

**T.C.  
ISTANBUL AYDIN UNIVERSITY  
INSTITUTE OF SOCIAL SCIENCE**

**Modernism a Road to Death for Virginia Woolf and Sadegh Hedayat**

**M.A. THESIS**

**ABDOL NASSER SABOURY FAR**

**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE  
ENGLISH LANGUAGE AND LITERATURE PROGRAM**

**Thesis Advisor: Assistant Professor Dr. GILLIAN M.E. ALBAN**

**Istanbul, 2015**



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T.C.  
İSTANBUL AYDIN ÜNİVERSİTESİ  
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İmzası

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1)Tez Danışmanı: Yrd. Doç. Dr. Gillian Mary Elizabeth ALBAN

*Gillian Mary Elizabeth Alban*

2) Jüri Üyesi : Yrd. Doç. Dr. Muhammed NACAR

*Muhammed Nacar*

3) Jüri Üyesi : Yrd. Doç. Dr. ÖZ ÖKTEM

*Öz Öktem*

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## **FOREWORD**

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AbdolNasser SabouryFar

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**MODERNISM A ROAD TO DEATH FOR VIRGINIA WOOLF AND SADEGH  
HEDAYAT**

**ABSTRACT**

Modern life is very attractive when you think about the new world and new technologies but when you go through that, you can see the negative sides more than the positive sides. Years ago when the modern ideas appeared it was very interesting for some people but not for all of them. Modern ideas were changing the world fast without any attention to the people and how do they adapt themselves with that. Pioneers like Woolf and Hedayat were writers who tried to create a new point of view toward life; they sacrificed themselves to ascertain the truth of the humanity, art and existence. In this thesis I am going to do research about the common ideas between Woolf and Hedayat also how they changed their environment, how they affected by modern ideas, how they struggled to create new methods of writing and how they finalized their lives. I will give some information about the historical and social issues related with these writers' lives and then I will analyze their works to reach to the idea that modernism was a road to death for Woolf and Hedayat.

**Key words:** Woolf, Hedayat, Modernism, Iran, England



# MODERNİZM VİRGINIA WOOLF VE SADIK HEDAYAT İÇİN ÖLÜM BİR YOL

## ÖZET

Eğer yeni bir dünya ve yeni teknolojiler hakkında düşünürsek o zaman modern yaşam çok caziptir, ama bunun üzerinden gittiğinizde Olumsuz tarafı, olumlu yanlarından daha fazla görebilirsiniz. Yıllar önce, modern fikirler ortaya çıktığında bazı insanlar için çok ilginçti ancak, hepsi için değil tabi. Modern fikirler, dünya hızla değişiyordu, insanlara hiç dikkat etmeden. Woolf ve Hedayat gibi Öncüleri hayatta yeni bir bakış açısı yaratmaya çalışan yazarlardı. Onlar insanlığın gerçeğini tespit etmek için kendilerini feda ettiler. Bu tezde, Woolf ve Hedayatın arasındaki ortak fikirler hakkında araştırma yapmak istiyorum ayrıca onların yeni yazma yöntemler yaratmak için nasıl mücadele vermeleri, nasıl modern fikirlerinden etkilendiğini, nasıl çevrelerini değiştirdiğini. Ben bu yazarların hayatları ile ilgili tarihsel ve toplumsal sorunlar hakkında bazı bilgiler vereceğim ve sonra modernizm Woolf ve Hedayat için ölüme yol olduğu fikrine ulaşmak için çalışmalarını analiz edeceğim.

**Anahtar kelimeler:** Woolf, Hedayat, Modernizm, İran, İngiltere, edebiyat

## **1. Introduction**

We live in a world with ideas about human internal and external identity, a world which is proud of its epic heroes like Achilles and Hercules, but the fact of time always generates new ideas about Life. When we get to the nineteenth and the twentieth centuries, after crossing such difficult pathways of philosophy and science, human beings promote their mental and spiritual evolution in a way that all revolutions and movements are equal with all events in history which take place in just a century. Western world with great philosophical and scientific ideas goes strongly toward a future which is a few steps away. These centuries are fundamental periods of human enlightenment both in physical knowledge and spiritual progress. King Edward VII inherits the power on his mother's death in 1901 and this is the beginning of unbelievable events in history. The First World War from 1914 to 1918 and the Second World War from 1939 to 1945 produced depression, poverty, death, diseases, economic crises, starvation and so on, but these are just the downsides of War, at the same time we can see great movements in science, technology, industry, and philosophy. During this period many scientists were trying to make super powerful weapons, defensive technology, communicative technology, but there were also some important scientists and philosophers who affected the modern world with their ideas. Nineteenth and twentieth centuries are the most famous because of their movements like women's movement which allowed women to get their voting rights.

Human beings always seek the secrets of the world and this is like a thirst which will never be fulfilled. They are always looking for a way to escape, but escape from what and why? This is the question which needs an answer. Human beings cannot live forever and in a short life also the stress of death threatens them. We are always afraid of sin, death, hell and doomsday. These are all ideas which human beings are involved with, hopefully waiting for God to forgive them. The power of the church and religion was the only

authority in western civilization. They were controlling all human souls and minds in such a way that human beings were slaves of its superstitious ideas.

Victorian age was the gloomiest era for the creative artists as they had to censor themselves for public presentation, if not the church could eliminate them and stop their artistic activities. (Childs, 2001) There was a fixed definition for a good artist, also an aesthetic filter which all artists had to follow in their artistic work, so that their creativity and freedom in thought and ideas were imprisoned in a limited area without any fresh ideas or freedom. This situation continued until the time that philosophers started discovering the reality and truth.

Technology and the new scientific innovations were developing human beings' lifestyle and their attitude to life and humanity. Big cities highly attracted people from small towns to find a better civilized and social life and well-paid modern jobs, so rich landholders were losing their position and power. Karl Marx appeared in such a world saying that all ancient philosophers just described the outer world but the world needs to be changed (Childs, 2001). This sounded an alarm for the late nineteenth century and a preparation for Modernism. Soren Kierkegaard, Thomas Carlyle, August Strindberg, Herman Melville, Henrik Ibsen and Charles Baudelaire were people who prepared the world to accept new ideas without superstitious beliefs and strict ethical rules. There were many contemporary philosophers who reinforced the fundamental modern ideas in the nineteenth century, such as Karl Marx, Charles Darwin, Friedrich Nietzsche, Sigmund Freud, and Ferdinand de Saussure, also Einstein who affected the scientific world. People of the nineteenth century were going to change their idea of life and this change can be seen in the art of the nineteenth century, for instance, Futurism in Italy which was established in 1909 by Filippo Tommaso Marinetti who hated classical art. He wrote, "We want no part of it, the past" he also wrote, "we the young and strong Futurists!" (Childs,2001) they admired speed, technology, youth and violence, the car, the airplane and the industrial city, all that represented the technological triumph of humanity over nature, and they were passionate nationalists. Modernists before the World War I are known because of their pessimism, they thought that the world is a ruined land which is

surrounded by uncontrolled power, so they preferred to stay in their isolation to reach a pure aesthetic meaning.

Industry, philosophy, economy and technology were uncontrollably developing as fast as ever until Karl Marx's Communist Manifesto in 1845. Before the communist manifest he presented a lecture on human alienation in 1843. Marshall Berman believes that Marx pictures a classification in the first part of the manifesto which creates the modern culture in the next century, a culture which includes the themes of revolution, perfection, nihilism, destruction (Childs, 2001). Modern thought is theorized as an alienation of capitalism at the same time as a radical subject of Marxist criticism. Some Marxist ideologists like Berthold Brecht, Walter Benjamin and Theodor Adorno believe that Modern art is a product which is created in the absence of social identity in Europe. It was a product of capitalism which alienated people through Industrialization, urbanization, and the connection between human beings and machines were the main sources for modern artists or Avant-Garde writers. In fact, modernism is a middle part of a triple complex which starts from classical realism and continues through postmodernism. It develops along social and economic changes which started with technological innovations just like moving from steam engine to electrical motors then electrical cars.

The new social rules were going to be replaced with the industrialized social rules throughout the western countries in the second half of the nineteenth century and this was the same result which Marx and Engels pictured in their communist manifesto. There were many manifestos in different fields but the Communist Manifesto had the best explanation about separation from classical worlds and art, this was the fundamental text on modern philosophy. Modern artists tried to picture the alienated side of urban life. In this time of history, artists were working as a salaried manpower, so elitism of modern societies was a reaction against this situation. Art was not as important as economy in Marxist society, it just regarded art as a product which could be produced easily, for instance Van Gogh's works in 1890 were cheap, valueless pieces of canvas, but after many years they became precious treasures. All artists and writers reacted against such an idea; they regarded art as valuable as life and more important than ethics and wealth. Marx doesn't classify history into two periods: after and before modernist period, but he regards history

according to the production process in each time. Phrases like eruption, ups and downs and the end of the world can ascertain the modern points of view on Marxism. Marshal Berman believes that Marxism revealed an absolute expression about modern atmosphere in its time, (Childs, 51). To understand this we can look at the permanent alteration of production, changing social relationships, as all concrete rules melted, religious and superstitious beliefs were profaned and finally human beings encountered their reality in the modern world. Marxism was gradually penetrating into human life, especially artists and writers who just concentrated on the physiological side of human life, introversion and awareness also were the most significant subjects of their work. They wanted to change all classical writing or expression methods, for instance they didn't want to follow the realist methods because they believed that realism could prevent their creativity and freedom in writing and art. According to Brecht, Marxist art is not going to reflect or describe the social situation but it tries to alter it, for this reason, aesthetic techniques of avant-garde are the best methods for achieving this aim. Nineteenth century is the time of basic changes. Ezra Pound agrees with the sentence "nothing can come out of nothing", In fact new comes out of old and this is why we call it new (Childs, 2001). The unique aureole above artists disappeared in the Marxist period and the production line was one of its reasons, artists were involved in daily routine and reproduction created a commercial art which was used by politics and advertisements so that art lost its glorious reputation in the world.

The idea of crossing societies from feudalism to capitalism and Marxism was an evolutionary idea which was uttered by Charles Darwin for the first time in 1859, Marxism divided people into strong and weak according to their physical and economic power, but Darwin believed that human beings are closer to animals rather than God. He also thought that nature is moving towards perfection and never stops. This belief created lots of interpretations about human life which posited that people are not moving toward doomsday but that nature is circling and the survival of the best gene was a reason for all human struggles in its lifetime. The scientific ideas of Darwin significantly influenced many researchers in different fields like zoology, geology, botany. Darwin published his ideas through his book *The Origin of the Species* in 1859 which affected science and philosophy in its time. Rationalism was the main philosophy which attacked religion and

all its basic ideology. One of the names that we remember in this time of history is Darwin as his idea of evolution changed all scientific beliefs. Social Darwinism was a rebellious idea against God, the universe and human beings. The philosophy of the fall was growing in the early nineteenth century through new theories and methods of thinking so Darwinism was not so strange in such a world. *Degeneration* by Max Nordau, 1892, was an important book with the subject of the fall of humanism and classical belief in Britain. Degeneration describes the social values which were destroyed and degraded by the young generation and their violence in the modern world, they doubted all social rules and customs like ethics, social behavior, sexual affairs, purity and virginity and homosexuality which resulted in terrible diseases like syphilis. The theory of degeneration could make human beings aware of general destruction and this theory can be seen in many writers' and artists' work, like *Time Machine* in 1895 by H.G. Wells or *Dracula* by Bram Stoker. They were a kind of imaginative genre to show human evolution and destruction at the same time.

In Victorian age, people believed that evolution means altering from a primitive situation to a civilized situation or crossing from an African society into European society, but this was in contrast with Darwinism. They didn't regard progression and evolution equally, degeneration was a byword to western society and this is observable in all literary and artistic work of that period of time. There was an assumption which said that the weakness of Europe was because of some uncontrolled genetic problems and this theory was threatening European imperialism. Ethical justification of exploitation was based on such words as social and genetic superiority. Training and educating people of the poor countries both socially and culturally were the responsibility of modern civilization, so that the exploitation which was rooted in both avidity and fear was described as an educational process. In fact this century was a time of phylogenetic development which was established by Sir Francis Galton. Anti-religious ideas, modern technology, machine and economical society were going to distance human beings from God and the universe, therefore doubt and pessimism about life was gradually increasing among people. For this reason, we can regard Nietzsche's word as he said that; God is dead, but even if not; it is not playing any role in our life. The idea was so strong that the number of people in churches decreased around the years 1886 to 1903. (Childs, 2001)

After the degradation of religion, people started looking for spiritual belief among all philosophical schools and councils, mostly eastern philosophies like, the academy of mysticism, Christian Scientist's academy and Salvation council. Forty years before the First World War, the world was so strange and incomprehensible for human beings, everything was confusing in life and people lost their faith in God and life. Ideas of Darwin and Karl Marx encouraged people to purify their genes, for this reason many dictators like Hitler, Mussolini and Stalin appeared in Europe and Russia. People were ready for a great change on earth so the First and Second World Wars were the best chance to apply their plans.

First World War started in 1914, many soldiers prepared for the war without any objection, they fought until 1918. It was the most tragic event in the history of the world which had an undeniable impact on human life. Some great imperialist powers disappeared through the World War I and World War II, like the Ottoman Empire in the Middle East and the Romanoff Empire in Russia. Genocide, Holocaust and the atomic bombing of Hiroshima and Nagasaki were the most wild and tragic disasters which happened during the Second World War. After the war, some countries like Germany had to pay huge reparations and this created nationalist groups of Nazism in Germany or Fascism in Italy which led the world toward the Second World War. The Second World War took place from 1939 to 1945; World wars were the most tragic and dangerous disasters in the history of the world, more than a hundred and millions of civilians and troops died through these wars. Wars led the world to some recessions and industrial, ethical and finally moral crisis. Chemical bombing produced many fatal diseases, also mental and psychological problems. Psychology became the pioneer of curing and treating mental patients. Ministries of war in European countries never accepted the responsibility for the diseases which were caused through the chemical bombing in the World Wars so they tried to kill all the patients to hide war's damage and dangers. Sigmund Freud as a psychologist found a great opportunity to reveal his new psychological ideas and treatment of that time, his speech-language pathology discovered the human original identity or unconsciousness. This theory influenced many modern writers who were looking for a descriptive method of writing to describe human feelings and to portray characters.

Modern writers entered into their characters' world and wrote about their mind and soul in detail as they feel and think. The writing style changed and the element of time changed from the normal calendar time to mental time. Writers like Virginia Woolf and Rebecca West tried hard to show the mental time in their novels and they were really successful in their works, for instance, Woolf in her novel, *Mrs. Dalloway*, explained about Clarissa Dalloway and finally sent her to see a psychiatrist, as Rebecca West did in her novel, *The Return of the Soldier*. (Keyhani, 2007) They are pioneers of modern writing and we can take them as important writers in this field. After Charles Baudelaire, avant-garde writers concentrated on city life and how people have adapted themselves to technological life. In the nineteenth century some writers like Elizabeth Gaskell, George Eliot, Thomas Hardy, and Charles Dickens, believed that big cities are places of poverty, crime, industrialization; also they took city life as being against pure village life, while modernists regard cities as crowded places full of shopping centers, advertisements, offices and technology. They tried to write about crowded apartments, public entertainment, cars and machines. Le Corbusier, a famous architect, 1887-1914, was interested in this movement and it can be observed through all his architectural designs and research. Urbanism was a new idea in architecture around 1924 which focused on new residential areas and lifestyle.

Twentieth century's modern life brought themes of loneliness, confusion among the crowd, isolation, hesitancy, skepticism, doubt, ignorance, so we can ascertain that *The Waste Land* by T.S. Eliot was a modern poem talking about a wasted land, ruined places and isolated human beings. Eliot also talks about some modern products which are elements of urban life like the gramophone, trains, cars, sandwiches and empty bottles of water which are scattered around the country. All reliable customs are under constraint and people are running in a rat race without any plan, as Freud believed, they were moving with an unreasonable power which is out of their control. (Childs, 2001) Book readers in the twentieth century were not addressed as respectfully as they were in *Jane Eyre* or Charlotte Bronte's works. Eliot's poetry was the poetry of war, its separation and scattered atmosphere reflects the confusing experience of war and time, present, past and future is understandable through the hesitation among lines and broken rhythms.



Without explaining about the details of the wars, I just want to explain how the World Wars affected modern life and contemporary people, literature and science. The world was going to change so artists needed a new method of expression. The world after these wars was quite sad and cold without any motivation for future life, so having such sad and disappointing literary works and art in modern period was normal. As I explained before, religion had lost its glorious reputation and people lost their faith in God, also churches were not places for mental and spiritual relaxation. Science discovered human biology and philosophers like Darwin and Marx changed human destiny. New mental diseases encouraged psychologists to overcome all problems by delicate research into human beings. Freud was the pioneer who started a new branch in psychology called psychoanalysis. He published some of his articles and researches in 1895, he explained about the unconscious part of the human brain, also he discussed about mental time and human mind power. Many writers were inspired by this idea, like James Joyce who wrote *Ulysses* which was a great step in modern writing toward the future. Freud was interested in literature as well, so he reviewed some important literary works according to the ideas of psychoanalysis. For instance, he analyzed some important characters from Shakespeare's plays like *King Lear*, *Macbeth* and *Hamlet*, also some other classic writers. Freud's explanations were obviously understandable for people, especially in the world after the wars. He could apply all his psychoanalytic ideas to treat patients and this was a great opportunity for him to expand his studies on psychology and psychoanalysis. Philosophers played a very important role in establishing modern ideology, even we can be assured that they changed the world just by their ideas; they led people in their attitudes toward a new life and new world. Philosophers discovered some traces of realities in the life which affected their religious belief, philosophers like Nietzsche who said that "God is dead" and this idea was not so strange after World Wars.(Childs, 2001)In fact Friedrich Nietzsche was the most important philosopher among all others according to his new ideas.

Friedrich Nietzsche began his works with his discordant philosophy which was called aristocratic radicalism; he presented the theory of superman who was above the social ethic and classical morality. He also talked about the Eternal Return and the Death of God in his philosophical novel: *Thus Spoke Zarathustra* (1883- 1885). He believes that human

beings can reach salvation as he becomes a superman, a superman is a creative creature who can reinforce itself over ethics and morality or religion and improve its culture rather than its logic, its motto should be "become what you are", a creature who provides new values for the next generations. Nihilism is another idea of Nietzsche, he explains it in two different ways, first: active nihilism which is related to a power of the soul, second: passive nihilism which shows the isolation and degradation of soul power. The first one is rebellious but the second one is depressed and pessimistic. These ideas can be seen in the modern world, all modernists are available for recreation, revolution, and destruction. Anti-religion and anti-morality ideas were enriched by Nietzsche's philosophy. He thought that one of the most significant problems of the modern people is that they forgot how to please themselves with tragic myth, enjoyment and the joy of discovering in their lives. Individualism was another point that Nietzsche mentioned in his philosophy, he put an individual against a group which he called "the rabble", or "the herd"(common people who participated in mass movements and shared a common mass psychology ,naive public who don't have any special ideas or decisions about their faith). Like Darwin, he attacked democracy and all religious belief. He always regarded the individual mind as an important and valuable factor rather than any other social methods. He believed that science is a descriptor, not explanatory and this idea was accepted with open arms by modern artists who wanted to rebuild a new world with new aesthetic views. According to Nietzsche, all experiences in life are repeating and this repetition plays a basic role for a pleasant life, so people should live in a way that all moments are repeated permanently. (Childs, 2001)This assumption which is called The Eternal Return (an African culture impact on European) explains the cycling time which became a writing technique in the modern style. Nietzsche didn't want to present only the repetitive pattern of life but his idea of eternal return encouraged people to experience all moments of their life and asked them to accept responsibility for their actions both in the past and in the future. His philosophy penetrated modern societies. Nietzsche spoke in the name of individuals and asked writers to reveal their interior world rather than describing the outer world. Attacking the words like sin, affection, equality and democracy especially after the Victorian age was so acceptable for writers like Joyce and D.H. Lawrence, taking morality as a simple idealism. Nietzsche was the philosopher who regarded human responsibility

in a world without God, he made writers believe that reality is just a group of metaphors and the only reality is language. Linguistics was the best way for modernists to express and present the difference between classic and modern writing style.

The language of realists and classic writers were quite different from the language of modern writers, for instance in 1941, the dominant language of Iranian literature was poetry which was regarded as an elevated language, while prose was used just for official writing or telegraphs. (Katozian, 1991) There was the same situation in the west, that realists were describing the existing physical world, while modernists could build the world by using language, as Marx said, artists should not describe the world but they have to do something to change it. Modern writers were using every chance to make a new point of view, for instance, they were influenced by Einstein's theory of general relativity, therefore absolutism lost its position in human life, and people lost their faith in basic morality.

There are many differences between modern and classic writing styles. Newton's scientific ideas appeared in realistic writers' work, they were looking for the basic and natural phenomena in real life, and the narrator in realist works was a real witness to the life experiencing the reality and all its difficulties. In classical literary works time is flat according to the calendar and plot is following the normal time and date, while in modern works time is a stream and much literary work's atmosphere is stressful. Modern technology and scientific changes affected literary works easily. Writing structure has changed for a better expression in comparison with the realistic style and this was due to new scientific and philosophic ideas.

Einstein said that the modern development of literature was affected by scientific progress. Industrialization was a new page in human life which changed all customs and traditional ideas about life. Architecture, chemistry, biology and generally science promoted a human viewpoint of life, even humanity and a new man appeared with huge modern experiences. In fact this process was not completed over night, many writers from all over the world in the nineteenth and twentieth century like Gustavo Flaubert, Fyodor Dostoyevsky, Emile Zola, Henry James, D.H. Lawrence, Virginia Woolf, T. S. Eliot, James Joyce, also Sadegh Hedayat, Jamalzade, Nima Yushij in Iran and many other writers from different countries,

had to struggle to improve realistic ideas, also writing style and artistic methods of thinking. Finally the twentieth century became the best time to present the result of these experiences, a result in regard to all aspects of life and art. This result was a method of thinking, philosophy of life and a new or Modern idea against traditional ideas which is called Modernism. The subject of novels also changed during the Modern period. For instance the sexual affairs and passion of sensuality which was restricted in Victorian age novels became the main subjects of modern novels. D.H. Lawrence believes that human entity is inconsistent and this is the individualism of Nietzsche (an idea against the Victorian realists) which influenced a new generation of writers. (Childs, 2001) This is not a new philosophy in Eastern lands, especially in Iran, as Iranians have a strong connection with the idea through Khayyam who presented these ideas centuries ago. Sadegh Hedayat started his first literary work with the *Rubaiyat* of Omar Khayyam in 1924, so the modern thoughts of Hedayat were not something strange. In fact Khayyam is talking about the material life as Nietzsche said; live just in the present moment and this is the basis of modern philosophy. Expression and presentation were the most important subjects for avant-garde writers, they were trying to create a new method of writing rather than Victorian classic writers, so we can admit that expression was the only point for modern writers, the death of God was a dominant theory of thinking which was observable among all modernist writers. To give an example, we can take Samuel Beckett's experimental works which tried to picture an earth without God and Human's doubtless bewilderment; *Waiting for Godot* by Samuel Beckett was the best example to show this idea.

The formation of modernism was a long ideological process which started years ago when the human beings asked its first question? Why? How? And so on. This is how ideology began and how human ideas improved during these years. Artistic and philosophical movements were leading the social philosophies and their impressive effects on social belief are undeniable. Literature as an artistic method of thinking was engineering the soul of the society to reinforce its cultural base for accepting the new ideas, also to create a peaceful atmosphere in the world. It said that modern changes in the world are just because of avant-garde ideas and technological developments, but generally there are three main reasons for the fast development of social situations and artistic movements after the

nineteenth century. The first reason is the invention of the Kodak camera which made a real problem for painters to show the reality in their paintings and this resulted in a meaningful change in painting. Artists tried to invent a new method of expression like impressionism or cubism which was a very different way of painting in the nineteenth century. The second reason is the cheapening of painting materials due to chemical studies expansion, also the rent and food became cheaper in big cities so the romantic movements and protests of artists which were so fashionable among artists disappeared, this was really effective in the creation of modernism because painting was one of the most fashionable and impressive arts among all other arts in the nineteenth century. The last reason gets back to the French Revolution between 1789 and 1799. After the revolution in France, all artistic works and paintings of rich and aristocratic families were confiscated, and then the government exhibited those valuable works in public galleries and museums, so that people and all talented artists could observe them. By increasing the number of galleries, art became a business and this event encouraged artists to produce as much artistic and literary works as they would, finally we can see that art became a part of modern life. In fact this was the exact process of modernism and how art facilitated the formation of modernism.

Modernism is a life style rather than a philosophy. It is a new way of experiencing which is influenced by industrialization, urbanization, technology, scientific development, discrimination in religious and irreligious subjects and areas. Annihilation, separation, confusion, reformation and fast change are all features of modernism, also a new interpretation of time, place, speed, movement, connection, which are included in all modern works. (Seied-Hosseini, 2008) Modernism brought an end to the past and a commencement of the future. It shows the downfall in social and cultural relationships. Generally the artist's reaction against modernism can be regarded as very welcoming and positive like le Corbusier or Mayakovski or pessimistic and disappointing, especially in England, as with T.S. Eliot, W.B. Yeats, and Ezra Pound who were trying to represent the social realities in their works in a new expressive way. Marshal Berman divides modernism into three different parts:

- a) From 1500 to 1800, while human being was looking for a descriptive method in art and literature to describe modern life
- b) Nineteenth century which included the revolutions in France, America and Europe
- c) Twentieth century which is the best chance for change, and just in this century the world changed totally into a modern land and the formation of modernism was completed.

As I explained before, Modernism did not take place by accident or in just a few years but it was a long process which is still continuing and people are applying modern ideas in their daily life. The three different periods which Berman described were quite clear so I prefer to explain the general ideas of different philosophers on Modernism.

Michel Foucault believes that Modernity is just a view point, not a historical period which opened the doors toward Modernism and established the fundamental basis of Modernism in the twentieth century. In a simple word we can say that modernism was not just a simple movement, it was an aesthetic and cultural recreation, also Thomas Hardy believes that the Modernist movement accepted the social assimilation due to the economic systems, also the new situations of producing and trading which were created through technological changes (Childs, 2001).

### **1.1. A biography of Virginia Woolf**

Adeline Virginia Stephen was born on 25<sup>th</sup> of January, 1882 at 22 Hyde Park Gate in London. Her father was Sir Leslie Stephen, a notable critic, author and historian. He was a founding editor of the *Dictionary of National Biography*, also he had written many articles on different subjects. Virginia Woolf was educated on her own; she read many books about history and literature. Her parents had each been married previously and they had children of their marriage. Julia had three children by her first husband, Herbert Duckworth (George), Gerald Duckworth and Stella. Leslie first married Harriet Marian

Thackeray, the daughter of William Thackeray, and they had one daughter: Laura Makepeace Stephen. Leslie and Julia had four children together: Vanessa Stephen (1879), Thoby Stephen (1880), Virginia (1882), and Adrian Stephen (1883). The sudden death of her mother in 1895, when Virginia was only 13, and two years later her stepsister Stella, led Virginia to her first nervous breakdown. (Dehbashi, 2009)

She was, however, able to take courses of study in Greek, Latin, German and history at the Ladies' Department of King's College London between 1897 and 1901, and this brought her into contact with some of the early reformers of women's higher education such as Clara Pater, George Warr and Lilian Faithfull. The death of her father in 1904 was another shock for her and this disappointed her. Many modern scholars (including her nephew and biographer, Quentin Bell) believed that her breakdowns and depressive periods were also influenced by the sexual abuse to which she and her sister Vanessa were subjected by their half-brothers, George and Gerald Duckworth. Virginia Woolf suffered from all her problems so she attempted suicide, she threw herself down from the window of a building but she was rescued. She passed through depressive situations and then began to publish her critical articles again. She had met Leonard Woolf, a friend of her brother Thoby, for the first time in a meeting, but she had never thought that someday he would be her husband. (Bell, 1990)

The main members of the Bloomsbury Group like Virginia Woolf, Lytton Strachey, Clive Bell, Vanessa Bell, E.M Forster, and Roger Fry were meeting at Gordon Square on Fridays; they were mostly criticizing some social and literary subjects. Woolf did not publish any book until she was thirty three although she had been writing many articles. The year 1910 was the most delicate period of time in England's politics as there was a disagreement in parliament; during these stressful times, Virginia Woolf participated in the Women's Suffrage movement; she began to read and research on this issue. She had been suffering from a mental or psychological problem which attacked her, consequently she could not write and this was a very effective problem in her social and literary career. Virginia and Leonard got married in 1912 but this beautiful relationship did not last long as another headache attacked her and forced her to commit suicide again. She tried to get rid of her problems by Veronal poisoning but she was rescued again.

1914 was the time of the First World War, many people died during the war, but again in 1916 the government announced a new rule for military service which demanded almost all men to fight on the fronts. A new stress surrounded Woolf's life as Leonard had to go to the front according to the new law and this could be a serious shock for Virginia, but fortunately Leonard dispensed with that due to his physical tremors. In 1917 they established the Hogarth Press and that helped Woolf to publish all her works on her own without any comments or critical ideas about her works. She never stopped writing, even she was writing two different novels at the same time, and finally she had reached her perfection of art in 1922 through *Jacob's Room*. Her happiness lasted until the year 1925 while her novels were welcomed by many famous writers and critics like Thomas Hardy and Morgan Forster, Woolf wrote in her diary that she had never been adored like this before. (Bell, 1990) *A Room of One's Own* was another book which supported her artistic and social position, although it was short but strong enough to impress society. Manchester University offered her an honorary doctorate degree but Woolf declined it as she declined the chair of Cambridge University, and it seems that she wanted to show her objection to the masculine or patriarchal system.

Time was running out and Woolf was losing her friends one by one. When Roger Fry passed away in 1934, she wrote that she would have an unprosperous life. Everything was going worse and worse, partial critical articles on her works discouraged her, like that of Wyndham Lewis who impressed Woolf. A new war was going to begin between Germany and England and this indicated destruction for Woolf. Leonard and Virginia were talking about ways to commit suicide, and finally after a long time working hard and writing many books and articles, she stopped. She wrote a note to Leonard and Vanessa, the only people she loved more than others, saying:

“Dearest, I feel certain that I am going mad again. I feel we can't go through another of those terrible times. And I shan't recover this time. I begin to hear voices, and I can't concentrate. So I am doing what seems the best thing to do. You have given me the greatest possible happiness. You have been in every way all that anyone could be. I don't think two people could have been happier 'til this terrible disease came. I can't fight any longer. I know that I am spoiling your life, that without me you could work. And you will I know.



You see I can't even write this properly. I can't read. What I want to say is I owe all the happiness of my life to you. You have been entirely patient with me and incredibly good. I want to say that everybody knows it. If anybody could have saved me it would have been you. Everything has gone from me but the certainty of your goodness. I can't go on spoiling your life any longer. I don't think two people could have been happier than we have been.” (Bell, 1990) This was the last letter and last message from a great writer, but we never stop thinking about her works as they contain the fundamental ideas of the modern world.

## **1.2. A Biography of Sadegh Hedayat**

Sadegh Hedayat or Sadeq Hedayat (in Persian: هدایت صادق) was born on February 17, 1903 in Tehran. His great, great grandfather was Rezaqoli Khan Hedayat, a notable nineteenth-century poet, historian of Persian literature and author of *Majma' al-Fosaha*, *Riyaz al-'Arefin* and *Rawza al-Safa-ye Naseri*. He was educated at collage of *Saint-Louis* (a French catholic school) and *Dar ol-Fonoon* (1914–1916). In 1925, he was among a group of students who was supported by the state organization to travel to Europe to continue their studies. Hedayat went on to study engineering in Belgium, after a year he abandoned engineering for architecture in France. While there, he gave up architecture to study dentistry.

Hedayat spent a year in Belgium in 1926, a year and a half in Paris in 1928, two terms in Reims in 1929 and a year in Besancon in 1929. He did not finish his studies so that he surrendered his scholarship and returned home in the summer of 1930. In fact he did not finish the course and he never became a dentist, engineer or an architect. There was a love affair between him and a Parisian girl but it did not last long and in 1927 Hedayat attempted suicide by throwing himself into the river Marne; however he was rescued by a fishing boat. In Iran Hedayat spent the whole time studying about western literature and philosophy also he did wide research on Iranian ancient history.

Hedayat became the central figure among the *Rab'eh*, or Group of Four, which included his three best friends: Mojtaba Minovi, Bozorg Alavi and Mas'ud Farzad. They were all modern- minded and critical of the literary establishment, both for its social traditionalism and intellectual classicism. In 1936 he went to Bombay at the invitation of Sheen Partaw,

who was an Iranian diplomat in that city. During the year in Bombay, he learnt the ancient Iranian language Pahlavi among the Parsee Zoroastrian community, he wrote some short stories, also he published *The Blind Owl* in fifty duplicated copies, most of which he distributed among friends outside Iran. In 1939, he joined the newly founded Office of Music as an editor of its journal, *Majelleh-ye Musiqi (The Music Magazine)*. After the Allied invasion of Iran and abdication of Reza Shah in 1941, the Office of Music and its journal were closed down, and Hedayat began as a translator at the College of Fine Arts, where he was to remain till the end of his life.

Hedayat was invited to be an honored teacher in Uzbekistan, Tashkent, so he accepted to go there, also he was invited to a congress for peace but he couldn't be present at the meeting due to official issues. At the end of 1950, Hedayat left Iran for Paris. There, on 9 April 1951, he committed suicide by gassing himself in a small rented apartment on 37 Rue Championnet. He had plugged all the gaps in the windows and door with cotton and, so it wouldn't burden anyone, he had placed the money (a hundred thousand francs) for his shroud and burial in his side wallet in plain view. He was buried at the division 85 of Père Lachaise Cemetery. His funeral was attended by a number of intimate friends and close acquaintances, both Iranian and Frenchmen (*Arianpour, 2001*)

### **1.3. Modern history of Iran and England**

It is impossible to regard every aspect of modernism and all its details, although I tried to write about the formation of modernism and its general history from late nineteenth century to twentieth, but still I need to explain more about the details of the creation and features of modernism, also how it appeared during these years. In this thesis I want to focus on two different writers and their social and artistic life, also how they were influenced by Modernism. Sadegh Hedayat is an Iranian modern writer who established the Modern story and short story writing in Iran, and Virginia Woolf is a modern English writer who tried to discover the new dimensions of writing while expanding characterization and individualization in writing. They are two great examples of the modern world who are similar in their life style and social situation. In this case we can research on their works and personal lives to study the similar and strong effect of modernism in their social and artistic lives. Sādegh Hedāyat was born in 17<sup>th</sup> of February,

1903 to an aristocratic family in Tehran, Iran. They were a crowded family in which all the members were working in high level positions. Their father was an educated man who was a historian and researcher. Hedayat began his life in a very delicate political situation while Iran was not so far away from the modern events in the world. Qajar dynasty was the contemporary government of Iran which opened the doors of the country toward modernism. Qajar dynasty for the first time brought electricity, print machine, telegraph, telephone, modern engineering, rail road, opera hall and Darülfünun (the name of schools in Iran), which were all parts of the modern life style in Iran. (Katozian, 1991)

There was a sociopolitical movement in Iran between 1905 and 1907 which is not strange in the modern world, it was a constitutional revolution (*Mashrūtiyyat or Enghelāb-e Mashrūteh*), an absolute reform against monarchy. In fact this was the first step of Iran toward modernism and it is the time that Hedayat experienced his first overseas trip through Darülfünun to study in Europe, mostly Paris in 1921. This is a very important event in his life toward the future which changes all his personality and his life. *Mashrūtiyyat* was a modern movement in Iran in which all its followers were demanding democracy and basic citizenship rights.(Arianpour, 2001) After a long imperial government and dictatorship it was a really modern reaction in Iran, although Iranians were not aware of the correct meaning of modernism in the western world. Hedayat was educated at *College Saint-Louis* (French catholic school) and Dar ol-Fonoon (1914–1916) so he could speak and write French fluently. This helped him to invest all his life in researching on western literature. In 1925, when he was just nineteen years old, he was among a few selected students who were going to travel to Europe for higher education. Of course living abroad influenced his life a lot, loneliness, personal problems, social and individual ideas in his life were so effective and directly we can observe this in his literary works. Hedayat had many ups and downs in his personal life both socially and politically. Meetings in cafes and modern life style, also the contemporary philosophy of western culture, especially of France, affected Hedayat while he kept the same life style in 1930 when he returned back to Iran. He made a literary group including three of his best friends: Mojtaba Minue, Masoud Farzad, Bozorg-e Alavi in 1934. All of them were talented in literature so they began writing some satirical and socio-critical articles and short stories. Sadegh Hedayat is the most modern writer among the others who attacked the monarchy

and clergy, so most of his books like *The Blind Owl* and *Haji Agha* are banned in many Islamic countries. Hedayat's works were forbidden to be published legally and he is still a neglected writer in Iran since his ideas were against the ideology of the Islamic government of Iran, but millions of copies of his books have been published around the world, especially in Europe. Iran was in a very delicate state especially in the years of 1920 because it was crossing from Qajar to Pahlavi dynasty, and avant-garde writers like Hedayat were victims of the century. Their modern ideas and critical writings were against classic monarchy and clergy, so he never got a public welcome in Iranian traditional society. After the general explanation about western philosophers and culture, having a little knowledge about Iran's background will help us to expand our subject on modernism and its effect on Hedayat and his social life.

*Mashrūtiyyat* (constitutional revolution) was like a light among deep darkness, the dominant literature was poetry, and poetic style was the most valuable literary style which was talking about epics, ethics, philosophy and mysticism without any attention to society and critical affairs. (Vagef, 2004) Revolution changed the format and function of literature, increasing the number of newspapers. Literary style changed gradually because newspapers were being prepared for the public, not for specialists, so the writing method was simple, words were communicative and simple phrases, in this case many writing techniques appeared in Persian literature which led classic literature toward a modern and new literature. Iranian government was based on dictatorship and lawlessness so the only aim of *Mashrūtiyyat* was to bring about a democratic situation in the country, not any other political ideology or rebellious anarchy. The occupation of Iran by the Soviet Union in the Second World War, created such a nationalism which was the basis of a constitutional revolution.

Nationalism was an artistic philosophy in 1921 in Iran which was like a literary revolution and a modern point of view focused on social and political affairs. (Katozian, 1991) Nationalism was appreciating the ancient history of a country with a pessimistic view about other races and nationalities. Iranian patriotism led them to have a negative reaction against Soviet Union's action in Iran, while German nationalism was an ideal philosophy for Iranians, finally the coup d'état of 1920, which was a rebellious action of nationalists,

helped the Pahlavi dynasty to found their independence in Iran. Not only nationalists but modernists of Mashrūtiyyat and liberal groups were all interested in a basic reform in Iran, they wanted to change the ancient customs and social behaviors, and then replace them with modern thought and ideas, especially all new philosophies in Europe. There were some socialist and communist groups in Iran who were all supporting the modernizing system in Iran. The meaning of modernism is one of the most important things which all western countries accomplished according to their own situation and demands, but it was quite different in Iran because Iranians were so excited with European ideas and they just wanted to change and develop in a short time, they were following every detail from the Literature to the lifestyle of France and Germany. Iranians wanted to become just like Europeans in a wink and this was impossible without any attempt or cultural background. Becoming like France or Germany in just a night without any attention to the technological and philosophical growth was not possible. Modernism was applied just on paper and Iranians just changed the surface of the country, while the structural belief and culture, also religious ideas were still intact. Imagine a superstitious people who dressed like Europeans and behaved like them but thought differently. Modernism was rooted in the early nineteenth century in Iran and Mirza Fatali Akhundov (1812-1878) was one of the first modernists who traveled to Tbilisi to develop his thought and education.(Katozian, 1991) He was a nationalist who believed that the most significant causes of Iran's backwardness during history were the Arab's invasion and the Islamic ideologies. This was an idea which many modernists still believe in. Akhundov is famous because of his two critical works, one of them is about society and politics and the other is about literature, in fact he is the first writer to write about social criticism in Iran. Nationalism was a golden gate toward modernism. The literary works of Akhundov are letters from an Indian prince who is talking about Iranian past glory and excellent history, but when he finds that Iran's glory and aristocracy is ruined, he become disappointed and feels depression. There were two different rules for literary criticism in Iran, First, the literary works which were not as qualified as national and classical works and their subjects were mostly about political affairs, the second type of them were the literary works which were regarded as meaningless trashy works. Akhundov was playing the most important role to promote and expand this critical development. Like all modern writers and critics, Iranian

writers attacked classic poets like Saadie Shirazi, they began with a smooth criticism but later on they changed their words into some scornful words. Literary revolution in Iran included all poetries and poets, but these critical articles changed the situation and one of the most important results of them was creation of modern novel writing method, this was the first separation of Iranian modern works from classical works, a new sight toward modernism. Simplicity and comprehensibility of new prose helped it to become so popular among ordinary people rather than high class people. Mohammad-Ali Jamālzādeh Esfahani (1892-1997) was the first short story writer who began his writing in 1922, he was writing in a simple language about social problems, mostly in a satirical genre. Appreciation of ancient history and the past glory of Iran and strict criticism about the Arab invasion and Islamic ideologies, also becoming like Europeans in a wink were some features of Iranian modernism. Sadegh Hedayat, (best friend of Jamālzādeh) lived in that situation, so all his nationalistic works were influenced by the society. The nationalist government of Pahlavi obtained its power around 1931 so all modernists who were dreaming about the ancient Persia, supported Shah with a doubtless faith as they believed that they could receive their lost glory back. According to the pragmatists who were working as clerks in the governmental systems this was just a dream and would never become real. These days were so exciting because people were changing their points of view and ideas about the past and the new life was so interesting, but they became disappointed soon.

Modernists were disappointed as the government of Pahlavi changed soon and the democratic rules were replaced with dictatorship, and this event brought enmity between nationalist modernists and nationalists of the government. Subject of the critical essays in 1922 were mostly socioeconomic and political problems of Iran's government. It was Hedayat's time to write and enlighten his society with the great modern ideas about an ideal society; he was so active in this period of time. In fact, Hedayat was able to be successful as a realist critic rather than a romantic nationalist. A great reform was happening in that time, a change from romantic nationalism to realistic criticism mostly in artistic expression rather than other literary methods. Writers were still attacking Arabs and Islam, not as Akhundof established (by discovering the glory of ancient Persian

Empire) but through some modern thoughts and philosophical suggestions. Gradually the ideal pattern of a utopian society of Iran had changed from Germany or France to the Soviet Union. Avant-Garde writers like Sadegh Hedayat began objecting to the regime and the most responsible institution for this issue were journalists and the newspapers rather than novelists or story books. For Instance: (Hājī Aqā) in 1945 was a direct critical objection against Reza Shah's regime which is written as a realistic criticism. (Katozian, 1991) The modern and ideological literature gradually was growing with the young generation and their attempts in Iran. Tudeh Party of Iran was a very effective political party which strongly affected Persian contemporary Literature. This Party became popular among people in 1948, but after a while its activities were suspended for its reactions against the government. This was a new age for a new generation of modern poets in Iran who followed Nima Yooshij, like Ahmad Shamlou, Mehdi Akhavan-Sales, Hushang Ebbehaj. In February 1949 there was an attempt on the life of Reza Shah, Tudeh was blamed by the government and banned, and so all the dreams of modernists were destroyed. Many writers stopped writing and they were depressed, Hedayat also was deactivated and lost all his strength and wishes about freedom, the future and democracy in Iran, finally he committed suicide on 4<sup>th</sup> April 1951 in Paris.

Hedayat is internationally famous and the main reason of his reputation in the world is because he was involved in local society and issues as well as international subjects of both the eastern and western world. Iran is one of the ancient countries in the world with its rich culture and literature; its geography was the only disadvantage which encouraged its enemies with invasions, so Iran was always under the pressure of different countries. Modernism penetrated the society, people were interested in European progress and development, but at the same time they were anti-imperialists. Backwardness and lack of modern developments in Iran brought an embarrassment for people, but on the other hand they were proud of Cyrus the great, Darius the Great and their Aryan race, for this reason they were interested in European civilization while they hated imperialism. There was a contradiction among people and their beliefs, a contrast between self-appreciation and inferiority complex. Generally, Iranian feelings about the Arab's invasions and Islam were quite understandable and this negative stereotype was the basic social belief.

Hedayat was not an exceptional case among Iranians but he was a romantic nationalist who accepted the reality about the Arab's invasion, even he applied it in his works. He began his social researches from superstition as he believed that all religions are created from superstitious ideas which spread among people orally. Hedayat ascertains the subject through his modern ideas and this can be observed in his works. For instance: in *Neirangestan* which contains Hedayat's nationalistic feeling. Criticism generally is talking about social and economic problems, also about the government, so Iran's situation was the best subject for writers like Hedayat. Superstitious and religious people were obstacles for the progress of modernism in Iran, so Hedayat attacked these people, also their dominant position in the country. Most of these people were working in a high position of official systems in the government, so they never allowed the new generation to occupy this position both in literature and society. Hedayat was unsatisfied with these people because they were famous as national poets or artists, also they had some stable social and political positions in the government, the next reason was that these artists were cooperating with Reza Shah. Rob-e or the group four was Hedayat's first social attempt for a clear presentation of his ideas in the society.

Hedayat and three of his best friends made a group to defend and criticize the old national writers; in fact Hedayat made this group partially to present their modern ideas against the ignorance of the classic and older generation of writers. There was a group of traditional poets who called themselves Sab-e which means seven, of which all the members were extremely traditional without any attention to the new world, while Hedayat and three of his friends established Robe, which means four. Robe was a modern group who were criticizing all traditional ideas in their works like: Mister Bow Wow (Vagh Vagh-e Sahāb), they were gathering in cafes to share their ideas about the new philosophies around the world. In fact Hedayat and his friends were angry with classical writers as they never evaluated modern and young writers, they never gave young writers any space to reveal their talents in modern society. Traditional society with religious and extremely superstitious ideas never accepted modern philosophy and this was one of the problems of Sadegh Hedayat.



This thesis attempts to compare a man and a woman, Sadegh Hedayat and Virginia Woolf, whom I want to take as great symbols whose lives were influenced strongly by modernism. Even their deaths were similar and this is what I call the similar effect of modernism. Virginia Woolf was in exactly the same situation as Hedayat was; she was living in England, a great modern country with some blind spots which were annoying for women. For instance it was difficult for women to become a writer, thinker or a philosopher, so women had to struggle to prove their unique talents in every literary or artistic field. European community could neither accept this subject nor digest it easily. England of nineteenth century was far from the ideal modern society and this idea can be ascertained through all the evidence we have. For instance, women's social life or their working situation was terrible, which has been described in many books. Woolf never liked critical essays about her works as she believed that critics are writing intentionally and they want to isolate women writers, so Woolf decided to publish her books herself. Woolf and Hedayat were contemporaries so it is normal to see the same situations in their lives, both of them were criticized a lot by their society because their society had no capacity for their modern ideas. Woolf was a woman writer in a world in which women's rights were not regarded as an essential issue, even they scarcely accepted that a woman could think and write. Iran also was a traditional and highly religious country with huge superstitious ideas which never paid any attention to modern writers like Hedayat: this was the only reason that Hedayat was disappointed, and committing suicide in such a tragic situation was just a sign of protest against that unfair situation. Woolf also did the same thing; she lay down in a river with her pockets full of stones when she was fifty-nine. Banning Hedayat's works was a political reaction because his critical point of view was not something the government wanted, so they isolated him gradually from life and society which forced him to leave the country. In fact being a man or a woman is not the problem for any comparative research, we can take these writers as two humans with two different physical bodies and thoughts, but the final impression of their society and contemporary philosophical ideas on their life are the same.

Tudeh Party of Iran was a great opportunity for modernists to present their ideas; this was because all its members were educated people and open-minded artists. Hedayat wanted

to change his society; he wanted to help his country to become developed. He also tried to convince Reza Shah to change the Iranian Alphabet from Arabic to Latin, but he never succeeded in this wish. The appearing of Tudeh, the Party of Iran, also the resigning of Reza Shah encouraged Hedayat to start working again, but unfortunately after a few years, in 1948 democrats of Azerbaijan were defeated and Tudeh Party was suspended from its activities; this was the deadliest happening in Hedayat's life which entirely isolated him from his society, especially from literary society.

Maybe it is so difficult to find at least a similar effect between the two writers at first glance, but after a thoughtful and curious look, we can find thousands of similar changes and ideas in the two writer's works and lives. The word avant-garde which is attributed to the soldiers of the first line in the army, who had to attack their enemies first, is one of the contemporary literary and artistic theories. This theory regards a reform in literature, art, and culture and politics; in fact it is a modern idea about life in which all its members are looking for new ways of expression in their works. Woolf and Hedayat are the best examples of avant-Garde artists who learned the theory unconsciously and just through their lives in the modern period. Woolf was always looking for a new style of writing and expression, so this idea motivated her to explore literary works. She tried to criticize the articles and books from her own point of view.

It is impossible to deny the effect of contemporary political or social events and theories in the writers' and artists' work or life. Combination of modern period with the new generation of ideas and theories, religious and superstitious beliefs, also the very bad economic situation of Iran, was the result of new philosophy and technology. World wars were universal disaster, which penetrated into the human mind and soul. Every intellectual can feel the deep impression of wars in all fields, like in Literature, History, Art, and Sociology and so on. Hedayat felt a pain which is rooted in social ignorance in both science and philosophy and all uneducated and naive people increased the pain in his soul. This situation does not just belong to Iran. Although Europe was developed in the main educational and scientific fields, patriarchy is one of the unforgettable blind spots which Woolf would feel in her period. Women's voting and working rights were approbated only in 1918 in England, the time when Woolf established the Hogarth Press in 1917 to get at least a little freedom for publication. Until this time, it was really difficult for women to

be a writer, an actress or to participate in a social activity or meeting; this was the same social position for both Hedayat and Woolf. If we regard Woolf and Hedayat as two modern writers, we can see that neither of them felt secure in their society and at the same time, both of these writers are avant-garde writers, both of them are modern, both of them felt the social ignorance and mental poverty, and finally both of them became victims of society. Woolf suffered from the anti-female ideas in her country, while Hedayat suffers from ignorance of middle class people who are careless about their history and culture.

Hedayat's critical works were a kind of conscious correction of social behavior and thoughts of Iran of the 20<sup>th</sup> century, but the only result was isolation, so he never succeeds in his aims to purify his country from Ignorant and superstitious ideas. This was the reason that forced Hedayat to leave Iran for France in 1950, with a wrathful and deep silent anger in his soul. He knew that he could not awaken people who were pretending to be asleep. As if there was neither ear to listen to him nor eye to see him, all doors slammed in his face. This was the worst treatment against all Hedayat's affection and love for his country. Finally, Hedayat released himself, by gassing himself in a lonely, gloomy and sad room in a small rented apartment on 37 Rue Championnet on 4 April 1951. This similarly happened to Virginia Woolf who drowned herself in the river Ouse. You may think that these writers were death sighted people and their suicide was due to their personal decision, but it is unfair to judge them in this way. There are some reasons which we can consider in our mind before any prejudgment, regarding her step brother, who abused her when she was six years old, her mother's death in 1895, her father's death in 1904, her best friend's death, also her nephew's death in the war, the bombing of England, Woolf's beloved land, and a strong disappointment were all reasons for Woolf's suicide, and I think no one can survive at least one of them, so most of the time the society affects people rather than simply their own ideas.

There were many events that happened after 1901 when Queen Victoria passed away. Many predictions of the nineteenth century's scientists became real. Twentieth century began with the first flying of the airplane and continued with bombing the culture, civilization and the World War. Twenty first century is a mixture of contrasts which appeared with different formats in human's life without any trace of the old aesthetic. Modern era is a period of time when astronauts increased the width of space while the

philosophers and politicians shortened their lands into borders and small countries. Machines changed the world with their power and functionality but the economic crises ruined the beauty in human life. Modern era is a period when the modern ideas appear but censorship burns all of them and takes people to ignorance. Victorian life style was changed. Although people were rich in their culture and wealth, they were dependent on the government to support their lives. After a long time of hard work and labor, the Liberal Party of England got its reputation and power while Herbert Henry Asquith and David Lloyd George were two powerful leaders of the party. After three years the government established a budget to improve the public life style and commonwealth and gradually they succeeded. This happened while women protested for the right to vote or Women's suffrage. The contrasts between Ulster and Sothern Ireland led to a civil war in 1914 and after years of fighting in 1919 England agreed to sign a cease fire. (Daneshvar, 1956)

National vote rate increased by women's vote and this developed nationalism and patriarchy among people. This upgraded the social class's unity up to the national unity then the Liberal Party lost its power when the Labour Party became more popular among people. Between the years 1918 and 1920 England was in a great economic situation, but again crises surrounded it for the next ten years. The new world leaders like Mussolini, Hitler, Stalin and some international wars attracted the world's attention. 1939 was a year when Germany invaded Hungary and England interfered in the war against Germany through the assurance between England and Hungary. German jets began bombing the historical and business centers of England in 1940 until the moment when Churchill justified people to participate in war.

After the Second World War, in 1945 India and some other colonies of England got their independence and England gave its place as an important and effective country to the United Nations in America. All these events happened just in fifty six years so naturally we can see many changes in English literature. Modern artists and writers were famous for their extraordinary subjects and special methods. They did not restricted themselves the old fashion styles but they developed their talents and ideas. Artists like Picasso, Schonberg, Gertrude Stein and schools like Dadaism, Imagism, impressionism and so

many other styles were the pioneers of new ideas in their period. Many of the modern schools could not get the public attraction just because of their odd ideas and unusual belief but after passing years people learned to follow those modern ideas in their lives. Technological development was another process that reinforced modernism and its development in the past years. For instance the plane in *Mrs. Dalloway* can represent many modern aspects in the novel of Woolf, like the social, literal, ideological and technical aspects, as Einstein says: modern literature is a reaction against philosophical and scientific development. The plane and other modern technologies show that modernism happened in the big cities affected by the new technologies. Also Greenwich in the novel can represent the development of the concept of time as it is the basis of the new developments in Henri Bergson's philosophy which describes the differences between the subjective and objective time. Appearance of the plane in the novel of *Mrs. Dalloway* is the most beautiful view which can be regarded as the modern elements. Although Modernism was applied in literature around 1908, it became a research study field in European universities after the World Wars. (Whitworth, 2000)

Virginia Woolf as a main characters of the literary journalists and recently developed artists was the leader of modern ideas, all modern artists and writers were working as a great and strongly connected community. The critical view of Woolf against Victorian age and the male dominated societies were the most outstanding difference of her among the other artists. Although the metropolitan life style affects the modernists but we cannot regard Woolf as one of these writers but sometimes she was supporting the modern life in the big cities.

#### **1.4. Death thinking and suicide of Hedayat and Woolf**

Committing suicide is not a modern phenomenon but it goes back to the ancient years, human beings are thinking in different ways and their attitudes are different so we cannot

generalize with one idea. There are many reasons for suicide; of which some of them are individual and some of them are political or social. Sadegh Hedayat and Virginia Woolf are two main artists in modernism both in England and Iran, they lived around thirty eight years as contemporaries between the years 1903 to 1941, both of them lived in critical and politically delicate periods of time, both of them were isolated from the society through different reasons, both of them were modern writers who established some new methods of writing, and both of them committed suicide. These two writers are good symbols of two different societies, but their action against modernism was similar. Can we take modernism as a common reason of their suicide? In fact the main purpose of this thesis is to show how modern philosophy can affect human beings in a similar way and lead them toward a similar fate and destiny. Suicide is not an ordinary thing, so sociologists and psychologists are interested in this action. When artists commit suicide, of course the action affects their followers and fans so it is very important to search for the reasons of suicide in society. The first important and effective fact on suicide is society, an environment where human beings grow and obtain their thought and philosophy from social attitudes and perspectives. Art is a reflection of human being's feelings and views of the society in their artistic work. To study a sociological reason of the artist's suicide, we can just make a research about their works, and then we can find strong reasons for their suicide. Hedayat and Woolf lived in societies full of new ideas and movements, for instance, Iranian constitutional revolution which made a basic change in people's perspective about social rights, and lightened a new philosophy in Hedayat's Mind. Developing the technology and science in Europe affected people's lives so every day they could see a new technology and they had to adapt themselves to them. These immediate changes in technology and science affected social and individual values and relationships and human's expectations from life.

Sadegh Hedayat experienced the modern world for the first time when he traveled to Europe for his education in 1926; he went to Belgium and then Paris. This was the first step toward his modern ideas. Hedayat was interested in Iran's ancient history and glorious kingdom so he began his studies about Iranian history and literature. Living abroad with the unpleasant situations of the dormitories and direct interference of the government annoyed Hedayat, and his mails are witnesses for these sad moments. Few years later, he

came back to Iran while Reza Khan was in the best position of power and strength. Hedayat didn't receive any diploma from the university so he had to work as a simple clerk in state organizations like banks, with a low salary, but doing the official routines were against his artistic soul. To escape from the unpleasant and suffering situation of Iran, Hedayat traveled to India in 1936 but his trip didn't take a long time and he got back to Iran around a year later. Hedayat was looking for a peaceful place to live but neither Iran's critical and uncomfortable situation nor his economic problems allowed him to relax and take a restful breath, even he could not find a guarantee in Europe like a work permit or resident permit. Death thinking among Hedayat's works is a simple result due to the problems he faced in his life. Society was the most important affective fact in his life which guided him toward isolation and death. He committed suicide for the first time in 1928, when he was in France, but he was rescued immediately by some people. He spoke about death in many of his works, he believed that some people are attracted by suicide and they cannot escape from this trap. (Katozian, 1991) He says that death and life are inseparable and if there were no death, people would wish for that, people would become disappointed from life and they would hate that. Virginia Woolf believed that life is streaming like a river but the river is located in a place and fixed, it means that death is an undeniable fact so people cannot deny it; this description purifies the negative image of death and makes it a positive process of life.

There are some negative perspectives among people about Hedayat and his works as people think that Hedayat just thinks about death, but this is unfair because Hedayat never encourages people to commit suicide but he just described the righteous sides of death and how it performs justice among people, he considered death as a reality which regards people equally and gives them relaxation and calm. Death exists from the creation day so no one can blame Hedayat for death thinking; he just mentioned death as a strong and attractive thing that releases people from a miserable and painful life. Jamalzade (a good friend of Hedayat) wrote in a letter that Hedayat belonged to a better world, he couldn't adapt himself to a sordid, shabby world full of disgusting ideas, and even Iranians did not appreciate his talents. No one can understand Woolf's and Hedayat's feelings when they committed suicide; they were people with different perspectives and every one can research about their philosophy and ideas, so making any judgment about these artists will

be difficult. Iran's socioeconomic and political situation was not good and people were suffering from ignorance and superstitious beliefs which penetrated their daily lives. Paled faces of poor people with weak and thin bodies, hands begging for a loaf of bread, a city with a sorrowful atmosphere, blind walls with no windows, bitten and wounded dogs and an old man on a long way, the blind owl and naive people who are just mouths connected to intestines and sexual organs, these are all images taken from Hedayat's works. Certainly Hedayat with his modern philosophies does not belong to that society and suicide is his last effort to escape from that prison. Reza Baraheni (an Iranian Liberal writer) believes that Hedayat committed suicide as a sign of protest against a corrupted society; he killed himself by gassing without any pain because he was looking for peace. Hedayat was not famous in his life time and this is a normal thing regarding his ignorant society.

Khayyam is another strong source that enriched Hedayat's philosophy and perspective about life. He began his works with Khayyam and his *Rubaiyat* in 1923, in a way that Khayyam's spiritual philosophy affected him deeply in his soul and mind. It is almost impossible to separate Hedayat from Khayyam and his Rubaies because Hedayat started his studies with Khayyam since he was a young man and all Khayyam's ideas influenced him both spiritually and philosophically like:

We are no other than a moving row  
Of Magic Shadow-shapes that come and go  
Round with the Sun-illuminated Lantern held  
In Midnight by the Master of the Show  
Rubai: 46  
Or  
One Moment in Annihilation's Waste,  
One Moment of the Well of Life to taste —  
The Stars are setting and the Caravan  
Starts for the Dawn of Nothing — oh, make Haste!

Rubai: 38

Or

Alike for those who for To-day prepare,



And those that after some To-morrow stare,  
A Muezzin from the Tower of Darkness cries  
"Fools! Your Reward is neither Here nor There."

Rubai: 24

Hedayat edited the *Rubaiyat* in 1934 and published them again in the same year and this show how important they were for Hedayat to present the original poems and protect them from falsification. He described death in his writings as he traveled abroad, for instance in *Iranshahr Magazine* in 1926 he said that life is meaningless without death; every star will die, from the biggest one to the smallest one, death judges people equally, without regarding people's richness or power, highest or lower positions. (Katozian, 1991) All sleep soft and restfully, in a smooth and relaxing sleep. Many researchers believe that Hedayat was interested in Decadent Literature of West and this is the reason why his characters die at the end of the story or disappear among a meaningless world full of strange and odd events. His characters are so weak in their personality and soul so they cannot stand against difficulties and solve their problems, most of the time they commit suicide or die due to an uncertain reason. Unlike many Iranian Writers who traveled abroad, Hedayat lived in Iran; he was involved in Iran's social and anthropological issues so he had a great background of Iranian identification, tradition and folklore. His characters are almost all from normal class of the society, like workers, teachers, craftsmen, and all are originally Iranian. Hedayat draws an actual frame from Iranian Lives and hangs that on our mind's wall, like an artistic manuscript or masterpiece. All his characters are representatives of Iran's reality so we can easily find their prototypes in the real society.

Hedayat had chosen this class of the society which contains eighty percent of the whole Iranian society and he had focused on some significant subjects like fortuity, close-fistedness and stinginess, greediness, sensuality, insincere and hypocritical behavior and naivety and ignorance. Hedayat never points his finger to people but he believes that unfair social rules and cruelty of rich people against poor people are the reasons of their ignorance and miserable lives. (Katozian, 1991) In *Zende Be Gur* ("Buried Alive"),

Hedayat presents his ideas through a melancholic character who is talking about his spiritual and psychological challenges between life and death, even he predicts his death and how will he die, in fact this is a pre-plan to design *The Blind Owl*. It is definitely clear that Hedayat's life was not noticed as much as his death because he neither found a chance to clarify his ideas and express his feelings, nor was the society suitable for such a modern avant-garde writer. Hedayat regards death as a gate toward salvation and peace. As an example we can examine *Abji Khanoom* ("The Elder Sister"). The story is about an unattractive spinster who has to live with her younger and beautiful sister, abusive mother and incompetent father. Her mother discusses her ugliness openly and this is not a thing that *Abji Khanoom* can cope with it easily. She commits suicide on her younger sister's wedding night. Hedayat describes her dead body with a shining bright face. It seemed that she went to a place where there was no ugliness, no beauty, no wedding, no funeral, no laughter and no crying, she went to heaven. (Katozian, 1991) Although Hedayat struggled hard to clarify social problems in his country and enlighten people, he failed in his attempt. Eventually he persuaded himself to rest his soul and clink the last glass of death wine when he knew that after his death people would become thirsty for his modern ideas and philosophy.

In 1947 Hedayat wrote a letter to his best friend (Jamalzadeh) and said that: "I am extremely tired and demotivated, just pass the days and after drinking much alcohol at night, fall asleep. I splutter over my grave but the magic that happens is that I wake up again the next morning and take breath. He had a tremendous problem with Iran's society. Through another letter to his friend (Mojtaba Minue) He said that: "coming back to the country of Mashdi Tagi and Mashdi Nagi (names of Imams attributed to the traditional society) gives me a disgusting feeling and let me remember "To be or not to be"! (Katozian, 1991) Critics attacked him in his last days of life but Hedayat never responded them, even his friends did not support him. In 1948, in *The Message of Kafka* Hedayat explained about his philosophical ideas, he said that: a cruel God observes us from our childhood and punishes and horsewhips us like a stray dog. After laboring hard and attempting a lot, finally in 1950 Hedayat got three months as vacation, accepted Shahid-Nurai's invitation and then sold his books and traveled to Paris, but Nurai was ill. He was trying to extend his visa but he failed, even he couldn't meet his friend in other parts of

Europe. No good conditions for Iranians, no visa, no work permit, were all problems that pushed Hedayat into a gloomy room. Hedayat's brother-in-law, general Razmara's death, prevented his family from supporting him in Paris and this was the last door which closed in his face. Hedayat committed suicide on 9 April 1951 by gassing himself in a small rented apartment on 37 Rue Championnet. He had plugged all the gaps in the windows and door with cotton and, so it wouldn't burden anyone, he had placed the money (a hundred thousand francs) for his shroud and burial in his side wallet in plain view. He was buried at the division 85 of Pere Lachaise Cemetery. His funeral was attended by a number of intimate friends and close acquaintances, both Iranian and Frenchmen.

## **2. A SURVEY ON MODERNISM IN WOOLF AND HEDAYAT**

### **2.1. Modernism in Literature and its effect on Sadegh Hedayat and Virginia Woolf**

Modernism in literature is attributed to a movement that appeared from 1890 to 1940 in Europe. The word Modernism is extracted from “modo”, the Latin word means right now or the present moment and this is the basic meaning for modernism, as Ezra Pound says: “make it new”. Modernism is completely different from Modernity, as modernity appeared in the Renaissance and continued until the eighteenth century and finished in the Enlightenment Age. This enlightening began with a skeptical view on Christianity, and Rene Descartes was the leading philosopher of this movement.(Ohediyani and Gaffari, 2010) Modernism spread around Europe and affected all philosophical ideas in every field so we may say that modernism is originally a European philosophy of life and thinking. Separation from old customs and rules which were approved by the (Victorian Age) and Christianity was a significant attempt of modern founders. Anti-morality attitude of European society and weakening of church facilitated this separation. It is mostly believed that modernists inherited their attitude from their Romantic ancestors who were strongly against old customs and classical ideas. The last decades of the late nineteenth century were a time to transcend all strictly fixed customs in Europe, and Nietzsche’s word saying God is dead was the best approval of this process. This death in fact was a metaphorical idea about the destruction of old values and the beginning of a new period. This new evaluation of life and philosophy of thinking made by Nietzsche and other philosophers like Marx, Darwin, Saussure, and Freud enriched Literary Modernism which can be seen in the works of James Joyce, Woolf and Yeats. Modernism in the twentieth century can be studied through its literature, as literary works of this century reflect all philosophical and ideological beliefs. The climax of the modern attempt is around the twentieth decade of the century which witnessed the *Ulysses* of Joyce and *Mrs. Dalloway* of Virginia Woolf or *The Waste Land* of T.S. Eliot. Ezra Pound also improved the stability of modernism in literature by his critical survey on Eliot and Joyce. It was definitely a new function of

Language and literary expression of the time. There were many cultural factors affecting modernism in literature especially in Europe which will be mentioned in place.

The most important factor which separates modern literature from classical is the absence of an ontological field to observe the human identity and social values. (Ohedian and Gaffari, 2010) This might be a general explanation but we can divide it into some parts to illustrate it with more description. The transgressive challenge of philosophy in the twentieth century and its tenacity to specify the existence of the world was a new page in human history. In fact scientific progression influenced modern people to create this idea. The fascinated man of the twentieth century had a mendacious confidence which was due to the new technological world and modern ideas about life, but this confidence did not last long and finally it was crashed by two World Wars and its destructive consequences. Replacement of classical physics with modern physical theories and the relativity view about universal entities of life were another punch in nineteenth century social values' face. We should not forget the attempts of philosophers of the Enlightenment age who tried to stress the superiority of knowledge over religious belief and this is strongly the first appearance of the modern movement in human life. Rationalism and logic were the themes of this movement which had a great leader in Immanuel Kant who cried: "(Sapere Aude!)" and asked people to think rather than following the blind.(Ohedian and Gaffari, 2010) Robert Pippin believes that modernity presents a scientific definition of humankind relying on knowledge, the growth of Romanticism ideology inside itself through an evolution. In fact he assures that this is not an evolution toward Renaissance but it is a revaluation of Enlightenment era's values. In fact he believes that the main problem of modernity was that they were not as modern as possible.

Industrialization opened new doors to human beings to step toward an exciting and creative world. Eighteenth century was the fertile period of time for humanity to increase its creativity but this process took place at a higher speed in the nineteenth century and deeply affected people's lives. Appearing trade unions, created an especial language and philosophical ideas in literature for public, which was influenced by the industrial world, while there were other factors helping modernism to strength its position. Classical working affairs were going to be replaced with new industrial situations, so this new

atmosphere needed to be accepted by people and governments and this was again another reason to change the old life style. Conventions of feudalism and the church forced people to obey them, but they did not like the church and its rules so they just showed their respect in a simulative way with no trust. Feudal society needs constitutionality and for this reason the church took its own portion of this responsibility, then this materialistic side of the church created a negative background among people and degraded its reputation. Linguists tried to discover the truth behind all religious books like the Bible and the Quran. Tafsir is the knowledge of description of holy books, it is an Arabic word. In this process experts describe the content of holy books and this action exactly melted its holiness and intact secrets. Hermeneutics also does the same, as it unties the secret bondage of words among holy books and leads people towards a clear understanding. Science never accepts natural facts without a reasonable proof and this was exactly what happened during the modernist movement, so a religious or maybe, a superstitious idea about life was completely denied by twentieth century man.

Charles Darwin was a Christian himself but his idea of Evolution smashed the beautiful glass of the believers of God. The theory of Evolution was so effective both in a negative way and a positive way: first people were disappointed about the glorious day of creation and God's affection, also human's special identity and its difference on earth was ruined, but on the other hand it gave a positive view about the bright future of human life due to advancing evolution. The idea of Evolution spread all around Europe and the rest of the world as fast as ever, even replacing the picture of Charles Dickens on English money with Charles Darwin in 1889 was a great reason to reinforce the idea of evolution. (Ohedian and Gaffari, 2010) In fact these explanations are all reasons to ascertain the modern ideology and how it penetrated slowly into human daily life and all artistic fields. Darwin's Idea impressed many thinkers and philosophers like Karl Marx and Nietzsche. As Darwin explored the biological evolution of creatures, Karl Marx explored and expanded the historical evolution of human life. Marxism was definitely a revolutionary idea about the economic situation of European countries. According to Marxism there are two classes of people: Proletariat (lower class of people who have no property) and the Bourgeoisie (rich people who are owners of wealth). The conflict between these two groups of people would change the history of the world. In fact Marx suggested a classless

society in which all members are equal in their social affairs. So trade unions began a revolution against feudalism and people worked on an assembly line with equal, even similar salaries and facilities regarded for them. Marx wanted to help people to get rid of self-alienation that they felt during the past capitalist systems and this philosophy deeply influenced the European world. This was a very important factor in the creation of a modern society with new social rules.

There was a belief that explained a civilized society as one which is highly educated and focused on knowledge so the rest of the countries which had no educational system needed an improvement. This idea in the Victorian Age encouraged the government to conquer some countries like Africa or India. Nowadays we call it Colonialism. In fact colonization pretended to help other countries to upgrade themselves, but this was just on paper. Although this was not beneficial for the colonies as much as it was for Europeans, it was effective for modernism and its development. European sociologists studied the cultures of other nationalities and their researches were published around Europe. People gradually became interested in other nations and their cultures; even we can see the traces of eastern culture in modern literature, like Buddhism. These were some effective factors which led governments to change their social rules. Classical customs were not sufficient to satisfy the new generations so that people forgot them gradually. Although the world was going along a new road toward a bright future and modernism was its strength and goal, still there were some problems which prevented this journey. For example: one of the obstacles which prevented researchers from studying the connection between philosophy and modernism was that some of the founders of modernism in literature of the nineteenth and twentieth century were anti-modernist. James Joyce can be taken as a good example of this case. Leo Bersani (American literary theorist) believes that nineteenth century philosophical ideas in Joyce's works made him a pre-modernist but on the other hand Weldon Thornton (author of *Allusions in Ulysses*) believes that Joyce's works challenge Descartes's dualism and the social values of the Enlightenment Age and this can be a good reason to observe Joyce's loyalty to classical rules.

Individualism was another subject of modernism. A completely new and intact side of human abilities was expressed by Nietzsche for the first time, social life prevented people

from thinking about their interior world and what exactly is going on inside their soul. How does a man think about his environment and how the society judges him? Nietzsche regarded an individual instead of the society, he said that “become who you are” and this was just the beginning of the revolution, a revolution in literature, psychology, sociology and philosophy. Individuals are a very small part of a great society but at the same time a very important part as an individual can change the whole society through specific ideas. Inner world became the subject in literature and writers began writing about people’s private side. Some pioneers like Woolf and Joyce tried this in their works. Stream of consciousness and monologue both in theater and the novel became a new fashion but the most effective one. By developing the technology, life style was going to change, so artists needed to adapt themselves with their contemporary developments. Kodak photo camera destroyed the realistic painting as it could provide an actual copy of the reality so that painters looked for another meaningful process to show their abilities and philosophical methodology helped them to overcome this difficulty.

Modernism has many aspects and we can study it from different perspectives but the major focus is on literature and literary works. There are some important characteristics of modern literature which I will explain in order of their importance. The first one is *Perspectivism* which is used by Nietzsche for the first time to present that every idea has been generated from a specific perspective and we cannot trust just a strict opinion about life, also we cannot take all values and perspectives as equal. This philosophy is applied in literature through the narrator while the narrator presents the story from a specific point of view so we cannot take it as an absolute truth. Impressionism is another feature of modern literature which is completely different from realistic literature. In realist literature the artist tries to present the truth with all the details just as it is in the reality, but in impressionism the artist expresses his personal and inner feelings about the concept. (Cuddon, 1998) Visual effects, lexical function and meaning and all other factors are just for presenting an impressive texture or concept. We can read the writers’ or the narrator’s personal feelings about their environment. Walter Pater and Henry James were the pioneers of this writing method and later on Virginia Woolf and James Joyce developed it. Interior monologue is one of the best techniques to recognize an impressionist text. According to the literary history we can see that modernism appeared after impressionism.



In fact the strong confidence of realism about its aesthetic view allowed the impressionists to explore another method to express their feelings. Even the written language in the modern text is not transparent but it is something which lets us discover the meaning through letters and words. (Ohediyani and Gaffari, 2010) Complex form and structure of modern texts are the most significant differences between popular texts, and this may enrich the modernist writer's position in comparison with normal writers. We need to think about the modern contexts to understand their general ideas and messages and this feature was because of its psychological themes and some new techniques like stream of consciousness. In fact we owe this precious property to Freud and his followers who expanded his ideas of consciousness and unconsciousness. He influenced many writers according to his three basic psychological classifications about human identity. Id, Ego and Superego were the three important factors which writers regarded in their characterization. They manipulated the form and structure of the text by tightening it according to its coherence and cohesion. Modern writers used plot, parallels, shift and overlay in time, place and perspective to create new texture and conceptual meaning in literature. Psychological time rather than normal seconds and hours, instability of time and travelling through history in the mind as in *Orlando* written by Virginia Woolf, and having open endings rather than a closed ending, are all features of modern literary texts which show the huge gap between modern and classical literature.

Literature was the best field in which modernism blossomed and developed. Now we can explain about the essential factors of modern novels and its basic features. The most common feature which all modern works especially novels have is the narrator. Narrators of modern works do not give the whole story and details easily in the novel, in fact metaphorical and ironical description are the best terms that the narrator uses to put the reader in an unknown situation. It does not regard the time consequence and strict rules of storytelling but it changes the events and time and place as it likes so we cannot see a routine story formation in the modern works. Time and place are not stable in modern novels and the reader can become confused, but generally after finishing the novels a connection between reader and the text can

Be seen which contains very delicate and complicated messages. Pessimism is one of the usual features of modern novels which happened as a result of first and second World Wars or separation of the modernists from classic belief and old customs of the Victorian Age. The black image of the world after the Wars, genocide, destruction of culture and education were all the negative sides of life in the twentieth century presented by modernists. *The Waste Land* of T. S. Eliot is the best example of these ideas. Eliot believes that the strict rules and moral philosophies of Victorian age and nineteenth century could not treat the miserable brutality of the new age. Nihilism and pessimism among people increased and the church could not cure this terrible wound. There are some writing techniques which modernists used to picture the confusion and complexity of the new world. Roland Barthes explains some of these techniques as the following:

1. Disarrangement of the time sequence and order in narration
2. Destruction of reader's expectation about the unity of plot and characters
3. Avoiding the happy ending and cause and effect system in the novels
4. Using ambiguity and quips through a complicated structure of story
5. Ridiculing the religious and moral subjects
6. Using antithetical ideas and points in a novel
7. Trying to picture the inner world and unconsciousness of human being
8. Focusing on their individual belief about every subject (Pārsinejhād, 2004)

It was not easy to separate from classic realism and modernists paid for such a heavy attempt to defeat that stubborn rival. Virginia Woolf was one of these modern pioneers who violently denied the connection between art and reality. She said that art is not the second version of life, one copy of that rubbish is enough (Hajari, 2003). Woolf called materialists the writers who were describing the social events enthusiastically, also she believed that they had just spoke about the outer reality and never intended to discover the inner reality of individuals which designs the unique personality of people. This is a little unfair and harsh judgment about the realists, but a common idea of modernists about realist's perspective. Lack of moral, religious, cultural and spiritual axis in the west was destroying the unity in Europe and facilitated Nihilism and aimlessness in the west. As we

explained about Nietzsche's word regarding the death of God, European people encountered such a disappointment both spiritually and mentally to which no consolation could find a remedy. Nietzsche suggested a new perspective on life, he introduced the art beyond good and evil and this reinforced the creation of the idea of art for art's sake. Parnassianism in the nineteenth century which was supporting the independence of art is the best source to study this aesthetic philosophy. (Cuddon, 1998) Theophile Gautier, the founder of this literary style, believed that art is not an instrument for them but it is a purpose (Hajari, 2003) In literature also we can follow writers like D.H Lawrence, T.S. Eliot, James Joyce, and William Butler Yeats who began a new effort in this subject. They observed mythological and folklore's heroes which anthropologists extracted through eastern cultures to create some literary works and characters that contained a big amount of Freud's theory. Alienation is one of the most remarkable aspects of modern art; it is regarded as both the form and theme of modern art. Bertold Brecht who was one the mentors of the theory of alienation believed that alienating an event or a character means to omit an ordinary and usual feature from that event or character and make them an exciting and extraordinary event or character. (Hajari, 2003) This process of alienation led the modern artist or writer toward isolation. The readers of classic texts were accustomed to a relaxed and peaceful atmosphere in their reading while modern texts smashed that peace with its complicated and mysterious codes and themes. This made such a huge gap in between the classic readers and modern writers, so modern artists gradually became isolated from the society. Arnold Kettle believes that isolation is a result of restriction and pessimism, restriction comes from pessimism. Those writers who cannot tolerate their environment prefer to isolate themselves in their privacy and feel secure and safe. This is the same situation that we can see in both Woolf and Hedayat's life. The last factor which is one of the other important ingredients of modern literature is ambiguity of meaning which can be generated through complexity of expression. For instance *Ulysses* by James Joyce which is one of the most complicated works in modern literature.

## 2.2. Definition of modernism and how it grows in Hedayat

Modernism in Iran appeared in the late nineteenth century but it is not easy for such a traditional society to accept modern ideas so modernists faced many obstacles in their pathway toward enlightenment. Modernism in Iran began with a nationalist movement in the second half of the nineteenth century. The dominant literary language in Iran was poetry but after the constitutional revolution (*Mashrūtiyyat*) of Iran this language changed. (Katozian, 1991) Increasing the numbers of the newspapers facilitated the process of change. The written language of the newspapers was simple and easy to understand for normal people, they were talking about the social subjects and this was the first change in prose writing in Iran. In fact the constitutional revolution of Iran had not an ideological movement but the only purpose of the revolution was a democratic government rather than a dictatorial king. Finally after the First World War in 1921, Reza Shah gained the power in Iran due to Nationalist effort so he was welcomed by modern people, but a few years later Reza Shah disappointed his supporters due to his cruelty and misbehavior. All *Mashrūtiyyat* movement members and modernists, even other socialists and communists demanded an instant change in Iran's situation, they wanted to get rid of the classic cruel customs as soon as they could. One of the founders of modern ideology in Iran was Mirza Fatali Akhundzade or Akhundov: he believed that the problem which pushed Iranians back in their culture and social development is just the Arab invasion and the penetration of Islam into the country. He began to write and publish books and articles on politics, sociology, and literary criticism. (Vagefi, 2004) Iran was such a traditional society that no one could go beyond the border line of ancient traditions. There were some instructions for criticism to filter literary works like qualified or unqualified works, so some works could be regarded as good and some as bad literary works and this caused a literary movement in Iran. Many modern writers attacked Iranian classic poets and writers like Sadi (Sa' dī) or Hafez (Hāfez). First they were just complaining against the classical ideas and spiritual themes of the works but after a while they began to insult and degrade them to melt that holiness in their works which never talked about social issues.

Iran is highly cultured and its history can prove that, so Arabic ideology and having such a superstitious perspective about life was not satisfactory for Iranians. Romantic

Nationalism is rooted deep in Iranian culture and life style but the modern movement was a completely new step. They wanted to adapt themselves to the modern ideology, but some problems like anti imperialistic views prevented them from obtaining that. Contradiction, sacrificing in motivation and romanticism were the common viewpoints of the writers in this period of time, like Mirzadeh Eshgi, Abol-qasem Lahouti, and Mohammad Farrokhi Yazdi. Due to these activities Modern Nationalism became a state attitude in Iran. Critical realism was another method of writing in Iran, for instance some of Hedayat's works which criticize his society through stories focused on cultural, sociological and literary subjects written in a realistic language. There are two purposes for the realist critic in this case: first is the responsibility of the writer about his society. He feels himself obligated to improve the ignorance of his society and the second purpose is to criticize impartially (Vagefi, 2004). Hedayat was more careful about his society than his contemporaries so he paid much more attention to illustrate the social problems in his works like *Dāsh Akol*, *Mohalel*, *Talabe Amorzesh*, *Olovie Khanoom*. In these works Hedayat shows people's superstitious beliefs impartially.

Now we have to analyze the structure of Iranian modern novels and literature. Plato and Aristotle distinguished three basic kinds of narrator: (a) the speaker or the poet or user who uses his own voice; (b) one who assumes the voice of another person or persons and speaks in a voice not his own voice; (c) one who uses a mixture of his own and that of others. (Cuddon, 1998) Persian modern novel concentrated more on the people's inner feelings and their consciousness rather than the outer events, so applying the techniques like stream of consciousness and soliloquy are the common ways of expression in modern novels. In some cases to give a wider sight of the subject to the readers, the modern writer uses many narrators who are talking on one subject but from different points of view so that the reader can regard the other aspects of the subject and this is another method for Persian modern writing. The time duration and action are short and dense at the same time in Persian modern novels. Although in all modern novels the action takes place in just a short time, the profundity of it is remarkable so we can see a very effective piece of modern literary work which follows the unity of time. The best example for this change is *The Blind Owl* which practiced the stream of consciousness and soliloquy and character based structure which creates its atmosphere through the character's perspective. There

are some other writers too but Hedayat is the best modern writer who revitalized Persian literature.

Like Naturalists, modernists believed that a novel is a part of real life but it doesn't have to be a part from its length, it can be chosen from a depth of life and the reality of the events rather than the surface of action. In this case the writer doesn't have to explain the whole years and events in the character's life but it can explain it through the character's memories. (Hajari, 2003) Like all other modern works, Persian modern novels follow the same instruction of time and place and characterization. Time sequence became an abstract entity in the modern novel and this made a new format of writing which was totally strange in its period, the linear expansion of the plot had gone and instead a very complicated storytelling replaced it which raised curiosity and excitement among readers. Time and characters are two important characteristics which were included in Persian modern novels like all other modern novels around the world. Although the time is around a day or twenty-four hours, the events are going through the characters' past and deep in their memories. Mythological elements in modern novels are other areas of research which we should mention in this part. Like D.H Lawrence and T.S. Eliot and James Joyce, Persian modernists try to give a historical dimension to the contemporary subjects. Writers in this field predict and translate the national myths and legends, and then they add them into the story so the readers can connect to the topic as strongly as possible. In fact every nation has some specific myths and traditions so the modern writer can apply them in its work to connect both the new generation and the old one so that it can inject its idea through the story. For example, the myth of Rostam and Sohrab or Habil and Gabil, the theme of these kinds of myths can help the writer to illustrate its ideas.

The Persian modern novel mostly criticizes the social and political situations of the country like the realists who were writing about the social events as they were in reality, but the only difference was in its form. The clearest difference between Persian modernism and European is their different perspectives about social affairs. Persian modernists try to follow every social event and movement, then they criticize them to fulfill their responsibilities about the society, in fact this gives them satisfaction. A modern writer, who does research about the religious ideology, divides this subject into two parts:

first is the contradiction between tradition and modernity like a fight between father and son, and the second is criticizing the usual customs of a society. Generally the modern novel of Iran began with Hedayat and his views are the basic instructions of modern literature.

There are three significant differences between traditional novels and modern novels which have been regarded both in European literature and Persian literature. The first one is the character or the hero; in the classic works we can see a noble man or a gentleman who has all the best features of a perfect man. He is a super man with a high education and love and logic, he is a perfect man, but in the modern novels these heroes are degraded to the normal people or even lower than normal, like poor people or simple minded and naive people who are not as perfect as the classic heroes. In fact the modern novel killed that glorious hero as it was in the classic works like Epic of Kings or *Šāhnāmeḥ* by Ferdowsī, and this is one of the differences between the modern novel and the classic one. The next important factor that we should mention is the plot. A novel writer was a person who could tell the whole story according to the time sequence and events but in the modern novel writing system everything has changed. A modern writer follows his inner feelings about life so the writer focuses on his consciousness not the time sequences. The last element which made modern novels different from classic ones is the narrator, a person who tells the story. There are some types of narrators like first person narrator, second person, or self-conscious narrator but in the modern novel we cannot see a fixed narrator as a storyteller. In fact in modern novels the writer explains an event from the different characters' points of view so we can analyze the event from different perspectives. Writers in the modern novels apply some techniques like soliloquies or monologues and conversations to try to clarify the truth. Persian modern novel writers tried to follow all these instructions in their works to stay away from the traditional methods of writing (Hajari, 2003)

### **2.3. Feminist literary criticism in both Hedayat and Woolf**

Theory is the fundament of a society which creates human points of view on life. There are not sufficient sociological surveys on women's social lives in the last two centuries so we need to begin a new study about women and how they live in the modern period. Feminism is the only theory which discusses about women's life and their problems in the modern era, they believe that sociological terms and subjects should be reviewed because we need to regard women as a big group who affect life strongly. One of the most demanded social needs of women in the contemporary period is philosophical and emotional recognition. They need to be taken more serious and effectively, even their abilities and confidence should be recognized as absolute rights. History shows women's strong roles in the industrial, family, agricultural, health and educational affairs. Fortunately the general idea of feminism has been accepted among the developed countries and societies but still we need to study more about the factors and different aspects of women's social lives. Generally feminists believe that the logic and rationalism are not enough to deal with life, human feelings can affect positively and decrease the number of brutal events like wars, racism, genocide and many other problems.

Patriarchy was the only authority in the society and men were the only executive elements in it but now human rights, sociopolitical and economical rights are shared equally between men and women and this is what feminists sacrificed for. The newest subject in art and literature is the creation of a new point of view based on female perspective and women's feelings which is called feminist literary criticism. Renaissance was the first time that women showed their tendencies to express their ideas about life in literature and finally in 1919, *A Room of One's Own* by Virginia Woolf, was an academic literary criticism which established the theory as a serious subject in literature. Years later in 1949, Simone De Beauvoir enriched the feminist theory through her book, *The Second Sex*. She believed that men writers have such a patriarchic manner that always took women as another generation or the others. (Kavianipour, 2007)

Feminists believe that literary works include some important elements like time, place, perspective and ideas of the society, so the masculine attitude of the society penetrated among people and exposed its ideas and thought in the society. Naturally having a



masculine attitude in a society can be seen in the literary works as well. In these kinds of literary works the identical individuality of women was declined, titles like angel and some other unreal titles shaded the identity of women and alienated them from the real society. There are two images of woman in the literature: a devil and an angel. Woman as a devil is pictured through Eve's character in Adam and Eve which convince Adam to eat the apple and woman as an angel is characterized with the Virgin Mary, was an innocent woman who had been given a child by God. There are no more details about women's personal feelings and life in many important classical literary works like the *Odyssey*, *Divine Comedy* and neither the other works discuss about them, women are just characters who support men in their perfection and victories. In Persian 1100 years old literature there is no trace of women and their social position, woman is just a thing which is used to build the plot and characterization. For instance: Khorasani School- a Persian literary school- which inspired many writers and poets, is one of the most patriarchal styles of writing and thinking which has no place for women as it is always talking about the glorious epic stories and victories of kings and knights and generally men.

According to Noam Chomsky who declared the importance of language by his theory of psycholinguistics, language is a significant part of human psychology and personality, not a simple communicative tool to understand and discover characters' ideas in novels. In Khorasani School language is completely masculine with a masculine dialect and subject which is used by men to describe their manly fights and wars and victories. There are some classical Persian female poets like Rabe'eh, Mahsati, Padeshah-Khatun, Jahan-Khatun, Tahereh Ghoratolain, Jaleh Ghaaem Maghami, Parvin Etesami, and Forough Farrokhzad, these are poets who composed their poetry under the social pressure in Iran's history. (Oliyaee-niya, 2011) Elaine Showalter discusses about four important aspects of analyzing feminists works like;

- Biological points which explains about the physical features of women writers and how her body affects the literary works through ironies and metaphorical language.
- Lingual differentiation and individual use of language in women's and men's literary works.
- Psychological points and how female psychology affects women writer's works

- Cultural points and how it affects the creation of social values.

To give an example, we can take Forough Farrokhzad as a symbol of Iranian silent women who is crying for freedom and all explained aspects are clear in her poems. Iranian novels are full of painful pictures of women who are trying to save their lives. For example in Sadegh Hedayat's works we can see two types of women, one is angelic and the other is devilish who are not complete and this is how Iranian writers described women in their works. (Kavianipour, 2007)

In the twentieth century feminist criticism presented a new image of women and their social position. Although feminist activists and writers like Mary Wollstonecraft in 1762 stressed on education for women and George Eliot and Georg Sand in Britain and France criticized social perspective about women, still the female world had many problems to get their independence. Like social classes, literature controls women and their identity, for instance in the twentieth century's literature women have no effective roles as men, neither the subjects nor the characters are about women's social and individual lives, there are few literary works about women's privacy and their psychological and biological situations like menstrual cycles or pregnancy pains, even about their general problems to describe women's world. Presented issues in literature are based on men and their interests so feminist groups are right to defend their natural rights and this is something that still is one of the outstanding problems in many countries. Feminist critics believe that society trained people in a way that if women read a female writer's book, she interprets it regarding the social values, not her own interests and ideas. Annette Kolodny believes that we do not take the text itself as a main source but the social ideas behind the text are the dominant ideas which lead us and guide us a certain way. Reading is a social behavior so the social dominant philosophy which is patriarchy and masculine authority can influence people's lives through the books and texts that people read.

Feminist criticism appeared years ago, before Woolf and many other women writers wrote about women, but the official literary criticism began with *A Room of One's Own* by Woolf in 1928. Virginia Woolf belongs to a group of women who have pure feminine views about life both in their social behavior and personal lives. Katherine Mansfield, Rebecca West and Dorothy Richardson were her close friends. (Noor-bakhsh, 2004) In fact it is very difficult to analyze Woolf's literary works individually so we should regard

her works as new literary works or a part of a new movement which challenges the sexual differences in modern society. The main idea of Woolf in *A Room of One's Own* is the women's socioeconomic situation and their independence. She states that women are poorer than men and economic power is not divided between them equally. Woolf believed that writing was not a challenging effort for women; she gives Mrs. Aphra Behn as an example of one who was writing to earn money. In fact Woolf believed that the main social groups like families were dominated by men so women could not express their delicate feelings about their privacy. In another example, Woolf speaks about Shakespeare's sister: she says that her sister could not get the same reputation and fame as Shakespeare got, since she had to play the role of a mother, a wife and a sister which was dominated by the society. Woolf agreed with the bishop who said that no women could have talent like Shakespeare, she agreed not because he was right but the reason was the patriarchy that prevented women to express any talented behavior or any ability in the society.

There was a very important point that Woolf took in her account, the point was language. She classified language into two parts: feminine language and masculine language which Dale Spender in 1980 expanded in her book, *Man Made Language*. Spender explains that knowledge can be presented in a society through language so the dominant generation of the society has the most control on this field, therefore women can receive less responsibilities than men. Criticism enlarges men's literary works and makes their ideas absolute laws in the society, this happens during a long time not in a short time so there will be no space for women to be criticized and studied. This is another reason why women writers were isolated in the nineteenth century's literature. There are many cases in literary criticism that should be regarded in literature, for instance human criticism which is based on human characteristics and comes from Mimesis. If we take patriarchy as a dominant philosophy of thinking in literary works, and face masculine characters in novels, how can we understand about women and their personalities? Feminist criticism is a new movement which challenges the social and cultural attitudes in modern literature and introduces a new generation with all equal abilities even more, both in social affairs and literary ideas.

Functional usage of Androgyny in feminist literary works as a concept helped writers to clear the sexual domination in literary works; *Orlando* by Virginia Woolf is the best example for this case. Human beings encounter many historical and political changes which are equal for both men and women, Orlando can feel the stream of the time during the years and faces many changes in the history but being a woman or a man has no meaning for him/her. Lack of sexual differences in Woolf's work shows her wide and enlightened mind about social life and equality in all political and human rights. (Goujlu, 2007) Absolute feminist ideas like sexual equality, women's life, history, and women's literary works and art surrounded all Virginia Woolf's artistic and social life. Woolf believes that women's writing style is not comparable with men, even the vocabularies that a woman uses to describe a scene or a situation in novel writing is completely different with men's, she discovered a feminine writing style and tried to free her mind and pen while writing to catch a feminine soul in her literary works. She believes that feminine writing should be unrestrained and free; to keep this in her writing she always mentioned in her dairies that she was always writing without any pre-thinking or plan. Woolf describes her writing like galloping which means she broke every classic custom and ancient literary form to seek for a new descriptive method to show her exact feelings.

Virginia Woolf definitely confirms the power of unconsciousness and feminine style in writing also she believes that women's consideration about the femininity of literary work can be really effective in literature and art. She advises women writers to stop competing with men and just focus on their own abilities so that they can benefit from their intact skills in creating a new world in their literary works. In fact she believes that there is no Masculinism theory so having Feminism theory is odd and strange. She says that women did not express themselves during history so they are responsible for compensation this absence and trying to get back their rights both in literature and social affairs. Woolf had a question in her mind that if the human brain is divided into two, feminine and masculine sexes, how do they affect human behavior and personality? To answer this question she associated masculine quality with feminine quality and this experiment created such an enjoyable feeling that attracted many readers. (Oliyaeniya, 2007)

The most outstanding problem which prevents religious societies like Iran from understanding feminist movement is a negative stereotype about this new movement

which began from Europe. While people take feminism as a negative extreme social movement about women rights and freedom, writers like Woolf cannot be such attractive characters. The word Feminism applied for the first time on 27<sup>th</sup> of April 1895 in *Athenaeum* literary magazine about a critical article on a book and pictured a women who was able to fight for her rights, as the climax of women's protests for voting rights, the period of time that women were sacrificing themselves, so feminism got its label as a rebellious movement and trouble for the masculine society. (Megdadi, 2007) Woolf published her book, *A Room of One's Own* just in time and discussed the sexual difference and equality in social affairs. In another book, *Three Guineas*, she discussed women's situation and their relation with patriarchic society, she believed that the basic change in modern social system needs to include women's social freedom and their independence. When she published *A Room of One's Own*, she was forty seven years old and fifty eight when she published *Three Guineas*, so she was a hundred percent sure about her feminist ideas, even she knew about the partial critical texts about her works, but she was neither scared nor paid any attention to their judgments. She said that she wrote all her works with an enthusiastic and faithful belief (Woolf, 1953).

Hedayat maybe was the first writer who explained about the women's social life and how they lived under the social pressure and ignorance. In Iran He analyzed a general frame of Iranian traditional society and explained about many aspects of people's life so we need just a smooth attention to discover the whole attitudes and manners of Iranians of that time. Unlike Woolf, Hedayat did not analyze the women's situations, but before him all literary works were about mythological and patriarchic issues. As an avant-garde writer, Hedayat did not forget to picture new subjects in his works and women as a big community of the society were so important for him. There are many female characters in his works, he only talked about ordinary people not middle class people as Woolf did, but the reality of Iran was the same society that Hedayat presented. It is almost impossible to include Hedayat into the feminist community but we cannot disregard his women characters that are really impressive and intentionally created to represent the women's life as real as ever. The most highlighted situations of women in Hedayat's works are poverty, weakness, being used by men and isolation. For instance, *Aroosake Poshte Parde* (A Doll Behind the Curtain) which describes a young man who falls in love with a doll, he adores

the beautiful manikin because he believes that it is an angel and the most important thing is that the doll is silent so he doesn't have to talk with it. It doesn't complain about anything and the young man can just love it without any deceptive gestures or lies.

Hedayat pictures two different types of women, one is perfect and he calls her an angel and the other which is imperfect with all bad personalities and appearance. Hedayat never explains about sexual relationship or at least a sexual attraction as this behavior is very disgusting and shameful for him. Even in his private life we cannot see any love affairs, but this cannot be taken in the literary or social criticism. There is another woman in the story *Aroosake Poshte Parde* who is the cousin of the young man. They are going to get married but the young man is not attracted by the girl. Hedayat looks for perfection, an ideal and intact beauty, but it is impossible to find such perfection. In fact Hedayat symbolized the good and bad characteristics of the society to show the reality of his time. He blames those careless people who have no nationalistic feelings and attention to the social and moral fall in Iran; he pictures those people as greedy, narrow minded and superstitious people. The most outstanding feature of those people is their sexual behavior. He describes those people like a mouth connected to the intestines and ending with sexual organs. Like Woolf, Hedayat gives some pictures of women's position in the society and how they live under the gloomy and dark atmosphere. His characters are involved with love and sex, two psychological issues which need to be discussed more, but this subject is not the thing that feminists are speaking about. If we wear critical glasses and look deeper into the characters' world, we will see that Hedayat has one general idea about women and that is a humanistic view.

He describes women's miserable lives in patriarchic, religious and traditional society of Iran through his stories like: *Takht-e Abu Nasr* (Abu Nasr's Throne), *Zani Ke Mardash Ra Gom Kard* (The Woman Who Lost Her Man), *Talabe Amorzesh* (To Ask Forgiveness). Elements that annoy women in Hedayat's society are economic and cultural poverty, superstitious belief among people, abusing religious regulations against women, ignorance of low class people, patriarchy, polygamy and health care, which all are considered in his works. For instance in *Alaviyeh Khanoom* (Mrs. Alaviyeh), Alaviyeh herself and Esmat Sadat and Zeynab Sadat are suffering from Impetigo and poverty, they

are abused by men and never feel happiness. Lack of health care forced people to use some superstitious ideas as remedies and these are the main facts about women's social life. Misogyny is another subject that is highlighted in Hedayat's works. Men, especially rich men are trying to isolate women in the rooms and locking doors; in fact they are afraid of the new social changes. Another subject which women are still suffering from is marriage. All marriages were forced by families or some social reasons without any trace of love or interest. For instance in *Bonbast*, Sharif is a rich man from a wealthy family who gets married to his cousin just for transferring land and wealth but he fails in his relationship. Polygamy is another important fact that Hedayat shows in *Haji Agha* (The Pilgrim-Pilgrim is a title for those people who traveled to Mecca). *Haji Agha* is a political figure who has patriarchic ideas. He has four official wives and four concubines. He prevents them from any social activities and locks the doors across their faces; he believes that women's freedom is a modern idea which is in contrast with the traditional society. He just wants women for his passionate and sexual desires, *Haji Agha* is a symbol of Iranian traditional men with all classic and patriarchal ideas about women and their social lives.

Polygamous families can't have a peaceful atmosphere because a small economical problem affects the women's situation and they try to keep their position, even they can fight or kill each other for this reason. Polygamy and concubine age in Iran were the most abusive actions against women but no one could stop it because they were a tradition which came from religious belief so women were the first and last victims of this ignorance. Generally socioeconomic situation of Iran was controlling people's life in a way that no one could enjoy life. in *Takhte Abu Nasr* (Abu Nasr's Throne), Hedayat speaks about a king who is living with his wife, in fact she is his sister but the aristocratic rules and traditions forced them to get married. *Gurandokht* is infertile and can't bring a child to the king, so after ten years the king decides to get married again, but with a prostitute. This humiliates *Gurandokht* and her royal family, so she poisons the king and kills him. In the funeral, they bury the king with *Gurandokht* as his wife and *Khorshid* as the concubine, so both of them lose their lives just because of the king's passion. Years later, when archeologists discover the dead bodies, they recognize that the king's body is still fresh and a sting of blood is on his mouth. The king sucked the women's blood and

this kept his body fresh. Of course this is just a story but Hedayat wants to show he hates this unfair patriarchic and brutal behavior against women.





### **3. ANALISING MODERNISM IN HEDAYAT AND WOOLF**

#### **3.1. Stream of consciousness in *Orlando* and *The Blind Owl***

The technique of Stream of consciousness in novels is called the story of time, just because of its special attitude about time. To present a clear and absolute meaning of time in stream of consciousness technique, the writer omits the past and future tense so that the reader can have a unique and pure meaning of the present time (Bayat, 2005). In the stories which are written according to stream of consciousness, the sequence of time and moments are replaced with a complicated aggregation of memories in the character's mind which are organized according to the depth of the memories and their strength rather than the time sequence, like past and future. To present an excellent reflection of human mind and how it adapts itself to time, the stream of consciousness writers tried many techniques, like immediate flash back, floating the general story among present, past and future, talking about an action in the past for a long time in a short period of present time, changing the main story from the layers of the characters and between the objective and subjective time. Expression, language, time and plan are all features of stream of consciousness writing style. Expression in these kinds of novels is an inner soliloquy. The most important lingual characteristics are special punctuation, ambiguity, poetic language. Reaching the language of the story to the mental language or a kind of free recalling is another feature of these type of novels. The last and the most important thing which helps the writer to build a stream of consciousness story is time. (Bayat, 2005)

The most important stream of consciousness novels are written between the years 1913 and 1915 in the west and Europe by some avant-garde writers like Dorothy Richardson, James Joyce, Marcel Proust, William Faulkner, Virginia Woolf and some others who attempted to create a new way of expression in literature. These writers are not writing about some actions according to the objective time and in coincidence but they prefer to dive into the

character's inner world and describe all details and separated ideas and every useless subject, so that the reader can find a general and specific understanding about the character and how they see the world and life. The main subject of the stream of consciousness novels is time but every writer has their own understanding of this subject. For instance James Joyce in *Ulysses* tried to present an aspect of the character's private life to his readers.

There are two different types of time in stream of consciousness novels, one is the normal time included in the seconds and minutes and hours which is called objective time, the second is the time which is running into the character's mind and creates the base of the stories and memories, this type of time is called subjective time. (Bayat, 2005) Subjective time is more important than the objective one because this kind of time helps human beings to meditate and think consciously about the present, past and future without any change in the objective time. Contrast and oppositeness between the objective and subjective time is one of the most effective ways to clarify the difference between the actual times in the stream of consciousness novels. Clocks show time through the seconds and minutes but in our mind one minute can take more than a day. For instance, we remember an action about our childhood which dates back to years ago but the whole action takes place in just a few minutes according to the objective time in our mind. Henri Bergson studied about the human memory to show the differences between the human pure memory and sense perception. He believes that the past remains in two ways, one is the way that actions stay as physical behavior through the saved images in the human brain, and the second way is keeping through the pure memory which is the general store of the past, these two different ways create the objective and subjective time in the human mind. Sense perception which has a physical function can recognize the objective time including clock hours and minutes, but the pure memory which has a strong connection with the emotional and spiritual realities can understand an inner concept of time which is different from objective time.

Stream of consciousness was a new structure in novel writing to discover the character's inner world and detect the causes and effects of every action in modern novels. A modern writer neither touches the action directly nor gives the coincidence of the time, but the

writer prefers giving the clues about the action and describes the details which are in the character's inner world, so that the reader can travel through the character's memory and find out the exact realities, and this is what the writer intended to do. Virginia Woolf is one of the famous modern writers who tried to introduce her characters through stream of consciousness in a way that critics believed that Woolf was involved in the concept of time so that she had forgotten the other subjects of the novel. (Bayat, 2005) She applies the mathematical time in her works and the action takes place in a short objective time but the realities happen as they are in the character's memory. She doesn't allow the reader to enter into the character's world easily, she never imposes her own ideas in the story. There is a kind of indirect soliloquy in Woolf's works which helps the reader to recognize both objective and subjective times. Another important thing which Woolf worked on was the moment. For instance, in *To the Lighthouse* she talked about some moments that inspired the characters and led them go beyond time and place. In novel writing in the twentieth century, time was not an obligation for the writer to follow and organize every detail and event according to that or change the event's sequence from past to future and present, but it was regarded as a fixed entity in the character's mind which presented all events, past or future in the present time by mixing them with the character's contemporary period of time. The writer of stream of consciousness describes an old action in the present time to picture a moment along the time not in an especial period of time. For instance in *The Blind Owl* by Sadegh Hedayat, the writer talked about some period of times which he could not remember, even he could not remember when or where he was there, he just remembers the moments according to the depth of the event. In *Orlando* by Woolf, the writer talked about many events and changes which happened during a long period of time, even the character's gender change from man into woman but the whole story was like a sweet dream that may happen to the writer in a few minutes. The arrangement of time and periods in these types of novels (stream of consciousness novels) are not as important as the events. In this type of modern style of writing, the writer doesn't want to describe the realistic events and series of actions according to the historical documents, but the writer intends to create a general shape of the ups and downs and strong and weak highlights in the character's life so that the reader can obtain a general understanding of both character's personality and his/her mentality.

Virginia Woolf wanted to write a biographical story but *Orlando* was something beyond the biography or diary because in this novel, Woolf talked about a long period from Elizabeth to Victorian history and life with a critical eye. In this novel, Woolf tries to present the connection between the historical and cultural events of England through a satirical language. *Orlando* can be a good example of novels which present the contradiction between the modernism and Victorian politics, because Woolf went beyond her contemporary events and discussed about the relativity theory, such as modern ideas in physics. She didn't want to follow the old process of writing or sticking to classical subjects, so she was looking for a new method of writing to build her own special world in her novels. (Naderi, 2001) *Orlando* went through the time and observed all the changes in both history and politics, even her gender changed from a woman to a man, this is not a normal stream of consciousness story. Woolf used the technique to describe her point of view about the Victorian period and history with a critical and satirical language. In fact this is not the only novel that she used stream of consciousness. *To the Lighthouse* and *Mrs. Dalloway* are other novels where Woolf used the technique to create a modern and new style of expression. *The Blind Owl* is also a good example of stream of consciousness novel which pictures a complicated atmosphere where the main character cannot express his understanding about the objective time. He doesn't know where he is or who are the people around him, he just knows that he lost his consciousness and everything is like a dream. The whole story takes place in a room, where the writer is seated behind his desk but he has no idea about the reality in the story, so that the reader can not recognize what action is real and what is unreal. This is happened in *Three Drops of Blood*, written by Hedayat. Stream of consciousness was not a usual method of writing in Iran because Sadegh Hedayat was one of the first people who started novel writing but he was aware of the modern styles and techniques. Hedayat Was not as strong as Woolf in this kind of writing style so they are not comparable but we can take him as an Iranian writer in the Middle East who began an avant-garde literary style.

### **3.2. Analyzing Time as a modern element in *The Blind Owl* and *Orlando***

All writers and artists are pioneers of thinking and creation so they have many readers and audiences and this is their power. They can affect many people even many societies so analyzing their ideas is one of the most important responsibilities which critics can do. During the thesis we have explained about their life and societies and many social events that influenced their lives, but in this part we are going to review some works of Woolf and Hedayat as two great writers in their period. There are many reasons that ascertain the uniqueness and immortality of Hedayat and Woolf and how they created a new method of thinking in literature like their innovative attempt of creating a new technique of writing which can be observed through their works. There is not any border to analyze a literary work but concentrating on a specific aspect will be evaluated as a precious and useful work so we are going to focus on Time as the main factor of research.

Hedayat spend all his life time to research about the social, cultural and local belief to enlighten the society about the new era and new world out of Iran, but in *The Blind Owl* he overreached his subject and looked for a lost history among the hours, days and months. Just in the middle part of the novel, he says that: “Because at this moment all my restless thoughts belong to here and now, it is difficult to know where to begin. My thoughts do not recognize any hour, minute or history. For me, something that happened yesterday might be more ancient, or less effectual, than an event that took place a thousand years ago”. (Hedayat, 1315, 58) referring to Hedayat’s biography we can understand that he was a great researcher, he uses time as a modern concept in his works, while it is a new method among the European writers and philosophers like: Marcel Proust, James Joyce and Woolf, even Einstein and Henri Bergson talked a lot about the time as the revolutionary subject in the modern era. As Bergson believes that if we empty our brain from all objects and pictures, we can find the pure meaning of the time through the deep reality, Hedayat gives us an atmosphere in his *The Blind Owl* that is in contrast with the real life so we can regard his work as a great example of supernatural and surreal world full of images with many dimensions. (Shamisa, 1992)

Story telling in *The Blind Owl* is very similar to the stream of consciousness but actually it is not an absolute example of that. *The Blind Owl* is similar to the stream of consciousness according to the spiritual and mental expressions of the writer, also

expressing the thoughts and conscious or unconscious understandings of the writer, even the memories and emotions, but stream of consciousness is based on the pre-speech level rather than the rational verbalization (like some unexpressed words that the reader should guess). (Shamisa, 1992)

*The Blind Owl* is a Psychic Novel which is completely different from the stream of consciousness novels as in the psychic novels there isn't any trace of the pre-speech layers and the words are quite rational and natural. The expressive method in *The Blind Owl* is an interior dialogue or interior monologue. Interior dialogue is based on describing the mental stream of the main character while interior monologue is the technique of recording the continuum of impressions, thoughts and impulses either promoted by conscious experience or arising from the well of the subconscious (Cuddon, 422). The writer does not interrupt the character to impose his or her ideas; the writer does not correct the meaning or does not explain about any subject during the novel. Soliloquy is another technique of the stream of consciousness which is applied in *The Blind Owl* by Hedayat. But why did we say that this novel is not an absolute example of a stream of consciousness novel? To answer this question we should explain about the unity and discipline which is hidden in the novel and the reader thinks that the novel is just a reflection of the writer's thoughts without following any special structure.

Time is the only element which makes the novel difficult to understand. Time in *The Blind Owl* is described as the circular time, reverse time or parallel which is self-explanatory. It seems that in the parallel time the end of the story is predictable but in *The Blind Owl* there are two different streams of times and two different lives for a character, like a character that is living into two separate but parallel times. At the beginning of the novel we recognize a young man who is presenting his love and passion for a young beautiful woman, but along the story we find some faded characters too, like the old man. The man was doing some surprising actions. For example: he knew the address of the narrator perfectly, he was entering to the narrator's room and sleeping with his wife, but at the end of the story we find out that he was the narrator himself, and all the actions were the narrator's actions that happened in a parallel moment with the narrator. The reader has to read the novel again by knowing these realities.

The narrator mentions that he is an old man but it is not a recognizable point until the end of the novel when the reader remembers that by accident. In the middle of the novel it says that; “whoever looked at me yesterday saw a distressed, ailing youth; but if he looked at me today, he would see a stooped old man with white hair, sore eyes and a leprous lip” (Hedayat, 1315), so we can prove that the old man is the narrator and the writer himself; but after these words we find a new story about a young man that confuses the reader and prevents him from a clear and routine understanding. Even in the beginning of the novel there is a part that describes a painting which pictures a young woman who wants to give a blue water lily to an old man who is the narrator himself. The time in all parts of the novel is mixed in a way that there is not any flat or normal stream to lead the reader toward a pure and clear understanding. Time is present, past and future at the same time, also the events refer to today, tomorrow and yesterday. Every character can be taken as the representative of the other characters. For instance: if we regard the old man as the narrator, the story will be his past, but if we take the young man as the narrator, the old man will be his future and sometimes we can see both of the characters beside each other.

To give more examples about the complicated structure and chronology in *The Blind Owl*, we can explain about the other events like: the story of the narrator’s father or uncle which logically should refer to the past but surprisingly is about the future, since he is the same father or uncle who became an old man after the Nag bit him. There are some women characters like the dancer, Bugam Dasi, the narrator’s mother and the others who are presenting one person but in different parallel moments. The reader needs to be aware of the time and the characters since the dancer is Bugam Dasi in a period of time but at the same time is regarded as another character and this is the technique that is used in all the novel. When the narrator sucks his thumb, the time refers to the past and his childhood, and when he talks about the cloak and old man, the time refers to the future. *The Blind Owl* is one of the best and attractive novels on which critics wrote many literary articles and analyzed it from different point of views and time was one of the undeniable subjects in their works.

Virginia Woolf is one of the founders of time in the modern novels who put a great effort to developing the modern novel writing so no one can deny Woolf and her great effect on

the modern novels writing. Time is like an expression tool for her to describe the moments and the actions even the objects. She is very selective about the words and phrases so everything we face in her novels has both deep and surface meanings. For example if we take a short look at *Orlando*, the only thing which will attract our attention is time and how the character goes over the centuries and how the character's gender changes. *Orlando* is a little different in comparison with Woolf's other works according to its literary type and storytelling, even the method of stream of consciousness is not like the main writing style since Woolf evaluated the historical events and mostly Victorian age traditional events during the ages so we cannot compare it with *Mrs. Dalloway*. The function of time in Woolf's works is really interesting, she writes in a linear path of time which means that time is divided in periods and surrounds the whole story. This technique can be seen in almost all her works, the entire periods and moments' stream is incessant and ceaseless with a logical progress. In fact this writing style represents the importance of the periods, also the writer can focus on special moments in a character's life to describe the character's ideas and characteristics. This can be taken as captivating the time in the reader's mind or captivating the mind in a certain period of time. Actually the human being is captivated by time with no authority to control or change and time is the main controller so human beings cannot change time and this was the reality that was discovered by modern writers.

Woolf takes the reader to all secret privacies of the character and lets the reader discover everything. For instance: in *Mrs. Dalloway* which shows one day of Clarissa Dalloway and about her ideas and points of view, so the reader can take a look into every detail of her life, she wants to buy a bunch of flowers for the party. She wants to celebrate and meet all her friends in a night. In fact there is not any special actions in the novel but after reading we can recognize a great atmosphere of England after the First World War. Time is the most important fact in the novel which helps the writer to describe every aspect of the characters and the social affairs. Beating time is sensitive in all the novel and time progressing can be seen through the cars, planes and trains, even people's movement can represent a length of time which looks longer than real life. Ticking Big Ben is surrounded all around the city but is there any specific meaning behind this crossing time? Although there is not any outstanding action in the novel but breaking the concept of time by Woolf



really affects the discovering process and recalling the memories through the character's mind. The readers enjoys reading the novel and feeling the emotions, failures, happiness and loves, the reader travels frequently through the present, past and future times.

Time is a tool of expression for Woolf. She prefers to describe the extraneous realities through an inner soliloquy or monologue rather than explaining the details about the main subject with a sequential flat time passing so the reader can discover the structure of the characterization in her works. She talks through every character and this helps her to picture a broad view of the context which is a great place to discover and understand. There is not only one narrator in her works, like three dimensional films, Woolf stops the time for a moment and dives into the stream to observe every aspect and review every memory in the novel. Just like a fantasy which the reader saw in his dream and this is completely a new method of thinking and writing in comparison with the previous nineteenth century writers.

As an Iranian, we can compare Woolf's novels with Persian sonnets, since there is no storytelling system in Persian sonnets. Although there are some descriptive parts which refer to the main structure of the sonnet and guide the reader toward the main idea, there is not any happy ending or solution making at all. There is a kind of wandering, amazement and astonishment among the realities which is not strange for the Iranian reader and this gives a depth to Woolf's work and shows how understandable they are for other nationalities. No critical essay neither analytical article can represent the original reality of a literary work but at least they can clarify the basic concepts and meanings of them.

By going farther into the concept of time in *Orlando* we can recognize that the novel is a fantastic piece of literary work about the idea of transmogrification in Victorian age which was going to convert from classic form into modern and new shape. (Bizargity, 2002) Most probably Vita Sackvill-West who was the best friend of Woolf had an inspiring role in creation of Orlando. Orlando is a genderless character who crosses the time for more than three centuries; it observes all sociopolitical events with a wide opened eye and thoughtful look so the writer can picture a precise image of the changes in a whole lifetime and ages. Relativity in the concept of time changes every meaning and standard reality,

every I which is used in the novel can be attributed to all the people so the reader can put himself in the character's place and enjoy the whole new world created by Woolf. Being genderless in *Orlando* can be compared with *The Blind Owl* since every character in the novel presents some specific ideas which are so close to the general philosophy of the writer who is an elevated soul of mankind travelling through the thoughts and moments. Moreover *Orlando* reports the sociopolitical events of its contemporary world; it springs over the literary history of England and makes a great rich background for the characters. It just reflects the events and changes without any prediction or personal analysis. Victorian age is described as an expanding cloudy atmosphere with a penetrating humidity which is both a sign of fertility and development and the sign of depression. *Orlando* is a brightening and individual literary work, Orlando symbolically lives for more than three centuries, even its gender changes to enrich the subjects and meaning in the novel and avoid being a masculine or feminine work. Finally *Orlando* represents its rage and wrath against the meaningless aristocratic life style and at the same time it protests against the uncontrollable modernization which threatens the human being's life and entity. The concept of time is placed in the depth of the character's mind not in the ticking of the clocks since Woolf doesn't accept the twenty four measurable hours as the true meaning for the time. She tries to picture the concept of mental time. The most common feature of Woolf's works is concentration on the memories, conceptual analysis of time, gender identification and complication of plot and story. Time was the only thing that Hedayat and Woolf could use to create a great context for their characters, like a frozen moment on the face of clock where the mind is travelling as free as an eagle. This is exactly a modern factor which changed the process of novel writing in the twentieth century and Woolf and Hedayat were pioneers in that.

### **3.3. Romantic Nationalism in Hedayat's works**

Nationalism is a word that determines the depth of patriarchy among a nation or individuals. Extreme emotional and sympathetic feelings create nationalistic ideas which show the strong tendency of the nation to their local culture, originality and their history. When nationalism mixes with the emotional feelings, the result will be romantic nationalism which is the extremist version of nationalism. 1921 was the period when the

modern writers began their new avant-garde ideas in Iran. Nationalism was a proud word which people appreciated that, even in 1920, nationalistic movements made the Pahlavi the strongest government which was supported by outer powers. Nationalism and modernism were two inseparable ideas which were trying to restore the contemporary world, so criticizing and ignoring the classic methods in art and literature were their similar features. Iranian nationalists were appreciating the Old Persian kings like Cyrus the Great and Iranian religion like Zoroastrian which upgraded Iran for ages in history; even they were blaming the Arab's invasion and how their action and religious ideology destroyed the Iranian glorious kingdom. Iranian nationalism was trying to modernize the country according to the universal standards.

Sadegh Hedayat was a young writer who was interested in the Iranian glorious and shining period; also he was familiarized with Iranian culture and history. He tried so hard to revitalize Iranian contemporary literature with his modern style of writing and stories, even he tried to change the Iranian alphabet from Arabic style to Latin, like Ataturk's action in Turkey which joined Turkish literature with international literature, but he never got success. His individual care about Iranian folkloric poetries and idioms encouraged him to travel around Iran and collect the poetries and idioms among local people. In 1931 Hedayat began writing about normal people and the social problems which was a first time in Iranian literature, since until that time, poetry and poetic themes were dominant styles in Iranian literature. In fact Hedayat established a new method of writing in Iran which was focused on critical realism. Romantic nationalism was an ideology in Pahlavi Governmental system starting from the late 19<sup>th</sup> century to improve the social and economic problems. Sadegh Hedayat recognized that ignorance and naivety are the most important causes for religious ideology. He did many researches about Iranian culture and history to represent an original picture of truth and reality in his country but when he faced with the superstitious people, he was disappointed and lost his energy. He stopped writing after thirty years hard work and this is completely understandable by looking into his life.

Lack of beauty and independence in his contemporary society that he never adapted himself, were all reasons that forced him and his friends to go back to the ancient glorious periods, so that they could get satisfaction. Hedayat was writing in a format that normal

people could read his words easily and this helped him to become famous among the public. In comparison with the European countries, Iran was a poor country both in economy and social life and this annoyed Hedayat too much. He was suffering from a pain in his soul which he never overcame, even in his last moments of life he was very angry with Iranians and their superstitious ideas. Hedayat's romantic nationalism was something that he felt and lived with so that he was a great example of a modernist in a classic and traditional society, even Iranian Shah was thinking like Hedayat, since he was trying to restore the 2500 years kingdom back through the annual ceremonies and all his restoration action, but he failed in that process. Finally the Islamic ideology and oriental philosophy penetrated among Iranian people and the 1979 Islamic revolution was the result that still controls the Iranian society.

#### **4. Conclusion**

There are many events and actions in the history, like war, earthquake, diseases, crises, natural disasters and so on which affect people, but there are some people who are more sensitive than the general public like artists, writers or poets. They are observing the society like a microscope and criticizing every political, historical or social action. In this thesis I tried to discuss two writers, Virginia Woolf and Sadegh Hedayat, about their lives and points of view and how they struggled hard to improve their contemporary literature. Virginia Woolf is an English writer who recognized the difference between the genders from her childhood; she started learning on her own. She read many philosophical and historical and literary books. She was concerned about the equality between men and women all her life time. In fact Woolf tried to enlighten the people about their rights and especially about women. In *A Room of One's Own* she talked about the economic situation of women and how they suffered from the bad economic situations in their lives. She believes that women need an economical support and rights to show their talents and abilities in every field. The most common idea that the thesis concentrated on is the common causes that led these two writers to the same destination. Death was the destination that they reached after a long suffering life, but they left life themselves and with their own hands. Modernism was the thinking school where Woolf and Hedayat learned how to think and how to live so they started a new life with all their new methodologies. Hedayat couldn't adapt himself to his contemporary social affairs. For instance in Iran, Hedayat could not stand the people's ignorance about their history and culture so he tried to inform the society about the modern world and encouraged them to improve their thinking and upgrade their life style as Europeans did, but he never succeeded. In fact Woolf was looking for something different; she was concerned about women's rights and their humanity. Like many other feminists, Woolf was looking for freedom for women, both in their life and actions, because she believed that women were

suppressed by men. These are not all the subjects that we tried to compare, in fact the writers' social situation was not in the same level. We neither can compare Iran as a modern country with England nor as a civilized society, but the important thing that we presented here is the similarities between the writers' difficulties and how much they tried to express their ideas as two skilled and experienced writers.

Poetry was the dominant literary language in Hedayat's time but in the modern era poetry was not able to present the social and political problems. Truly, Hedayat was the first writer who established the Critical writing in Iran. He was writing about the social classes, people's life style and their ideologies, so he could picture a general frame of Iranians in his period. Hedayat and Woolf are not entirely comparable but after a long time passing, we can recognize the effects of modernism in their thought and artistic life. for instance, being interested in history and political subjects, having bounds and groups of friends like Bloomsbury and Rube, having objective ideas about social misbehavior, completion of literary theories, presenting the psychological ideas in their works, experiencing the World Wars, technological improvements, changes in artistic methods are all similar elements between Woolf and Hedayat, so still we can extend the research to clarify the effect of modernism in the writers' lives.

Travelling to European countries helped Hedayat to develop his point of view about the world and all philosophical ideas, but there were many negative effects in his life too. For instance, when he got back to Iran, he could not stand the people's naivety and ignorance. He lost his hope about the country that was born and lived with a great culture but in the past! Seeing the superstitious and narrow minded people, uneducated and ignorant people in official and governmental system was annoying Hedayat, so romantic nationalism and being interested in national classical works and ancient Persian kingdom was a natural reaction against that miserable situation in Iran. Hedayat was struggling to establish his new and modern ideas among the traditional community, like an effort between classical and modern, but he never got satisfaction. Even he could not concentrate on writing and thinking about the new subjects. He isolated himself, he was banned from publishing *The Blind Owl* in Iran and this shows the unpleasant and disappointing Iranian political and social situation.

As a woman writer, Virginia Woolf was in a better situation than Hedayat, since she was living in a civilized and developed country, but she had her own problems too. Woolf was involved with women's rights and their social and political situations in that society. She did not like the critical ideas behind her works, so she started Hogarth Press to publish her works herself. She was in the heart of Modernism and among many great and famous philosophers like Nietzsche, Freud, and some scientists like Einstein, so she never forgot using all the new technologies and modern thought in her works. She was living in a changing period while the world was going into the new page of its life with all new thinking methods and unusual actions. These changes helped the writers to create many new writing techniques and Woolf was one of those pioneers. For instance, stream of consciousness which changed the whole frame of novel writing, even in Iran the poetic language of Literature changed into prose writing and the stylish and classic words changed into daily spoken words. Newspapers, magazines helped to create a public literature and journalists became the social critics in Iran. Hedayat talked about the social and ethical subjects with a simple and understandable language among people, he researched about the glorious and unique kingdom which was destroyed. Woolf also was looking for her beloved London among the ruined Europe after the Second World War.

Mental and psychological damages among people after the Second World War and the loneliness and social discrimination isolated Woolf. She was just writing and writing. Masculinism and discrimination between the man and the woman in a classic and traditional country, Victorian ideas and family based views about women were all in contrast with Nietzsche's modern ideas and the high development of technology was breaking the religious ideologies, so the creative writers like Woolf and many others were able to create new themes in their modern works. Woolf was interested in the colors and paintings and the complicated soul characters, even the separated but united thought of the characters, so stream of consciousness was the best writing style for her to create and present her ideas through her novels. Woolf went beyond the objective time through this technique but she may have had no idea about Hedayat and all his works. Her best friend, Vita to whom she was introduced in 1923 at a party, went to Iran for two years and this really made her sad. This event introduced Iran and Tehran to Woolf but we are not sure if she heard anything about Hedayat or not. These two writers may have never meet or

heard about each other but after a long time we can recognize the similarities between their ideas and lives. Both of them were living in the same period and for more than thirty years, both of them were contemporaries with many famous modernists like Fredric Nietzsche, Albert Einstein, Sigmund Freud, both of them experienced the World Wars, both of them were under the attack of partial critics and finally both of them were isolated because of many political, social and personal reasons, and death was the only destination for both of these writers. We can regard the general perspective of their lives and how they developed their artistic personalities so that we can get many good results from this process. In fact Modernism can be the main factor which guided the writers and artists to death, although many other reasons were included but the Modern ideology and the technological development influenced this process.

Committing suicide is not something that we take as a normal action since the person who does this action has a special reason. Hedayat and Woolf have many followers who read their works and think like them so their action is not related to their artistic character but it was most probably a personal action. Hedayat left Iran when he was forty eight years old, he rented an apartment in Paris, 37, Rue Championnet, and finally after a long struggle for getting the resident permit in Paris and asking for help from his friends, he was completely disappointed and committed suicide on 9<sup>th</sup> of April 1951. Hedayat was one of the most effective writers in Iranian literature who established many literary and critical thinking methods. His works are not allowed to be published in Iran but all Iranian read his works. Woolf had the same destiny, she was not in a good physical situation, she said that she heard some voices; she believed that her diseases were getting back but she had no energy to stand against them. She thought that she cannot live and stand those problems again. In fact we cannot judge about her action but filling her pockets and sinking herself in a river is not a normal action. Modernism was a road for Woolf and Hedayat to death and now you can understand the reasons of their action, although the details are not enough but let us stop writing here and open their books and reread them again with an open eye and with a deep sympathetic feeling.



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## Resume

**Nasser S.Far**



**(Kalan)**

Istanbul

***Tel: +90 -531-943-7051***

E-Mail: [dr.kalan@live.com](mailto:dr.kalan@live.com)

## **PERSONAL INFORMATION**

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Date of Birth: **Nov, 04, 1981**

Marital Status: **Married**

Languages: **Persian (Native), English (High Proficiency), Turkish and Azeri (High Proficiency)**

Valid Driving License: **Yes**

## **HIGHLIGHTS OF QUALIFICATIONS**

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- Over 6 years teaching experience adults as ESL/EFL learners
- Cambridge CELTA certified teacher
- Excessive knowledge of ESL course books such as "Top Notch, Inside Out, Q-skills, New Interchange, New American Headway"

- I received my work permission in 2013 educational calendar

## **EDUCATION AND CERTIFICATES**

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- **Master of Art, English Language Literature (2013)**  
IAU, Istanbul, Turkey
- **CELTA Certificate (2013)**  
Cambridge University (ITI ISTANBUL)
- **Bachelor of Art, English Language and Literature (2007)**  
Iran Azad University
- **TOEFL course certificate (2011-2013)**  
ITI
- **TOMER diploma Gazi University 2011**  
Turkish for foreigners

## **WORK EXPERIENCE**

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- **TOEFL IBT Instructor**

**Kish Language Center, Ardabil 2008-2009**  
Taught TOEFL IBT speaking/listening/writing/reading

**Turkish Airline Academy: Istanbul 2015**

- **ESL Instructor**

- Taught ESL from intermediate level to advanced levels, A1, A2, B1, B2, C1,C2
- Used *Integrated Grammar for Communicative Language Teaching*
- Taught General English included: Grammar, Communication at **Setaregan Language Center**, Ardabil-Iran 2006-2007
- Taught English in **Dnesh-pajhuan** Language Center, Ardabil- Iran 2008

- Taught English as ESL teacher communication and TOEFL, 2012, Istanbul
- ESL (Listening Speaking Instructor) in **Doğa College** 2013, full time teaching
- English Instructor for TOEFL/ IELTS in **American Culture Language center**
- ESL instructor in **IKBU, university**, full time teaching
- ESL Instructor, **Yeni Yuzyil University**, part time teaching at weekends
- ESL instructor in **Beykent University**, part time teacher

#### **Translator in CHTO**

- Worked as translator in **CHTO** ( cultural heritage and tourism Organization) Iran 2009-2010
- Worked as main Translator in Sheikh Safi-Al-din Complex Registration project, CHTO, 2010

#### **COMPUTER SKILLS**

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- MS Office Programs (Word, Excel, PowerPoint, etc.) – Advanced
- Internet and network
- Language Laboratory System (electronic board, teaching software)
- Language Media and visual aids Programs

#### **REFERENCES**

- 
- **Prof. Dr. Kemalettin Yigiter**
  - **Dr. Aynur Kesen;** *Yabancı Diller Eğitiminden Sorumlu Rektör Danışmanı*
  - **Nikue Gardner;** Director of Teaching Training Institution, ITI
  - **Dr. Carl Boon;** Director of Foreign Language Department of Yeni Yuzil University
  - **Dr. Gillian Alban,** Professor of Language Literature, Istanbul Aydin University
  - **Dr. Tajbakhsh,** Deputy of Foreign Language Department, Bezmi Alem University