

A Study of Choubak's Works through Naturalistic Perspective

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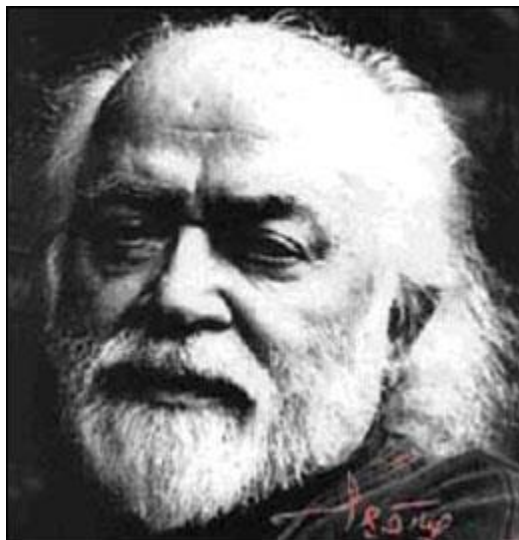
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Sadek Choubak (1916-1998)

Courtesy: http://www.iranchamber.com/literature/schoubak/sadeq_choubak.php

Abstract

Persian fiction has undergone changes during recent decades in a way that at times some paradoxical and exaggerating comments have been put forth regarding some writers and consequently readers have been left perplexed. One of these authors is Sadeq Choubak about whose writing style much has been said and written. Naturalism, realism, symbolism, Freudianism, existentialism, etc., are the features and isms that have been attributed to this great contemporary novelist of Iran. In between, Choubak's being naturalistic has been proposed among some critics. This article attempts to answer

some problems regarding Choubak's being naturalistic in some literary circles through a comparative study of Choubak's writing style and Emil Zola the principle representative of the naturalism school. In this regard, it studies the features of the works of these two authors and compares them with one another.

Keywords: Choubak, Zola, naturalism, realism, story



Introduction

Nineteenth century has been accompanied with the emergence of industrial revolution effects upon the European countries. Industrial Revolution that began in the late eighteenth century led to extensive changes in European societies: Progress in the exploration and exploitation of mining technology, the development of fast economic growth, increasing wealth and social change are the most important effects that can be mentioned. "The scientific theories such as evolution, heredity and natural selection by people such as Prosper Luca and Darwin in the field of biology, were introduced in this period" (Forrest 26). In addition to scientific, technical and economic progress, in this period we observe major social changes in European societies. "The expansion of cities, building vast factories in them and

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mining led to the influx of a lot of people to the cities in order to find occupation. It caused the emergence of social classes among workers upon whom the burden of most factories and mines were put; people who had done the hard work would just receive a small wage. Although the industrial revolution increased wealth, this wealth was either in the hands of a few people who were owners of factories or mines or had them at their disposal. As a result, the income gap in European societies increased daily "(See Ross E. Dunn 83, vol3).

“Wealth would never be gathered this easily and poverty would never be this extensively and discordantly accompanied with all the new victories of engineering, ugliness, boredom and dirt as such that no civilization in the past had created it” (Bernal 391). These changes soon showed their face in the works of authors and a little later in the media in a way that it influenced the literary schools at that time and a plurality of pen holders in the wake of these developments created a series of works from which our writers were not alienated.

Writing Fiction in Iran in 1990s



Writing fiction in Iran entered a new phase since 1900s. Acquaintance with European literature was an important contribution to these developments. Jamalzadeh’s leadership and Sadegh Hedayat and Sadegh Choubak’s tracking established a firm foundation in Iran’s fiction. But the relationship between

Iranian authors and Western works led to expressing different opinions; at times it was theorized in a way that a kind of exaggeration and even transmutation was felt.

Influence of Western Authors

Sadegh Choubak is one of the authors about whose works lots of comments can be noticed and also the influence of western authors can be observed.

"Some signs of the impact of the style of Hedayat, Hemingway, Faulkner, ... can be found in Choubak's works but also their originality and innovation can not be denied" (Dastgheib 408). But the same author comments somewhere else that "his humor reminds us of Chekhov. But Choubak's humor is more bitter Chekhov's, but perhaps his work is closer to that of Guy de Maupassant" (413).

Another expert comments thus: "He has read Dostoyevsky's Crime and Punishment...he has read foreign storytellers' stories and from among those he likes Chekhov, Maupassant, O Henry, Mark Twain, Thomas Mann, Selma Lagerlöf very much. He loves Wagner, and has listened to the English translation of André Malraux's "anti-souvenirs "(Elahi 112). In this way this idea is thus : "he has lost the sense of direction and has got nothing to say and yet fascinated by the movements of experimentation authors like James Joyce, William Faulkner, John Dos Passos, Thornton and Illar without comprehending the significance of their experimentation" (Dehbashi 28).

Overemphasis on Influence of Western Isms

Apparently at times this kind of commentary comes from too much perusing of authors 'or their much knowledge of other countries' literature or it is perhaps a show off. From among these beliefs is being under the influence of Western isms which necessitates much thought and reflection in order to comment on this regard. Certainly these ideas can be raised about Choubak. As pointed out before, his mastery over the works of other countries' authors and several translations that he has done on their works are evidence enough of his being influenced. But if we exaggerate in this regard and attribute different isms to him every now and then, it would be some kind of overindulgence.

Naturalism School

The term does not refer only to the field of literary criticism, but it has also a different meaning there in philosophy and fine arts, especially painting. "In fact, naturalism in philosophy was stated as a

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belief that" saw man as the inhabitant of the world of comprehensible phenomena. Some kind of cosmic machine that had the destiny of mankind and nature in its hand and in short, a world devoid of transcendent supernatural forces, or divine "(Forest 11) and the perception that was worked out in the eighteenth century by French Oulbackh . "Also, naturalism in the old philosophy would be applied in the sense of materialism, hedonism and avoidance of any kind of religion.

For instance, Ambrose Pare, a famous sixteenth century surgeon, thought of it as the hedonic atheists' belief. Diderot wrote (naturalist) is a person who does not believe in God; instead, he believes in the material substance. St. Bo, the French scholar, in 1839's put naturalistic materialism with the belief in God all in the same row and regarded them as replaceable and even half a century later, in 1882, Carou, the Colombian thinker placed naturalism in contrast with spiritualism "(11).

Detachment from the Supernatural

Of these interpretations, we can find that naturalism in the philosophy, promotes detachment from the supernatural world and research in nature and appearance or according to Litter, in the French language culture it is ""the intellectual system of those who find all final causes in nature" (11.). " It was almost from the so-called fine art that the term "naturalism" entered literature and its importer was undoubtedly Emile Zola who applied the term the foreword of the second edition of the novel (Thérèse Raquin 1867)" (11).

Emily Zola's Contribution

No doubt that nowadays the school of naturalism in literature is known with the name of Emile Zola. What introduces Zola as a naturalist novelist is the novel Thérèse Raquin. When Zola writes this book he is immensely dominated by the ideas of his time and through applying those ideas he depicts the main characters of the novel, i.e. Therese and Laurent, as human beings who are under the influence of their neural and hematic properties and are devoid of any kind of will and authority. Zola spends much effort in the creation of novel and believes that novels should be "a comprehensive study of nature and man" (Wellek 11) and the scientific method be used in it.

The scientific method that Zola selects for novel is based upon experiment and finding cause and effect relationship between events. Zola has collected his most significant ideas about the scientific

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novel in a book named *The Experimental Novel* which is known as the most important theoretical source of naturalism. He writes under the influence of Claude Bernard in which he regards the novelist as a physician who explains the situation of people's temperament (Forest 27). He also believes that "the one who works upon experience is an investigator of nature" and states that "novel is the report of experiences and experiments". Thus he believes that he should put imagination aside, for as they used to say that that author has got a strong imagination, I want to say he has got a sense of reality..." (Seyed Hosseini, 65:242).

Also, Zola under the influence of Dr. Prosper Luca's thesis of natural heredity puts forth the heredity theory in the story and influenced by the theories of heredity, writes *Rougon-Macquart* collection that is comprised of twenty independent novels that are chained together. On the other side, in literary criticism Zola believes that we must imitate naturalists and through the help of books and pictures restore people behind the works and by using their real life restore their societies (Wellek, *ibid*: 30).

The Most Important Features of Naturalist Works

By studying three works by Zola (*Thérèse Raquin*, *L'Assommoir* (Murder Weapon) and *Germinal*), the following features in naturalist style are observed:

1. Choosing a scientific approach to the story (*Rougon family Assets* p. 76 and *Germinal*: 281, 314 and 384).
2. Paying attention to the environment and society (*Germinal* 107).
3. Describing poverty and misery present in the communities (*L'Assommoir* 459, 433 and multiple pages in *Germinal*).
4. Describing the ugly and immoral scenes (*Germinal* 377 and 131 *L'Assommoir* 286).
5. Objective overview and detailed description (*Rougon Family Assets* 20 and *L'Assommoir* 47).
6. Algebra (*L'Assommoir* 293 and *Germinal* 219).

7. Intercourse as a legitimate experience (Germ: 236, 170, 353)

8. Spoken language 9. The tragic ending of naturalistic stories (the ending of the three studies stories are as such).

Is Choubak a Naturalist Author?

While observing naturalism school, it was found that naturalists and most importantly, pioneer of this school Emile Zola "thought of naturalism as an only experimental method of observation and testing " (Allott 592). Zola believed that method is the most important problem in naturalistic novel; given the impact of science philosophy (positivism), a novel follows an empirical scientific method. Naturalists turned their stories into a laboratory to show physiological status of human beings and that inheritance laws and the transfer of characteristics of individuals are described through blood.

Following Cause and Effect Rules

Naturalistic novels follow cause and effect rules that have been proved through several tests. Naturalists had a high tendency to be describing the miserable, full of ugliness and pollution life of disillusioned, forgotten and petty people and would purposefully bring these issues into their stories. Their supposition of human beings was limited and under the influence of Darwin's ideas and his theory of evolution during that period. Besides writing *Thérèse Raquin*, the first naturalist novel, Zola wrote the twenty-volume *Rougon-Macquart* in order to prove his theories. Although each story has autonomy, all of them are chained together and explain the same scientific principles of heredity and the environment in which Zola and his contemporaries believed. All the stories are related to people's lives and different generations of a hypothetical family at the time of the second empire in France. Another point is that Zola's naturalism in France did not abide more than forty years and almost finished in 1887.

Genuine Naturalism Depends on the Method of the Work, Not on the Subject of the Work

Most of naturalism's principles, especially those were in accordance with scientific findings of that period, were removed from the scene of writing. After this period perhaps many stories have been written merely for the reason that the subjects of the story had a relationship with naturalism; It means that since it is about slums, alcoholism and sexual decadence character, the story is considered

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naturalistic; however, it should be noted that the genuine naturalism in literature without being dependent upon the subject of the work, is related to the method of the work. In fact it is the method that overshadows the choice of subject.

When naturalists believe that physical and physiological defects are transferred from people of one generation to another or if there is an alcoholic or prostitute in a family, there would appear inborn criminals and prostitutes in the subsequent generations and on one hand the "naturalism as a revolt against the moral and religious prejudgments and contracts puts the right foot. It breaks down the censorship that the society has imposed on some parts of manifestations of nature and life. It talks about things and describes scenes that had not entered literary works until that day.

Beginnings of Naturalism Literary Works

Talking about evil, disasters, poverty and injustices, that had at first began in Dickens's works but bourgeois society wanted to dismiss, culminated in naturalists' works (Seyed Hosseini 65: 245). Since they cannot get involved with anything other than evil, poverty, alcoholism and corruption, they fill the atmosphere of their works with the description of foul scenes.

Western Influence on Choubak

There is no doubt in Choubak's being influenced by Western story writing, for what has basically been accepted as contemporary fiction in Iran was the legacy that found its way to the Persian language and literature after the Constitutional Movement and Iranians' familiarity with the culture and literature of Western countries. The important point is that Western literature went its way from seventeenth century on the basis of development and change in social, political and economic current of writing stories. It means that all literary schools did not come into existence at the same time and in the same way, but that due to changes that occur in communities authors turn to new issues and create different schools. process begins with Cervantes' novel Don Quixote and all the experiences of writing novel ,periods and literary schools come sequentially and the schools of classicism, romanticism, realism, etc come into existence under the influence of social, political and economical factors of their time" (Abdollahian 19-20).

We have been imitators in writing modern stories and have learned the techniques of this literary genre by means of translating Western literary works. “Our imitation in writing novel did not have a natural course; it means that we did not begin from a specific point to reach a specific destination. For this reason we at times find a combination of different schools’ features in the works written by Iranian authors” (Soleimani 1:26-27).

Choubak also as an Iranian author was under the influence of modern literature of the century. “Due to his acquaintance with English, the translations he did and his attending the oil company that had provided lots of opportunities for its staff with to learn European languages, he got acquainted with story writing movements in Europe and applied some feature of literary schools in his works” (Taghizadeh 4:83-84).

But to say that he is a naturalist and that his stories have the characteristics of naturalism is not all that right, for what has been mentioned as a similarity between Choubak’s works and naturalists’ works were not confined to naturalism. Descriptions of disillusioned and petty people of society, the details of events and phenomena, description of people’s poverty and misery are all cases that can be observed in realist stories as well. Thus, just like other authors Choubak has got the features of different schools in his works. For instance, in his novel *Tanggesir*, he acts differently in comparison with his other works; he makes an invincible character of Zayer Mohammad and it is something typical of epic and romantic stories while in the story he makes use of naturalistic and realistic descriptions. Another point that should be mentioned about

Noticeable Differences

Choubak’s being a naturalist is the difference in the main characteristic of naturalism school. Naturalists and above all Zola believed that “novel must be a comprehensive study of nature and mankind on the basis of experimental sciences’ teachings”. Man is captivated by heredity rules and the pressure of the environment and the whole system of the universe. A novelist must not violate these rules and it is his responsibility to study their structures...” (Welleck 29). That is why their works are full of scientific descriptions of the characters and their actions. For example, Zola in describing Ursula’s status in *The Fortune of the Rougons* analyses her behavior on the basis of teachings of experimental sciences, observations and testing. He demonstrates her under the influence of the two

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factors of heredity and environment: “in Ursula on the contrary, the physical and mental similarities of mother dominate and the fusion of course was hidden here as well. The ill-fated girl but was the second child and was born just when Adelaide’s eagerness had overwhelmed Macquart’s sedated and tamed love as if she had inherited the deeper effect from the mother together with the fetus. Of course here a human born with two nature did not exist; instead, the distinction with close union between the two could be seen. Ursula who was quirky would recoil like a pariah, would rebel, would get depressed and would later get into a hysteric laughter and guffawed” (Zola 61).

Choubak as a Naturalist Writer

In naturalistic stories the author carefully observes what has happened in the past and then analyses them according to his perceptions. This is the same as a scientific experiment which a scientist performs on things and phenomena; he studies the phenomena in his laboratory thoroughly and infers from them his scientific conclusions.

While Choubak could not be committed to the objectives of the novel, for first of all as mentioned before, naturalism especially its scientific characteristics did not stay with him for long and after a short time was erased from the scene of story writing. Second it must be noted that Choubak does not have scientific perception of his characters and the issues of his stories, for the scientific perception must be done objectively and the description of characters must also be separate from the author’s motives and objectives. Choubak, however, intervenes in his descriptions and thus they are devoid of scientific perceptions.

Choubak is present at the most scenes of the stories and moves the characters according to his thoughts and wishes quite in contrast with naturalists who would study an issue separate from their own objectives and motives and the dominant scientific spirit of the story was there for this reason. With a little reflection upon the similar items in Choubak’s works we find that he in selection the themes and issues like poverty and miserable people of the low level of the society, depicting disillusioned people, emphasizing the foul scenes of society and applying informal language he act more like naturalists. That is why he is considered a naturalist by authors and critics. In order to elaborate more on this, we will refer to some contemporary critics’ opinion concerning Choubak and his being a naturalist.

Contemporary Critics' Opinion Concerning Choubak as a Naturalist

Jamal Mirsadeghi

"Choubak's viewpoint of problems is naturalistic and like all naturalist authors he raises issues that do not appeal to all people for the society like an embellished prostitute has hidden its real face from view. Thus, the profound difference between the realities of life and common social life is hidden from public view; its vulgarity and filth cannot be noticed. A deep attention to the evil and the foul, a deep and careful naturalist attention prevails through all Choubak's works. The characters of the stories are pain-ridden tortured deprived beings who forlorn from all are floating in their swamps of their environments; in a cruel and ruthless society with totalitarian rulers, they can find no way to get out and thus are entangled in their immutable destiny (Mirsadeghi 261-264).

Reza Barahani thinks Choubak is the one who depicts the foul and starved appearances of society and believes that these are just naturalistic appearance and must not be taken into consideration (Barahani 686).

Fathollah Biniiaz Because of Choubak's selection of subjects, his attempts for survival and avarice equals him with naturalists: "Attempts for survival and avarice were the primary elements that the Naturalists mercilessly illustrated in their works" (Biniiaz 18:145).

Given this evidence, we find that most Choubak's critics, not because of scientific analysis in the story which is the main feature of naturalist novel, but because of the description of the disillusioned and petty people of the society and the foul scenes that regard an author as a naturalist. In fact, all these issues following the basic philosophy of Naturalists and the selection of an experimental method to create novel comes in as of secondary importance.

"Scientific analysis includes the law of the necessary correlation of events and phenomena and causal relations between them. What occurs in the universe and human communities correspond with the explicit laws. But if the look is non-scientific, rebuffing the issue of causation, blind determinism (the natural history of the phenomena is not subject to the law of cause) and the occurrence of incidence

thoughts and opinions unconsidered in the analysis of phenomena find a way into the analysis "(Torabi 47: 114).

"When the scientific analysis is applied to the study of the characters and writing the story, characters are quite impartially analyzed, observed and described. Their behavior is regarded in the way a machine works and thus moral judgment would be impossible for according to the three factors (heredity, environment and moment) they have an inevitable fate and the author solely gets involved with the results which the critic has gained by his observations" (Forest 29). That was the relationship that naturalists established between science and literature, however, in Choubak's stories there is no scientific perception or analysis of the characters. Basically Choubak has no impartial and objective observation in his stories and the characters of his stories are the outcome of his personal thoughts and reflections that through highlighting them he intends to influence the audience.

The Differences of Choubak's Works and Naturalism

Expressionistic Description

Naturalist fiction writers, including Emile Zola, mainly tended to describe objectively, for this description had more compatibility with their physiological insight of human. In other words "naturalists were extrovert and focused on the outward vast landscapes.

But those fiction writers who pay attention to the internal and intellectual struggles of people are more inclined to expressionistic description" (Irani 106). Choubak unlike naturalists who apply objective description and stating details in their description is based upon scientific and objective observation of phenomena, in some parts of his stories he selects expressionistic description. Since he deprives the living creatures of their will and confines them in something philosophical and eternal, in his description he describes them as irresolute and downtrodden. His mentalities can be noticed in many parts of his stories. "If we study "The Patient Stone" from psychological perspective, it must surely be considered as an honest confession that in addition to Choubak's nihilist disillusioned and common Freudian worldview has a trace of his mental and emotional disorder as well" (Mohammadi 69). In the story "The Patient Stone" for example, Ahmad Agha who is a bitter and cynical intellectual in a way has the role of the author of the story, thinks of the word as absurd and black" (See Patient Stone / p. 10-9).

In “The Kerosene Man” from The Puppet Show collection of stories, Azra’s specific states are described according to her sexual needs and lechery. As if it were Choubak who due to his thoughts, reflections and the symbolism in Freud’s psychology restates Azra’s sexual passion (See The Puppet Show / pp. 13-12).

Algebra in Choubak’s Stories

Naturalists thought of human’s will and power as subdued by conditions. From their viewpoint, human destiny is made by the surrounding environment and his physiological and hereditary characteristics; it is for this reason that the naturalistic novel is the person’s interaction with community and his environment. This type of algebra which is called (scientific determinism, does not conflict with human authority; it means that the human being is the same autonomous and strong-willed being. Man with his will can know about the present and governing rules of the community and by using them take benefit from the social advantages; But he can by no means change the dominant rules or destroy them (Torabi 118-119). The hereditary defect and features added to it and, ultimately, human being has no choice but to defeat; for he with defects and illnesses he has inherited cannot overwhelm the dominant conditions and would be defeated by the environment and his physical features.

Determinism and Other Issues

In fact determinism appears in two forms: 1. social determinism 2. biological and physiological determinism. Social determinism is criteria, requirements and social conditions prevailing in individual life and physical determinism is born of heredity. Thus according to naturalists human is the result of heredity determinism and environmental determinism and his personality and fate are mainly explained and analyzed by these two principles (Nazerzadeh Kermani 69: 15). From among the themes of Choubak’s stories we mentioned determinism, but this does not mean that determinism and its meaning in Choubak’s stories are the same as it meaning in naturalistic point of view. Choubak who is innately bitter and pessimistic believes in philosophical and eternal determinism. “Choubak in an interview with Nosrat Rahmani, a contemporary novelist, thinks everything is replete with futility and believes that there is nothing but sadness, and even believes that our spirituality is nothing but the repeated sound of absurd ”(Rahman, 82: 269). "He thinks liberty and freedom are associated with death and destruction. In his apathetic and cynical view, moaning and resentment, resistance and yielding, separation and mating

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have become one and valuing fate has overshadowed his stories "(Solomon, 80: 261). He, like Khayyam and Schopenhauer sees the world as all suffering and torture and demonstrate the characters in misery and calamity.

Schopenhauer says: "The nature of each person, prevents pain and suffering. This module will not remain empty nor will it overflow ...If the pressure of a grief is taken off the heart, another grief would take its place. Its essence has been made before, but could not be felt. It was because the former grief had not left an empty place for it...but as soon as the place is empty it comes and instantly occupies it... (Durant, 80: 290).

Sadegh Choubak in "The Patient Stone" state something similar these ideas: "...its bottom cannot be turned out. It's all suffering, torture, migration and separation. The suffering of human being has no end. They are just sitting there waiting for death. Go and read Khayyam" (The Patient Stone/ 15).

"Choubak in theories and plays of "The Patient Stone", which are not specifically related to novel's design, revealed the author's intention and his presence in the story is clear" (Abedini, 80: 523).

Choubak, like smelly violent and pessimistic Zarvan, keeps his created beings in misery and loneliness and deprives them of any kind of beauty.

"You know that your life is in my hands and if I want I can squeeze you between my fingers so that it oozes out of you? If I kill you they would say fate wanted this. Go so that Ahmad Agha kill you..." (The Patient Stone/ 21).

World Has Nothing But Suffering and Sorrow

Choubak unlike naturalists does not think of people's misery and corruption as dependent upon environmental conditions and physiological and hereditary characteristics; instead, he believes that from the beginning of creation human has been treated cruelly and that the world has nothing but suffering and sorrow.

“Determinism in Choubak’s story is the effect of the narrator’s knowing about the ending of the disaster he wants to state. Since the narrator leads all the events of the story toward the inevitable fate that he intends and seeks the root of vulgarity and corruption in history and myth” (Golshiri, 80: 250).

The Description of the Mental States of Characters

Another difference between Choubak’s stories and naturalistic ones is the description of mental and intellectual characteristics of the characters. Since naturalists paid much attention to the people’s appearance and body and would regard the individual’s physiological characteristics and genetic features, they would pay less attention to the inside and the mentality of characters and in their descriptions would pay more to the objective appearance of their characters. But in Choubak’s stories one of the most important features is the characters’ mental and psychological conflicts with others and the surrounding environment. In addition to describing the appearance of characters Choubak also penetrate into their heart and their inside.

“One of the aspects in Choubak’s stories that proves paying attention to the mental happenings and the characters is projection. Projection is the psychological manifesto through which a person ascribes those features which are undesirable to him to another person or thing” (Sanati 82: 172).

“Choubak’s fictional characters grow up in their environment with passivity and inertia. They expand it to all issues and events. For example Makhmal in the story “The Monkey Whose Master was Dead”, has got his master’s fear with him all his lifetime; if he doesn’t obey his master, his punishment would be hunger and no smoking. Makhmal has been raised like this; fear and passivity becomes internalized for him and he extends this feeling to his other relationships and thus can never escape from his chain of captivity. For this reason the world for Makhmal is full of fear and insecurity where no human being can be trusted (The Monkey Whose Master Was Dead /82).

Another point about Choubak’s stories’s being mental is the memories that enter the mind of the characters. Choubak’s characters who are mostly passive and aimless mostly get themselves into thinking about a problem than to do something about it; consequently, their being passive becomes more highlighted. For example, “Ahmad Agha in “The Patient Stone” only in his mind thinks about helping

Gohar and Kakol Zari but he can never implement this idea. It means that it does not have the will and authority. In this case, the characters' lack of identity is distinctly determined (The Patient Stone / 206).

Or the story of The First Day of the Grave, "Haji Motamed due to his fear of death, he persistently in his thought and mind gets involved with issues of life and death, this world and hereafter and sorrow. Choubak by describing Haji Motamed's mental events reveals his past and his behavior at the present time for the reader to the extent that the reader becomes aware of all the aspects of the character's personal "(The First Day of the Grave / 113).

"Atma, My Dog" is one of the stories in which Choobak following psychoanalytical authors demonstrates the character's internal conflicts. The protagonist of the story who inadvertently becomes his German neighbor's dog owner, decides to kill the dog so he puts a poisoned food in front of the dog but after a while he notices that the dog has not lipped the food. - As a result the dog, named Atma - which means the world's spirit - turn into a giant inside the individual and retells his guilts one by one. The man who cannot tolerate the accusations takes to his pistol and shoots towards the dog but he himself gets unconscious as well. When he recovers he finds that the bullet has hit his own shoulder and the dog's flaring eyes burns his inside" (Dastgheib 80: 436).

Applying Some of Freud's Theories

Another factor that makes Choobak's works different from naturalistic works, is the emergence of the theories of Freud in his stories. Choubak in his stories deliberately puts forth Freud's psychological speech and theories in his stories about human and his instincts and as Golshiri says "plans to create works based on Freud's ideas, with the same predetermined frameworks" (Golshiri, Ibid: 248).

Although instincts and physical needs of people are described in naturalistic works and the characters are often those who are wretched and degraded when it comes to lust and sexual needs, but the basis of naturalist novels are never based upon gender and human relationships. In these works instinct and physical needs are put beside other needs and even love is regarded as a kind of physical need. From Freud's point of view gender has a unique and an independent meaning: "All human actions from artistic creation and scientific inventions to moral deviations and physiological male and female l

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intercourse are sexual" (Ariapour, 57: 91). Freud considers a principle for all psychic phenomena and that is Libido, i.e, sexual instinct. Choobak brings ideas similar to those ideas in the novel "The Patient Stone" and other and actually has a Freudian thinking of gender and human instinct.

Ahmed Ali after having intercourse with Belgheis says: "I did not kill you yourself are not aware of your man's pleasures. That is what this change of eggs and sticks after dropping all kinds of art and music and poetry and literature have brought about " (The Patient Stone / 283).

"The Kerosene Man" which is put in the collection The Puppet Show has a wholly Freudian theme. Azra yearning for a sexual relationship goes to a shrine. In fact, her sexual need gives direction to all her actions and behavior to the extent that her perception of the environment's objects like "the rough leaden spell" is also erotic. Choubak illustrates Azra's mental atmosphere for the reader and the audience becomes aware of her mood. This sexual and sensual theme can be seen in Choubak's other works as well. On the other hand, Choubak relates Azra's sexual desire to a memory from the past and a travel to Ghom. In fact, with a kind of Freudian psychoanalysis and retrospect, considers the sexual pleasure influential in the behavior of Azra "(The Puppet Show / p. 17).

Another point about Freud's theories is the laws and social constraints that cause physical and psychological detachment. Freud believed that "the most important cause of mental detachment is social rules and constraints. A civilized man more than a savage man and a mature man more than an immature child is subjected to psychiatric disorders; The constraints of civilized nations and adult life are more abundant and complex than the critical and childish constraints" (Ariapour 309).

But the most important issue in Freud's viewpoint and its emergence in Choubak's works is the Oedipal complex or the boy's love of mother. "Choubak in some parts of "The Patient Stone" points out that the reason for Ahmad Agha's intense love for Gohar is because she looks like his mother (The Patient Stone 313).

Or elsewhere: "Every day when the sun would bit by bit you sleep into the sea I would go with my mum to the beach. Still the intense heat was there in the corners of Bushehr when we would slowly

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go into the soft warm sand then we would take out our clothes and go into the sea. My mum would become naked and I would look at her. I would look at all parts of her” (The Patient Stone 293).

Overall, Choubak’s using Freud’s ideas and theories in “The Patient Stone” and other works are considered as the non-naturalist cases of his stories. Choubak intends to state that the basis of all human activities is the sexual need. While in naturalistic works the sexual need is put beside other human needs and instincts and characters respond to this need according to the environmental, social and physiological conditions. In fact, the basis of none of the naturalistic novels is based upon Freud’s sexual theories.

Conclusion

With taking into consideration what was mentioned before we notice that the apparent similarity of some elements in Choubak’s works to the naturalists’ works cannot be regarded as an absolute and certain reason for a blind imitation of Zola and other authors of this school. Choubak has got his own independent characteristics which includes as follows:

Contrary to the assumptions of naturalists Choubak considers Freud’s theories, The impact of the Oedipus complex ideas in the works CHUBAK, the existence of the social laws leads to mental and psychological detachment in humans, psychological analyses in Choubak’s works that cannot be found in naturalistic works. The difference between determinism in Choubak’s works and naturalism; Choubak’s stories are devoid of experimental and scientific approaches which are favored by naturalists.

Some critics have referred to the aforementioned. It should be noted that naturalism beside violence and at times vulgarity in language has a fundamental principle upon which the educational school and the criminology prevalent in the nineteenth century were formed. That school believed in the intense hereditary and genetic impact; such a belief can be observed in Choubak’s works and it would be a mistake to think of him as a naturalist. Naturalists think that all human mental disorders are caused by his lack of physical balance. They have never done what Choubak has done in his works and thus he should not at all be regarded as one of the followers of this school.

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