
The Study of the Economic Conditions of Iran and the Netherlands in Sadeh Chubak's Novel "Tangsir" and Rembrandt's Paintings

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Abstract

The artistic and literary activities have always been affected by the cultural conditions of societies. The cultural condition in turn is formed by social relationships influenced by the political movements. None of the literary and artistic activities can go along their path independently. The artistic genre and school of thoughts are also sometimes named after the artistic activities of a special era, but the characteristics of a genre based on the social conditions of the society which has passed through time and geographical conditions can also be expressed in another way. Meanwhile, if we consider the goal of Realism as a fair and honest display of contemporary life, it is then required to pay attention to the artistic interpretation of social 'political' and 'economic' issues. This article follows the study of artistic and literary works under the similar economic conditions, by investigating the Rembrandt's painting and the most realistic novel of Sadeh Chubak "Tangsir" in a descriptive and comparative analysis. In addition to the different reactions of two artists toward the economic conditions of their fellow people, the result shows similarities between different countries also causing cultural similarities and closeness of their people. It also results in removing the geographical borders and finally causing intimacy between the artists' expressions in presenting the artistic factors and items in their works.

Keywords: Economy; Novel; Painting; Realism; Society

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1. Introduction

“Art and society need each other; but this mutual need does not look for mutual acceptance. At a time when artist gives excellent cross-community values in their art work, it is brought together by art and society” (Pakbaz, 2010).

Artistic and cultural currents have shaped the context of relationship of mutual societies having economic and political events. Economic and political events which influence the form of various communities' life conditions are different. These differences occur in different literary and artistic works and each of artists and scholars would express their ideas in a unique way. However, the role of art in innovative events and movements cannot be ignored in the lives of ordinary people. The interplay of literary events in different periods in a geographic area is obvious, but the issue which has been less explored can play a vital role in common cultural knowledge beyond the geographic scope of their nation and communities. This may reflect and discover semantic links or get the feeling of the artistic work of people's normal lives in different communities. Rembrandt Van Rhine, a Dutch painter, grew in Leiden civil society where he had his first artistic experience. Leiden and Amsterdam, the two important cities of Netherlands, have undergone economic and social changes. Social processes create rich, pristine and pure social subjects hunted only by the eye of genius artists, especially those who have a particular interest.

The seventeenth-century genius Dutch master image in terms of comprehensiveness and the subject excelled in the field of vision has been widely captured and studied (Gardner, 2013). Rembrandt is not realistic, yet it is need to consider the goal of universal realism movement as the honest and fair representation of the lives of ordinary people. He is among the painters who in many ways depict people's real lives. The aim of this study is to check the artistic and literary works under similar economic conditions in dissimilar communities.

In this regard, with a focus on novel *Tangsir* written by Sadegh Chubak, the present study explores it from different aspects, exhibiting his way to real fiction. In modern literature, folk writing has been introduced, showing one of the most prominent examples of real-life people, important political and economic events that govern their lives. Finally, the kinship of artists and literary trends as a result of a close condition governing the societies is what is found in the present study.

2. Materials and methods

This study is based on fundamental and theoretical research. Data collection is based on library documents. On the other hand, this article is a study of artistic and literary work under similar economic conditions in heterogeneous societies. There is a special emphasis on the attribute of messages implicit in the analysis of work and comparative approach of the shape and content of the work.

3. Economic conditions of the late Qajar to the Pahlavi the first

Lack of influence, policy and reliance on the splendor hollow of the second king of Qajar, Fath Ali Shah, opened Iran's gateway toward Europe and transformed Lord and vassal status in Iran. Great Britain and Russia's imperialism competition across the whole Europe in the nineteenth century accelerated this incident. The first signs of Renaissance appeared in Iran. Naser al-Din Shah Qajar gave rise to the incident by promoting European innovation, such as promoting official newspapers and high-educated Polytechnic schools with European teachers and scholarships to the European countries. Dar-al-Phonon school became a new training center equipped with European economic-political system. The European revolutions and social upheavals that followed them led to the awakening of the masses in Iran and it turned out that the nation's interest would not coincide with the interests of the king (Azhand, 1984).

Naser al-Din Shah was killed in the fiftieth year of his monarchy and Mozafar al-Din Shah came to power and due to the fact that his policy was a reliance on Russia and Great Britain, it culminated in the solitude of patriots. All these royal mistakes and every single movement that the justice system did alongside squandering the country's wealth and costly trips to Europe were critically analyzed in the national press. Through pamphlet and humorous poems, these types of literature spread among the masses of the people as songs and words.

After the weakening of the Qajar government and Reza Shah's departure from Qazvin to Tehran, a majority of people accepted Reza Khan as a solution. Liberals hoped to shorten the ruling dynasty from power. Democrats were expecting the government to announce a republic government, because it was not linked to the ruling class. Nationalists also believed that Reza Khan could create a strong government and independent foreign powers. When it was reported that Reza Khan planned to announce a republic government to comply with the Turkish government, republicans protested in Tehran. During the ministerial change, Reza Khan was instated as the defense minister and then as the prime minister. When Shah-e-Qajar did not return to the country, he was dismissed by the parliament and as a consequence the extinction of the Qajar dynasty was declared; Reza Khan was temporarily entrusted to run the country (Azhand, 1984).

After 12 years of liberal effort, the rule of the king was announced. Reza Khan overwhelmingly supported the European civilization and tried to reconstruct the country with the name of civilization. Soon the public face of the city changed. In the field of foreign policy, due to the decline of the Great Britain and establishing a growing friendship with Russia from the thirties, political and economic close links with Nazi Germany began.

This situation led to the exile of Reza Shah, and in the middle of World War II Mohammad Reza became the ruler. The allies, Great Britain and the Soviet Union, once again occupied Iran.

This time occupation of the country was not a state of semi-colonial occupation like in the First World War. In the field of economics, it was decided to eliminate the semi-colonial state and the Anglo-Iranian oil companies were paid.

The political and economic conditions and their impact on social, cultural and literary conditions not only included all areas in the country, but also different local conditions in different parts of the country undoubtedly affected the way and style of Iranian native authors (Azhand, 1984).

In Iran's Pahlavi period oil industry played a significant role in the political, economic, and cultural dimensions, especially the literary fiction, in southern Iran. When William Darcy found oil in Khuzestan, this area became an important economic region. The government of Britain, America and the Soviet Union were really interested in this area of Iran. Nationalization of the oil industry and oil development in the south of the country raised this strategic importance. Under the protection of political-economic changes, the regional literature became popular among young writers, resulting in the formation of a mixed culture. A culture rooted both in the traditions and ethnic beliefs influenced the way of life by various immigrants. Gradually a school was formed in the region known as South-Fiction School perusing features like Realism (because of the living attraction of people in the south, interest in mysteries and legends in realism is impressive among authors, which reflects in the works of Monireh Ravanipor, Ahmad Mahmoud and Adnan Ghoreyfi), Naturalism (Sadegh Cubak and Ismail Fasih are in this category, with the combination of realism and naturalism in their works), Policy-oriented literature (regional conflicts in the South with colonialism, labor issues and justice created a political space that attracted many authors), and Introspection in narratives (an orientation towards policy allows authors of South school to use a narrative time in their works; instead of resorting to the allegory of surface, they created a cover for political backtrack against censorship) (Noriyan et al., 2014).

Oil major developments in the south especially in Khuzestan influenced southern writers. The following reasons caused the oil industry to enter the stories of fiction literature:

1. Employment in the oil industry: most southern families have relatives in the company; South authors also have experiences of employment in oil companies. Because this industry is labor-intensive, it is considered as one of the main centres of employment.
2. The attraction caused by the oil industry: The attractiveness of the industry was cultural event festivals for employees and their families. Programs like introducing the best paintings of the world or world-famous sculptor and showing movies in original language are some examples. In addition to this, clubs, colourful stores, and attractions such as swimming pools and gyms were the other achievements of the oil industry.
3. The gap between foreign and Iranian workers in the oil industry: there were lots of

differences between English and Iranian employees. Iranians were not given the opportunity to get important positions and the difference between the level of facilities led to the workers' protesting and criticizing the government.

4. American and European literatures' familiarity by oil industry: Our literature has a lot in common with Latin American literature. Both have been dominated by the dictatorship for years. The orientation to represent proximity of ideas and images tend to reflect political and social issues in the story, and oral literature, are the common points in our and their literature. Iranians who were working in the field of education indirectly played a great role in training the South School writers by translating many of the great works (Nouriyan et al., 2014).

Table 1 Important Iran's economic and social events

Russia and Great Britain imperialism competing in Iran	Entrance of Europe capitalist to Iran
Europe awarded scholarship	Promotion of the European innovation
Development of relations with Nazi Germany	Dar-al-Fonoun foundation
Renaissance of political newspapers	The oil nationalization

4. Sadeh Chubak

Chubak was born in 1295 in Bushehr. His childhood was associated with the Constitutional Revolution which was completely annulled in 1299. When he was five years old, he became familiar with story by "once upon a time" written by Jamal Zadeh, an Iranian story writer. This collection is the beginning of realism literary and Jamal Zadeh wrote it with the knowledge of writing short stories (Mahmoudi, 2003). In 1931, at the age of 15, Chubak published his first article in a local newspaper. In terms of literary ideas, Khanlari was not placed in the same category as Chubak. He once said about Chubak: "I know him before September 1941; after the political events of September all of us were somehow associated with the today events". Literary works which were created at that time were both politically weak and worthless. The only person who did not enter the field and in any political assemblies, who taunts and gets away, is Chubak and this has led him to become an independent political intellectual in his works. Khanlari believes that Chubak's work is not an exaggeration. He believes that: "His hero, both man and beast, good and evil cannot be exaggerated as they are perceived with the naked eye in an impartial manner" (Mahmoudi, 2003).

In response to those who know Chubak as a naturalist writer, Khanlari insists that they are on the wrong path to declare him as a naturalism writer. He says it is ridiculous to ascribe a native and an Iranian writer to European naturalism (GorginPour, 2006).

Mahmoudi asserts that Hedayat is the true turning point of Chubak's life, but Baba Sallar says: "Although Chubak puts Hedayat as his rolling model and Chubak was influenced by him, there were differences both in terms of literally and mood. He cannot call him as a mere imitator of Hedayat. His work has its own originality, and his individuality style does not fit to mimic all the aspects. This independence has been proved in his first two series" (Babasallar, 2006).

In 1936, the 21-year-old Chubak graduated from an American college and started working in the Ministry of Culture. According to Abedini, Chubak was the first writer of his generation who managed to visualize helplessness and social injustice (Abedini, 1987). He was from south, an oil company employee, and a hawk-eyed writer who captured every problem. Undoubtedly his influence by developments in the country is due to the emergence of this industry that followed in his writing like "oil" and "Pacheh Khizak". On the other hand, while he was working in an oil company, he followed some magazines which published American literature fiction. In addition, since Chubak had studied in American school and attended Harvard seminars, the possible effects of American literature on his works cannot be ignored (Nourian & Hatamipour, 2012).

Among Chubak's works 'Tangsir' is different in terms of both meaning and mode of expression with a concrete structure. Most have attempted to fit it to the atmosphere of the time of writing this novel and some consider it as mourning for the lost values of the past. Chubak says about Tangsir: "To understand better about Tangsir you should know what you are reading here as a story is the brutal and bare fact that I have seen" (Azhand, 1984).

5. Plot of Tangsir

To sum up the "Tangsir plot, in a few lines, it can be written that after Zarmohammad sees those who robbed his money not only did not pay back the money but also called him down, he decided to take revenge and escape from hometown with his wife and children (Mahmoudi, 2003).

5.1. About Tangsir

Mahmoudi said Tangsir is a different novel both in terms of construction and meaning, but not so firm that puts an important effect in the process of Persian fiction writing (Mahmoudi, 2003). But according to Baraheni, some illiterate critics, by their stigma labeling, prevented the audience from the correct understanding of it; Tangsir has been attacked by conspiracy and betrayal. However, the thought and art recognize its integration of the text and distinguish Tangsir as the most beautiful descriptive prose of Chubak's work (Baraheni, 2014). "In this story, mobility has such points that makes the story a feature film where some may easily understand it and say that Tangsir is really cinematic" (Baraheni, 2014).

5.2. Realistic features of Tangsir

Tangsir was published in 1963, at the height of political turmoils. Social realism analyzed the existing conditions more than any other method. But it was not admired by many audiences and critics. Tangsir is a story about life of a young guy from Tangestan, about which Chubak had heard from grown-ups in childhood. The most important realistic features of Tangsir written by Sadegh Chubak are as follows:

- Induction of social and ideological issues through the content of the story.
- Philosophical interpretation due to the ability to induce social issues through story content.
- Showing the local life and culture in the protagonist's character (GholamReza beygi, 2005).

Chubak's unique way to protest common social ideologies in his era somehow comes off and covers features of the structural review of sociology. Although Chubak is a revolutionary writer, less objective description of him was seen with this theme, because his policy and intelligence show his humbleness and desire for isolation.

- Introducing the character of people by their tone: Conversations among the people in Tangsir marks their thought which becomes clear by their tone.
- Using local languages and dialects to more realistically portray Tangestani's life and culture.
- The antagonist character of the story being representative of a social group.
- Description and realistic imagery of people, events and places that usually serve a better introduction of the protagonist character and never describe something unless it is necessity.
- Using peripheral events and talks to introduce the main character of the story (Gholam Reza Beygi, 2005).

Table 2 Realist features of Tangsir

The philosophical interpretation due to the ability to induce social issues	Induction of social and ideological issues through the content of the story
Introducing the traits and originality of people from their tone	Showcasing the local life and culture in the protagonist's character
The antagonist character of stories are representative of a social group	Using local languages and dialects for more real characters
The use of fringe events and talks to introduce the main character	Descriptions and realistic imagery of people

Source: GholamReza Beygi, 2005.

After the division of Europe into two groups, i.e., Catholic and Protestant, with the victory of Protestant, art was affected so that the Dutch painters had to use their talents in some fields that were not religiously objectionable. The most important field of those who were able to survive in the Protestant community was painting portraits. Many successful businessmen were interested in leaving their portrait to their heirs, and some prominent figures, wanted their portrait to be accompanied by their office signs and trophies. In addition, many committees and governmental bodies, who had high positions in the political and economic life of the Netherlands, followed this tradition and asked painters to portrait them in a group with decorative meeting surroundings and convention halls. Hence, painters who could attract more by their style, could get more income. But this situation continued until this style was in fashion, and as soon as the interest of society changed, it witnessed nothingness and misery (Gambrych, 1999). It should be considered how a small country could accept the capacity of two contrastingly thriving cultures.

- The Flanders, who were Catholic and were affiliated to the French.
- The Dutch who were Protestants and were closer to the Germans.

In 1580, the Netherlands became independent, the peace treaty was signed in 1648, and it was declared an independent country in the world. Also, after increasing the wealth of the Netherlands and heightening of the community pride, the Dutch painting schools called for a view of the world where there was no place for angels, saints and gods, by abandoning the religious iconography. Despite its presence, the old Dutch realism did not serve religious purposes (Gardner, 2012).

Until shortly before the seventeenth century, the Netherlands, along with areas that were collectively called Graben, belonged to the Holy Roman Empire. In 1520 and 1530, the Fifth Emperor of Roman and the King of Spain had seventeen states as a united nation until Charles stepped down from the throne and his son Philip II became the king of Spain. Since then, the seventeen states of Graben belonged to Spain. The king appointed the regent for States and at the same time the seven northern states released the nobles of the areas. In 1579, the leaders signed the Statute of Confederate Formation and the eighty years' war were stopped. In these wars, thousands were left homeless and had escaped from one country to another. Graben area includes seven northern states of Groningen, Friesland, Utrecht and Gelderland in the center and the Zeeland and Holland in the west along the North Sea and each sent a representative to the Legislative Council, "The Hague". Two richest and most populous cities of Leiden and Amsterdam together with the Hague were located in Holland and the international trade was administered by this state. The court of the regents was also situated in The Hague and was inevitably influenced by the merchants of Amsterdam (L. Mi, 1995). The Dutch were wealthy merchants with a lot of enthusiasm to live a better life than other European countries. They were arrogant people and were proud of the land that they had taken out of the sea and the way of their Protestant

life. But life had another side too, and that was poverty and even conflicts and wars that their citizens sometimes narrated as moral tales for the younger ones (Copleston, 1999).

The city of Leiden, in the northern state of the Netherlands, was considered as the most eventful place in terms of economic and social events. In the early seventeenth century, most of the people of Leiden were employed by textile units. However, during the time of prosperity, thousands of rural migrants in search of job, military service soldiers, farmers, prostitutes, foreigners, and convicts escaped from law, and refugees fleeing the war in the southern part of the country saw this country as a shelter. Leiden city was full of poverty and vagrancy. City officials did a unprecedented move and familiarized these people with various industries to reform the city's bad condition, but since there was no work for everyone, to ease their conscience and relief from disorder caused by the presence of these people in communities, beggars and vagrancy were sentenced to prison (L. Mi, 1995). The study of the state of education in the Netherlands was remarkable. Children from Dutch families did not have a good reputation throughout Europe. Most of them went out of house early morning and all day were busy wandering, cursing and fighting on the streets; they addressed their parents respectfully but were not submissive. Based on the painting "school teacher" by Jan Steen, schools in this period were similar to the madhouses. After this period, studious children with ambitious parents were sent to the Latin schools where the classic art was taught, so children were among the social elite (L. Mi, 1995).

Amsterdam that was very close to Leiden played a major role in the economic prosperity of the Netherlands in the seventeenth century. Several events such as the discovery of a way to keep fish revolutionized the fishing vessels and subsequently because of the need to protect the city, the naval presence was necessary in the city. Thus, favorable conditions of the ports developed trade and commerce. Within a half-century, the capacity of Dutch ships exceeded the vessels of Britain, France, Spain and Portugal, and so the seventeenth century was named 'the Golden Age of the Netherlands' (L. Mi, 1995).

Rene Descartes, the famous French thinker and philosopher who lived during this time in Amsterdam, wrote a letter to his friend and stated the situation of trade and economic of Amsterdam: "I'm in the big city where all but myself involved in trade and financial activities" (L. Mi, 1995). The Dutch East India Company, made the whole nation a profit trader. The proliferation of wealth was widespread and caused all the manufacturing fields to bloom.

In the first half of the seventeenth century, a bourgeois class consisted of shopkeepers, surrounded by a higher well-off class and the noble class on one hand, and large numbers of poor and uneducated farmers and tradesman on the other. Each of these classes was trying to get others to respect the personal privacy of their classes. Title was also brought from France (L. Mi, 1995). It is inevitable that in all ages and among all nations, writers as well as historians and travelers, were seeing the events through another lens and were recording them in an image format. Undoubtedly, a painter and an illustrator could play a great role in identifying and understanding the political, economic, social, and

cultural events and also the art of a nation. To identify the factors mentioned in the seventeenth-century of the Dutch society, perhaps nothing is worthier to mention than the life and works of the Rembrandt Van Rhine.

Table 3 Important political, economic, social events of the Netherlands

Social events	Economic events
The influx of immigrants and refugees in the Netherlands	Textile market boom
Children's education problems	Lack of agricultural land and the need for cereals
Religious tolerance	The first economic recession
The creation of a bourgeois class	Shipping boom and the Dutch Golden Age
Tolerance -oriented	Supplying and equipping of the Navy
	The role of the Netherlands as a medium of exchange
	Formed guilds

6. Rembrandt Van Rhine

Theater lovers usually call Rembrandt's painter as Shakespeare, because of his talent and ability in showing different characteristics, getting the critical moment, visualizing the moment and easily drawing it on the canvas. The difference is that Shakespeare creates his characters by words and Rembrandt with the help of brush and color. Sometimes it seems that Rembrandt's ups and downs of life are one of the tragedies of Shakespeare. The protagonist is a young prince in one moment, in another he is an offended beggar and then you face a clown with a funny face, you see borers flushed and angry, the face of a king, a young poet, an active and energetic man, spiritually suffering, and finally, a simple and honest man; these are the memorabilia that Rembrandt has left of himself in his work (L. Mi, 1995). This is discovered in Rembrandt's personal character and his view point of life. He was curious about human nature and was fascinated by the visible life and therefore thought like a mirror (Copleston, 1999).

There is lack of evidence for Rembrandt's way of life; the only authoritative evidence and document is a three-hundred-and-fifty-word article written by Jan Orlers, a local

bookseller and historian, in 1641. An ambitious man who wished be considered as a writer and was the mayor of the small town of Leiden. Rembrandt's first painting was coincided with the arrival of people with different cultures of different communities into Leiden (because of the booming economy). As a result, in this period, Rembrandt's works were full of old rags, old hobbled women with a rod in their hands or young couples seeking alms for their child. Rembrandt depicted them without adding anything to that, this was the face of the city as it was.

But Rembrandt was taught by a prominent master to achieve greater skills and this possibility was not provided in Leiden. This necessity moved him to Amsterdam which was the most important city of the Netherlands and the most prominent Dutch painters created their masterpieces. Pieter Lastman was a master to whom Rembrandt was sent to be educated at a higher level in Amsterdam. Lastman's trip to Italy coincided with the visit of Swannenburg to this country. He was also so fascinated by Italian painters that he signed his works as Pietro, so they seemed more like Italian names. Because of his interest in Italian painting, his style was different from the Dutch painter's style. Italians were known as narrative or historiographical artists and Lastman was the precursor of this style in the Netherlands. Caravaggio influenced Lastman more than any other painters with his own technique, "Chiaroscuro". Diversity in the Netherlands' schools of painting was like its cities, but their common aspects were Caravaggio's model because by the works of Caravaggio the dark and bright style of modern realism had come to this land (Gardner, 2012). Via this method, the effect was dramatic. Rembrandt was living in Amsterdam's painters' and artists' neighborhood and as an aspiring painter found everything he was looking for around himself. Besides, in the neighborhood often lived contemporary painters with Rembrandt, and boards shops and drawing galleries, in addition to the Dutch painters' works and new works by prominent Italian and German painters, were displayed for sale or exhibition. In this era, people were willing to show a greater number of objects in the paintings that illustrated the period when people enjoyed worldliness mixed with nonchalance and negligence (L. Mi, 1995).

6.1. Rembrandt painting common issues in Netherlands

The sixteenth century Dutch painters painted thousands of towns, villages, rivers, channels, lakes, sandy fields and hills, roads during summer, spring and winter, of people in crowded rinks, boats with hoisted sails, ships, Sunday afternoons, windmills, duck hunters, harvest time and so on. In all these drawings, the land and people were shown enjoying their comfort and longing for more pleasure from the varied landscapes and places of their country (L. Mi, 1995). Rembrandt painted a few landscapes but instead created countless designs and prints of them. However, a large number of religious and mythological paintings are also included in the landscapes. His illustration of landscapes and nature was not a mere objective expression. His views also showed his evangelical spirit and love of

the Creator as manifested in nature. For him, scenic beauty is an expression of faith and reflection of God's grandeur creation and expresses his love for the land (Copleston, 1999). Yet what draws attentions at first glance is that in many works of Rembrandt well-being and prosperity are less understood than those in other painters' work.

He was a painter of history and unlike portrait painters who were forced to apply their talents in a limited area, a historian-painter must be skillful in all the techniques. These painters should be able to show skill and mastery in visualizing the faces, landscapes, sea and land, combat arms, naked body, flowers, sculptures, etc. Historian-painters must be fluent in the composition of the mythological, historical and religious resources, so that he could draw a historical event in such a way that would interpret the events of his life (L. Mi, 1995) .

He draws everything recklessly and openly on the screen. The audiences of his works found the sight familiar and tangible by using Kyaroskoro style skills or the contrast of light and dark in paintings by which he has created landscapes completely opposed to each other in a panel put together. In fact, we can say that Rembrandt rescued painting from traditional trends and gave them a popular format. Rembrandt's way was spiritually paved by the protestant reformation movement and Dutch freedom enthusiasm and was formally paved by Venetian painters, Rubens, Caravaggio and their Dutch followers. These are not the only cause for this genius painter. Rembrandt used painting as a means to explore the psychological states of humans. For Rembrandt, humanization of religion reached its perfection in a unit face or landscape (Gardner, 2012). When he died in 1669, all his possessions were not more than old clothes and small painting tools (Gambrych, 1999).

7. Matching works by Rembrandt and Sadegh Chubak, considering the influence of economic conditions

We have heard again and again in the seventeenth century painting that Rembrandt is among the painters who chose their models from among common people to express their artistic conceptions and put their subjects in terms of tangible and familiar images. From the fifteenth century and perhaps a little earlier, Anthropocentric became the common style in painting, but the point of view about "MAN" in the works of some painters is also remarkable. The root of Sadegh Chubak's way of fiction writing searched in the life of ordinary people and their influence in the creation of development movement and social and economic fundamental changes. Knowledge and beliefs of artists often have commonly shared points with knowledge and beliefs of society and finally, the formed image, despite the absence of representation of the photographic image, will directly be understandable to many contacts (Jensen, 2014). In studying the conditions affecting different communities, including economic and political conditions, it has been avoided from regulations in these two areas and non-technical points of view in creating a platform for change in other areas. It is better to say in vulgar exploration that it cannot consider a

reason without the other, and that a change in economic relations usually follows changes in political events or vice versa.

Looking at the seventeenth-century of Dutch society and contemporary Iran, a search for important political and economic events of these communities and the effectiveness of artistic events particularly in paintings by Rembrandt and the works of Sadegh Chubak provides an analysis of the effects of the views described above. Common themes popular in the Netherlands, suggest particular social conditions of society which were undoubtedly affected by economic conditions. Themes such as boats with sails hoisted, houses adorned and decorated with a variety of flowers, people with fine clothes and tour-embroidered collars, provide views of nature with various degrees of precision. Details and many curved lines, using a variety of colors in Dutch paintings in the vicinity of immigrants, badgers, prostitutes, the poor, and the elderly and against the hardships of life are common themes of Rembrandt's painting. After a period of economic prosperity and depression and finding ways to generate income, the Netherlands became a suitable place for cultural diversity and a utopia for that group of people who were extremely comfortable, searching for a secure corner to use the God's blessings. Of course, the economic boom and the Dutch Golden Age cannot be detached from the eighty-year war and the struggle for independence of the northern Spain. Basically, the kindling of the fire of war, the emergence of various industries and passing through different political periods determined the fate of societies. In these cases, the presence of migrants and refugees in an area not only changes the cities' appearance, but also transforms the behavior and conduct of its people and injects manners and opinions in the community that deeply belong to a particular group or community. This group of migrants usually have two categories that are different according to their condition, number and mastering. They are either the congregation of professionals and craftsmen, traders and politicians who enter a country seeking to change the macro-economic and political conditions, or homeless and disappointed poor people who have left their own country, hoping to find refuge facilities. However, usually in every event both groups are involved, yet how the target country deals with them is also very important. For example, the boom in fishing and exploring of the new ways in this field and the development of shipping in the Netherlands, with suitable and proper infrastructures for people, was followed by the presence of large businesses and other nations. However, their arrival in this country is still dominated by the Dutch state and boosts the Dutch economy, while the emergence of the oil industry in southern Iran brought a different fate for the people. Southern people were not considered rich before the oil industry. Perhaps inadequate income from their ancestral lands forced them to find such a position. So with this event in southern Iran and the arrival of large numbers of Americans and English who entered the country under various pretexts, subsequently people sold their agricultural land and left their local jobs, hoping for employment in oil companies. But not only did not Iran and more local people find a better future but also foreign domination grabbed the attentions and a new way was opened for colonialism. The second thing that led

to fundamental changes in the people and their customs was associated with foreigners that changed their mannerisms and tastes, and every day it was more salient in the lives of the local people. Finally, we can say that in the Dutch Golden Age and the emergence of the oil industry in southern Iran, a significant difference to the conditions of the people in the two territories of the Netherlands and Iran, more than anything else, is obvious.

The economic boom in the Netherlands resulted in the formation of various guilds and unions and changed the social classification criteria. In Iran, the boom did not include southern districts and the financial development of ports in the south only resulted in huge profits for the foreigners. Their increasing desire for money led to everyday poverty of Iranian workers and this effect of the West economy and culture was not apart from the government policy. In the modern life, art and literature gradually went out of the monopoly dominance, but because the literature deals with politics, humor spread among people's speech and writing. This gradually transformed from personal to political content and the development of spoken language and slang found a special place in newspapers. This is considered as the first sparks of stabilizing the position of folk and popular literature in this period. Although Chubak is among the South School fiction authors, he less directly refers to the emergence of the oil industry, but the people to whom and for whom he writes are the same group of people who are witnessing a dramatic change in their local community. Chubak is very calm and frank, not engaging with the policy like Rembrandt. He never expresses his protest himself, but tells to readers through his protagonist, exactly like Rembrandt who, both in structure and in content, puts his narrative in the canvas. Rembrandt's approach to politics and even the economy is even more cautious and softer. Rembrandt publicized fewer struggles with the government or religion. Considering his way of life and work, it can be deduced that he adapted himself to the prevailing conditions due to family and personal interests, though in appearance. Although benefiting from the same conditions and drawing his ideal people with the same style of the accepted makeup in most of his works, he chose a peaceful way to achieve its optimum place. In the Dutch Golden Age, common topics of painting included prosperity and comfort. Since painting had a business sense, it could easily consolidate its position; his works were empty of such elements, but he had another way to maintain the boom. During this period, Rembrandt was busy conceiving paintings of landscapes and portraits, but with little difference and that is his specific techniques, such as meaningful shadows and lighting. Note that Rembrandt's fellows' working conditions in this period were akin to Chubak's contemporary writers. But generally it can be said that, by the economic prosperity of the Netherlands, Dutch painters became more admired, whereas with the advent of the oil industry, the South School story writing was crystallized.

8. Comparing the structure and content of Rembrandt's paintings and the novel Tangsir in terms of the economic conditions

In this part of the study, while rereading the novel *Tangsir*, the structure and content of the story are compared with that of the Dutch painters' works, having in mind the effects of the economic conditions. *Tangsir* story is entirely a visual story, as if a sequence of signs created a story. Signs narrate a person to the reader or perhaps it is better to say, the viewer and this characteristic, along with other characteristics and features, links Chubak and *Tangsir* to the events and people of Rembrandt's paintings.

The economic study of the story *Tangsir* takes the reader's attention to the fact that the story is somehow related to the economic situation of the protagonist. He has endured years of hardship to bring relief for his family by little property but was caught by cunning and greedy people who represent a group in the society of Bushehr.

The first spark of the economic and social conditions in the story *Tangsir* emerges from the part that Chubak describes the hoisted British flag against Iranian flag from Mohammad's point of view: The sun, the color of his deep face, depicts the foreigners' domination and his dissatisfaction of the status shown by words, a remembrance of Ali Delvari, affirming his disapproval of the presence of the British. For example: God knows how much of *Tangsir* people were killed, did we kill a few of them? I killed fifteen; he was a wonderful man, "Raeis Ali". All this is for him not to be here, but he is. God bless him, he was a lion (Chubak, 1998).

In addition, once again Zarmohammad's courage and bravery accompanied by his war experience reminds one of the women behind the window waiting for their husbands to return from the war in Rembrandt's paintings.

Another point is that Chubak indirectly involves people in his story in factors and agents of oppression, but Rembrandt prefer another way. Without any interference, he puts the audience face to face with people in his canvas and leaves judgment and struggle to them. Another thing is descriptions of the setting and the protagonist similar to the intricacies in the background of Rembrandt's works. Where the helping character is the narrator, as *The Night Watch*, the picture adds to it, and where it is necessary to highlight the protagonist, the prominent character fades in the dark or semi-dark curtains (Fig 1). Chubak, as far as it is necessary, skillfully hides these complex descriptions in the hero's character; for example the rasp was small in his hand because it did not have a wooden handle and if Muhammad wanted to work with it for a long time, it would cause pain and injury (Chubak, 1998).



Fig 1 The Night Watch (Source: www.abcgallery.com)

The important point in introducing the characters is describing their economic situation and their mood that were designed to be tangible.

Example: “Haji. They robbed my money... I have to kill all four of them... Karim Haj Hamza, Agha Ali Kachal, Sheikh Abu Turab and Mohammad Gonde Rajab, the beginning and the end” (Chubak, 1998). Haj Mohammad, who saves English money in bank, does not listen to Mohammad and responds to his objections to deal with the English by saying “I do not care for that, I only take their money”.

Sheikh Abu Turab is another character of the story Tangsir with old, crafty and cunning thoughts like a fox; he is an upstart bourgeois who hides behind religion, and does every trick for personal benefits. When Mohammed demands his money in a friendly circle the answer is “you gave your money, now the owner of taxpayer cannot pay. The Cement Prophet says the bankrupt is in god’s security ... you can go to his roof and gather the sun instead... (Chubak, 1998). Also Rembrandt shows different people from different classes together in his most famous works. Fig 1 depicts The Night Watch and Fig 2 illustrates the Preaching of the Christ.



Fig 2 Preaching of Christ (Source: www.abcgallery.com)

In a chapter of the story when Chubak describes the scene where Muhammad is preparing his rifle, sticker and knife, the Dutch business owners in Rembrandt's work come to mind. "People in Tangsir all had guns in their homes." As signs that Dutch shopkeepers had on the entrance of their shops and homes, by which their social status was determined. A variety of guns and melee weapons are available in "The Night Watch" drawing which shows the official position of its holder, and when Chubak sends Zarmohammad to the market in order to do his evil intentions, he is dressed as in The Night Watch. Zarmohammad since the beginning of the story appears to be poor, but now is dressed as in The Night Watch. Chubak describes Mohammad and his appearance in such a good way that he is easily distinguishable from the congregation immigrants who have come to the Netherlands. Among this distinguishable population the Iranian immigrants in the harbor of the Netherlands were spending limited leisure time.

In reviewing the rest of the story of Tangsir, similarities and differences occur together in conformity with those in Rembrandt's. Rembrandt's status after partnership with Vangovart in his self-portraits is very similar to Zarmohammad, with his determination to take revenge. Both appear adorned with clear signs of euphoria. The difference is that Mohammad knows he is cheated and wants revenge, but Rembrandt did not realize the accident long after it happened. Zarmohammad, similar to Rembrandt's fellows, gave his money to them in order to improve and amend the conditions of his family. But dealing with the people complaints like the age of Rembrandt and his residence was not quick immediate, with dramatic difference that rose the people of the Netherlands and Zarmohammad was thrown to the ground.

Once again, we are going to go into The Night Watch and follow Tangsir footprints. Fig 1, describing the children of Zarmohammad, once again reminds us of the Netherlands, with a similar coverage of the parents. The clothes of Zarmohammad's children, like those of their father, are worn out and in a half-naked condition, with the difference that these children are more tame and submissive than children from the Netherlands.

Tangsir story riflemen are not as qualified as the night guards and do not have the same clothes; their weapons are the simple and available tools, not showing the signs of previous experiences with them. On the other hand, the secondary characters of the story, the people of Bushehr and Tangsirian who support Mohammad, always roam around him. They also protest in silence, like what Chubak does.

Continuing the story, we find that all the immigrants in the Tangsir story are addressed as master, but the French immigrants in the Netherlands, bring formal and high-sounding titles for the Dutch civil officials. In Paris and the Netherlands, immigrants and foreigners are secondary citizens. But foreigners in Bushehr were considered as owners, masters, and trade men. Even changing the economic situation led to a high income boom for the foreigners rather than the Boshehr's citizens. And at the end of the story and in

the final lines, once again the appearance of Naeb and his gunmen embodies the work of Rembrandt and his *The Night Watch*, (Fig 1).

For example, Naeb was accompanied by his gunmen. He was young, slim and tall with black mustache. A bare Moser in his hand, yellow English boots in his feet, an unveiled skin cap, with a sign of lion and the sun sinking in his hairs, on his head, with a blouse and pants (Chubak, 1998).

9. Conclusion

The evolution and development of culture and art in any land are affected by political, economic and especially social conditions. Social relations, migration, starvation and people's lifestyle change in various forms and are fundamentally affected by governing policies and the development of economic events. By comparing the seventeenth-century Netherlands' and the contemporary Iran's political and economic conditions, we recognize that a fateful war and civil uprisings and revolutions, that are great events in these countries, are obvious similarities of the two countries. The Netherlands' war led to independence. Iran, however, after the constitution goes through a lot of ups and downs. Finally, Iran reached a political stability, and general uncertainty finishes and this is the first step for common social destiny. As the Netherlands before and after the Golden Age, Iran shows a different face before and after the advent of the nationalization of its oil industry. Achievement of such a complicated series of events in these communities, in addition to economic prosperity and changing circumstances, creates different levels together with intertwining of cultures. Parallel political and economic events have had some social similarities, and in each community scholars, philosophers, scientists and artists have been expressing their experiences and viewpoints. Among those painters, the mode of expression, due to its proximity to public and scholars' understanding, since the most common and the easiest way of communicating is through language and incorporating it into words, they express their thoughts, carrying out this important mission, especially prose writers who write on behalf of people and for people. As a result, despite the geographical distance of the East and the West, time is also added, which in turn adds other dimensions. The same things happen in the economic sphere, and despite regional and local differences, create communities with lot in common. Since the advent of Culture and Art in Society, we have faced such a trend and mode of expression in the works of painters and writers. Although it bears various categories of styles and schools, it shares in instilling the concept of reality, and this is what links the various ideas and folk art from beyond the geographical borders of their territories and make processes of art and literature in different historical periods along with it.

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