

Comparative study of the stories “Haji Agha” by Sadegh Hedayat and “The Pawnbroker’s Death” by Sadriddin Aini

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Abstract: In this article we have tried to talk about two Iranian and Tajik fictions, “Haji Agha” by Sadegh Hedayat, and “The Pawnbroker’s death” by Sadriddin Aini from the perspective of literature and comparative criticism. Tajik and Persian literature have a history of thousands of years and they have been unique since the ancient times particularly during 9 – 16 C A.D. But due to political events in next eras these two literatures have grown and developed in separate historical, political, and geographical domains (Persian literature basically in current domain of Islamic Republic of Iran and Tajik literature in domain of Central Asia and Republic of Tajikistan) and have formed a lot of certain traditions. But due to historical, literal, cultural, and spiritual commonalities between Iranian and Tajik people, the relationship between these two kinds of literature and their resemblance and likenesses have always been stable more or less. These relations and similarities have not disappeared entirely, even when these kinds of literature have definitely grown and developed separately because of political and geographical factors. Particularly, in similar social and political conditions and situation which existed in these countries, some works with similar topics and style and form have been created. It seems like that in these implicit and unconscious similarities, the cultural and literary and even psychological and religious traditions have always been presented for certain Iranian and Tajik people. Foreign factors, such as West and East literature have also been effective in this matter. In the fictions of “Haji Agha” by Sadegh Hedayat and “The Pawnbroker’s Death” by Sadriddin Aini, we have tried to talk about the similarities between Tajik and Iranian literature based on comparative criticism criteria, meanwhile we have discussed the universality of these two kinds of literature with the same language and their relationship with universal literature.

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1. Introduction

Literary communication of Persian language people is a particular matter which is probably unique all around the world. Since the literature of these people has always been related to each other since the beginning up to now, and the cause of this permanent relation is that Iranian and Tajik ancestors primarily created great literature with rich and powerful language which can be counted as a permanent literary and cultural heritage which forms the spirituality and identity of our people. Therefore it can't be forgotten easily. These culture and literature are always and in any condition available in our lives. Moreover, it is like an ancient feature and a model, which lies in our unconscious and helps people whenever needed. Also, during the period of obligatory political and religious separation in four-five hundred years ago, that is since 16th century (after Safavid dynasty in Iran and Sheibanies in Transoxiana came to power) or in 20th century, during political and ideological opposition, which weakened these relations (The Soviet and Pahlavi ruling), these spiritual relations still existed in various forms in the minds of people. Therefore the study of such literary relations and their separate

events are really significant in terms of comparative criticism and the current state of relations between Iran and Tajikistan. Because this way we can care about those important points of these relationships which were also active during the break and can be an important factor in strengthening the relations today. In this regard, doing research on works of the pioneers of these two kinds of literature are a good mean to clarify the identity of the above mentioned issue. Therefore, comparative research on two famous authors and pioneer scholars of Tajik and Iranian literature, that is Sadriddin Aini and Sadegh Hedayat, and specially their famous fictions “The Pawnbroker’s death” and “Haji Agha”, is a good mean to clarify these relations, since these two scholars are the founders of modern literature in Iran and Tajikistan and their referred fictions have many interesting similarities in terms of theme, content, image and art, the form of narrating events, personification and the use of literary arrays. These factors are practically and scientifically very important for doing research on similar trends and literary significance of two countries, and clarifying the literary relationship between Tajikistan and Iran in a specific period of

history. Because as Ismail Azar, a researcher of comparative literature, stated: “In comparative literature than anything we can realize the unity of human thought more than anything else, so that how and idea arises in the mind of a scientist, scholar, or poet in a corner of the world and the same idea arises in a different form in another corner of the world.” (Lernout, Geert (2006). These speeches are comparable with the events and the examples of Iranian and Tajik literature.

1.1. Nature, history, and purposes of comparative literature

The importance of literature and comparative criticism is that it unveils the sources of artistic and intellectual aspects of literature, it identifies the relationships and the similarities of different kinds of literature, and it determines the status of national literature in universal or regional literature. “Comparative literature is considered as the natural comparative methods of the process of analysis and assessment in literary criticism. In assessing a piece of work, the critics usually have a work of the same language or another in mind and frequently refer to such works. Comparative literature will apply this last trend systematically and improves the quality of a piece of work by placing in the category of one or more other linguistic cultures, or by studying the research methodology or transmitting a subject or an inclusive issue into the literature of other languages.” (Mc Eric, 2004:20). According to Zarrinkoob “comparative literature includes studying the relationships between the literature of different ethnics and nations of the world....” Basically, comparative literature and criticism is almost as old as two hundred years. Comparative literature is also called “universal literature”. This term was first derived from English language by Mathew Arnold using the term “comparative history”. (Bede BA BOPH, 2003: 41). This science was founded in France and is in fact the comparison of sources full of human knowledge. In his various studies, human being has chosen comparison as a way to achieve true facts in his fields of research.” (Auerbach, Erich. 1953). Contemporary literature is globalizing every day but if research methodology in the fields of “literary criticism” and “literature” didn’t revolutionize. Then “comparative literature” wouldn’t be created. Since the beginning of the 19th century this science was the center of discussion and study and gradually developed and in early 20th century it got independent identity with the official opening of the courses of this novel major of study and presenting valuable theses. It seems as if the term “comparative literature” was first used by a Frenchman named Wilhelm Schlegel while teaching foreign literature at Sorbonne University in 1828 and the historians in this field considered it as the basis of

this science. In late 19th century several important comparative work were presented which led to the implementation of other researches until the middle of 20th century. France is the pioneer in this science and “its first congress was held in Paris in 1878 under the management of Victor Hugo and the next congress was held in the same city in 1900.” (Cf. Pierre Bourdieu. 1996). Today, comparative literature is taught together with literary criticism and review of literature at different universities around the world and is applied as a tool for knowing the literature of various nations. (Cf. Pierre Bourdieu. 1996). But there are different opinions about comparative literature and literary criticisms. In fact the term comparative literature itself and doing comparative research about the world’s literature is a special course of universal literature. Comparative literature includes different parts and literary interactions are studied from different points of view: comparative literature, literary relations, contrastive literature (Walker, Benjamin.1950). In Russian literature different terms such as “historical – comparative literature”, “historical, typological theory”, and “comparative – typological research” have been applied. In fact there is not comparative literature or comparative criticism separately, but it is linked to other courses of literary criticism and literature such as literature history, the history of the world literature and national literature, subjective features of different kinds of literature, forms, styles, methods, and literary movements. Generally, comparative literature forms its own identity and its research methodology while studying topics such as similarity (likeness), closeness, similar roots, popularity and unity in different kinds of literature and literary events (Litiertorny Intesikla Pidichovski Selavor, 1987: 70). “Comparative literature talks literally about different aspects of individual subjects and stands in relation to nature and investigates artistic structures in every work and tries to find the trivial thoughts in creating a literary work. Its significance is not just limited to intellectual issues and different literary works and human problems in art, but it tries to discover the impressive factors of universal literature on authors.

There is a common belief that the similarities between the events of different kinds of literature cannot be the subject of comparative literature research (Farshidvar, 1984: 809). Its proponents believe that similarity and likeness depends on mental events, which habitually arises among all similar ethnic groups (for instance, love and falling in love and ...), therefore it is probably not related to literary events and its traditions. But in this case we can refer to the questions and answers made by Ismail Azar who has written:

“What should be done about the significant similarities that exist between some literary works from different cultures? If the poet or author, unaware of his counterpart, creates a similar work to him in another historical or geographical field, can it be the subject of study in comparative literature or not? Comparative study of such works can be called contrastive literature and can be classified under the methods of comparative criticism.” In this case, it must be added that the subject and the content of literature is not limited to psychological problems and the similarities of human spirit, but it is an incident which is formed in human society and grows and develops there. Sociological or developmental criticism of literature (including Hungarian Luis Goldman) believes that most literary incidents have historical and social background that is they are related to political, social, economic, and spiritual life of the people in society. Moreover, the above mentioned case is considered as one of the general rules of progress in literature and the majority of similarities and likenesses appear due to this regulation (Browne, E.G. 1998). In comparative literary researches, comparative criticism does not include categories such as balance, comparison and even reverse effect. This is true as far as we limit comparative criticism to these concepts, but is it possible to discard any similarities or likenesses in comparative research? Aren't matching or equality and harmony possible without perfect balancing or comparison? Aren't the similar events (typology) of various regions literature a branch of comparative criticism, which makes clear the public law enforcement of emergence and growth of literature? In this field of literary criticism (literature) some useful academic studies have been done, as well. According to Russian scientist, Conrad N. A., “determining situation in emerging similar kinds of literature is that various ethnic groups enter similar stage of social and historical and cultural growth and very close form.” (Conrad, 1972: 318). Beside his special theory, this scientist has also investigated the revival (Renaissance) in the world literature and culture, and has compared the emergence of this literary and cultural event in all western and eastern countries and has come to the conclusion that Renaissance in human history started in western countries (like China, Japan, India, Iran, and Islamic countries) and then developed in other parts of the world including Europe (Conrad, 1972: 5). But there are many different factors which have resulted in the uniqueness and universality of Iranian and Tajik literature. For example, historical generality of these two ethnic groups, their intimate relationships, their similar traditions and language have led to the formation of a single literature during 9 – 16 centuries

A.D. due to these factors, as mentioned in introduction, in later ages, there have always been some direct or indirect associations, with or without mediators, between them. Particularly, during the formation of modern literature, with very limited or no association, these relationships and similarities are still more visible, so that The Tajik people have been influenced by Iranians. But there is another important factor in this stage, which has influenced Iranian and Tajik literature. And therefore comparative research of these two kinds of literature has certain aspects which must become practical very carefully and clearly. Of course, overall points and the general laws of communication, which are specific to comparative literature are applicable here too, but very specifically. Literary critic, Ali Asghar She'rdoost, who has been doing research on the literary relationships between Iranian and Tajik contemporary literature, is quite right about this matter when he says: “When there are two nations with a common language at two equal ends of cultural and literary interaction, the issue will be quite different. When the two pieces of literature with common language collide, there will be no need to translation and there won't be any obstacle to their relation and naturally interaction in such conditions will have faster and stronger mutual effects. Although political and geographical factors are effective in formation and evolution of literature, there are many similarities between those kinds of literature which are generated within the foundation of a single common language. Literature of Iran, Tajikistan, and Afghanistan have all been created in the domain of Persian language and still continue to survive in the domain of this language, although political and geographical boundaries will gradually make the literature of each country more independent, there is still an unbreakable joint due to a common language which links the literature of these three territories together. Therefore, their common roots are not considered and because of above mentioned factors, the application of different kinds of comparative criticism is possible and necessary for modern Tajik and Iranian literature.

2.1. Iran and Tajikistan modern fiction

Modern literature of Iran and Tajikistan (and Afghanistan as well), especially their modern fiction literature, is the result of the era of awakening and reform movements which began since the European awareness and then expanded to the entire world. The second half of 19th and the era of 20th century was the era of revolution of literary values and aesthetics. Political and economic structures in both Iran and Tajikistan (Central Asia) faced some changes and the elements of bourgeoisie society appeared in these countries (first in Iran and then in Central Asia). Then there was a time when the situation of the country was

compared to the situation of the world and its growth and development, and the politicians and scholars of the country tried to find and recognize the problems of the society and the causes of its retardation. The establishment of Darolfonoon, sending students abroad, school reforms, publishing newspapers and translation and press, establishing national industry and foreign trade development, were among the factors which connected the countries to the world's economy and thought (Browne E.G. 1951). People's thoughts and opinions became realistic and were formed based on the historical situation. Consequently, these changes appeared in these two literary countries whose most important features can be described as the realistic literary view. According to an expert: "I haven't gone astray if I say that the literature of Constitutional Era in Iran is one of the most intimate realistic literature of the world" Farzad, . In this kind of literature, language and diction is very simple, new literary forms such as short stories, novels, theaters, lampoons and newspapers are used. Generally novel literature was formed and criticized the content and diction of the past literature. According to Hassan Abedini it was possible under the Constitution that: "under the influence of social and cultural motives ancient forms of literature changed and modern literary works would appear. By middle class participation in the field of reflection and art and progressive development of national consciousness the necessary arrangements for emergence of the first modern Iranian fiction were made.... There was no place for general speaking anymore and the authors began to describe the single aspect of human life" (Abedini, 2007: 21).

Such qualitative changes also took place in Tajik literature: Changes in Tajik Literature strengthened in late 19th century and especially in early 20th century.

Generally, in literary works of Mirza Seraj Hakim "A Gift from Bukhara" (1912), The first stories of Abdoraof Fetrat "Debate" (1911), and "the statements of an Indian Tourist" (1912), and the last work of Aini "Notes" (1948 – 1954), that is since early 20th century to the middle of it there have been gene overall transformations in 1000-year-old Tajik literature. The root of literature completely changed" (BOVAND SHAHRIARI A.A. 2007).

An interesting point about the early stage of modern fiction in two countries is that, in this time in comparison to earlier and later stages, transaction and operation between these two kinds of literature have been very active and Tajik literature and culture have been really influenced by Iranian literature and press. During this time, Persian language newspapers such as "Hablolmatin" from India, "Chehrenema" and "Parvaresh" magazine from Egypt, "Nobahar" from

Iran, "Serajolakhbar Afghaniye" from Afghanistan arrived to Central Asia and in this way new thoughts and modern literary works were available for enlightening people of this region. Among the literary works of Iranian intellectuals, the writings of Abdorahim Talbof " Talebi Spaceship or Ahmed's Book" (1893), "Masalekol Mohsenin" (1905), "Issues of life" (1906) have been found in Transoxiana" (Perry, J. R. (1996)). Yet the position of "Abraham Beik Siahatnameh" by Zeinolabedin Maragheie, is very useful in this regard. Sadridin Aini had comared the effect of this work of literature on Tajik intellectuals with the effect of famous work of the most important scholar of Central Asia, Ahmed Danesh (1827 – 1898) and had written: "due to studying "Navaderolvaghaye' " and "Abraham Beik Siahatnameh", I realized the need for scientific and social revolution" (Aini, 1987: 25). In other words, a "literary revolution" happened in these two countries since late 19th century which meant that literature in Iran, Afghanistan, and Transoxiana deeply contained social national content." And this literary revolution and change had direct relation with international relations of these two kinds of literature, so that modern literature of Iran and Tajikistan has been constantly growing and developing up to now. In general, if we skip a ten-year-old classification, the we can divide Iran modern literature to the periods of awareness and Constitution, Pahlavi monarchy, and post Islamic Revolution (Akbari Shaldareie, 2003: 15) and Tajik literature can be divided to the literature of fostering education and modernity, Soviet literature, and independence of the Republic of Tajikistan. Because of limited capacity of this article, we leave the study and information about the details of the history of these kinds of literature to the researches and the works of Iranian and Tajik scholars (BOVAND SHAHRIARI A.A. 2007). But we emphasize that in first fifty years of evolution in modern literary fiction of these two countries, Sadridin Aini and sadegh Hedayat have been two famous pioneers which have determined many features of this literature and have contributed to its future growth and development for several decades. Sadridin Aini (1878 – 1954) is known as the founder of modern science and culture specially the modern realistic Tajik literature (Perry, J. R. (1996)). "Tajik literature: Seventy years is longer than the millennium" in *World Literature Today*, Vol. 70 Issue 3, p. 571). Sadegh Hedayat (1903 - 1954) is alo of the most famous authors of Iranian modern prose. He, together with Jamalzade and Bozorg Alavi, is one of the leaders and pioneers and founders of modern Iranian prose who founded modern Persian prose in a new form and style and a new insight into human being and local and national subjects. Hedayat has

used the new techniques of psychological images of fluid mind and also inner social images, satire and criticism. In other words, he has applied both Surrealism and Realism very artistically. These two scholars have created many everlasting literary and scientific works. Hedayat has written over 30 literary, scientific, historical, works. Aini is known as the first literary scholar, journalist, linguist, dictionary compiler, and historian of Tajik modern culture. Especially his contribution to creating literary prose, novel, short and medium stories, reasoning works, and note taking was unprecedented in Tajik literature. But among all the works of these two scholars, the fiction "The pawnbroker's death" and "Haji Agha" have a special position.

3.1. Date of writing "The Pawnbroker's death" and "Haji Agha"

"The Pawnbroker's death" (first published in 1939, second in 1952) as the best realistic fiction of Tajik literature of the Soviet contributed to the artistic progress of Tajik modern prose. "Haji Agha" by Sadegh Hedayat is also an exceptional work, which witnesses the style and diction of another author and his realist art (Homa Katouzian.2000).

Aini has written the above mentioned fiction in 1936, and has published separate words of it in the press, including the journal "For Socialist Literature" (1937, Vol. 3, 4, 4, 6) and "Red Tajikistan" newspaper (January, 1937). Its first copy was published as a book in late 1939 (Aini, 1939).

Later in early 1950s, Aini rewrote the above mentioned book and added new chapters to it. According two Tajik scholars witnesses, these writings of the author are basically associated with completing loan sharking the characteristic of the first person written by Ghari Eshkambe, particularly his activities in rural areas. The added sections have also been published in the press (including the magazine "Red East", 1952, Vol. 9 -10). The complementary form of this fiction (Pavest) was published in 1953 with the editor's introduction. (Aini, 1953). After three years, it was one of the first books which attracted Persian language readers with its Arabic script. (Hassan Kamshad.1996).

But there is less information about the date of writing "Haji Agha" by Sadegh Hedayat (1903 -1951). It's just known that the author wrote this book during World War II and published it very quickly and there is a little interval between the time of its writing and its printing and publishing. According to Dr. Hassan Kamshad, Sadegh Hedayat had said: "I wrote Haji Agha in 15 days" (Hassan Kamshad.1996). These remarks are mentioned to show that as Hedayat has finished it so quickly, "it seems as if he hadn't worked on it too much" and it is just "an artificial slogan." (Hassan Kamshad). But we think it is not true. First, a

fiction like this can be written so quickly only if the whole event, characters and the structure is already created in the mind of the author. Besides, it is a realistic work and appropriate to time. In addition, the figure of its first character has been imaged very deeply, naturally and completely in terms of Literary and human logic. Finally, it seems as if we doubt Headfast's extraordinary talent which is something unbelievable. That is why the above mentioned works of fiction are not only known as precious literary works, but also are representing special style and diction, particularly an obvious example of realistic movement in prose of Persian speakers. More important, And the most important of all is that the theme and the image of these two works of fiction are the same: The theme of a loan shark personality and loan sharking issue in society and its social and ethic future and fate. Therefore, doing research on those mentioned issues and clarifying some pages of so many rich and meaningful incidents of Iran and Tajikistan relationships are very important and also very useful for literature and comparative criticism and for writing modern literature for the Tajik and Iranians and generally all Persian speakers.

It is also important to point that whether it is possible to talk about comparative literature and comparative criticism for two basically separate literary works. Of course, it is possible and researchers believe that: "In comparative criticism m the critical researcher will take advantage of all literary categories such as review of literature, literary arrays, form, content, and different kinds of literature.... Comparative criticism is a criticism which discusses the balance and the detailed review of two literary works in all fields or special ones." (Jones, E. Michael.1991). In this way, comparing the stories of Sadegh Hedayat and Sadriddin Aini and discussing them is quite logical.

Another issue that calls for a little explanation is that: first, we should make it clear whether these authors were aware of each other's works or not. Second, was the basis of writing these two works of fiction similar to each other or not? Wasn't the fiction "The pawnbroker's death" among those works of Aini which reached Iran since 1920s? (Madani, 2009).

Giving a positive answer to the first question right now is something impossible. But posing such a question is logical. Because Aini's work, especially its first part, was written in 1936, and in 1939 was printed as a book. But "Haji Agha" was written by Sadegh Hedayat in 1945. Of course if two stories were available simultaneously when they were compiled and published, it could cause serious disunion due to mutual care. But there is no evidence or information about the distribution of Sadriddin Aini's fiction in

Iran until 1945. Meanwhile, after the publication of "Haji Agha" fiction, Sadegh Hedayat traveled to former Soviet, Republic of Uzbekistan, together with Iran scientific and literary board. He was in Tashkent (and perhaps in Samarqand) more than two weeks (some say his journey lasted for two months) and possibly talked to Sadriiddin Aini, who was quite famous at that time. But none of the literary men or scholars or witnesses has referred to their meeting and their utilizing or awareness of each other's works. (Gilbert Lazard.1975). Bibliographical research also indicates that the Arabic copy of the fiction "The pawnbroker's death" was printed in 1956. Therefore it could be said surely that while compiling "Haji Agha", Sadegh Hedayat was not aware of the fiction of Sadriiddin Aini. Thus, it is impossible to talk about these two authors impression and being impressed in above mentioned case, and consequently these two works of fiction must be criticized not just based on comparative study, but based on contrastive criticism (typology or likeness) as well. But in answering the second question it could be said: Since these two authors have been trained on grounds of common and unique culture and literature with very rich history and as there are many social and spiritual similarities in the Tajik and Iranians lives, then it is possible to utilize comparative criticism criteria on this ground. Moreover, another important factor which has contributed to the similarity and likeness of these two works is the sources and factors which have inspired them in compiling their works and have contributed to the formation of their job as authors and have determined their style and diction in prose writing. French literature especially its realistic authors like Balzac and Moliere was one of these factors for Sadegh Hedayat (Lazar, 1987: 118) and Western literature (Moliere) and especially Russian literature and its literary men such as Gagle, Saltica, and Shederin for Eyni (Braginski, 1968; Shaker Mokhtar, 1985:146), each one of them have been really effective in creating loan sharks and stingy and parsimonious characters and in forming realistic, psychological, and libel expression.

4.1. Comparative criticism of "The pawnbroker's death" and "Haji Agha"

Our purpose in this paper is comparative criticism of two masterpieces of Persian and Tajik contemporary literature "The pawnbroker's death" by professor Aini and "Haji Agha" by Sadegh Hedayat. Comparing different kinds of literature literary works which have similar tradition, especially those of the authors with similar language, has its own features. In this case, comparison, theme, main characters and elements of expression and image style in fiction of Sadriiddin Aini "The pawnbroker's death" and Sadegh Hedayat "Haji Agha" provide interesting points for us.

That is why researchers have paid too much attention to this matter and have talked about similarities in fiction works of Sadegh Hedayat and Sadriiddin Aini.

Russian Iranologist, D.S. Kommissarof expressed these similarities quite well in his research on Sadegh Hedayat for the first time which was published in Russian language in 1967. (R. K. Kommissarof, 1967). He was one of the first researchers who definitely studied the works of Sadegh Hedayat and compared them with Tajik and Iranian modern prose scientifically, and wrote several articles about them (Komissarof, 1973: 87 – 89; Komissarof, 1978: 205– 209) and posed them like an important point in the research on literary relations between Iran and Tajikistan. F.Najmanaf has paid attention to this matter, as well. (Najmanaf, 1980). Later, Check scholar, Arzh Bichka (1970) and Tajik scientist A. Khaje Moradof (1984) studied the matter more carefully. But the situation of Iran is quite different in literary criticism. Iranian researchers have conducted many researches on sadegh Hedayat among which the compilations of Mojtaba Bashardoost (2005), Mohammed Baharloo (1993), Maryam Danaee Borooman (1995), Abdolali Dastgheib (1978), Taefi Ardebili (1993), Hooshang Etehad (2005), Mohammed Ali Sepanloo (1995), Cyrus Shamisa (1993), Ehsan Tairi (1993), Are really valuable. In addition to paying attention to Hedayat's life and works, those researchers have cared more about analyzing and studying "Blind Owl" and his other mental and psychological works. But the attitude of a majority of them towards the fiction "Haji Agha" seems to be basically faint and even negative. And if there is any reference to this work, all the analyses are general and do not exceed a few lines or pages, which is not of course based on the truth or justice. But there is no dispute about the similarity of Sadegh Hedayat's fiction and Sadriiddin Aini's "The pawnbroker's death". That might be due to the fact the the fiction of Aini (in comparison with his notes) is not so famous in Iran and "Haji Agha" has been less analyzed and studied, too. We think that, if more attention was paid to this matter, at least that fiction of Hedayat should have been comparatively criticized with similar western works such as Balzac's "Gobseck". Therefore, comparing the similarities of "The pawnbroker's death" and "Haji Agha" is considered an important act. Because "although these two fiction works have been written by different authors with different style and fiction, and are even different in terms of place and time, Ghari Eshkambe and Haji Agha are so closely similar in terms of content and especially the examples of main characters of these works that everyone thinks they were written in the same place and the same time and by the same person" (Bichka, 1970: 415). We add just this point to

these words that these similarities are also very remarkable in structure details, use of various illustrations, examples of lampoon and fluent writing, and literary agents and arrays. Thus, comparative study of these works in relation to general issues such as topic, subject, theme, character and the art of writing and diction is considered a logical act and in accordance with destination and goal.

5.1. Comparative analysis of themes, topics, and issues of above mentioned stories:

In the first part the similarities of the stories of Aini and Hedayat is very important in terms of their universal theme, and topic and the issues which are illustrated in them. Because these two stories illustrate the image of a pawnbroker that is a harmful social issue (in life of Iranian and Tajik people in first half of 20th century) and talks about the related problems that occurs in social life of people. In this way, Aini and Hedayat focus on the image of a pawnbroker not as a general characteristic of human being, but as a miserable event in the social life of Iranian and Tajik people in the first half of 20th century which caused serious social conditions of different classes of society and even economic crises in some countries. Pawnbrokers always existed in the history of Persian speakers and Islamic society. In fact, taking interest is a normal social event and moderate interest leads to the growth of economy and social status of the society. But when getting interest is extreme and changes to loan sharking, it harms the economy and the people of each society. In fiction works of Sadridin Aini and Sadegh Hedayat only these harmful economic, social, ethical, and human aspects of pawnbrokers have been disapproved and criticized and condemned. It should be noted that criticizing pawnbrokers has a long history in Persian and Islamic culture. Check scientist Arzh Bichka, which has written many valuable articles about Aini's fiction "The pawnbroker's death", calls the history of these criticisms as a factor of illustrating the above mentioned issue. In both ancient advisory books and religious book of "Avesta", loan sharking is condemned as an anti-population event. According to Zoroastrian religious teaching, pawnbrokers are created by Evil and therefore stand in the first category of all evil deeds. There are many examples in Islamic culture and literature as well, which consider loan sharking as a horrible social event. In holy Quran, loan sharking is strictly condemned in Surah "Cow" (Baghare) and "Rome". For example in verse 275 of "Baghare" (Cow) it is stated: "Those who practice usury will not arise Unless like those whom Evil has distressed due to being in touch with them. That is because they say: "Trading is like usury" while God has permitted trading but has forbidden usury". Arzh Bichka refers to "Albakhla" written by

Jahiz which is one of the first Islamic books about interest and greed. (Bichka, 1971: 108). In rhetorical and ethical and philosophical literature of Persia and Tajikistan after Islam, interest, benefit, and specially usury has been severely deplored and condemned. This incident is blamed in overall history of Persian literature and culture. An outstanding example of this literacy criticism is cited from Nasser Khosro Ghobadiani (1004, 1081):

Usurer belongs to Fire He never belongs to Paradise.

Abdoraof Fetrat one of the Tajik intellectuals of early 20th century refers to Imam Ghazali remarks to approve of his own thought: "Usurers trade the money which is paid, therefore they curse blessing." (Fetrat, 1915: 123; Nabavi, 2009: 62). And it is very important that these remarks of Mohammed Ghazali, which are repeated by Fetrat, is very similar to the description of "capital loan sharking" in Carl Marx's "Capital". Marx had written: "In capital loan sharking performance of MGM (Money, Goods, Money) is restricted, its extreme points are constant without any moderate tool, that is MM (Money, Money), money is traded with large amount of money" (Marx, 1988: 175). If we notice carefully, we find out that capital loan sharking has no other orientation except sponging, and prevents growth and development and discourages people from trying hard and especially impoverishes poor class of society entirely. Asian loan sharking, which has developed very closely in Eastern nations _ in Central Asia, Iran, and Afghanistan _ is the most serious one. Only different economic conditions of these countries. The withdrawal of Feudalism and the rise of the first elements of bourgeoisie in Central Asia and Afghanistan and the emergence of bourgeoisie (loan sharking capitalism) in Iran _ although will distinguish this event very quickly, cannot change its nature entirely. According to Karl Marx, as stated by A. Berginsky, "Asian loan sharking might last a long time and it brings nothing except economic decline and political usury" (Berginski, 1968: 121). In Central Asia, particularly in relation to the growth of cotton industry loan sharking developed and reached to its peak of popularity during the First World War and the post war years. (Berginski, 1968: 121) and Capital loan sharking had joined Feudal exploitation, not to improve capitalist industry, but to conserve feudal occasion stable and it didn't make any recovery, but was clinging to its body like a leech" (Berginski, 1968: 212). During the rise of its western form, capitalism didn't lose its benefit taking feature yet, but offered new forms of benefiting such as benefit making capitalism. Marks had written: "during the historical growth of capitalist exploitation, the greed of getting rich and gaining benefit will overcome

absolute avoidance. But the development of capitalist exploitation not only provides the baseless grounds of enjoyment, but also creates thousands of unexpected income sources by discovering trading activities and offering loans” (Marx, 1988: 607). Similarly, during capitalism quick increase of banking retardation, growth of liquidity and decrease in production, economic crises due to the separation of the market of money and goods from each other, concentration of income in the hands of capitalist class, makes the income of individuals or legal entities, that couldn't make their livings without getting a loan with interest, be completely in the hands of capitalists after some time and even the situation gets worse so that the debtor will daily owe more and more due to the loan and its interest. Finally, this issue will cause serious poverty and much class differences. It was very common and increasing in Iran during 1941 – 1971. (Adapted from Samsami Article, 2010: 113 – 140). And this incident was the main subject of the story of Sadegh Hedayat “Haji Agha”. The author has put his hero in the field of so many occasions and money transactions and illustrates very carefully and with all details the running of greedy horse and social situation which brings such persons into the field..... It is also important to be noted that almost all social classes of the society need Haji and although he is busy with and shackled by money, he has everything under his control and is sort of ruling. Now, the content and the illustration of “The pawnbroker’s death” and “Haji Agha” have been the economic and social life of Central Asia and Iran in late 19th century and early 20th century until middle 1950s, when capitalist loan sharking has had an important status. Apparently, the content of these two stories in terms of successive time of illustration, are going together, although the incidents have happened in different places and areas, and both of them display abnormal social situation which was practicing usury in all aspects of society.

6.1. Comparing the main characters of the stories and determining their similarities

As mentioned before, it was found that the main characters of these two stories, both Ghari Eshkambe and Haji Agha have grown in their own environment and have got mature in social and historical environment. Their social status and characteristics had been formed by political and social situation of living during the reign of Emirs of Manghitiye Bukhara (Bukhara Emirate in late 19th and early 20th century) and during the reign of monarchy in Iran in 1930 -1940. But they were already individual persons who had certain human characteristics and were simultaneously typical characters as well. The characters of these two stories, the formation of their personality and their moral changes like usurers are also very common. Both

Ghari Eshkambe and Haji Agha have learned to gain free income since their childhood and adolescence, and own money by deceiving other. They both have inherited some wealth and have increased it by usury, and they constantly gain certain wealth and become more interested in it as their capital increases more and more, to the extent that money and wealth replaces all other values. Now we find out how this feature has been formed in each of them.

7.1. A change in Ghari Eshkambe’s character in “The Pawnbroker’s Death”, by Sadriddin Aini

The first character of Sadriddin Aini’s story, that is Ghari Eshkambe, whose real name is Esmatollah, went to school in his childhood but after a short time while he hadn’t got enough education, his father took him to Quran school and after memorizing Quran he was called “chastity reader” (Ghari Esmat). After his father’s death he inherited “a small stuff and two chambers of Bukhara schools” (Aini, 1961: 93). Ghari lent the money that he earned from Quran reading and endowment to “naïve people and shopkeeper with certain interest” (Aini, 1961: 93). Also as he enjoyed earning gratis money, he was seeking other lucrative activities: He encouraged children in his neighborhood to gambling and they gambled with money. Ghari took advantage of their situation and sold them expensive dice and cards and lent the earned money “with 50% interest”. But after getting more experience in getting interest, “he left lending money in small amount and traded with great shopkeepers and businessmen ” and benefited a lot from lending money to them and he got his two wives who were sewing in his house, gratis, not by celebration and wedding feast, but in return of his credits from bankrupted rich people. (Aini, 1961: 96 – 97). Meanwhile, in addition to usury, Ghari was a sponger and never spent his money even for his food. He was a radical parsimonious person who filled his stomach with the money of chamber tenants and debtor rich people. He even encroached on properties (for example sweets) of the most destitute people of the society. Because of overeating, his stomach was getting too big and that is why people called him “Ghari Esmat Eshkambe” and then briefly “Ghari Eshkambe”. This parsimonious usurer had owned “500.000 Straits, that is seventyfive thousand – thirds gold” (Aini, 1961: 97). Moreover, Ghari deposited money in banks and gained interest. But the greed for more interest and profit irritated him; therefore he thought that the bank’s annual interest and the percentage of the urban rich profit were too little. Then he moved to rural areas and lent money very cunningly to poor peasants who were frustrated with local usurers and every month he wanted to gain 10% profit for example he wanted 10 Straits (Tangeh) profit out of 100 each month. In plundering people, he

utilized the name of Russian bank, “Voksel” and got annual profit whenever he wished. As a result of such thriftiness and greed, his capital finally (during the world war) had reached to two million Russian Rubles. In spite of all these assets, Ghari was a parsimonious and stingy man, who neither gave his money to anybody (his assets were separate from his wives, he had neither a servant nor a child, and he consumed only a stick of matches for his family in a whole day) nor spent it for himself. It is said in his description:

If, for example, a usurer breaks bread from his own money:

Glass will break anvil, needle will break tooth” (Aini, 1961: 167). With such inhumane acts and bad mood, Ghari changed to a stingy pyorrhea eater but this little creature like “a biped” was greedy in eating food. (Aini, 1961: 35). Mohammed Jan Shakoori, the Tajik scientist who studied Aini’s bibliography academically, has observed these feelings of Ghari and has written them, which has been illustrated by Aini “ With emphasizing the past and wonderful exaggerations. For example Ghari Eshkambe’s eating food has been illustrated 14 times during the story, and these illustrations have become more despicable, to the extent that they wound the hearts.... The whole existence of this usurer is repulsive” (Shakoorof, 1987: 192). But it is important to know that according to Aini, Ghari Eshkambe does not display his greedy just by overeating and gratis food, but he is never satisfied with the world’s wealth and properties, so that one of the herbalists in the story has said: “Ghari wants to swallow the whole world without chewing it” (Aini, 1961: 24). Endless avoidance and his indefinite desire for earning money is superlative and unlimited. For Ghari money was everything, even more than that. He never wanted to have his money, which was sweeter than his life, under the fear of being lost.” (Aini, 1961: 103). Therefore he has said: “Well, money is not life to sacrifice it everywhere and for everything” (Aini, 1961: 108). Basically, Ghari Eshkambe “hid monetary transaction and generally talking about money from every one” (Aini, 1961: 105). His mental condition had reached a degree that even his death would become meaningful with money. According to the author: “Ghari Eshkambe was not afraid of death, if he had known his money would be buried with him in the grave after his death, he would have welcomed death with open arms. But he was afraid to be separated from his money after his death” (Aini: 175). Aini has analyzed and illustrated the increasing greed for usury and the fear of losing revenue in the thought of his hero mentally in the form of satire and very detailed and reliable incident. In many cases ghari has stated that money is sweeter than life to him. For example,

when the treasurer of Mullah Abdollah Bank owned a part of his capital by playing tricks and he was disappointed to get it back, Ghari shouted:

“My soul was left here, how should I leave? Can a dead body move without soul?” (Aini, 1961: 160). Thus money determines the nature of the whole life of the main character of the story. He was ready to leave his wives in order not to lose his money. In Ghari Eshkambe’s opinion, “the content of life was money, life and its pleasures which were separate from money, were worth nothing” (Aini, 1961: 175). Money was his master and lord and he was a worthless servant before money. Along the time that the situation changed and the factors which led to his loss of money appeared more, “Ghari Eshkambe’s mental status changed” and he lost his equilibrium. Aini has closely analyzed Ghari’s mental changes in relation to political changes and has reliably displayed his greed and fear. This image of hero’s mental change is one of the most important aspects of Aini’s fiction “The pawnbroker’s death” which makes it excellent due to its satiric and psychological effect on Tajik contemporary prose. At the end of the story the hero lost comfort and rest as the situation changed, he didn’t have a restful sleep anymore, and this poor guy was suffering and like a hair in fire, and was struggling like a snake that was bashing its head, and he didn’t live in peace, even though he wished to”. Uncertain conditions had adversely affected him (Aini, 1961: 176, ...). Finally this fear resulted in a disaster and Ghari Eshkambe passed away when he heard he had lost his money (because of Bolshevik revolution), and his last words were “Oh! My money! ...” (Aini, 1961: 182). His personality logical analysis of story events is quite natural and logical in terms of internal evolution. Tajik scholar, Naser Jan Ma’soomi, talks about the researchers of this story:

“The Pawnbroker’s death” is the result of long vital observations, thoughts, considerations, and innovations of S. Aini (Ma’soomi, 1959: 41) and Ghari Eshkambe which is created very skillfully and universally is a stingy and parsimonious usurer, who is imposter and hypocrite, self-indulgent and arrogant, impudent and melancholic. (Ma’soomi, 1959: 43). According to Gilbert Lazar in Haji Agha, “Sadegh Hedayat has presented all the attributes which he hates in a single character A guy who was once a little shopkeeper and now has become a millionaire and trades everything, even human blood; he is both cruel and demagogue ...”. And Jamal Mirsadeghi, Iranian scholar and researcher, classifies “Haji Agha” as those groups of works that Sadegh Hedayat has written because of his intense hatred of cruel and corrupted regime and his concern for the lives of the poor and indigent people and injustice.” He believes that Hedayat in this group of his works tried to remove the

mask from the face of hypocrisy and demagoguery. The majority of Hedayat's stories are placed in this group like the long novels "Haji Agha" and "Madam Alavieh" ... (Mirsadeghi, 1997: 606-607). And in this regard, Haji Agha's mein is very similar to Ghar Eshkambe's.

8.1. A change in Haji Agha's character and his similarities with Ghari Eshkambe

In fact, Haji Agha has inherited a valuable heritage from his father, as well. His father became rich by cheap buying and expensive selling of tobacco, "but he died of intense avarice and meanness at 93", because he "didn't buy any medication" for his treatment and "took a home medication which was designed for external use, not oral, and died" (Hedayat, 1977:38) and all his properties were inherited to his only son, Haji Abootorab. Abootorab was born in Ghorban Eve's night as "Haj without going to Haj pilgrimage" (Hedayat: 36), and suddenly he became rich. But "he was like his father in stinginess and meanness", "he quarreled for a penny", and moreover "he didn't have much education" (Hedayat, 1977: 39). But he had a lot of wealth and property. The author described his hero's status as:

"Despite the huge revenue from properties, lands, shop, bath, rental house, trading, textile and knitting factory in Isfahan, and enormous procuring, he was also in touch with Iran ambassadors in abroad and was smuggling goods, however, he counted his home cube-sugar ration every day, weighed firewood, checked his concubines' luggage, and in the past when Constitution had not emerged yet, he tied his peasants and servants to a stick in front of his house porch. But he had a very deceiving appearance and looked like a modest, honest man so that everybody said behind him: "What a meek humble man he is! ..." (Hedayat, 1980: 39).

Haji believed that having 1000 friends was not enough but having one enemy was a lot. Therefore he chatted warmly with everyone and tried to win their hearts and had adapted himself with his environment. Therefore many people had devoted themselves to him. He was always involved in politics, appointed attorneys and ministers, and was in charge of them" (Hedayat, 1977:39). Haji had got little education but had a very good memory. He had studied Gulistan and Bustan before a home tutor and had learned calculating and handwriting.... He considered himself as a historian, etymologist, and ethics teacher and it seems like he was going to write a book about ethics. "He always had the front seat in meetings" (Hedayat, 1977: 40). He took part in scientific and literary meetings. Despite Ghari Eshkambe who was a Quran reader but kept his self-respect in front of people, Haji "made ridiculous mistakes everywhere, but in calculating money he was

splitting hairs" (Hedayat, 1977: 41). In this way, he is very similar to Ghari, as well. Haji had stated several times:

"Money is not cut with paper" (Hedayat, 1977: 10), "Do you think money grows on trees?" (Hedayat, 1977: 11). The author has illustrated the greed of Haji quite well which is very similar to Ghari Eshkambe's greed. Sadegh Hedayat writes: "Money was his sweetheart, remedy, pleasure and fears and was considered as his single goal in life. His heart was aching and beating fast by the name of money, sound of money, and counting money. He loved and admired money just because it was money and admitted every means for earning money".

Tajik scientist, A. Khaje Moradof has stated correctly in this case: "Like Haji Agha, Ghari Eshkambe also loved money more than his own soul. For him life was money, Life and its pleasure were worth nothing without money" (Khaje Moradof, 1988: 107).

An important point about Haji which Hedayat emphasized is that (like Ghari Eshkambe) he was born and brought up in an environment "where it seems as if Haji was supposed to have a mission to collect and worship this arbitrary device in society, and nature had provided all the necessary tools and devices for Haji and had created him in an appropriate environment to achieve it" (Hedayat, 1980: 45). In fact, political and economic atmosphere of Iran had brought up Haji and the existing conditions have brought him to activity field. That is, according to Jamal Mirsadeghi "arbitrary and typical characters become the same and get each other's characteristics and features, like the character of Dash Agol or Haji Agha of Sadegh Hedayat which are simultaneously both arbitrary and typical characters" (Mirsadeghi, 1988: 200). This point matches with Ghari Eshkambe in "The pawnbroker's death" too, because "all bad features of feudalistic world, especially in late 19th and early 20th centuries are illustrated entirely and completely in Ghari Eshkambe's character" (Ma'soomi, 1959: 43). Meanwhile, like Ghari eshkambe, Haji has also been mentally analyzed in detail over the time. Haji's greed reaches to the extent that even in sleep, he is just dreaming about getting interest and cutting loss.

Despite all these properties haji was a stingy man, like Ghari, who didn't buy any medication for his wife (Halime Khatoon), he didn't spend money to buy candies for his children, or to buy too much foodstuff (like onions) for his family, he quarreled with his servant, Morad, he counted the pieces of cube sugar every day and weighed the firewood. He couldn't bear loss even very little and if he made a loss, according to the author, "his innocent facial expression changed and it would get his goat"

(Hedayat, 1977: 45). From their names and titles, it is quite clear that Haji and Ghari knew themselves as righteous persons (One of them had apparently gone to Mecca, and had become Haji, and the other had memorized Quran and had become Ghari), but unfortunately even in this case they took benefit from religion and faith to achieve their own interests and goals. It should be emphasized that although Ghari Eshkambe and Haji Agha were very similar in their intentions and nature, the conditions and time of their activities were quite different. Therefore, if Ghari is the slave of money and or Gobseck (the character of Balzac' novel with similar name) is known as the ruler of money, it seems that Haji Agha has illustrated both features of admiring money and ruling it within himself. That is in his face both eastern characteristics (feudal remainders) and western characteristics (the emergence of bourgeois society are seen. In this case what the famous Russian Iranologist, D. Komissarof, has concluded could be agreed with which expresses the nature of the issue quite well:

“Likewise, there are some typological similarities (comparative, resembling) between Ghari Eshkambe and Haji Agha. But these similarities do not include historical theory, which demands for explaining different characteristics of these two kinds (typical) of usurers. But the existing differences cannot put these characters against each other over time. It is true that Haji Agha to some extent appears as the continuance of Ghari's character. Both of them are the symbol of feudalistic conditions, but Ghari Eshkambe was created in Bukhara in late 19th and early 29th century, and Haji Agha is an example of people of middle 20th century whose new features have affected Iran” (D. Kommissarof, 1978: 208).

9.1. General similarities and coordination between Ghari Eshkambe, haji Agha, and pawnbrokers of the world literature

Pawnbrokers have directly and indirectly contributed to creating the main characters of Hedayat's and Aini's stories. Over the time, they have been placed among the famous literary characters of the world literature due to their brilliant literary characters. In fact we are going to report a natural event, because pawnbrokers are a typical kind of literary and social events that have always existed in the history of economy and in financial, monetary, ethical, and spiritual occasions of human being; As this phenomenon has been disgusting to the society, it has always been present in its literary, cultural and spiritual works therefore indifferent kinds of literature with different languages and religions all around the world, in every period of time the emergence of a pawnbroker has been a natural event. Therefore, in the world literature, Both West and East, Such type (kind) of people have existed a lot. But in literature of

Persian speakers, the national character of the pawnbroker, Eastern or Asian pawnbroker was displayed by Sadriddin Aini and Sadegh Hedayat for the first time. Check scientist, Arzh Bichka had written about the status of Sadriddin Aini in above mentioned issue that: Professor Aini's making a contribution to literature is that he illustrated the character of a pawnbroker and a parsimonious guy so clearly for the first time in the literature of Near East people” (Bichka, 1966: 47). The character of Haji Agha also remains in minds and might be considered as second Eastern usurer characters in modern literature of Persian speakers. Sadegh Hedayat illustrates the accurate face of a deceiving usurer for the readers. French leading writer Luis Aragon has said about Aini and his work that: “Sadriddin Aini with his everlasting work “The pawnbroker's death” stands in the same train with the representative of the world general literature, Balzac, Shakespeare, Goethe (Shaker Mokhtar, 1985: 143). This kind of appreciation is also true about Sadegh Hedayat. Moreover, perhaps Hedayat has written “Haji Agha” under the impression of western literature, particularly French literature and including Balzac's works. Of course there isn't any certain evidence in this ground. But it is incredible that a person like Sadegh Hedayat, with all his interest in and familiarity with France and its literature might be unaware of Balzac's works, and with his serious attention to realism he couldn't be unaware of the works of a powerful realist such as Balzac, specially his famous novel Gobseck”. But the concept of usury in relation to individuals' interest and economic and social conditions of its emergence has not been the same. Thus, similar pawnbrokers have certain attributes in indifferent places and time. But objective differences haven't been able to change the nature and purpose of similar activities of these people. Therefore whenever we study these works, similar figures of pawnbrokers appear in our minds. Of course, detailed study and comparison of the similarities between the pawnbrokers' figures of the world literature especially in terms of national and general humane respect is another issue which demands for separate research. With reference to the researches of some scholars (A. Berginski, D. Koissarof, Arzh Bichka and et al), we earlier discussed some general and specific features of the figures of Ghari Eshkambe, Haji Agha, and Gobseck in general. Now we are going to generally describe some types of famous pawnbrokers of the world literature, so that the heroes of Aini's and Hedayat's novels become more visible in general context of the world literature. For example, Haji Agha “is to some extent parsimonious Gar Pagon” (Lazar, 1966: 118) and Grench writer, Rosla, states that Aini created an Islamic Gar Pagon before whom parsimonious

Mollere is not more than a prodigal” (Bichka, 1966: 47). We run into the names of many pawnbrokers with such similarities in the world literature which have become symbolic heroes or even symbolic anti-heroes, such as Shellac (Shakespeare), Gar Pagon (Mollere), Garandi and Gobseck (Balzac), Polushkin (Google) and etc., that are known as examples of usury and parsimony. All of them have tried a lot in practicing usury and accumulating wealth. It is important that this greed increases more in old age, and is like an incurable disease which changes the last years of their lives to a crusade for money and property. All of them are wealthy and own a lot of money, but one is the servant and slave of money and another is its master. There were some people who owned these two attributes simultaneously and as Arzh Bichka states: “in none of them the reflection of two directions of desire and passion of usury and the feeling of parsimony is seen as fully as in Aini’s novel.” (Bichka, 1966: 47). It is necessary to mention that such a compliment is 100% true for Sadegh Hedayat’s Haji Agha as well. In addition, the features of pawnbrokers in the works of Sadriiddin Aini “The Pawnbroker’s Death” and Sadegh Hedayat “Haji Agha” are ones which are among the most famous and popular figures of the world literature, and their similarity and differences, meanwhile, expresses the unity of life, soul, spirit, culture, and national literature of Iranians and the Tajik.

10.1. Artistic similarities between the stories of Sadriiddin Aini and Sadegh Hedayat

Similarities in this part in issues such as art of narration, and the use of different points of view in narration and quotes, creating figures, satiric illustration, literary arrays, and modern style and language are studied and discussed.

“The Pawnbroker’s Death” and “haji Agha” are amazingly similar to each other in terms of the art of writing and using literary arrays and illustrations. In fact similarities have appeared quite well in artistic elements. Now we will analyze the details which include similar subject and content, and similar figures and images. In works which hadn’t been related directly, similar artistic elements have been used.

The genres of these two stories are medium (that is between novel and a short story), which is called Pavest in Tajik literary criticism (extracted from Russian language meaning, narration, quote). Generally, a medium story is created based on the fate and days of a guy and an important social issue. The main character of the stories of Hedayat and Aini are “Haji Agha” and “Ghari Eshkambe” which are infact separate persons whose lives’ ups and downs and the problems of usury in society have been studied and analyzed. The literary form of medium story (pavest) is also extracted from western literary kinds which

have entered Iran from Europe and entered Tajikistan from Russia. Perspectives on these two stories and their narrative forms are also different. The story of Aini is narrated by first person (a school scholar, who is Sadriiddin himself) but the story of Hedayat is narrated from the perspective of a wise person. But in both stories the mental aspect of image is very strong. Aini not only illustrates the details of Ghari Eshkambe’s life from his own perspective and shows evolution and promotion of his life by constant observations, but also has a satiric and critical view of the hero which is displayed quite well in descriptions and similarities and other literary arrays. Sadegh Hedayat narration is apparently objective and the hero often acts himself, speaks, converses and trades. Also if necessary, the author shows different stages of Haji’s change until becoming a pawnbroker by referring back to his past. But he hasn’t looked at all these things objectively; the narrator’s look at Haji is very critical and ridiculous. Therefore it could be said: in these two stories the purpose of encouraging and revealing and criticizing and condemning versus serious mental illustration has a special position and is considered as another popular feature of these works. But generally there are few adventures in these two stories, because the first persons are in action and in touch with people but Aini narrate this action more and Hedayat illustrates it. It seems as if these stories happened not concurrently but consecutively. That is the events of one story (“Haji Agha”) are the continuance of another one (“The Pawnbroker’s Death”) in terms of time. If in “The Pawnbroker’s Death” the events began since late 19th century and ended in early 20th century that is during the Bolshevik Revolution in Russia in 1917 than in the story of Sadegh Hedayat they happened at the beginning of Pahlavi II regime, although sometimes the regime of Rezakhan is remembered too. In this case, even though nothing is said about the concurrence of events, but it seems they happened consecutively. It seems as if these two stories are continuance of each other and illustrate the issue of usury in different conditions and situation (one at the emergence of Feudal society and the other during the development of bourgeois society. The similarities between “The Pawnbroker’s Death” and “Haji Agha” appear more in the image of appearance of the characters, especially the main characters of the stories. These similarities are to the extent that a person will unconsciously think of the impression and influence of these two works. But the fact is that these similarities must have been the result of a common issue, similar characters and the writers’ honesty in illustrating events truly. Now, we will describe the image of their physical appearance in the following part. Ghari Eshkambe: “He was a medium-height fat

man with a big tummy and short neck, His neck, his face and head were almost the same as his tummy, big and thick, If his long beard which was like woven grass and had covered his face, was shaved then the head and the body of this guy would be like the empty belly of a camel, ultimately a little bigger, his body was itchy like a camel, he was bald, his hair had fallen due to measles" (Aini, 1961: 13). Haji Agha: " He had a big head, chubby red cheeks, a bald scalp, thick hair dyed with Henna and with short rough white beard like a bear's hair on his face ... When he wore hat at home at night, his head looked like a pear, and had a big jowl waving under his chin, which would stick his head to his body without neck interference Haji's upper part of body was tall and his legs were short. Therefore when he was sitting, he was medium height and while walking, he seemed to be short; but his back was slightly bent and he was hunchbacked." (Hedayat, 1977: 36 – 37). It is obvious that there are not only many minor similarities in these figures (like large head and shoulder and beard, body, clothes, and etc.), but also they are similar in foundation, especially their messy, ugly and disgusting appearance is related to their vain meaningless inner world. Their dressing style and not respecting cleanliness is indicative of their physical attributes: "From Ghari Eshkambe's turban twists, as if pot washing napkins were wrapped and tied, belt-belt oily dirt was seen" (Aini, 1961:14); "His fat and hairy ankle ended to his loose pajama upward and to a dirty land downward..." (Hedayat, 1977: 9). "... He blows his nose and then cleans his hand with the edge of his cloak" (Hedayat, 1977: 73). But these two characters have sometimes been worshipping superficially, too. For example, Haji cared about his appearance to be more impressive. "He had a thin camel cloak" (Hedayat, 1977: 9), " Although he was 89 years old, he wasn't worn out and he looked much younger" (Hedayat, 1977: 36). According to Hedayat " his tidy and clean appearance and splutter caused his reputation" (Hedayat, 1977: 39). Ghari also cared too much about his appearance: He wore a big turban, which was twice as large as the turban of every famous Mullah" (Aini, 1961: 14), to impress people and he himself confesses: " when I go with this turban to bury a dead person, They give me two Gazes even if they give one to everyone else" (Aini, 1961: 8 – 9). This contradiction between their inner and outer character and their absurd world of ideas and thoughts and the inhumane purposes of the characters of the stories indicates their corrupted spiritual world which is illustrated by satiric images. Satire is related to the topic and nature of usury and usurers character, since this disgusting social issue is satiric in its nature. Based on this principle, most types of the world pawnbrokers have been imagined satirically. The satiric purpose of authors is quite clear

in illustrating their figures which was mentioned above. All the actions and behaviors of these two characters, their words, appearance and their inner face have been illustrated by satire. Writers have used the images of ridiculous characters and exaggerated diction very skillfully and a lot. The cause of similar diction is related to traditions and innovations. In Haji's meetings "always joking tone remains ... actually most scenes of "Haji Agha" are quite dramatic and approach the comedy of etiquette and ethics" (Lazar, 1987: 119; R. K. Dorri, 1970).

"The Pawnbroker's Death" in the art of writing lampoon is " Aini's masterpiece" (Berginski, 1968: 90). They have appeared in an eight-year period that contains traditions of Persian and Tajik literature and also the world literature" (Arzh Bichka: 1970: 402). Another point in similarities between the stories of Aini and Hedayat is using proverbs a lot. Arzh Bichka has said that "The Pawnbroker's Death" is the proverbs' treasury (Arzh Bichka, 1970: 427). Such description is also true for " Haji Agha". There are more than 40 proverbs in Hedayat's story. And this frequent use of proverbs in these two stories, is related on one hand to the tradition of applying proverb among Persian speaker people and on the other hand to the main characters of the stories, their adulthood and experiences and their purposes, who wanted to prove their harmful actions with examples of people's experiences and it was one of their means of deceiving people. Therefore, the language and the expression of the stories, help the authors to achieve their goal which is to embody the figure of pawnbrokers. Particularly, image mediators and literary arrays are use more for this purpose. In these stories, exaggeration and simile are often used in a special way. For example exaggeration is used in flattering and hyperbolic form. But similes are mainly comparative. Both Aini and Hedayat have used similes whose symbols are mostly animals, specially filthy, deceptive and predatory animals such as pigs, dogs, wolves, hyenas, foxes, and etc. In fact the nature and the intent of the characters of the stories are related to them. Also, it is quite clear that the stories of Sadriiddin Aini "The Pawnbroker's Death" and Sadegh Hedayat "Haji Agha" have many artistic and content similarities and are considered as an important tool of comparative literature of Tajikistan and Iran.

2. Discussions

Now, finally it is concluded that there are many similarities in content, theme, creating character, art, and style between "The Pawnbroker's Death" by Sadriiddin Aini and "Haji Agha" by Sadegh Hedayat which have been expressed quite well in applying comparative criticism. Although this work was basically done in contrastive approach, comparative ground and points, that is the ties and

relations are not few, yet. Moreover, it is necessary to revise and complete literature and comparative criticism, so that the field of study and research on it can develop. First, they have been created on the ground of similar cultural and literary traditions and the emergence of such works is the result of internal development and responding to innovations in Persian public thoughts. Second, both Aini and Hedayat have been impressed by western and Russian literature and realistic traditions and practical experiences of their famous scholars in illustrating usury and pawnbrokers. Third, Unity of social and economic life and generality of traditions and common law, and mental traits in Iranian and Tajik identity, are other important factors of similarity and commonality between above mentioned stories. Fourth, Similarities and likenesses more appear in the image of practicing usury in society of Tajik and Iranian people since late 19th century to second half of 20th century, and in theme and content of stories, inner and outer image of main characters and their artistic tissue and structure. Fifth, extraordinary talent, deep knowledge of life and human by Aini and Hedayat, and their honesty in real illustration of events are other causes of such intimacy and closeness. Consequently, national stories appeared in Tajik and Iranian literature which are as important as universal works about usury “Haji Agha” and “Ghari Eshkambe” characters are among the most famous figures of pawnbrokers in the world literature. Finally, it is proved that the literature of Persian speaking people especially Iranians and the Tajik have not paid attention to divisions at all and have been in direct or indirect relation, and moreover, they have grown and developed as well as and along with global literary topics and initiatives.

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