In Nufti (Kerosene Peddlar) of the collection *Khayme Shab Bazi* the overwhelming concentration of the writer is on Azra, a derelict girl. The narrative opens with the characterisation of the girl who after being rejected from every corner, finally decides for a favour from a holy shrine and remains in expectation for someone to marry her. The only physical feeling she recollects, is the touch by the hand on her journey to Qum, which took her from back, caressed her breast and helped enter a bus. This touch has generated a perennial craving for sexual experience, and at the end she decides to marry a Nufti, where she does not give attention to the misery and affliction of the Kerosene Peddlar or to the fact that he already has wives.\(^1\)

We see in the story sexuality of an Iranian girl. The reader at no time deviates from attention on the sexual impulses of Azra. The writer, for reasons of his own takes two three incidents from Azara’s life to describe her sexual overtones, and brings her natural sentiments. The writer successfully strives to enter the mind of Azra, to find her situation to take

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\(^1\) *Khayme Shab Bazi*, p.17.
her words and finally to shape her image according to his concealed image of her. The writer is not prepared to introduce any obscene remark which though common in society, will constrict Azra’s Persona.

Sadigh Chubak has tried to make Azra an epitome of suppressed Iranian women. The pain within Azra is shown to be inexpressible and confined to herself and for this very reason, he avoids creation of a parallel character in the story. Azra and her sentiments reveal to the readers, her loneliness and predicament, the inability of the girl to find a concrete solution to her sexual needs, and her comfortable absorption in the society.

Sadigh Chubak borrows other than the western technique, the naturalism from G. Maupassant and E. Zola to express the physical cravings of Azra. He takes the things around Azra, particularly her clinging to the shrine and tying the sacred thread, and converts them into sexual symbols. These objects persistently torment Azra’s conscience and create the plot, which gives the narrative the continuity. The whole story at no time and place loses the Iranian aspect of social life. Western technique has been used to indicate Iranian life with the different subtones of social life, the main, the sexuality of an Iranian woman being the dominant theme.

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'Gulhai Goshti', of Khime Shabbazi is ‘a fine example from the earlier phase of his writing’. Language intricately drives the whole narrative, which semi realistic and semi naturalistic encompasses the whole space of the characters. Obscenities in society drives Sadigh Chubak to the hilt. The seriousness with which he takes indecencies in life as an issue in his works has led others to view him as an adherent of social decencies. A practical analysis will however lead to the conclusion that decadence in the society is a process in operation from some specific period in past and not engineered by one who writers on it. Sadigh Chubak’s vivid portrayal of these ailments has been impartial and impersonal and this exonerates him from any malafide intention.

The story is ‘not indicative of all the prevalent indecencies in society’. A single piece can not at one place incorporate all the elements of the society. Here an addict, ‘Murad’ sells of his coat for two Tumans, plans to smoke opium and a night stay at a brothel with the attention of not coming across a Jewish creditor. On his way he feel driven towards a prostitute, scents her morphine perfume and seriously decides to smoke opium. This feeling is cut short by the yell of Yaqub creditor, who calls from Anwar street, shattering and nailing him at his place. Murad decides

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3 Ibid., p.587.
4 Ibid., p.588.
5 Ibid., p.588.
to meet Yaqub masquerading the expression that he is with money, but as Yaqub tries to cross the street he is crushed by a motocycle. Murad feels terrified at the sight of Yaqub’s crushed body, being at the same time ecstatic of having freedom from the clutches of the creditor. He is experiencing a change within himself where now the enticements of the prostitute does not stirs him to commit himself for anything obscene and indecent.

Throughout the story, writer and the reader voluntarily moves along the mind of Murad and in reality sees his or her life and that of the others from Murad’s angle. Sadigh Chubak does not indulge in any self driven narrative and the things which he feels necessary are brought in the fundamental requirements of narrative resulting in the impartial creation of the character and the story. This impartial behaviour in narrating the incidents is private to Sadigh Chubak, and not available in other contemporary writers.⁶

Though the death of Yaqub results in the freedom of Murad from the torments of debt, his feeling towards life under goes critical changes and with this the story, reaches its full circle where the lust for the sensuous woman fuses in his consciousness. Experience of witnessing death unveils to him the stupidity of life and shatters asunder his instincts

⁶ Ibid., p.590.
where uprooted from his position and despite his general behaviour towards normal life, 'he is drawn to metaphysics. Domination of death over sensuality and hatred or its triumph over the impulse to smoke opium pushes him into such a whirlpool of thoughts and reflections that however hard he strives he is incapable of making an escape'.

'Zeir Chiragh Qirmiz', is the first story from the writer on the real life situation of the prostitutes, in an accurately descriptive style, an art in which he excels over others past and present. Afaq a prostitute is on the brink of death, as she is out of the profession. Jiran, another, woman has recently entered the profession, by the fictitious name, 'Mari' and Fakhri the third prostitute is out of work due to Syphilis. The story revolves around the predicament of these three, and the exploitative environment where prostitutes are listlessly taken to graveyard for unattended burial. Some general themes: pamperedness of young prostitutes because of them being in more demand by customers, their isolation from mainstream social network etc. have been narrated in subtle manner.

Sadigh Chubak 'like, a physician handles the details of their life where oppression is dominant'. This objective is to impersonally bring into open the tortured and tormented life of the prostitutes, which has been forced upon them from above. The caretaker of the prostitutes is a woman, who behaves roughly with the girls especially with Jiran, a new face in the
profession, who (the latter) still remembers the terrible death spasms of Fakhri and her cold corpse. She is helpless and incapable of coping with the situation in which she has fallen. The author successfully briefs the ruthlessness of the system where even the clothes of dead prostitutes are taken off and sold in the market for penny.

As the story begins the reader moves along the mind of Afaq, where her initial and mature years in the profession are described. The story moves in such a way with Afaq and the people around her that it appears that there is no need for a story but instead there is a life which is automatically following its predestined course. By the coming of Jiran, concentration is diverted from Afaq and from the dialogue between Afaq and Jiran the reader comes to know, - without the need of the author to overstress his objective - of the dark and insipid atmosphere of the prostitutes. The writer continues to describe the short-lived pleasure which the harlots have experienced during their professional stint, and makes appear apparent to the readers the shameless visage of the society. The reader is given a clear portrayal of the baseness of this profession and the fatal diseases which accompany it, and where he is finally forced to take the inevitable course of pulling down the abominal structure. 'Trifle pleasures has put me into the chains of terrible difficulties each moment I
fall into darkness and terror, missing at the and even those trifle pleasures'.

‘Akhir Shab’ is very short, complete in two and half pages it shows the intensity of the short stories of Earnest Hémingway; with the exceptional difference that Hemingway experiments with, ‘dialogue’ while Sadigh Chubak works through, ‘description’. Sadigh Chubak in his stories describes the merciless killings of humans where the murder of a man appears artificial. The man who in, ‘Akhir Shab’ writhes on the floor and dies his death so mechanically described, that none can produce an emotional turn from it. Cruelty of death, is indirectly descriptive of the ruthlessness of life and the two aspects come together in ‘Mardi Der Qafs’.

Saiyyed Hasan Khan has already passed forty years of his hateful life has lost all his family members in an epidemic in India, one of his legs due to disease, and his young wife due to Asphyxia. This hope for life rests on his selfless love for a dog called ‘Raso’, who at the end is taken away from him by the cruel injustice of nature. Saiyyed Hasan’s concern of Raso is reciprocated in brutal and treacherous manner when she leaves her master for male partner. A natural behaviour misunderstood by the master and strangely taken to illogical limits by the writer.

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7 Zeir-i-Chiragh-i-Qirmiz.
Saiyyed Hasan Khan’s life is seriously narrated, ‘His atmosphere is anguished and afflicted on which life reigns only through memories.’ Memory of his melancholic wife, his torturous life in India, and at the end the misfortunes of his world, his house where useless Iranian and Indian antiques are pilled up. Sadigh Chubak picturizes the harsh and tragic loneliness of this one legged man who due to loneliness has found refuge in a dog, whom the scent of a male dog takes away with such professional impartiality that the readers finds himself in the torrents of fundamental reality of cruel destiny. The strong naturalism is in line with the philosophy of nature, as if it is moving with some thing preordained where Raso runs away with the male dog and the generation of Saiyed Hasan comes to an end. In the field of predestined struggle for existence, blind nature forces the bitch to go to the male partner and with this forces human kind to renounce its tender attitude towards life. These things return to Chubak’s philosophy of pessimism.

In ‘Pirahan Zirishki’ of Khime Shab Bazi, the writer on the basis of dialogue between two cleaners of dead bodies and description of their psychological, social and behavioural patterns and qualities, draws a soulful picture of their world. While reading ‘Zeir Chiragh Qirmiz’ the

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8 Qissa Navisi. p.595.
9 Naqd Asar, p.40.
reader develops ‘a sympathetic feeling towards Afaq and Jiran, but in relation to the two women in the story ‘Pirahan Zirishki’ he shows aversion and repulsion which rationally is scripted in the hated and disgusting characterisation of the two women’. Two avaricious cleaners are looking for the clothes of the dead, the teeth or the material things that will come after stripping off the corpse or by putting finger in its mouth. Perversion rules over society. A society which has created these women as merciless predators where dead are cleaned and covered with shroud without scruple. This situation has developed as a result of man made social laws and customs.

The elements of society: sheikh; trader; clerics, who have exploited these two women and forced them to live with all the invisible perversion and immorality are shown responsible for their corrupted behaviour where one is looking for the gilded dress of the dead and the other is after its material belongings. Incidents that take place inside the mortuary are minute reflections of the things which are generally hidden in the society. The psychological and natural impulse of the cleaner, where he puts his fingers in the mouth of the corpse, her action justifiable as he is merely a part of the debased society.
‘Musu Ilyas’, interesting story of Khime Shab bazi is’ identically styled on the story writing of O’Henry’. Mahmud Khan a tenant, is a tolerant man. One day standing infront of his house he sees a wagon coming towards him, and a man with his wife and children walking with his belongings into a small room. That night Mahmud provides dinner to them. Next day he finds the newcomer to be a jew by the name of Misyalus who has become the new owner of the whole house and the tenants now onwards have to pay the rent to him. Though the character of Mahmud Khan is very masterly crafted, the rhythm of the prose is very heavy with the plot being anecdotal, and the criticism of the writer not very deep.

‘Asaye Adab’ is not a story in complete meaning, being in ‘the mould of sarcastic prose which in an exemplified manner works here as a criticism of the prose of predecessors and also as a timely criticism of the society.’ Sadigh Chubak introduces within story by his rehearsed writing in classical Persian prose new and modern vocabulary and sentences. Maximum prose of Asaye Adab being similar in prose style of At-tafasil of TawwAlluli. In the new publication Asaye Adab has been taken off and at its place, ‘Ah-insan’ a poem placed.

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10 Qissa Navisi, p.600.
Scheme of the story ‘Bad Az Zuhar Akhir Paaeez’ is very simple. A teacher gives lessons on Namaz to the children in the class and in the midst sees Asgher looking out from the window, for which the teacher readily warns him to be attentive. He asks Asgher to come next day and then to offer Namaz in front of other boys and continues teaching the children. Here Sadigh Chubak draws the attention of the reader towards the memory power of the boy. The Namaz of the teacher tears apart his recollections. His past memories with his present and future thoughts comes to breaking point and this predicament is described in very short span of time. The story which centres in the classroom is entered into the life of Asgher and into other’s conscience and ending with the last sentences from the teacher which are the verses from Quran. The prose style of this story is ‘evident in the works of western writers and later found in Sang-i-Sabur.’

Unfortunately, ‘Yahya’ the last story of the collection is not story in complete sense and ‘runs as a journalistic text styled in an anecdotal form’. In this story, the reader comes to know about, Yahya’ who each day takes a bagfull of newspapers, comes onto the street and runs to and fro to sell them. One day he forgets to recollect the title of the newspaper and strives hard to recall it. All this efforts are ineffective, as his memory is not helping him to regain the title. The struggle of the boy, his mental

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11 Ibid., p.608.
behaviour which shows his desperation, have been masterly narrated by the writer. 'A couple of times the title of newspaper flashed in his memory but he failed to grasp it, became silent, had kept his head down and was walking slowly.\textsuperscript{12}

Chira Dariya Tufani Shuda Bud, 'from the view point of a complete subject is a story which the author has written on his birth place, Bushehr. Thematically it is about lower classes of society, the life of the prostitutes, middlemen and drivers those frequenting brothels, contrabandists and drugaddicts. Because of the fact that the story is related to Bushehr it contains some of the scenes described in Tangsir. It also brings to the mind of the reader, the stories which the author has written on prostitutes, bastards and middlemen.

Chira Dariya Tufani Shuda Bud is 'basically an account of related feelings between two person: Kohzad and Zeevar. It is very useful as a referential material on Sadigh Chubak's writings where he strongly gives the point of a strong correlation between the planning of the story and the actions of the characters. At the time of communist takeover Murdab and Baran are sitting wordless and the story begins with their dialogue. Atmosphere is conducive for opium smoking. From Abbas, Akbar and Siyah the other characters of the story the image of Kohzad becomes clear.

\textsuperscript{12} Khayme Shab Bazi. P.220-224.
The three drivers recognise each other by their recollections of them living commonly with a woman called Zeevar and the intermediary Marjan. One of the drivers accuses Siyah of being responsible for Zeevar’s pregnancy which makes Siyah dejected and he withdraws himself from the group. The first section of the story ends with Siyah going to bed.

The second section begin’s with the appearance at the middle of night of Kohzad. It is a rainy night and the thunderous lightening is making the atmosphere eerie. The river is in full fury and its waves are coming on to the street. Here it becomes completely clear that the writer has tried to draw a parallel between the fury of the nature and the mental processes of Kohzad who is approaching Zeevar’s house, and where later on she gives her side of the story that she has spent the last year without sleeping with anyone. Zeevar’s explanation who carries Kohzad’s child makes the latter ecstatic, Kohzad decides to take Zeevar to Shiraz. He asks Marjan to come along as he also wants to set her free from any relation to Zeevar because she has slept with every kind of man who has come to Zeevar.

Kohzad’s emotions runs quicker than rain, storm lightning and thunder. Marjan fearfully opens the door as the fury of nature has made an impact upon her, we for the first time come across the tragic over tones in

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13 Anturi ke Lutiash Murdah Bud., p.21.
the story from her choice. This tragic development continues till the last line of the story where all the events take their natural conclusion.

In the modern Persian stories 'we fail to find the totality of love and sacrifice as evident in the character of Kohzad'. His beloved is a poisonous woman and in contrast to this is the affable figure of Kohzad who lives with the sole conviction of spending his future prosperously and comfortably with Zeevar. Sadigh Chubak has taken tremendous keeness in bringing a marvellous story out of nothing which taken otherwise would have been a rough sketch of brothel life and people frequenting it.

The basic idea/plan of the author has been to describe in the mould of parallelism the fury and ferocity of nature and the mental processes of the characters; Kohzad, Zeevar and Marjan. Different kinds of irrational and irrelevant thoughts come into the mind of the characters. Zeever is desperate to calm down Kohzad against his unexpected fear of the child being illegitimate in which she at the end succeeds. The other aspect of the story the furious storm reminds of 'Shakespeare's drama: King Lear, where a storm accompanies King Lear and moves ahead against his thought and desperation and comes as an indication for the hysterical moments in the drama. In the same way in Chera Dariya Tufani Shuda Bud, the river storm moves ahead so that the inevitable troubles for Kohzad should come
into the mind of the reader before the narration of those troubles'.\textsuperscript{14} The purposeful setting of the riverstorm in the story is also the main plot on which the actions of the characters are based.

The reader inadvertently falls into the trap of the scheme of the story. Relationship between Kohzad and Zeevar never prepares the reader to expect anything unconventional and tragic where he calculates that Kohzad will come and ask for his child, but the new born baby has been thrown into the river and in fact the child has no place in the life of Kohzad and he has been deliberately crossed because Zeevar has spent nights with other men during his absence. The writer first tries to handle the plot in a plain and expected manner with the generous role of Kohzad being dominant but at the end falling prey to the machinations of others and becoming an epitome of tragedy himself. The theme is double edged with all the bonhomie between different characters metamorphosing into tragic reflections.

'Qafs' is a fitting description of the exploitative and cancerous nature of societies. A large number of chickens have been put into a cage where they have been left to see the outside world or to remain in their filthy and dark environs.\textsuperscript{15} Cage is an allegorical picture for the imprisoned

\textsuperscript{14} Qissa Navisi. p.617.
\textsuperscript{15} Anturi ke Lutiash Murda Bud. p.62.
society, a society on which idiocy, illiteracy and tyranny rules and often kills a handful of people who have left their body and wealth in the hands of the exploiters and have even surrendered the hope for life to the tyrants.

This story also runs as an example of inevitability of ill fate and desperation of human beings in this existing world and the futility of reasons and intellect to the blind destiny and unpredictable nature. The hand which with all its ruthlessness puts them inside the cage, and kills the chickens is without a second thought the hand of death which possibly can 'wipe out the blind lives of those who are slaves of destiny'.

Anturi Ke lutiaash Murdah Bud is a fine example from Sadigh Chubak writings and one find Sag-i Vilgard of Hedayat in front of it at lowest level. In this story the Buffoon of the Baboon dies and the latter accidentally finds himself free in the world. Buffoon is heartless and tyrannous who would chain the Baboon to a tree and torture him mercilessly. But now Buffoon is dead and the Baboon Malkhmal comes across a strange kind of feeling as if he is seeing his own matter Makhmal’s desires overtakes him, and his freedom comes to a situation of which he has no ideas. He is wandering abjectly in the forest, his movements round the dead body continue with same temperament. Tired and terrorised Baboon is caught into a whirlpool of feelings and at the and

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16 Qissa Navisi. p.620.
coming to the dead Buffoon he asks for help. 'He was not a human being
nor a monkey, he was the present between the two who had been
metamorphosed because of this numerous dealings with humans, he had
become one out of them but had no ideas of entering into their world. He
had recognised the humans. He is told that swordsmen have come to kill
him. Again he looked at the cold corpse of the Buffoon and later extended
his hand and held his skirt and pulled it. He wanted friendship with him.\(^{17}\)

The reader feels in this story that the writer has entered the body of
Baboon Makhmal and sees the world through his eyes. His liberation from
Buffoon and after breaking the chains his return to Buffoon and his sitting
alongside the corpse is described with tremendous intensity. Anturi Ke
Lutiash Murdah Bud comes out to be an everlasting story, where the writer
has created an atmosphere between the character and field of the story
which provides satisfaction to the reader. The story also stands out as a
landmark development in the style of depicting human and animal
inadequacies and limitations in the present world with mental and personal
situations narrated in an animated form of picturization.

In the novel, 'Tangsir' Zar Muhammad\(^{18}\) who has been cheated off
his money decides to kill the four involved and then leave Bushehr along


\(^{18}\) Rasul Pervezi has also written a short tale about Zar Muhammad, which is
inadequate.
with wife and child. This is in brief the complete text of the story ‘but incidents which come in the midst of the story make it complex with deepening of the plot being not as much acute as to make the story lose its public appeal.\(^{19}\) The story opens from the point where Sadigh Chubak describes the mental, physical and psychological elements of Muhammad. Muhammad is shown to be struggling to tame the unruly cow of Sakina, in which he at the end succeeds. This incident has been introduced to highlight Mohammed’s bravery, vigour and intelligence in pointing to the readers Mohammed’s strength and intelligence.

The writer never for a moment tires to relinquish Muhammad from his hold. Four persons who have swindled the money he had struggled to accumulate over twenty years, now see him turning after his money, but they make a trifle out of it and give no response to his requests. Muhammad swears to kill them and firstly takes his father-in-law and wife in confidence to whom, he unveils his scheme of revenge telling them to act according to a well laid plan. If in taking revenge he is arrested or loses his life, the two have to act according to the plan. Next day he take his Martin rifle and kills the four, in process injuring the mother and wife of one of them, the former succumbing to her injuries and the latter losing out one of her hands. Zar Muhammed then spents his time at the shop of an

\(^{19}\) Qissa Navisi. p.627.
Armenian and at midnight after injuring one of the official riflemen, dives into the river so that he can meet again his wife and child at his house. Meanwhile during his absence the government assigns for his arrest two riflemen who move in pursuit of him but out of fear of Muhammad, they have decided to run the moment they come across him. Tangsiris in support of Zar Muhammad lay in wait to attack the two riflemen if they falter. Muhammad is now returning from Bushehr for his village Rashnakinan where midway, he comes across a deadly fish; Bambak with which he fights till he kills it.

At the end of the story, lieutenant and riflemen are standing in front of his house and Muhammad with rifle in hand is asking for some space, so that he can make his way through to another place, but suddenly they rush after him. In the ensuing scuffle, lieutenant falls unconscious and riflemen are disarmed by the Tangsiris. Muhammad takes away his wife Shahru and the child and moves through desert. Tangsiris and riflemen also pass through the desert Muhammad, his wife and their child are all on board a caique and in this situation where the river, desert, wilderness and their ears are filled by the sentence, ‘In Almighty’s security’ they make their escape along with the oarsmen.

The great art of Tangsir lies in the uniformity of the prose; most attractive piece of descriptive prose of Sadigh Chubak can be found in
Tangsir. Even Sang-i-Sabur's prose is not of the level and quality of Tangsir's. In Tangsir it runs like a serene riverstream so to make the readers feel that the story has been created in one day. Movement of prose is like a match box in abundant gasoline, which accidentally forces everything into action and blast. It moves forward like Muhammad who swears and by his own conviction is not ready to deflect from his resolution.

In this story the movement of the plot is so exceptional that it appears like an adventurous movie to the reader and some have rightly commented that Tangsir is seriously cinematic. There is no doubt that in this story Sadigh Chubak has remained impressed by the craft of movie, especially those of western countries. The realistic nature of the story frees Sadigh Chubak from being imitative and critics are proved wrong for their argument that the writer has created his hero in 'Tangsir, out of impressions from western cinema. The basis of the story with its special realism makes the hero appear to the readers with all his Iranian qualities. Here one should look to the social, natural, and even geographical realities of a Tangsiri and that of a hero of western movie. Both the heroes move with their different backgrounds. Despite this they can have some qualitative similarities.
Both of them show personal anguish. They do not recognise the basic premise that law ultimately prevails. Instead they consider it a playing tool in the hands of the bureaucracy, therefore they consider its application in their private life as farce. They hold their guns to be the sole arbiter. Though this nature of heroes are fast disappearing from society and as a subject from stories even then nostalgic memories similar to that of Tangsir is present today. Perhaps the same kind of hero would reappear and make personal, national and communal revenge a practical event, even today is an urge running strongly, in the consciousness of the people.

‘His head was agitated so that he should still run from house to house and put each one to death. His work was following his thoughts. He was still inside an alley and people were after him. Secondly Rulu who had not slept with Shahru was setting eyes on, ‘Haft Baradaran’. It was long time he was away from them forgetful of the faces of his wife, child and himself.... Still he was inside the house of Aqa Ali Kuchal running from terrace upwards, his mind set on the people in the street. He was trying to quickly finish off his work, then to move out from there. Wife of Aga Kuli had fallen unconscious, her leg had fallen on her husband’s bed, the crystalline Shirdan broken, glass pieces lay scattered in the room, he had put his feet on them, blood oozing out from his legs, his sword had injured head and hand of two women they were writhing on floor in blood,
he had left them, and had run into the courtyard where cat had escaped from him".20

Chubak though basing the story on realistic world insight had in ‘trying to magnify and convert Muhammad into an invincible and unscathed figure has drifted from objectivity towards romance and fiction and has brought romantic insight in place of realistic insight.21 Not only in the contemporary life, the birth of a man in the mould of Muhammad who executes his actions according to his schemes is exceptional but also impossible. His presence among the various characters of Chubak brings forth a kind of contradiction. Characters in Chubak’s work are suppressed humans, fallen, blind and one eyed, renegade and betrayed, deprived and worn-out, banal and immersed in personal and societal debasement. Among these nature of characters Muhammad and a couple more are in exception who have become involved in the debased society, exploitation and oppression. From Mohammed’s behaviour, whom we see struggling to tame the cow, fighting the crocodile taking arms against officialdom killing people, makes appear that these events are taking place in a mythical or in a heroic feudalistic age.

21 Qissa Navisi. p.638.
Contemporary period is based on realism and is not fertile for writing such imagining story if Muhammad would have lived a real life it would have been possible to bring successful image out of the story. It would have been practical for Chubak if he had taken a realistic approach towards the creation of his main protagonist, but it appears from Zar Mohammed’s deeds that he has a metallic physique. If only Muhammad had died, idealism of Tangsir would have turned into a realistic matter and the tyranny, debasement of society and satanic powers made more obvious. Mohammed’s death would have made tyranny of the system more apparent to the society and also from human justice it had balanced the two contexts or made each one equally justifiable, why it is required that a man should kill 4-5 humans simply because they have swindled his thousand Tumans and are out of court of justice, whatever the latter’s nature. It would have been more befitting if Chubak had taken the step of not releasing Muhammad from the hands of riflemen. It would have been more realistic if he had taken the measure of killing the hero through natural human or social instruments. Despite this Tangsir is a book worthy to read, ‘A book full of interesting incidences’. 22

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22 Ibid., p.643.
Roz Awwal Qabr is certainly a 'work later than Anturi Ke Lutiash Murdah Bud'. From realistic view point it is only in Tangsir through Zar Muhammad that he has extended himself in the art of characterisation and produced the hero in a romantic garb. In Roz Awwal Qabr he tries his best to avoid romanticism.

The first story, 'Gorkunha,' of the collection is a description of a vagabond woman, Khadija who has become pregnant through an anonymous man. With the help of an old woman she gives birth to the child in a filthy and stinking stable. Later taking the child, leaving the stable she crosses a bridge and buries it alive in a forest. Gendarmes are in pursuit of her who at the end dig the child out and arrest the woman, after this woman's life becomes a barren incident.

'Gendarmes forced the girl to run towards police station, one of them had the child with himself, and the officer looked for cigar in his pocket, his eyes set on the fissure in the ditch. Later he opened his trouser's button, urinated into the ditch, switched on the power lamp and was looking relieved.'

Humans and their actions have been very delicately described so that we never find ourselves, distanced from realism. The moment when

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23 Ibid., p.644.
the children are pursuing Khadija and making a hoo and hurrah, or the moment where the child is born in the stable, we come to recall the realistic stories of Maxim Gorky, or the actions of the Gendarmes, which is naturally linked to the field of the story. All this is highly effective in binding the writer and the reader to the plot.

‘Chashm Shisheī’ the second story of the collection is a strong criticism, which revolves round a one-eyed child, later whose mother and father, have given him a glass eye. Story is very short and is not unlike the stories of Chekov. Here the narrated text has the time span of one minute. A doctor has fitted the glass eye in empty socket of the five year old boy and father and mother, especially the father tries to pretend that their Alijan has become owner of complete and correct vision. The moment when tears come out from their eyes the time when they are looking at Alijan, the little boy with all his childishness and curiosity, lifts the criticism on harsh life to terribly realistic levels.

‘Yek Chiz Khakistari’ is a sketch and not a story in expectation in a waiting room of a dentist and the abnormality of this expectation in a symbolic language, in such a way that Chubak at the end of the story symbolises the movement of the Emery wheel on teeth to that of grinding of a cinerous object and even picturizes and transfers the auditory sense into optic power and in bewilderment from one of the characters asks
himself, 'why cinerous?' Chubak in an impersonal way and in a recurring rhythm from the sounds of the story has taken impressions and has brought forth the text.

Pache Khizak is one of the marvellous stories of Chubak and is complete with rapid and active rhythm which is hardly available in the creation of any other contemporary writers. 'Fat mouse was struggling and was heavily breathing and was fluttering his moustache -- Mouse who had been caught was out of any dispensy for hunger..

Trapping a mouse is not a religious and nationalistic tradition but a conservative one in many Iranian villages and even in some cities, which Chubak has elaborated through the medium of the story. The moment when the trap with Haider's mouse is brought in the midst of the village bazaar and people make a hue and cry round it, and struggle to have a look at it, rhythm of the actions and dialogues of mouse killing is turned into a special national tradition. Grocer, coppersmith, gendarme, horseshoesmith, perfumer packsaddlesmith are all concentrated on the mouse, other than these people. Chauffeur's boy baker and elders express their opinion and finally the scheme of the boy is accepted/agreed upon. They pull the mouse out from the trap and set it in flame, mouse in a trotting speed
escapes to find some relief but his flames put the tanker to flames, 'mass of Benzene is blasted and villagemen's life comes to an end.\textsuperscript{25}

Pache Khizak is a troublesome story, in which satire lies at the point where the common fun and frolic is converted into the cause for the death of the villagemen. People try to take pleasure from the funny and ludicrous aspect of the mouse, a condition which results in nothing but trouble and misfortune. It appears that everything is moving in such a balanced way where the villagemen have no option but to end up with the destiny of the filthy mouse.

'\textit{Roz Awwal Qabr}', is a story of a 70 years old man and is constructed largely by his internal and mental conditions. In this story the old man is running after his thoughts for death. At the end of the story, death cuts off his dillydallying with God as he falls into the grave which he dig for himself and is buried alive, appearing to the reader that the dillydallying with God pushes him towards death. This dominant mysterious condition takes its height, where Haji Muatamid tries to pull himself out from the grave, but is unsuccessful, falls and dies.

Life of an old man Haji Muatamid is 'described in a capsular form in such style that all his nicest incidents in earlier life have been mixed up

\textsuperscript{25} Ibid., p.92.
and narrated in two three hours \(^{26}\) i.e. to say that Haji's choicest and sentimental memories which are largely related to the since of his life have been reviewed in two-three hours. Haji makes death, fear and fearlessness from God as the heavy axis of the memories and he after making up his mind for death, falls alive in the grave and dies. The ascedancy and eventual triumph of his ideas of death over his own self gives a realistic aspect to the story and hence Roz Awwal Qabr from a realistic point creates a fundamental importance and not simply as a story in modern Persian prose style.\(^{27}\)

Haji is a self made man but his self has no substance as with it others have become non-existent and annihilated. Killing people, sending some to brothels, spreading terror and tyranny now few moments before his death, he is recapitulating over his deeds. He more than any other Muslim is thinking over virtue and misdeeds in the last moments of his life. He suspects morality and God and starts believing in misdeeds and Devil, however after receiving religious sermons he returns to God and ethics. A great sarcasm rules over his life where it finally has to end in the hands of death. Pocking masses wealth, making lucre and owning material objects has what kind of rationality' . Haji has given the order for the preparation of

\(^{26}\) Qissa Navisi, p.652.

\(^{27}\) Ibid., p.653.
a family tomb and has heard from his assistant that his grave is ready which he can see with his own eyes. At the moment of inspecting the grave Haji out of curiosity descends into it and the moment where he is trying to pull himself out, gives up his life and is buried alive.

The general text of the story without doubt is not akin to that of, Mardi Der Qafs. For long Saiyyed Hasan Khan remains a chained person to his memories but is still attracted toward materialism of life. On the other hand Haji Muataamid because of acute helplessness is breathing his last. Also the content of the story without doubt is not similar to the story, ‘Taipan’ of Somerset Maugham in which the main character after seeing a depleted grave, runs towards his house and dies of heart attack.\(^\text{28}\)

Two factors come to forefront in every fable or in an exemplary story about humans and animals, one the symbols of the fable, the other the meaning of those symbols. Two hungry wolves caught in a blizzard are symbols for two men whose life is in danger due to their natural, social and political placing. Both are hungry, one of them, quickly succumbing to hunger and his dead body becoming food for the other. Here the meaning of the struggle for life dominates over nature’s laws which is narrated through these two animals. Chubak’s implied intent is to describe the animal instincts and strength of humans in unfavourable times. He in

\(^{28}\) Ibid., p.654.
symbolic parameter wants to describe two persons or two brothers, who will behave in similar way if caught in such conditions, with the stronger finding his freedom by sacrificing and devouring the other, because the strong wolf tears apart the stomach of the other wolf and swallows the pieces of his liver and heart. This sums up, ‘Humrah’, whose narrative, satire are in common tone.

The events of Sang-i Sabur take place in one of the tenant’s house in 1330 S.H. One of the tenants named Ahmed Aqa is a layman who describes the thoughts of the author about the society and literature. In fact he is the writer himself who wants to narrate explicitly the social complexities and intricacies of his surroundings. Chubak knows the reality of life and wants to put in objective perspective. Tangsir has been written on the basis of the dialect and culture of a local place named Bushehr while the language of most of the parts of Sang Sabur is the language of the people living in street and market. In the short stories entitled ‘Chiragh Akhir’ and ‘Kafar Baz’ the writer has tried to follow the language of masses. Ahmed Aga the destitute intellectual of the period of Reza Shah is even fearful of his reflection. His only preoccupation is his concern for, ‘Asad malich’ spider which has appeared in the corner of a room, and his

29 Ibid., p.655.
30 Ibid., p.655.
yearnings is directed solely towards the possession of ‘The Forbearing Stone.’

Thoughts of Ahmed Aqa are based on different problems which have been visualised through the parameters of Freudian psychoanalysis. He is of the view that the foundation of the historical movements has been to make people destitute and depressed. Attachment of Ahmed Aqa to Gohar who is his neighbour and has disappeared for a long time is based on Freudian concept. He likes Gohar because she always remembers his mother. In similar way Kakul Zari the child of Gohar makes Ahmed Aga think of his childhood. Gohar has been the wife of Haj Ismail, the trader. But when her nose bleeds in the house of Shah Chiragh he accuses her for adultery. Gohar after being driven out from her husband’s house becomes wife of any one she meets and ultimately Saiful Qalm, murderer kills her. By narrating the story of Gohar the writer describes the practice of men marrying more than one woman. Women without social rights, children without future, negation of religion, the story of the birth of human kind and the tragic conditions of Iranians have been all candidly described.

Chubak in the last chapters of his book because of his own tragic conditions goes in refuge of Ahreman. The style of narration is somewhat different from novel where the writer ultimately finds himself in trap of the, ‘For bearing Stone. But the writer declares open his theme and thus his
failure as in a novel it is essential that the intention of the writer must not be disclosed, because in absence of this, the intensity and grip of the incidences will be wiped out. If in a novel the presence of the novelist is felt then consequently the presence of the characters will not be felt as it is required. Ahmed Aqa is constantly thinking of going out of his house but like other characters of this natural story is incapable of doing so. He is also the slave of society’s cruelty and sexual perversity. He wants to bring out Gohar from her predicament but after the death of Jahan Sultan and Bilqis gives up the thought. This escape from reality has affected him in the manner that ultimately he takes shelter in the spider’s cobweb.

The novel Sang-i Sabur consists of 26 chapters and every part deals with internal conflicts in a way that there is a perceptual struggle between heart and mind. The story of Ahmed Aqa itself covers 2/3 parts of this book and the remnant part of this novel covers Kakul Zari, Bilqis, J. Sultan and Saiful Qalm. Each one of them have a special significance in this novel because of their different attitudes. Ahmed Aga is a pessimist, Bilqis a sensuous woman and Gohar and Kakul Zari innocent participants. The characters of this book converse with themselves and to Sang-i Sabur separately and declare their inner voices. All of them including the child and the old lady are captive of their sensual desires and they are drawn into darkness and fractured situation where they come to believe in the destiny

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of events. Chubak in this novel exaggeratedly narrates the tragic situations of the people and this act puts him at a distance from the story. Ahmed Aqa is thinking of spending a single night with Gohar and Bilqis is also thinking to sleep with Ahmed Aqa, Uzra runs for oil and Jahan Sultan the old lady is slave of her materialistic desires.

We witness that the life in the story of Sang Sabur by Chubak is surrounded by tragedy and the whole description of Chubak’s plot roullettes round the oppressed and sexual and materialistic situations of the characters. All the heroes of the novel are in knowledge of the disappearance of Gohar but each one of them draws the picture of her and other neighbours according to their own whims. Gohar is absent in the story but she is at the centre of people’s inquisitiveness. We cannot conclude that Gohar is the pivot of the story around which destitution, lust, jealously, cruelty, tragedy moves in motion. Character of this story repeat the statements of one another and sometimes add fresh insight into it and explain their own perceptions about the events of the story. In this way Chubak tries to explore the people in a style where without any link with one another an internal cohesion appears. He wants to invent a new atmosphere through the conflict of ideas but the outspokenness of the character obstructs the flow of the story. Events do not move forth in a systematic manner and the novel lacks in a strong and systematised plot. A
critic describes the basic fault of Sang Sabur, 'Forbearing Stone' as unawareness of the writer with the language of the esoteric themes of a person.\(^{31}\)

The collection of stories, 'Chiragh Akhir' is unavailable even after a long search. In many books there are brief descriptions about the stories of this book where writers have benefited from these extractions and given their own analysis. There is controversy over the title of 'Asb Chubi'. For example in the book 'Qissa Nawisi, 'there is a story, 'Asbchubi' and Abdul Ali Dast Ghaib a critic on Chubak's works mentions it at one place as, Arusak Chubi' and at another mentions it as, 'Asbchubi'.\(^{32}\)

In the story, 'Chiragh Akhir', Jawwad the real character embarks on a journey and on the way meets the wrestler, 'Saiyyed' and finds that Saiyyed the wrestler is tricking the gullible masses. Jawwad an enlightened man calculates that he cannot make a physical duel with him and to confront him he first steals his container and throws it into the river. But the absence of container does not lead to the removal of ridiculous and uninteresting elements and it is an unfortunate aspect to which Chubak gives little attention. \(^{\vee}\)

\(^{31}\) Hasan Abdin, Sad Sal Dastan Navisi der Iran vol.2.

\(^{32}\) Naqd Asar, p.55. \(^{\vee}\)
‘Duzd Qalpaq’, is a simple text in which Chubak describes the misfortune of a 13 year thief who is caught by people and then killed. Kaftar Baz is an interesting story where destitute Kaffar Baz falls in love with his neighbour’s daughter Chubak narrating the story in a poetical way, on the other hand Umr Qashun ‘is a story about children which the writer brings in mythical mould with ample sarcasm which stir human feelings. Bacche Gurbake Chash manash Bazna Shuda Bud’ is about a kitten who is trapped up in a hole. The moment when the cat takes the kitten and the latter thinks that the former has brought food for it, he becomes silent and starts eating. Chubak makes the natural instinct of the cat dominant over the feelings of humans and through this mode accurately shows the satiric aspect of life.33

‘Asbchubi’ is about a French woman who becomes pregnant in France through an Iranian, the latter brings her to Iran after marriage. This story is a sketched encounter with Iranian life, which unveils to public the dirtiest pictures of Iranian behaviour. The thoughts of the Iranians have been critically scripted. In Iran the French woman meets Jalal’s friends, comes across the articles of his husband’s room, sees the paintings and furniture around.

33 Qissa Navisi. p.666.
An innocent picture comes out of the woman who takes divorce and is left alone in this foreign land. Reader’s emotions are after the unfortunate and exploited woman who contrasts her bright days in France with her gloomy evenings in Iran and sees that Jalal who has uprooted her from her culture, religion and country has brought her and made her the part of his Iranian family. He doesn’t stops here. After six years of love and then marriage with his uncle’s daughter leaves to darkness his French wife. This woman decides to befittingly counter his blunder and from that very night burns the wooden horse of her child, where in the flames she experiences pleasure, love and life and non-existence of herself.