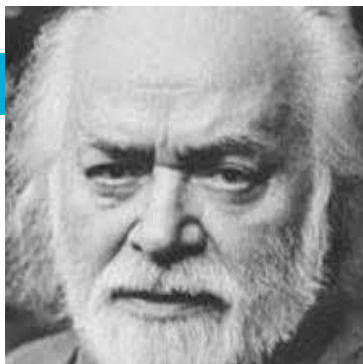
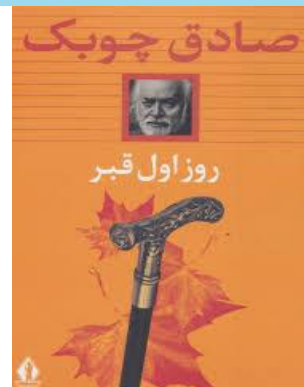
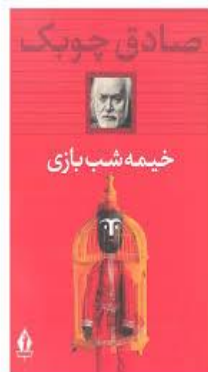
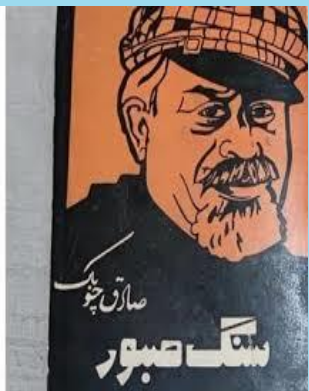




Sadeq Chubak



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Sadegh Chubak (1916-1998)

Sadegh Chubak was an author of short fiction, drama, novels and one of the leading 20th-century writers of Iran. Chubak's short stories are characterized by their intricacy, economy of detail, and concentration on a single theme, leading some to compare them to Persian miniature paintings. Choubak was a naturalist and his novels reflected the dark side of the society and its issues. He mostly wrote short-stories. he died in 1998 in America.

In his works, Chubak studies the lives of the downtrodden people of the society who are victimized by iniquities and natural deterministic forces. Sympathetic to the sorrows and miseries of such people, he offers one single solution, combating corruption and injustice.

Chubak not only succeeded in transcribing the words as pronounced in spoken language, but, more importantly, he paid attention to the syntax of colloquial speech in the utterances of his characters. He was the first writer of his generation to use the full potential of the dialogue as a narrative technique. Chubak's readers come face to face not only with vagrants, pigeon-fanciers, corpse-washers, prostitutes, and opium addicts, whom he portrays with vividness and force, but also with human needs and desires and, above all, with words and phrases that rarely appear in the fiction of his predecessors. Although Chubak's influence on a number of the writers of following generations is readily discernible, he remains unsurpassed in his technique of precise transcription of the spoken Persian.

Tangsir

Publisher: Negah Publication

Subject: Novel

No. of Pages: 234

ISBN: 978-964-351-162-3

Year of Publishing: 2023/9th Edition

•Adapted into a movie in (1973-Iran)



Th book details the valorous acts of the fighters of Tangestan (a region in Iran). In the novel, disappointed by social injustice, the protagonist, Zar-Mohammad, takes justice in his own hands and fights the social wickedness. Zar-Mohammad has earned a considerable sum of money and embarks on trading but he is ripped out of his money by the governor. Bitterly despaired by the delay or absence of justice, he takes a gun and kills his enemies one by one.

Irked by social injustice, the protagonist, Zar Mohammad, takes justice into his own hands and fights social iniquities. Zar Mohammad has earned a considerable sum of money and embarks on trading but he is ripped out of his money by the governor. Bitterly despaired by the delay or absence of justice, he takes a gun and

kills his enemies one by one. After the killing of the frauds, he is dubbed Shir Mohammad by the villagers. The theme of justice and revenge fills the entire ambiance of the novel. Once the law is too slow to mete out justice to the ones who deserve it, anarchy will prevail with the consequence that people will decide their own fate and exercise justice in the light of their own definition of the concept. After long ordeals, Shir Mohammad escapes the grip of the law. Chubak laments the social injustice and the blind ignorance of the lawmakers. The quest for justice turns into a messianic mission for the protagonist who comes to be viewed by other villagers as a man who is tasked with liberating them from the tyrannous hands.

* * *

The Patient Stone

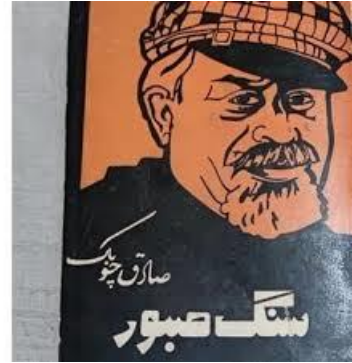
Publisher: Negah Publication

Subject: Novel

No. of Pages: 400

ISBN: 978-964-351-162-3

Year of Publishing: 2023/9th Edition



Innovative and sophisticated in terms of structure and technique, this stream-of-consciousness novel is written in the form of monologues or “soliloquies” of five characters and in this respect is reminiscent of William Faulkner’s *As I Lay Dying*. Through these monologues, Chubak tells the story of a group of disenfranchised individuals in the city of Shiraz in the 1930s. The events in this novel are related to a mad serial killer’s murdering of a number of prostitutes. The structure of the novel and the recitation of the same events by different characters is also compared with Faulkner’s *Sound and Fury*, where one chapter is juxtaposed with the other which follows it and shades it. Many critics as well as the author himself have regarded *The Patient Stone* as Chubak’s magnum opus in that it is not only a culmination of his entire literary output and displays many of the characteristics of his earlier work, such as his choice of characters mostly from among the lower classes or lonely and isolated individuals in society, but also because of his bold experimentation with narrative voice, authorial absence from the story, narrative technique, structure, precise diction, and generally haunting.

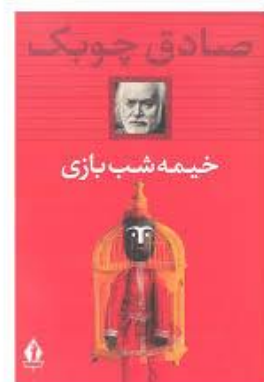
The Puppet Show

Publisher: Jamedaran Publication

No. of Pages: 136

ISBN: 9782000692799

Year of Publishing: 2023/8th Edition



Sadeq Chubak's fame as a writer began with the publication of *Āyema-šab-bāzi* (The Puppet Show), a collection of eleven short stories, which provoked a mixed reception. It was praised for its accurate portrayal of the more lurid and unpleasant aspects of life in Iran, which exhibits the author's descriptive power and controlled technique, and harshly criticized for its "pestilential naturalism", and for the failure of the author to present a true picture of the Iranian society.

The stories are marked by the author's choice of characters from among the lowest strata of society, his meticulous reproduction of colloquial Persian, and his accurate description of the scenes, actions, and behavior of characters.

Background details are kept to a minimum, and we rarely hear a moralizing voice to interpret what we see, the first story in *The Puppet Show*, foreshadows many of the elements that Chubak uses in his later short stories and novels. The story unfolds when a young woman, *Oḡrā*, is praying for a husband in a holy shrine. Her dreams of finding a husband, end in disappointment, however, when in the final

scene of the story she tries, unsuccessfully, to interest a kerosene peddler to marry her, in addition to the three wives he already has. Chubak's portrayal of Odrā, as an ordinary woman with sexual desires and needs whose religious performance at the shrine is transformed into an expression of her lustful desire for the holy man buried in the tomb, stood in sharp contrast with the typical image of women in Persian fiction, almost always a young innocent girl in pain with a romantic love.

The Baboon Whose Buffoon Was Dead

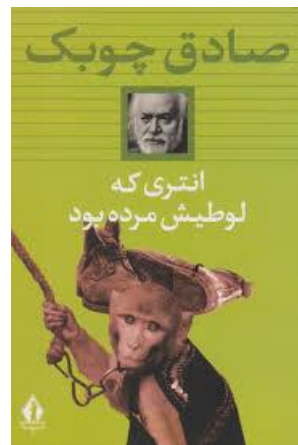
Publisher: Badraghe Publication

Subject: Short Stories

No. of Pages: 120

ISBN: 9789643320911

Year of Publishing: 2023/12th Edition



The Baboon Whose Buffoon Was Dead includes three stories and a one-act play. Chubak addresses such concepts as freedom and the relationship between the oppressor and the oppressed from the perspective of a domesticated primate. With the death of his master, the baboon succeeds to pull out of the ground the spike that secures the chain around his neck and runs away. The chain, however, remains around his neck, as if a part of him and eventually forces him to return to captivity. The story was praised for the author's psychological probing of human nature in terms of fear, need and dependency, and as a metaphoric depiction of the deeply rooted social relations in Iran.

Similarly, in “Cage”, Chubak portrays the life of a group of chickens living in squalor and filth in the cage of a street vendor. Death, which appears once in a while in the form of a hand that snatches one of them to meet its destiny, is the chickens’ only way out of the cage. The story is Chubak’s allegorical depiction of human fate in a world permeated with war, destruction, and cruelty. In “Why Was the Sea Stormy” , a love story of sorts between a truck driver and a prostitute, Chubak dramatizes a commonly held belief in Southern Iran, and a recurrent motif in his stories, that the act of throwing an illegitimate child into the sea turns the sea stormy.

The First Day in the Grave

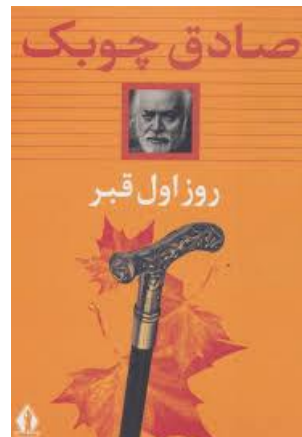
Publisher: Badraghe Publication

Subject: Short Stories

No. of Pages: 176

ISBN: 978-964-332-088-1

Year of Publishing: 2023/7th Edition



The stories in this book generally focus on the seamier side of life and the depiction of characters from the unfortunate classes. The first story in the collection, “The Grave Diggers” is set in a small village, and revolves around the calamities that befall upon the village by the birth of an illegitimate child. The next story, “The Glass Eye”, is a psychological portrayal of a young boy who has lost one eye. “The flower of Bouquet”, is a story of obsession and revenge. The protagonist of the story, a small man, limping and dragging one leg, reminiscent of characters in the stories of Victor Hugo and Fyodor Dostoyevsky, among others, is obsessed with settling scores with his cruel oppressive boss.

Chubak does not opt for a detailed account of the life of his character, and instead, provides the reader with a number of long letters that he writes to his boss. The story is praised by a critic as a didactic masterpiece in celebration of the painful struggle of a crippled powerless man against oppressive authorities.

The Last Offering

Publisher: Badreghe Publication

Subject: Novel

No. of Pages: 136

ISBN: 978-964-332-090-4

Year of Publishing: 2023/8th Edition



The Last Offering, entails the efforts of a young intellectual who feels he must protect the people from a religious performer and storyteller, and tries, unsuccessfully, to destroy the performer's story-telling canvas screen. "The Hub Cap Thief," is the story of a young boy who is caught stealing a hub cap. Similar to "Justice," the rest of the story consists of comments exchanged between the people surrounding the boy. One critic observes that in this and similar stories, "in his examination of slices of human life, Chubak has the ability and the power of vision of a camera that has 'zoomed' on images, and his use of the technique of short sentences also is reminiscent of the effect of black and white film". He further states that the colloquial yet poetical language employed in the story would be better appreciated if read aloud.

A similar sketch is "Pigeon Fancier", a street-smart pigeon fancier sees a young woman and falls in love with her. "The Kitten Whose Eyes Had Not Opened" is, once

again, a mere exercise in sketch-like description of an ordinary scene. “The Wooden Horse”, arguably the best short story in the collection, is told from the perspective of a young French woman whose Iranian husband, after six years of marriage and living in Iran for three years, marries a cousin. She leaves Iran, determined to keep her son from ever knowing the identity of his father. “Friend”, the final story in the collection, the narrator is betrayed by his French wife.



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