aspects of the man and the woman and considering the novel psychological concepts, efforts will be made to find the answers to the following questions and elucidate each of them:

- 1) How active or passive are the husband and wife’s personalities in this story?
- 2) How have the quality and quantity of the attentions to the woman and the man’s roles been reflected and how much the narrator has been biased in doing so?
- 3) What differences are shown in this theosophical story by the characterizations of the woman and the man and their interrelationships from psychological studies’ perspective?

In this study, the study findings have been reached based on a descriptive-analytical method and efforts will be made to present an analysis of the behaviors of the woman and the man in the family system portrayed in this story.

Considering the present study’s subject, no article or research was found having exclusively dealt with the psychological investigation and analysis of the mutual relationships between husbands and wives as narrated in the story of the Arab and the caliph. Of course, some have approached the story from the other viewpoints: Gholamhosseinzadeh et al (2007) dealt in a study with the “investigation of the element of time in the narration with an emphasis on the story of the dervish Arab” in Masnavi. Aghahosseini and Khosrawi (2009) completed a writing about the symbolism of the dervish Arab and his wife and it investigates the root of conflict and duality and the internal and psychological struggles in the story’s protagonist based on Jung’s

theory of personality. Also, a research was done under the title of "investigating the psychological concepts in Masnavi" by Qaibi in 2011 in response to Mowlana's familiarity with psychology and use of psychological concepts in his Masnavi. Yusefineku and Haidari (2015) performed a study for investigating the elements of the story "the Arab and the water pot" in Mosibat Nameh, Masnavi and the seven book of Masnavi.

#### DISCUSSION AND INVESTIGATION:

##### ***The Comparison of the Story with its Original Version:***

According to Badi'e Al-Zaman Foruzanfar, the story "the Arab and the caliph" has been originally excerpted from the book "Ruh Al-Arwah" which is attributed to Ahmad Ibn Mansour Sam'ani, a six hegira century's preacher and poet. Farid Al-Din Attar Neishaburi, in Mosibat Nameh, and Muhammad Awfi, in Jawame'e Al-Hekayat, have narrated this story with greater details and they are also considered as the Mawlana's sources of this story<sup>1</sup>.

The important distinction in these narrations is the proposition of a long quarrel-like conversation between the Arab and his wife in the course of the story as narrated by Mowlana and the personalities of the wife and the husband actually represent two different mindsets and embody two opposite forces, to wit the ego and the intellect (Pournamdarian, 2013, p.327).

In another narration, the woman proves an absent presence and her personality is completely passive; however, by outstanding characterization of the wife and her courage in oration, Mowlana intentionally bestows a dynamic manifestation to the conversations. In writing the story's secret, Mowlana presents challenging discussions which would have otherwise caused the woman to have no active role and be unable to prove a dynamic presence as in the original version of the story.

In the original version, it is the narrator who depicts the Arab's indigence and poverty as well as his clan and tribe but, in the Masnavi's story, it is the addressee who figures out the hardship and absolute poorness of the Arab's family by means of the explicit talks about the personality of the wife and unwantedly becomes impressed by the miserable situation of the life in the desert.

Amongst the other divergence aspects of these narrations is the awareness and knowledge of the Arab's wife about the existence of the then caliph's royal court as introduced in Masnavi's version of the story; it is based on the similarities that things can be perceived about the wife and the husband's lack of knowledge about the existence of Tigris and, on the other hand, the lord's negligence of all the peasants except those who attend his court and none of them seems to be unexpected for a reason or another.

##### ***Association and Evasion:***

The most vivid example of the association in Masnavi is the verses presented before every story. The bond between these verses is in terms of the reference to the theme amongst the most important panoramas showcasing the association while keeping to a sort of rule-based diversification (Tavakkoli, 2015, p.321). The story of the Arab and the caliph, as well, is no exception to this rule and, according to Foruzanfar, the narrator follows the tradition of exordium acquittal [presenting words to indicate a shift in the story's subject] to make the addressee's mind ready for listening to the narrator's story and the story is connected to the story of the old warrior by means of the verse 1/2242. It has been stated in that verse that the salty and bitter soul should be changed with the sweet sea, i.e. the well-educated and purified soul. In the story of the Arab, things are uttered about presenting the caliph with the desert's swampy water and being gifted with boundless endowment by the caliph (Foruzanfar, 2009, v.3, p.919). It is as if this story is created from amongst the narrator's discourse and it is in this way that these two stories are linked.

Due to the consecutive evasions therein, this story is narrated in parts each of which enabling association with a thing in the speaker's mind. In the beginning verses of the story, to wit the Arab and the caliph, the story's name is changed after eight verses and the story of the dervish Arab and his wife is presented as an important part of the story. Many associations and evasions are made in between the narration's segments that are interlaced with the whole story in some respects. In those verses, the Arab's wife speaks the followings about the intensive poverty and misery of the primitive life:

"If a person comes to become our guest; if it is me, I would snatch his or her clock if s/he wants to sleep at night"

Without any hesitation, the narrator's mind is directed by the presence of the word "guest" towards the needful disciples' exercising of boastfulness towards the duplicitous claimants and their making of no difference between the narration and the criticism (1/2264-2282). In another part of the story and in the middle of the utterances, the poet points to the story of the Amrudbon that has been narrated in the fourth book in details (1/2363). In addition, in expressing this claim that a person may appear in two types for two persons of the same rank, he exemplifies the difference in judgment in Bu Jahl's denial and Bu Bakr's approval of His Highness the Great Messenger (may Allah bestow him and his sacred progeny the best of His regards) (1/2365-2370). Such kinds of evasions are exactly appropriate for the induction of the position and situation in the points they have been presented in the story.

It seems that the course and the wave of the wife's association achieves a greater opportunity for manifestation when the story of the dervish Arab and the quarrel-like conversation between the wife and the husband reaches a safe zone after a peak (1/2437-2446) so that the addressee can be instigated by the distress and anxiety stemming from the quarrel between the husband and wife and the narrator can simultaneously offer the greatest evasions based on association with references to the stories of the prophets, Musa and Saleh, at the point of the involution between the story's main character, the Arab, and the emotional matters thereby to be able to move from a thought to another thought following every association. Mowlana uses the phrase "the towing of the words' hauler" to describe such associations (Zarrinkoub, 1989, v.1, p.133).

In this story, the multiplicity and repetition of the associations overly twists the thread of the speaker's words and causes the story of the Arab to appear somewhat confusing in the meanderings of the various evasions (Ibid, p.163). Since the speaker finds the whole story as the "criticism of the statuses of you and us" (1/2900), the reader's mind is directed towards the secret of meaning concealed beyond the appearance of every story for the overcoming of such a problem. Evasion of a topic and returning thereto finally interweaves the story of the Arab with that of the caliph in the course of the narration and the addressee might be thinking that the story of the Arab and his wife is a narration nested in the story of the Arab and the caliph but both of them are indeed parts of a single story (Tavakkoli, 2015, p.309).

One of the most important factors of the speaker's evasions is Hesam Al-Din's Masnavi. Verily, the love for him was dominating over the entire existence of Mowlana like a fresh experience of the love for Shams (Zarrinkoub, v.1, p.111). A special addressee is pinpointed in a part of the story's end; then, he composes a very fine narration in poetical form about a hero from Qazvin so as to confirm and complete this saying that "in attributes, truly obedient to him" so as to set the ground for narrating the story of the lion, the wolf and the fox<sup>2</sup>.

##### ***The Conversation between the Husband and the Wife:***

In this story, Mowlana exemplarily expresses the quarrel between the Arab and his wife and, indirectly and through taking advantage of the conversation capabilities, gives both the characters, the woman and the man which are the movement elements of the narration, this ability

<sup>2</sup> Besides the intratextual references from the fifth chapter of the book, use has also been made of "the sea clues" by Hamid Reza Tavakkoli in the writing of this part of the article.

<sup>1</sup> Foruzanfar, "hadiths and stories in Masnavi", pp.100-125

to engage in characterization of one another or their own selves by means of this tool. "The conversation between the Arab and his wife is alone presented within two hundred and twenty verses amounting to over for hundred and forty sentences" (Pournamdarian, 2013, p.327). The subject of the conversation between the two story's characters is complaint and objection. In some cases that Mowlna intends to showcase the intellectual mindsets of the husband and the wife in conflict and quarrel with one another, he occasionally begins the story with the terms "a man" or "a woman" and points to the key characters' kinship and relationship through the use of a considerable brevity which is specific to he himself in the first verses of the story. Then, he advances the poem the way it deserves (Kohansal, 2007, p.376). In this story, as well, the woman who has heard about the caliph's generosity and magnanimity starts complaining to her husband and engages in a quarrel with him on a night:

"One night, the wife of the Arab started speaking with her husband but she happened to go beyond the borders of simple conversation" (1/2252)

The wife starts complaining about the intenseness of the poverty and hardship of living in the desert and mocks and scorns the husband for his poorness and default in earning a living. Besides specifying the life conditions and her mental manners and world, the objectional utterances of the Arab wife and her use of certain words and interpretations reflect the local tint and the situation of the then period's environment, as well.

The Arab's wife explicitly points finger to two key and sensitive subjects out of her cleverness and by means of a language which is impressed by her gender: the first is battle and plunder which are the old traditions of the Arabs and the second is their ancient tradition that rules that the guests are very dear and respected.

"The Arabs are proud of their battles and tributes; amongst Arabs, you are like a wrong word in the line"

"What battle! We are ourselves killed without battle; we are condemned to the sword of annihilation"

"What tribute! We are spinning about beggary; we are cutting the neck of the flies in the air" (1/2260-2262)

Next, the Arab's wife reaches the peak of anger by the husband's way of speaking and his deceitful reasoning about the virtues of abstinence and yells at the man and calls him deceitful and false claimant in a stinging and explicit voice wherein she has applied all her mental and lingual power and strength:

"How much do you want to claim about the strength of your voice and thickness of your moustache while your house is like that of the spider"

"How can one gain strength out of abstinence; you have just learnt the name of the term 'abstinence'" (1/2319-2320)

She also does not withdraw from applying heinous titles for her husband out of the intensity of the anger (1/2328-2329) and, because she thinks that her husband has used the honorable name of the God in this situation so as to deceive her and she is eventually incumbently forced to complain to the divine court of the God about her husband:

"You are deceiving me in the name of the God because you want to make me look notorious and devilish"

"The name of the God suffices me but not your decision for you have used the name of the God as a trap; woe on you"

"The name of the God will make you pay for what you have done to me for I have given up my soul and my body in the name of God" (1/2337-2339)

Considering all these, when the Arab threatens the woman that he will leave the house (1/2393), the setting governing the story and the passive and influenced behavior of the woman's character is clearly understood. Her scorning tone in the quarrel is changed towards a humble and mourning tone (1/2394 on).

"You are speaking about the bitter departure; do what you want to do but not this" (1/2414)

In these conversations, the narrator expands the story's plot, particularly by giving a more accentuated role to the woman, and decreases the conversations' rises and falls by gradual showcasing of the theme. In other words, along with the advancing of the plan, the

wife's conversation looks apparently more balanced and, of course, more cautious:

"The woman said: are you really my lover or are you deceitfully discovering my secrets" (1/2646)

In between, it is clear from the woman's oration method that her awareness of and domination over the speech and narration of some of her vulgar interpretations and mottos as well as her mental conversance over the sayings' meanings and words have granted a special mobility and dynamicity to the conversation. In the continuation of the story, "although the woman had found the very poorness and indigence as being sufficient as a sort of rationalization for scorning the husband, she asks the Arab to pick up the water pot that had been filled by the rain as a gift to the desert and take it to the royal court of the caliph" (Zarrinkoub, 1993, p.429). In the ending sections of the conversation, the behavior of the Arab's wife has been described more exactly and with greater details: both in the title "the Arab's wife wrapped the water pot that had been filled with rain water in felt and sealed it out of the extreme faith therein" and also where the wife spreads a prayer carpet and keeps on continuously reciting "O God, I have faith in You" in the entire time that the Arab is in Baghdad (1/2731).

Finally and according to Mowlana's anthropology that explicitly enables contemplation over the human beings' interaction with the God and has a position loftier than dealing with the niceties of the human relations, the poet engages in composing the conversation between the Arab's wife and the God and her petition which features a strange quality (Tavakkoli, 2015, p.188).

In the course of this story's conversations, the male character also advances the narration. The quarrel-like structure that was also mentioned before is of importance in this conversation. The Arab's initial conversation in response to his wife is advising, imperative and along with evidence indicating the naturalness of the aggressiveness of every poverty-stricken woman and also granting a tint of deceit to the self-confidence, justification and rationalization of the Arab:

"You were more self-contented when you were young; you have become a seeker of the gold while you have been gold from the beginning"

"You were gold and you became full of fruit even when you were not prosperous but you became spoiled when the time came for you for giving the ripen fruit"

"Your fruit has to become sweeter; it has to become fully ripened and brilliant not to become more unripe"

"You are my couple and the couple should take the traits of the counterpart so that the tasks can be expediently accomplished" (1/2305-2308)

"I am going towards the self-content of the strong heart; why are you going towards mischievousness" (1/2313)

The other point is that the narrator imagines the man as an honest and compassionate person in the final verse of this section (1/2314).

Is Mowlana intending not to share the addressees' prejudgment about the story character or is there something else at work?! The Arab's conversation and his utterances are continued lengthily. By stating that the sustenance of a person has been predetermined, he decorates his speech with allegories and vulgar mottos as well as themes and words from hadiths and ĀYĀT of the holy Quran thereby to blow another soul and life into the conversations of the story.

Anyway, the Arab's efforts for quieting the woman is fruitless. Thus, he threatens the woman to departure and separation all of a sudden without it being expected (1/2393). As it was mentioned before, the situation and the setting governing the story's moments are effective in the man and woman's materials of the language and type of the spoken words. This is exactly why the tone of voice chosen by the Arab's wife undergoes a shift after her being threatened to be left alone by the husband and, according to Mowlana, the woman resorts to the God and forces the Arab to regret what he has said; in the end, the Arab gives up to the woman's guidance:

"I obey what you say and I would not look at the good and bad thereof"

"I would be dissolved in your existence because I am a lover with a deaf and blind love" (1/2644-2645)

It is evident that a sincere and more affectionate tone is more dominant in the ending parts of the conversation and this may even appear pleasing to the addressee.

#### **Psychology of the Characters' Behavior:**

Storytelling is so outstanding in Masnavi that, independent from the prior or next thoughts, it alone shoulders the psychological description of the human beings and the thing that matters to Mowlana is the long conversation between the characters in proportion to their scientific and social rank and positions as well as their psychological and mental moods within the format of the thoughts (Pournamdarian, 2013, pp.311-312). With this attitude, it is not exaggerative if Mowlana is considered as one of the pioneers of the psychological literature and narration. The reflection of the novel psychological concepts, including the defense mechanisms in his works, particularly in Masnavi, can be tracked in Masnavi in various forms.

These concepts are based on the psychoanalytical principles first posited by Sigmund Freud (1856-1935). Defense mechanisms reveal some of the fundamental factors of the personality and they are methods assisting the elaboration of certain behaviors that are viewed as the results of the personality characteristics' interaction with the material and social conditions of the environment (Atkinson, 2002, v.2, p.73). In other words, "they are processes by resorting to which we can keep the suppressed thing still suppressed so as to avoid what we imagine we cannot stand getting aware thereof" (Tyson, 2015, p.43). All of us use defense mechanisms like denial, repression, rationalization, reaction formation, projection and so forth with "subconsciousness" being one of their preconditions and instruments. Although these mechanisms can calm us temporarily, they often cause the distortion of the reality. In between, projection<sup>3</sup> has drawn Mowlana's attention more than all the other concepts.

In the story of the Arab and the caliph, it becomes clear using scrutiny that the inevitable relationships between the wife and the husband have been manifested in several forms so the psychological analysis of these two characters' behavior is of a great importance. It can be stated from this special view angle that things have been said in this story about the psychological projection and the reflections of two human beings in one another (Ketabi, 2015, p.74) and, using these reflections, the narrator advances a considerable deal of the narration.

In fact, the most vivid manifestation of projection can be found in the behavior and discourse of the Arab's wife. She is annoyed and inflicted with stress, distress and involution and, in order to get rid of this pain and suffering, she reckons that her husband is responsible for the poverty of herself and her family subject to the effect of the subconscious motivations and through the projection of her own internal conflict. On the other hand, when the Arab conjectures the fast dashing of the life, abstinence and reliance in God as a justification in response to the wife for exercising lenience in regard of the poverty and dervish life, she actually engages in rationalization which is per se one of the psychological defense mechanisms and, in its course, the human beings attribute their behaviors and deeds to the publicly-adored and/or rational motivations (Atkinson, 2002, v.2, p.158). In this story, as well, the Arab presents proofs and evidence that are apparently robust and transparent and he intends to give a more pleasant manifestation to his behavior; however, the experiences of the Arab's wife help her accept the alternative good and bad days but she is also found giving a higher frequency to the bad happenings and her greatest sorrow is of the mental concern type making her pay a larger deal of attention to the food and sleep (Eslami Nadushan, 1998,

pp.624-625). Therefore, she does not accept her spouse's rationalization.

From the perspective of Mowlana, many of the human beings' perceptions and judgments originate from their internal moods and experiences in such a way that the human beings reflect-project-their various internal moods alternatively towards the external world. In this story, as well, the angry reaction of the Arab's wife and her spouse's reaction and her reference to the proverb<sup>4</sup> serve the clarification of this subject that the Arab's wife has approached her husband and engaged in judging about her from her own perspective.

"You are looking at things from the top of the Amrudbon; you should come down so as not to see things that way"

"Upon returning and finding yourself confused; you will see the house and everything in it rotating" (1/2364-2363)

Although the greed of the Arab's wife for the caliph's endowment has made the husband start off towards Baghdad, it is the result of the reflection of the wife's feelings and thoughts in the husband that the Arab is called greedy, deceitful and snake-hunter. In the middle of this story, Mowlana evades to the difference in the judgment about Bu Jahl's denial and Bu Bakr's approval of his highness the great prophet (PBUH) and says things about the other examples of projection (1/2365-2370).

Considering all these, the Arab who knows that nothing is at hand in the desert and beyond it is dragged in the end to reproach and aggression and, based on the prevalence of the old and robust patriarchal tradition, the man uses the woman's Achilles<sup>5</sup> ankle even with all the Arab woman's astuteness and threatens her that he would leave the house and desert her in case that she does not stop talking like that (1/2393). There is another story in the sixth book of Masnavi for the confirmation of this same issue and it shows that the wife has been subjected to practical inferiority and suppression in the difficult bottlenecks and situations of life. It has been stated in that story that a woman begins a complaint about the shortage of sustenance and poverty of her husband and the man states in response that she has to comply with this situation or stand the pain of divorce and departure (6/1758-1766). These images bring testimony to this idea that the woman is in a struggle to, on the one hand, be the lady chef of the house and enjoy security in the center of the family and, on the other hand, get rid of such a hardship and actualize her own personal wishes. However, the emotional dependency and the economic share that she deserves to receive have compelled her put down the shield and seek refuge at the side of a man (Dawling, 2018, p.66) and it is as if by this means that the wife herself sets the ground for annoying herself, as well (see also, Hournay, 2004, p.281).

In the continuation of the story of the dervish Arab and his wife, the woman uses crying as a sort of trap and simultaneously takes advantage of language as another tool for coping with her husband thereby to find a way into his dead heart; to do so, she engages in playing with words so that she might also be benefited by creating a higher and powerful position or, in other words, language becomes a magical shock here and causes the husband to become softened (see also Ghazami, 2016, p.206).

It has not to be forgotten that the behavioral reactions of these two story characters in respect to one another are not exhibited with the such an intention as deceiving the other. In fact, the women and men's use of deceitful means within the framework of the family, as showcased in Masnavi's stories, occurs in cases that there is a thing like betrayal at work. The emergence of behaviors of this type can be vividly found in the story of that Sufi who caught his wife with a stranger man and the story of the villainous woman in the fourth book

<sup>3</sup> Various definitions have been offered in psychology for projection, including the following: "projection is a subconscious defense mechanism by which the unpleasant properties are attributed in an exaggerated manner to the others so that they are not confessed in the existences" (see also Atkinson, 2002, v.2, p.161)

<sup>4</sup> Amrudbon is a sort of pear used ironically in the proverbs with the following meaning: "O the person who is watching things from the top of Amrudbon; you should come down to see things the way they really are"; the explanation of this story has been presented in the fourth book of Masnavi from the verse 3544 on.

<sup>5</sup> He is the famous Greek hero whose only weak point has been his ankle.

as well as the story of an envying woman's pretention to piety and an extremely beautiful bondswoman in the fifth book.

From the psychoanalytical perspective and considering the more novel family psychology findings, it can be figured out that when the Arab woman finds herself in the course of quarrel in the verge of uproar and mutiny prefers to reconcile and establish peace with her husband rather than getting separated from him; hence she tries to stop quarrel and discrepancy and seek another solution. It is not expected based on the current situation of the Arab and his wife that they would finally praise and admire one another rather, disregarding their cleverness and astuteness and due to their enjoyment of the affective insight and concentrating on their past, they achieve a sweet feeling about one another and, in this process and through the remembering of the old memories, they reach a common emotional experience that is capable of contributing to their resolving of the discrepancies and quarrels (see also Gutman, 2015, p.106). This method of confrontation with the discrepancies reminds of the opinions of some of the family psychologists. They believe that the way for overcoming the struggles between the husband and wife lies in their way of establishing relationship with each other and the quality of their reaching of agreement in the ordinary life situations and this enables them to reconcile after the quarrels and disputes every now and then (see also Gutman, 2018, p.51).

Verily, the Arab and his wife's forgiveness and affability in respect to one another-or the words put by Mowlana in the mouths of these two characters, originally stems from their affectionate reserves during the common life days and it is in this way that they are assisted to get over the discrepancies and pave the way towards financial affordability through mutual participation and role-playing. This is while the internal femaleness and maleness that are actualized in the external world should not be compromisingly overlooked (see also, Johnson, 2010, p.64). Based thereon, in the ending section of the first story, the wife's guidance and advice is accepted by the Arab and this guidance by the woman can be also seen in the myths (see also, Bolen, 2018, p.379). In another part of the story, their poverty and indigence is resolved by taking the water pot as a gift to the caliph.

#### ***The Narrator's Arbitration about the Characters:***

This story expresses the quarrel between the Arab and his wife in an exemplary manner in the form of a challenge between the ego and the intellect. On the other hand, the narrator's expression style may look paradoxical but Mowlana finds the ending of the story as a "criticism of your and our statuses" and sees the entire story characters as somehow part of our existence which is the summing of the paradoxes (Zarrinkoub, 1989, v.1, p.298).

With this introduction and disregarding the feministic approach, the narrator's attitude towards the positive and negative aspects of the male and the female characters features balance and the addressee wonders about the idea as to which party is the narrator supporting (Tavakkoli, 2015, p.127). In fact, when the narrator comes to such a property as ornamentation for the love of the women (1/2426-2428), he underlines the supplementation of the males by the females and vice versa considering the overall plot of the story and, in the meanwhile, based on the will governing all the universe (see also Sattari, 2015, pp.106-107). The narrator also expresses the weaknesses and strengths of both of them thereby to deal with cases of projection from the husband and wife and specimens of compromising and passive behaviors as well as the mutual influence of each of the characters in the story. The other point is that Mowlana goes deep into the conversation between the husband and the wife in the course of narrating the story's plot that it is perceived that he has felt the highest sense of empathy and sympathy with the story and that it has been due to this intermixing with the story that no distinction can be made in some of the cases between the narrator's speech and the characters' talks (2331-2336). On the other hand, it does not seem in this narration that the narrator has intended to invite the addressee towards fighting with women and/or admiring the patriarchy. Self-content, oration, relative awareness of the religious teachings and

proverbs and mottos, honesty and passive and affectionate behaviors are specifically exercised and showcased in every corner of the story by both of the characters in proportion to the situation and setting governing the story.

Even in a reference in one verse, the Arab man and woman appear identical in terms of their appearances as imagined by Mowlana:

"Leave the natures and the attributes, explain to us about the moods of those two moon-looking figures" (1/2642)

Verily, the identical and human and ethical approach adopted in this story to the human beings takes a position higher than the biased approaches.

#### **CONCLUSION:**

The story of the Arab and the caliph is amongst the special stories in Masnavi with the story of the quarrel and the claim of the Arab and his wife constituting the first part of the story. The thing that causes the more complication of this story in contrast to its origin and source is the outstanding characterization of the wife through the detailed conversation between him and the Arab in this story. In fact, the female character is an important factor in the course of the creation and formation of Mowlana's narration. Additionally, the description of the psychological moods of these husband and wife's personality and character adds to the fascination of the story in comparison to the other narrations in proportion to the expediencies of the situations that they are in.

The study and investigation of the story of the Arab and the caliph makes it clear that the narrator is in search of a truth laid on the foundation of a subtle theosophical mindset and, considering the present study's goal and based on the conversation that happens between the Arab and his wife, it can be figured out that each of these two characters have certain suppressed wishes inside them and these can be effective in their attitudes towards life and existence and this weakness and flaw has caused each of them to subconsciously engage in projection in proportion to their situations and this kind of behavioral reaction cannot be easily enumerated amongst the deceits and cunning.

In fact, the Arab woman in this story is an example of an easily influenced compliant and objector who uses means of language to express his complaint and it is finally by means of this same tool that the utmost level of her dependency on her husband and her family is also conceived. It is as if it is the internal needs and social constraints that order her to seek refuge in another person, i.e. her husband, for being provided with peace of mind. On the other hand, the Arab that is a perfect image of an active and reacting personality in the beginning of the conversations appears as if no doubt and change can find a way into his rule and attitude. But it is found out after investigations and analysis that the opposite is true due to the reason that the Arab not only does not find remaining alone feasible and easy for himself but he also considers it somehow opposite to his ability and self-esteem.

The present study indicated that the thing that eventually contributes to the resolving of the discrepancy and dispute between the Arab and his wife is not just their method of speaking and good way of presenting the issues rather, as evidenced in the latest psychological findings about the relationship between the wife and the husband, it is their enjoyment of the affectionate insight that ends in the revitalization and retelling of their emotional heritage and it is these same affectionate reserves that enable this wife and husband to overcome their negative thoughts about one another, on the one hand, and correct their attitudes about the difficulties and dangers of the separation and divorce, on the other hand, and it is in this way that the Arab and his wife defeat their temptations for ending their common marital life and think about a better and more practical theoretical solution.

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