

INVESTIGATING AND ANALYZING THE REFLECTIONS OF QAJAR AND PAHLAVI THOUGHTS ON SADEGH HEDAYAT'S THOUGHTS WITH EMPHASIS ON "PENUMBRA" AND "BURIED ALIVE" STORIES

INVESTIGANDO E ANALISANDO AS REFLEXÕES DE QAJAR E PAHLAVI SOBRE OS PENSAMENTOS DE SADEGH HEDAYAT COM ÊNFASE NAS HISTÓRIAS DE "PENUMBRA" E "ENTERRADO VIVO"

Mahsa-Farzaneh Geravi **1**
Majid Taghavi Behbahani **2**
Reza Ashrafzadeh **3**

Abstract: Sadegh Hedayat, whose works are important both in Iran and in Europe, is one of the pioneers of modern literature in Iran. Sadegh Hedayat is a prominent Iranian writer whose thought in his stories is frustration and despair and is referred to as black literature in Iran and Europe. He began to write in a condition that Iran was under pressure of ruling tyranny and intellectuals were not allowed to express dissent, and a society which has always been living with superstition and ignorance and not daring to express its beliefs and wisdom, Hedayat uses symbols in his works well and artistically with his admirable skill and by using symbols in a mystical way, he expresses his dissatisfaction with the current miserable conditions and tries to portray the despair of the society and the world.

Keywords: Sadegh Hedayat. Reflection of Qajar and Pahlavi Thoughts. Analysis, Penumbra and Buried alive.

Resumo: Sadegh Hedayat, cujo trabalho é importante no Irã e na Europa, é um dos pioneiros da literatura moderna no Irã. Sadegh Hedayat é um escritor iraniano proeminente cujo pensamento em suas histórias é frustração e desespero e é conhecido como literatura negra no Irã e na Europa. Ele começou a escrever que o Irã estava sob pressão da tirania dominante e dos intelectuais que não tinham permissão para expressar dissidência, e em uma sociedade sempre vivendo com superstição e ignorância e sem ousar expressar suas crenças e sabedoria, Hedayat usa símbolos em suas obras bem e artisticamente com sua admirável habilidade e usando símbolos de maneira mística, ele expressa sua insatisfação com as atuais condições miseráveis e procura retratar o desespero da sociedade e do mundo.

Palavras-chave: Sadegh Hedayat. Reflexão dos Pensamentos Qajar e Pahlavi. Análise. Penumbra e Enterrado vivo.

Ph.D. student of Persian language and literature. **1**
E-mail: mahsageravi@gmail.com

Doctor, Associate Professor, Islamic Azad University of Mashhad. **2**
E-mail: smtb33@yahoo.com

Doctor, Professor, Islamic Azad University of Mashhad. E-mail: **3**
raziehrezazadeh9@gmail.com

Introduction

Sadegh Hedayat is one of the greatest writers and innovators of contemporary literature. He had gone through a difficult time and understood the pain of his community and his people, tried to promote his country's culture and literature. With a little searching into his life, we find that he had a special status among the writers of this land. On one hand, he understands the turbulent political, social and economic conditions and the alien occupation of his native land. And on the other hand, he has been a failure of love in his life, which has also had a profound impact on the type of his works and how he views himself. Sadegh Hedayat quickly became public and today he has identities and value traits. He can be considered as the poet of sorrow and despair and the main theme of his works is suffering and sadness, and he writes about his own and others' suffering. What in the research will pass from dear readers' view is investigating and analyzing the reflections of Qajar and Pahlavi thoughts on Sadegh Hedayat with emphasis on "Penumbra" and "Buried Alive" stories. On this occasion, we will see that in the oppressive and dark times of the tyrant who, with the help of scoundrels and bully racketeer, the mouths are closed and no one dares to write and criticize. Sadegh Hedayat depicts the pains and wounds of his society with the aesthetic use and symbolical use of symbols in these two works, expressing his protest to the ruling despot and depicting the pain of his people beautifully. Hedayat instead of beautifully portraying the spirit of hope and enlightenment in the wretched and miserable body of his society and promise the end of darkness and the beginning of light, but depicts the despair of his community and people, and a dark future. In the first part we provide an overview of Iran's history and its events and later lead to Hedayat's life and in the second part we examine and analyze "Penumbra" and "Buried Alive" Stories of Sadegh Hedayat. Therefore, the purpose of this study is to examine Hedayat's works from a historical, political and social reflection on the Qajar and Pahlavi times to determine what effect it had on Hedayat's thoughts. It is also an attempt to change the direction of the public towards Hedayat, as Sohrab says that we should close our eyes and see another way. So the author has tried to declare Sadegh Hedayat's true face as he deserves. Sadegh Hedayat has been portrayed as a negative figure in our society, and in this article we will try to identify the true face and useful work he has done for Iranian literature so that when there is a talking about Sadegh Hedayat in society, we not only remember his suicidal thoughts and suicide, but also analyze his beautiful and mysterious works and remember him as a change-maker and pioneer of new style in literature and stories.

Sadegh Hedayat is one of the leading writers in the new western method. Scholars and writers have called "The Blind Owl" which was his latest work, one of the best and brightest books in contemporary Iranian fiction. Researchers believe that authors such as Jamalzadeh and Sadegh Hedayat have changed the style and method of literature in Iran. Sadegh Hedayat's works including "Penumbra" and "Buried Alive" are based on the flow of intellectuals in Iran. Sadegh Hedayat represents the literature of modern times in Iran and is undoubtedly the first in the field of Iranian storytelling. Sadegh Hedayat has created indelible works in various fields. Storytelling is the most prominent aspect of his literary personality. His attention to popular culture and the articles he wrote on this subject made him an expert in popular culture. Another literary feature of him is his artistic satire, which is displayed in full force by his work. Hedayat was a writer in terms of literary who was fortunate, and that gained popularity in the middle ages with the publication of his first works, especially his short stories.

Problem statement

Sadegh Hedayat was born into one of the most significant and painful historical periods and he had felt all the situation. Events that included all the defeats and victories of the Qajar era, plus Reza Khan's coup and other events of that era, these events and the circumstances of society helped to create a different way of writing and sparked the emergence of new ideas in Iran. New thinking encompasses Sadegh Hedayat's writings.

Research Background

Various studies have been conducted on Hedayat's works. For example, Katoozian in his book (*Sadegh Hedayat from Legend to Reality*) explores the thematic structure of his works. In this book, the author has criticized and directed his writing direction. Katoozian analyzes him in his book "Hedayat formed a vision that can be said that in 1310s was unique. A vision that not shows direct or indirect moral message, no romantic imagination of the lower classes of society, and society because of poverty, unwise, and the misery of the common people is not condemned, but on the contrary it turns out that the general public in morality and iniquity do not back down of the rich people and their life satisfaction is even higher than that of the middle class critics, who weep for their misery; People are deprived and unwise, but this does not sanctify them and at the same time does not negate the value of their lives, is Hedayat's greatest unexampled achievement in the realm of literary social criticism. An achievement that leads to the compilation of a number of excellent short stories whose value is often unknown." (Katoozian, 1998: 18)

Mohammad Mansour Hashemi also says in his critique and analysis of Hedayat's stories: "The transition from the ideal of social revolution and its substantiation is mental devastation. The devastation that has become vision from the stage of action and has reached the heart of history from the community level. Hedayat critique of "The Pearl Cannon" is two-sided, one on its own and one on the other. One is for a nation that has become superstitious and backward from science, culture and art, another is for those who have progressed in these areas. Hedayat begins from these superstitions and gradually links the facts to the imagination and makes a history for "The Pearl Cannon" that is as old as colonization or the exact expression of the history of war and domination." (Hashemi, 2006: 84)

Taefi Ardebili has also examined the interaction of society on Hedayat and vice versa in his book (*Sadegh Hedayat in mirror of his Works*). In his book, he illustrates the economic, social, and political conditions of post-World War Iran, he says how social changes affect the writers' moods and works, how this affection on Sadegh Hedayat was, and he explains how their reflection on his works was. He attributes the despair and the darkness of the society to the epoch in which he has lived, apart from the issues of his psyche. In the present study, we want to see what is happening in Qajar and Pahlavi era, what it does on Sadegh Hedayat's thoughts, the young Iranian writer, and why at youth his thoughts are hopeless. Sadegh Hedayat, who was through a tough time, in criticizing the society that ignores his genius and talent, writes: "In this environment only a bunch of thieves, stupid and shameful and inhumane have the right to live. If someone is not a thief, inferior and flattering, they say they cannot live." (Hedayat, 1963: 134)

So, according to what was said, the research questions are (1) what effect did the success of the Constitutional Revolution have on the intellectual spirit of Sadegh Hedayat? (2) What are the factors behind Sadegh Hedayat's thoughts in "Penumbra" and "Buried Alive"? And (3) what effect did Sadegh Hedayat's thoughts have on the intellectuals after him?

Research method

The method of this study is library type. Data are collected from books and articles by referring to Quds Razavi Library and University. The range considered for this study is two Penumbra and Buried Alive collections.

Findings

Constitutional History

After the assassination of King Naser al-Din Shah on 30 April 1896 Mozafar al-Din Shah succeeded to the throne and after Deprivation Amin al-Soltan makes Amin al-Dawlah as vicegerent. "Amin al-Dawlah was a wise and deft man and made reforms that provided the basis for the constitutional revolution. Following the reforms of Amin al-Dawlah, a group was sent to the Shah, made him dismissed and Amin al-Sultan was again appointed. (1898-1903) Events such

as the death of Seyed Abdul Hamid Talabeh occurred, which encouraged people to revolution. The situation in the country came to the king's attention because he was a kind and diligent and ordered the scholars to sit down and return to Tehran with dignity and respect. This story broke Ein al-Dawlah's plans and people resolutely demanded house of justice and dismissal of Ein al-Dawlah. Not only did this not changed the behavior of Ein al-Dawlah, instead, he seized newspapers and arrested a number of freedom seekers, including Vaez Isfahani who was one of the religious leaders of the people and deported him to Qom and a number of them to Kalat-e Nader and Khorasan. Eventually, with the efforts of the people and the clergy, this revolution came to a conclusion, Mozaffar al-Din Shah issued the constitutional order on 5 August 1906. (Azad Mehr, 2003: 512)

Mohammad Ali Shah is the sixth king of Qajar, the son of Mozafar al-Din Shah and grandson of Muhammad Taghi Amir Kabir. He was a tyrant and violent dictator. Before sitting on his father's seat in parliament, he signed the constitution and pledged to abstain for two years. But when he sat on the throne, brought back the former enemies of the constitution, who were overthrown by the people, declared his feud with the constitution. The people assassinated him. Following the incident, the King decided to abolish the constitution with the help of Russian Liakhov, and Liakhov has shot the Parliament with war cannon. The parliament was then halted for a short time and replaced by minor tyranny. During the short period of minor tyranny, there was a fight between the supporters of the two factions of the conflict and the Tabriz people with the support of Sattarkhan and Baqer Khan and Mohammad Tonekaboni and the help of Armenian Wimperim Khan from Rasht and a person named Sardar As'ad backed by Samsam al-Saltaneh from Isfahan. They moved to Tehran and finally the Constitutional Revolutionary Guards reached Badamak of Karaj and defeated the Shah's followers. They entered Tehran on the morning of 16th of July 1909 and seized Tehran and Mohammad Ali Shah took refuge in the Russian embassy. Deputies, leaders, and clergymen returned immediately to the house of justice and deposed Mohammed Ali Shah from his reign and succeeded his younger son, Ahmad Ali Shah (1887-1910), while he had no interest in monarchy imposed on him and could not assume the monarchy, they elected vice-king for him.

After the coronation of Ahmad Shah, World War I began and he declared himself neutral in the war, and at the end of the First World War, he dismissed Prime Minister Samsam al-Saltanah, and on August 8, 1918, he elected Wosouq al-Dawlah to the presidency. During his time, the brutal 1919 treaty was signed by the British on all military, customs and financial affairs of Iran, and on February 22, 1921, Reza Khan's coup took place. During the reign of Reza Khan, Iran was closely associated with the Germans, and German experts came to Iran to help improve the situation in the country.

During the reign of Reza Shah, the opposition and government writers such as Mossadegh, Hedayat, and Bahar, etc. could easily have expressed their opposition and Reza Shah tried to take advantage of the strong and capable people to promote his country. Bahar and Mossadegh proposed to the ministry but they refused. In 1942 Iran was captured by the Allies and forced to resign as king and his son, Mohammad Reza Shah succeeded him (1942-1979). The struggle of colonial powers, especially Britain and America at that time, had an impact on almost all social and political life, including Iranian literature. The Pahlavi regime launched a series of superficial and socio-economic reforms called the White Revolution in February 1941 with America's permission, which were opposed by the majority of Iranian Muslim people led by Ayatollah Khomeini, which led to the exile of Ayatollah Khomeini. Three months later, Iran's then-Prime Minister, Hassan Ali Mansour, was assassinated by a religious group and Amir Mansour Hoveyda succeeded by King. SAVAK organizations and security forces were heavily reinforced, however, and opposition to the Pahlavi regime was broadened both by religious forces and by Western-minded intellectuals and educated groups. The idea of a return to self that later emerged from the work of Dr. Ali Shariati, which traditionally had religious implications for the younger generation and the majority of the educated, continued.

The themes of the waking era

(1) Freedom (Western democracy): The assertion of social freedoms, such as individual freedom to choose the economic and political destiny of one's own land, first appeared in the constitutional era.

(2) The law: Promoting law-based military thought in the era of awakening, such as the constitutional system

(3) Homeland: Especially in the poems of Bahar and Adib al-Mamalik Farahani, because of their awareness of Iran's past history and culture. More than that, the homeland of the native-born in which one was raised, or in the broader sense of religion, embraces the whole of Islam.

(4) Modern education and its necessity for men and women, and in particular the prevalence of the printing industry and the need for universal literacy to become more aware of political issues and current events.

The interest of the writers and poets in presenting the needs of the masses and acquainting some with the social and literary currents on the eve of the Great Russian Revolution led to the main theme in poetry and prose being the needs and deprivations of the masses and the defense of the rights of the deprived. These branches of literature are referred to as workers' or underprivileged literature. In general, the fifty-seven year period we call the "epoch" is short, though limited in time, in terms of the major events in which it occurred. And in the course of the Persian prose poetry, some works have been worthy of attention. It is equally possible to divide this period into several sections, describing (1) the first period 1925, the reign of Reza Shah until September 1941 (the second Pahlavi era) (2) the second period from 1941 to 1943 (the coup of August 19) (3) The third period from 1953 to 1963 (June 6 insurrection) and (4) the fourth period from 1963 to 1979 (the White Revolution).

The most important literary event of the era of Mohammad Reza Shah was the formation of the first congress of Iranian writers and poets in July 1946. The congress was organized by the Association of Iranian-Soviet Cultural Relations. About 60 poets, literati, and scholars attended the congress, of those, only four were Nima-style and new converts: Other than Nima himself, Tavaloli, Sheibani, and anonymous poets called Ravahij (Mohammad Ali Javaheri). The president of the congress was the famous poet and the Minister of Culture at the time, Malek al-Shoara Bahar, and the board of directors included Sadegh Hedayat, Ali Asghar Hekmat, Badi' al-Zaman Forouzan Far. In the congress, there were about four dozen poets and some modernist writers, such as Hedayat and others representing traditional literature. The congress finally issued a resolution addressing Iranian literature on the duties of poets and writers and the future of Persian literature and was supported by world peace, humanitarian ideas, genuine democracy, and a return to the people most favored by the host, the Iranian-Soviet Cultural Relations Association.

After the oil and coup events of August 19, under the pressure of SAVAK, a sense of frustration and despair was found in the literature of society in general, and among intellectuals in particular, whose primary result in literature and poetry was to turn back to idealism and lyrical thoughts and to turn to some form. It is ambiguity, cryptography, and consequently the spread of some kind of social and epic literature. The features of modern Persian poetry and prose in 1950s which in fact reflect the general trends of the society of that day are described as (1) achieving a kind of despair, rather than having intellectual and philosophical backing, with more political and social aspects and in addition to the historical and cultural contexts underlying the influence of such ideas among poets and writers (2) the prevalence and spread of "secular" non-religious ideas and attention to the physical and material values of life.

Factors Influencing Change in Poetry Content and Social Prose

(1) The existence of important literary journals such as Sokhan Magazine and Sadaf Magazine that provided the basis for poetry criticism and guiding poets.

(2) Getting acquainted with Iranian intellectuals, poets and writers with Marxist economic, and social ideas that also led many poets and writers to Marxist.

(3) An introduction to the humanistic and some European philosophers such as the French philosopher (Jean-Paul Sartre) whose work had recently been translated into Persian. The emphasis on human authenticity in this way in Persian prose and poetry replaced the reliance on God to promote and spread the non-religious spirit of socialism and democracy.

(4) The influence of poets and writers on the style of writers such as T.S. Eliot, MacNeice, and Mayakovski that could further the universal dimension and philosophical significance of poetry.

Biography of Sadegh Hedayat

Sadegh Hedayat was born on Tuesday, February 18, 1903, in the paternal house of Tehran. His father was Hedayat Gholi Khan Hedayat (E'tezad al-Molk), the son of Jafarqoli Khan Hedayat (Nayer al-Molk), and his mother, Mrs. Azra Zivar-ol-Molk Hedayat, was the daughter of Hossein Gholi Khan Mokhber al-Dawlah II.

He entered elementary school in Tehran Elmiyeh school in 1908 and after completing his education in 1914 he began high school in Dar al-Fonoon high school. In the year 1917, an eye discomfort happened for him and his education was interrupted, but in 1920 he continued his education at the St. Louis School of Tehran, where he became acquainted with French language and literature.

In 1925, Sadegh Hedayat completed his secondary education, and in 1926 was sent to Belgium with a number of Iranian students to study. He first studied at the Gent Port University in Belgium, but was dissatisfied with the climate of that city until he was eventually transferred to Paris, France, for further study. Hedayat tried to commit suicide for the first time in 1928 in Samoa, near Paris, he decided to drown himself in the Marne River, but a boat arrived and rescued him.

Eventually, he returned to Tehran in 1930 and was hired by the National Bank of Iran in the same year. At this time, the Rob'e (Quartet) Group was formed in Tehran with members such as: "Bozorg Alavi", "Masoud Farzad", "Mojtaba Minavi" and "Sadegh Hedayat". In 1932 he traveled to Isfahan and resigned from the National Bank and worked for the Commerce Department. In 1933 he traveled to Shiraz and stayed at his uncle, Dr. Karim Hedayat's house for some time. In 1934 he resigned from the office in which he worked and started working in the Foreign Ministry. In the same year, he was summoned to the supply office of Tehran's police office and was interrogated and charged with the material contained in "Mister Bow Wow" Book. In 1934 he went to work in building Joint Stock and went to India and learned Pahlavi language under the supervision of Indian scholar and Professor Bahramgor Anklesaria. He returned to Tehran in the year 1935 and worked at the National Bank again. In 1936 he resigned from the National Bank of Iran again and started working with the Music Magazine and in the State Music Department. In 1937 a bookstore in Tehran published "Matikan-i-Gujastak-Abalish" which was a translation of Pahlavi texts by Sadegh Hedayat, so that his first translation from Pahlavi to Persian was possible.

He began his career as a translator at the Faculty of Fine Arts in 1938. In 1941, he began working with Sokhan Magazine and published "Water of Life" that same year. Simultaneously with the publication of "Water of Life" he published "The Skeptical Report" and "The Workbook of Ardeshir Babakan" which had been translated from Pahlavi texts. In 1942 he published "Zand-i Wahman yasn" which he translated from Pahlavi. In the same year, he also published "The Vulgaris".

In 1943, he became a member of the Iranian Cultural Relations Association with the Soviet Union and a member of the editorial staff of "Payam-e-No" magazine. On January 20 of the same year, after returning to Iran, he published a book called "Haji Agha", one of his most important works in Sokhan magazine. "The Legend of Creation" was published in Paris in 1944. In the year 1946, he published "The Convicts Group" with Hassan Ghaemian. In 1947 he was invited to participate in the World Congress of Peace Proponents but was unable to leave Iran due to administrative difficulties and therefore did not attend the Congress. In 1948, he published the book "La metamorfosi" (The Metamorphosis) in collaboration with Hassan Ghaemian, while this was a translation of Kafka's book. He left for Paris in 1948 and on 9 April 1951

committed suicide by gas in the same city. He was 48 years old when he rescued himself from the pain of life, and his tomb is in the Père Lachaise cemetery in Paris. He lived in his father's home for his all short life.

Analysis of Sadegh Hedayat's Works

Hedayat is the first and perhaps the only Iranian writer to benefit from two sources of national culture for the enrichment of his mind and language. One of them was ancient literature and languages, which he obtained through direct education and extensive personal studies, and in the same treasure trove and along the way he left several works of his own. They contain nostalgic themes that overlook the greatness of the past. "Apart from these beliefs and popular culture and traditional beliefs, he was also attracted in another way. The book "Owsaneh" was a collection of folk songs, and "Neyrangestan" as a complementary to "Owsaneh" was a valuable reference for study about beliefs, traditions, and superstitions. Later, Sadegh Hedayat's scattered writings on this subject were collected and compiled and published a few years after his death (1955) in the same name. One of the mysteries of success and the influence of Hedayat's language and thought seems to be combining these two important and national elements with what he attributes to his fellow philosopher Khayyam Neyshaburi and to great French thinkers and writers such as Eugene Ionesco and Franz Kafka." (Yahaghi 2012: 103)

"After returning to India, Hedayat saw Iran's political and social situation as unfavorable and far worse. The press was heavily censored and suffocated. The Hedayat Fellowships, known as the Rob'e (Quartet), was also broken, and his companions each suffered a fate, Hedayat inevitably turned to liquor and drugs, with the exception of a few articles he wrote for newspapers and some translations from Pahlavi language, had no other literary activity. The fact is that between the writing of "The Blind Owl" (1936) and the resignation of Reza Shah in 1941 he has nothing to say. The last decade of Hedayat's life, which coincided with the relatively open and adventurous period in Iranian history, is the period of fertility that most of his work has emerged during this period. Immediately after the departure of Reza Shah, he published a series of new stories entitled "The Stray Dog" (1942). In this collection, which was originally a product of the previous era, the depression and frivolity of that period is obvious. The best stories in this collection are "Stray Dog" and "Dead End", which are among his best short stories. The Stray Dog is the story of a dog that lost its owner and became a victim of violence. It shows the author's kindness and humanity and the accurate expression of the suffering of a suffered animal with strong language and descriptions. The story goes coherent and uniform and by accurate describes the animal's inner motions and pains which affects the reader. However, the best work of this period in his life was "Haji Agha" (1945), which reflects his perfection and writing on new issues." (Yahaghi, 2012: 239-240)

Hedayat wrote two more books between the years 1947 and 1951, the last four years of his life that he is at the top of his wandering and social uncertainty: "The Pearl Cannon" and "Kafka's Message". The second book was an introduction to the Persian translation of the Kafka "Convicts Group", a description of Hedayat's longstanding skepticism. Hedayat eventually returned to Paris and committed suicide in 1951 while leaving the gas tap open on his own. The idea of suicide was secretly found in the works and thoughts from the very beginning. As soon as the first time he went to France he tried to throw himself into Lake Marne where he was rescued and failed to fulfill his intention.

Sadegh Hedayat's stories are divided into several categories:

(1) Some stories have a realistic perspective and in these stories tried to be just writers and others have to accept them. In these stories, the author has attempted to design and paint the faces, creatures, and behavior of the different classes of his country. This category may not be translatable into other languages, but it is certainly enjoyable and remarkable for an Iranian. Because by reading these works everyone will find a corner of their soul in them. The most successful works of Hedayat are in this field, and from the short stories he wrote, these are stories that truly illustrate the character of Hedayat and the value of his deep work. Of these

tales, "The woman who lost her man", "Dash Akol", "Resolver", "Dead eaters", and the like can be mentioned.

(2) Some of his other stories are fictional stories, mostly written to express philosophical theories of the first category. Sometimes these stories are about the past or the future. In fact, both of these stories are fictional and purpose is to say a philosophical thought, for example, the story of "Afaringan", which is one of the first stories written on the basis of a Zoroastrian belief about the survival of the soul and the visitation of the souls of their living dead, in which the subject is sadness transient and shortness of life, and an example of the second category is the famous story "S.G.L.L.", which is the author's portrayal of the future world two thousand years later, but which deals with a world that is not pure but evil. And it's contaminated, so the story ends in despair and leads to suicide.

(3) "From his collection of short stories, some of his stories are ironic and full of criticism of various social traits and classes. A prominent example of this category is the long story of "Alaviye Khānum", although it has realistic aspect and the reader feels that they are familiar with the story's characters, but reading this story reveals a kind of hatred in human existence." (Dehbashi, 2001: 246)

Honestly, Hedayat's poor work leads to classic stories, because Hedayat was a serious person, and was there no romantic spirit in him. Rather, he mocked these traits, causing them to be seriously defeated in his two romantic stories and considered one of his extraordinarily poor works, such as "Vortex" and "The Broken Mirror". In these two stories, unlike his other stories, Sadegh Hedayat's character does not appear, and we find that he has an anti-romantic spirit.

"Each Hedayat's story had a separate building to him. He was well aware of the beginning of the story, its ending, and how the event unfolded, and he made every effort to keep his stories varied and to maintain in each one of these variations as a result of the guiding effort of the reader. Not much notice of a synopsis of the story, and the writer was easily able to free himself from the grip of this giant." (Same, 248)

Analysis of Penumbra Collection:

"In a story from this series called Afaringan, an event takes place in another world. Here the spirits of the dead discuss life on earth and the causes of their appearance in another world. Afaringan is a story in another universe: the world of eternity. Sadegh Hedayat inspired by Zoroastrianism - that is, the dead on the third night or anniversary of their death, created an exquisite story. In the myth of creation he had spoken of the eternal world, and here he looked deep into eternity. The images and the names and idioms and all other things all tell a story of Zoroastrianism. But the author's perception of the eternal world and what he thought about it, especially the conversation of spirits with one another about the death of life, illustrates the breadth and depth of his imagination." (Dehbashi, 2001: 186-316)

"There are stories in his collection that honestly describe some aspects of his Iranian heroic activity and that social corruption is crushing in the same way as the man who lost his wife." (same, 316).

An example of the texts of Sadegh Hedayat, "Afringan", "The woman who lost her man": "Zarbanoo, the new guest, occupied one of these plots. She had closed eyes, special dark brown hair and long eyelashes and a painful smile on her lips." (Hedayat, 1952: 99)

"The car started, the helmet resin stared at itself like a battered dog again." (same, 47)

In this book, the reader will find out about Sadegh Hedayat's beliefs about the phenomenon of after death. In the story of "The woman who lost her man", she describes the face of contemporary women of this age.

The story of "Adam's fathers" and the story of "The puppet behind the curtain" represents a society that is like strict and fanatical parents, completely dominates the individual and impedes his growth and all his desires and thoughts. Getting rid of society is a chain for man that drives most stories to women. An example of the stories of Sadegh Hedayat, "The puppet behind the curtain", "Adam's fathers": "Because he was a grumpy, cowardly, sad and depressed

child, he had never spoken to a stranger woman, and his parents had brainwashed him by advices of a thousand years ago." (Hedayat, 1952: 82)

"In the midst of the ash, the melted liquid, the screams of the mountains and the moans of the animals and the earthquakes, Kisaki and his monkish men are all buried." (Dehbashi, 2001: 64)

"The Penumbra Story of Hedayat has described and illustrated various examples of the Iranian people. His kindness and empathy with the lower classes of society has led to a disadvantaged class that others have not described as descriptive. Hedayat in the selection of such persons is temperate and often finds and depicts the highs and lows of the human spirit." (Etehad, 2003: 121)

"The story of "S.G.L.L." can be said to be the idea of the future of two thousand years later, but again, this world is not a clean world, so the story ends in despair and leads to suicide." (Same, 116)

An example of the story "S.G.L.L.":

"Abandoned family life and all the people lived in large buildings like the beehive, but the only thing left was pain, an unrelenting pain, and the exhaustion and tiredness of endless and mean less life." (Hedayat, 1952: 9)

His "S.G.L.L." story predicts a future where there is more filth and cruelty, and he is still uncertain about the future after himself and is scared more of the future and this is clear in the story. "The story of "Last Smile" and "Varamin's Nights" is a confusing intellectual story that has managed to divert itself somewhat from popular beliefs but still affecting them and leaving it in constant anxiety and doubt, so most of them eventually leads to death and madness." (Azadian, 2008: 119)

In these stories we see people who for some reason (intellectual) have been rejected from the society of their time, and that the general public sees them as if they are crazy and insane.

An example of the stories "Varamin's Nights" and "Last Smile":

"Fereydoun had his hands on his waist, laughing and twisting with a scary laugh. Everyone in the front house was gathered in the room, but no one dared to come in... Everyone thought Fereydoun was haunted, but he was crazy." (Hedayat, 1952: 139)

"It was like saying: This is just a wave, it's a mockery and a passing wave. Like the Buddha's smile, the water wave and these events seemed quirky, and death is the last mockery and its last wave." (Same, 158)

Analysis of "Buried Alive" Collection

"In the story of the water of life, Sadegh Hedayat speaks of a man who presents himself as the embodiment of the highest race and is determined to establish a new order in the country. The struggle between the two tribes begins and the case ends with the triumph of the left-handed tribe that eventually gains human rights. But the right-handed tribe has to go away with civilize, liberate and justice and with their tail on their backs. Sadegh Hedayat has embodied the idea of combating the forces of fascism in the story of "the water of life." (Dehbashi, 2001: 323)

"The story of "Abji Khanum" is another underdog women of Hedayat's stories, who, as a result of the ugliness and neglect of her mother and father and the their beatings, felt impotent and inferior, and because she found himself deprived of enjoying the pleasures and blessings of the world, began to worship to save his world with prayer and obedience." (Etehad, 2003: 134)

From the material in this book (Water of Life), it has come to understand that Hedayat knew the Tudeh Party as a symbol of the water of life and is the savior of a society whose people are blind, deaf and oppressed by their kings. And through the resistance of the party to the oppression of the kings of the water of life, the currents of society flowed at that time, and little of the chaos of the community was diminished, and the dust of terror disappeared.

“Abji Khanum” story is the fate of a poor girl who is considered ugly by anyone, and no one wants her to be sued, and on the other hand, her family has been forced to commit suicide by psychological pressure.

“In this community, there are other figures, such as “Humpbacked David”, who involuntarily draw our compassion and sympathy. The ugly, flawed youth of his own childhood has always been the object of ridicule or pity for others. Hedayat unveiled the psychological suffering, the sensitive nature of the climatic side, especially David’s loneliness and carelessness, has revealed to the extent that each one of us squeezes our hearts and is ashamed of the cruelty of humankind.” (Dehbashi, 2001: 185)

Black stories such as «Buried Alive”, written in moments of despair or emotional crisis, cannot reveal the various colors of his crystalline personality.

An example of the stories “Buried Alive” and “Humpbacked David”:

“I’m tired, what nonsense did I write with me? I say to myself: Go crazy, throw paper and pencil, and throw away, like it is enough. Shut up, break it, lest this nonsense fall into the hands of anyone, will they judge me?” (Hedayat, 1963:37)

“Drag yourself to the side of the dog he saw on the way. He sat down and pressed his head on his chest but the dog was dead.” (Same, 62)

The “humpbacked David” story’s emotions points to the bitter story of a socially awkward look at physical disabilities and a misconception that people with physical and intellectual disabilities are overlooked. A society that only focuses on appearance and imperfections and disregards the abilities of individuals. And unaware that these people have historically done things that healthy people were incapable of doing, and were the criterion of people’s apparent value, not their thoughts and abilities. This tale (Buried Alive) narrates a time of excitement and despair and frustration with society. At the end of the story, he has expressed and hopes that the reader will not put this book to his life. “These congregations are, in fact, the same people who have grown up in the West, using Western patterns to satisfy their instincts. They are ridiculed and hated for Hedayat. Like the French captives and Madeleine. Their most important characteristic is a great deal of attention to sexual issues and animal aspects.” (Azadiyan, 2008: 120)

“Just as “Madeleine’s” story is so watery, even elementary and even vulgar, that she wrote them in her sincere haste to introduce and promote European storytelling with a naive enthusiasm, the true character and art of the thinker is not in pain.” (Dehbashi, 2001: 365)

An example of the stories “French captive” and “Madeleine”:

“At night, we would stitch on a napkin, and we would come out of the farm at eight o’clock every night, near the railway station, to see the girls. What was funny, we didn’t know their language, she had blond hair, I loved it so much that I never forgot it.” (Hedayat, 1963: 51)

“The page stood with a distant song that was not like the sound of sea waves. Their mother was talking to the school and her daughters for a warm reception, saying Madeleine had apparently become the first student in the painting, her sister winking at me.” (Same, 62)

In the story of “Madeleine” and “French captive”, from “Buried Alive” collection human will consider that love was feinted and out of lust. The story of Sadegh Hedayat’s “Dead eaters” has a realistic aspect, which is why his short stories, like “Dead Eaters”, have a solid and valuable aspect that others will or may not accept. “In this story he tries to draw and paint the faces, the people and the behavior of the different classes of the people of his country. These stories are enjoyable for an Iranian because everyone reads these works and finds a corner of their soul in it.” (Dehbashi, 2001: 264).

“The misery and embarrassment of women in Hedayat’s stories does not end there. “Haji Morad’s” story illustrates another scene of backwardness and corruption in society. The theme of the hijab of the woman, together with another form of corruption and devastation, has created this story. The wife of Haji Morad had little to do with misery.” (Etehad, 2003: 133).

An example of the stories “Haji Morad” and “Dead eaters”:

“Arriving near the alley heading towards them, it seemed to him once that his wife had passed by him, was rejected, and he had no regard for her. Yes it was the woman, not that Haji, like most men, knew the woman behind the Hijab.” (Hedayat, 1963:42)

“Bibi Khanum: God damn God beforehand; this was the week before I went to the store? ... Buy rouge for kids. God bless him...” (same, 87)

The story of “Haji Morad” refers to the story of women subjected to tyranny and bullying and the bones of their bodies being heard. In the story of “Dead Eaters” we see the “battle of Do Hoo” over our husband. Sadeq Hedayat explains in this book (Fire worshiper), “I do not believe in anything, but in my life I only worshiped God once and for all, without hypocrisy. It was near the fireplace of worship.” (Hedayat, 1963: 69). In this story, Hedayat does not believe in any religion, but in this story, he secretly states that if I had any religion it would be better than Islam.

An example of “Fire worshiper” text:

“There is something like a crucifix carved in the mountain, above it is the king’s image that is raised in front of the fire. Above the Ahuramazda Fire Temple is their god. Its lower part is carved in stone, and the king’s tomb is in the middle of a stone crypt. There are several of these crystals, facing them is a large fireplace called the Kaaba of Zoroaster.” (Same, 69)

Conclusion

Prior to this review, we were in a circle of friends who were discussing Sadeq Hedayat, someone who allegedly had a college education, saying that Hedayat’s books were not worth studying because he had been depressed and had long said depressed heart depresses the community. But with a bit of thoughtfulness in Sadeq Hedayat’s works can discern his gentle spirit and mind, and he is a capable writer who at the top of his despotism and oppression was well able to write the pains of his society. He has experienced the greatest grieves and tribulations of this country, and on the other hand, he has a good sense of the tired pain of superstition. He tries to unravel the pains of society through the language of the story and to make Iran’s colonized and war-torn society aware of its calamities. Hedayat’s pain in the home and community, leading to further depression and suffering that eventually leads to suicidal despair. But whatever the style and direction of the story, for the most part, there is a common feature that comes from his own perspective. This is the bitterness for the future. Sadeq Hedayat largely believes in preserving high cultural traditions and values. He does not, of course, see these traditions and values as often in conflict with progress, but rather with destroying or at least forgetting them under the pretext of progress, though as if the inevitable fate of these traditions were to die in the not too distant future. He doesn’t look very optimistic about tomorrow. The story of the “Penumbra” and “Buried Alive” that draw the bitter future for Iran’s future, sees lies and deceit before and more than anything else in the future. Values are as if buried beneath iron and steel rubble, and no one even remembers them. Our present generation, instead of seemingly mocking and committing suicide and questioning his abilities, must think (1) What has led him to despair? (2) What has been Hedayat and the community’s pain on that day and what has he done to cure that pain? (3) What has been the tremendous impact of Sadeq Hedayat on Persian literature?

Sources

Etehad, Houshang, (2003), **Iranian Contemporary Scholars**, Tehran, first edition.

Azadmehr, Shahbaz, (2003), **History of Iran (from yesterday to today)**, Barbad Publications, Tehran.

Azadiyan, Shahram, (2008), **Perspectives of Sadeq Hedayat’s Story Characters in Relation to**

Society, Bahar and Adab Magazine, Issue, Winter 2008, Volume 2, Successive 3.

Jafar Yahaghi, Mohammad, (2012), **The Streams of Moments**, Tehran, 14th Edition.

Dehbashi, Ali, (2001), **Memory of Sadegh Hedayat**, Sales Publication, First Edition.

Taefi Ardebili, Musa Al-Reza, (1993), **Sadegh Hedayat in the Mirror of His Works**, Tehran, first edition.

Katouzian, Mohammad Ali Homayoun, (1998), **Sadegh Hedayat from Legend to Reality**, Tehran, Third Edition.

Hashemi, Mohammad Mansour, (2006), **Criticism and Analysis of Selected Stories of Sadegh Hedayat**, Rouzegar Publication, First Edition.

Hedayat, Sadegh, (1963), **Darkroom**, Amir Kabir Publications, Tehran, 7th Edition.

Hedayat, Sadegh, (1952), **Afringan**, Tehran, Second Edition.

Hedayat, Sadegh, (1952), **The puppet behind the curtain**, Tehran, Second Edition.

Hedayat, Sadegh, (1952), **S.G.L.L.**, Tehran, Second Edition.

Hedayat, Sadegh, (1952), **Varamin's Nights**, Tehran, Second Edition.

Hedayat, Sadegh, (1952), **The Last Smile**, Tehran, Second Edition.

Hedayat, Sadegh, (1963), **Abji Khanum**, Tehran, Sixth Edition.

Hedayat, Sadegh, (1963), **Water of Life**, Tehran, Sixth Edition.

Hedayat, Sadegh, (1963), **Buried Alive**, Tehran, Sixth Edition.

Hedayat, Sadegh, (1963), **French Captive**, Tehran, Sixth Edition.

Hedayat, Sadegh, (1963), **Madeleine**, Tehran, Sixth Edition.

Hedayat, Sadegh, (1963), **Haji Morad**, Tehran, Sixth Edition.

Hedayat, Sadegh, (1963), **Dead Eaters**, Tehran, Sixth Edition.

Hedayat, Sadegh, (1963), **Fire Worshipper**, Tehran, Sixth Edition.

Recebido em 09 de fevereiro de 2020.

Aceito em 20 de fevereiro de 2020.