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Analysis of dream in Gholamhossein Sā'edi's short stories: A model for dream analysis in literary works

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Gholam Hussein Sā'edi is one of the greatest Iranian writers of short stories in the present era. Sā'edi's stories are based on the existence of fanciful and dreamlike settings in which he attempts to establish the endings of the stories to be the direct result of the characters' psychological reaction against their dreams. The linguistic and psychological analyses of the stories show that dreams have an essential part to play in his short stories, and that fanciful atmosphere, place, time setting, and psychotic characters create a context for the existence of dreams. In this study, dreams have been studied in his short stories on the basis of Freud's and Jung's ideas. In Sā'edi's collection of *The Mourners of Bayal*, dreams are formed when psychotic characters react to archetypes, and the archetypes are specified through the analysis of the dreams when identifying the characters of the stories and their mental action. However, in his story of *Two Brothers* and *The Beggar* in the collection of *Anonymous Fears*, dream is the centerpiece of fictional events, and the events of the story coincide with the dream of the characters.

Key words: Dream, Jung, Freud, Sā'edi, the mourners of Bayal, anonymous fears.

INTRODUCTION

From the early human life, dream has attracted much attention and has been discussed thoroughly in different contexts, especially in religious texts. It was an instrument to relate man with his deepest wishes, with the moral or the geometry rules of the universe and with his/her subconscious emotions (Cirlot, 1389). However, the time when the West was influenced by rationalism, dream reached its nadir. In the twentieth century when "Sigmund Freud" and "Carl Gustav Jung" paid attention to human psyche, again dream was utilized as a tool for understanding the human unconscious.

Freud referred to the inaccessible part of the mind as

unconscious. Jung also stressed the existence of the unconscious. Although they had a number of Intellectual disagreements about some issues, both of them agreed upon the existence of dream. Freud (2002) in "*The Interpretation of Dreams*", which is the most famous modern book about dream interpretation and understanding (Fromm, 2008) attached particular importance to dream, nightmare, fantasy and memory and brought *the issue of dream in human actions* to the attention of critics. He believed that dreams are important because the suppressed desires that consciousness is not aware of, appear in symbolic forms in dreams.

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Hilgard (1997) stated in the book of *Dream Interpretation*, that:

"The dream is not meaningless, not absurd, does not presuppose that one part of our store of ideas is dormant while another part begins to awake. It is a perfectly valid psychic phenomenon, actually a wish-fulfillment; it may be enrolled in the continuity of the intelligible psychic activities of the waking state; it is built up by a highly complicated intellectual activity" (p. 35).

Seeking to find signs of dreams in the human world and acknowledging that dreams are related to individual and collective unconscious, Jung (2005) has defined dreams as an action in unconsciousness with its special experience. Jung (2002) believed that dream should be accepted as a usual happening and we should acknowledge that dream is purposeful and has a logical reason behind it. Not believing that dreams are the transformed realization of a suppressed desire, Jung held that dreams contain archetypes which a person observes in the world of the unconscious and images that are in the collective unconscious of mankind and, according to Jung (2002), "we must seek the truth that come from dreams, dreams are objective facts" (pp. 35 to 36).

In this context, in order to understand human's character, he used dream analysis method. What can be understood from the comments made by Freud, Hilgard, and Jung is that dream is different from sleep: Sleep is related to the physiological condition of the body, but dream is a psychological state that occurs in sleeping. Dream could also be different from imagination: Unlike dreams, imagination could happen while you are awake.

Dreams stem from a person's unconscious, but imaginations are connected to the person's conscious mind, therefore imagination can be defined as "a psychological phenomenon of the unconscious that is created in sleep or when awake; dreams are created from a series of mental images in which the person is actively involved or is a bystander" (Real, 1989). In other words, dream is a manifestation of a wonderful night, wonderful because it occurs involuntarily in a world that is not similar to our everyday world (Aeppli, 1991).

Dreams also, with the influence of the ideas of Freud, Jung and others, found their ways to different fields, including literary and artistic works and begin to play a major role in modern life. In the Iranian literature, dreams are also very important especially in the theosophical texts. Theosophists spoke of true dreams under religious teachings. However, when it comes to the study and analysis of dream in the realm of story, it was Freud and Jung psychology that came to play.

Stories are the best ground for reviewing dreams because dreaming is the result of the unconscious and story is mixed with the unconscious. From what have been said so far, it can be concluded that dream has a special place in literary works, which are often associated

with fantasy, imagination and trans-reality. It can also be claimed that poems and stories are the result of the poet's and writer's dreams. However, dreams have not been sufficiently investigated in the literary works, especially in short stories in Iran and across the world.

In this article, Gholam Hussein Sā'edi's short stories (1934 to 1984) were studied on the basis of the functions of dreams. Since his short stories are characterized by fantasy and imagination, they are capable of providing an appropriate ground for the emergence of dreams. By analyzing dreams, it is possible to recover archetypes based on Jung's ideas and examine the events in the stories based on Freud's ideas.

LITERATURE REVIEW

Although the connection between psychology and literature were studied more than ever in the twentieth century, the history of this connection can be traced back to Aristotle's works in the fourth century, and poets such as Coleridge, Wordsworth and Shelly acknowledged such a relationship through their theories in the field of imagination (Guerin et al., 1992).

Supporters of different theories have also utilized psychoanalytic theories in their works. However, Sigmund Freud and Carl Gustav Jung proposed *psychoanalytic criticism*, which later on changed into an international movement. Today, psychology has a special place in literary works, and the existence of the link between literature and the human no longer needs proving. This link has always been reciprocal: the human psyche forms the literature and literature develops Psyche. Put in another way, the internal perception of man addresses natural and human features and provides for literary creation; in return, literature looks at the realities of life in order to illuminate aspects of human psyche.

It is on this basis that literary and psychological criticisms find common interests. The poet and the literary figure view life from a different angle, but the point of view of both is one: Both of them take notice of human life and its manifestations; both of them draw their curiosity towards fantasies, thoughts, emotions and psychological problems (Emami, 2005).

What brought literature and psychology closer is that the literary figure retells objectively what he/she sees in his/her psyche in the form of a poem or story. Poetry or story is the mental dream of a poet or writer, and since the language of dreams is, according to Jung (2005b), symbolic, dream has an important place in literature. Dreams are also a basis for the flow of demands of the Psyche. Jung believed that psyche is the only thing that we have immediate knowledge of, and nothing will be known unless it appears in the psyche. In his view, Psyche is the starting point of all human experiences and we live in a world that is the product and invention of the psyche (Sanaee, 2015).

Jung initially viewed dream with therapeutic approach (ibid) and argued that if psychic powers become involved in a conflict or imbalance, the psyche itself tries to resolve it. Just as a living organism is active to repair its tissues and to remedy any disease, the psyche tries to get rid of its disorders, and make its compensating mechanism operate through dream. This means that the psyche reflects its conflict or imbalance in dream, and dream analysis could lead the analyst to realize mental disorders (Jung, 2003).

In a literary work, the author's hidden approaches in the development of the story can be figured out by dream analysis. In the light of this argument, Jung put forward the objectivity of mental events. He regards the psychological experience as a power or strength that exerts influence on the peoples' lives (Sanaee, 2015).

The relationship between dreams and literary work is like an unconscious image that is created during sleep. The poet or the writer creates literary works through the discovery of profound self in dream. The role of dream in the literary works involving imagination, fantasy and trans-reality is very pivotal, especially in stories which were written in Surreal and magical realism style.

Dream in the stories of Sā'edi is used as a fictional element that helps shape the overall structure of the story and makes the field ready so that other events of the story become meaningful in it. One of his main stories in which the functions of a dream are obvious is the story of *Two Brothers* from the collection of *Anonymous Fears*. In this story, dream is the main axis of events. A trace of dream can also be found in the story of *The Beggars*. In other stories, the events occur in an unusual atmosphere or location, and the factors causing the formation of the story indicate that the story is shaped as if in a dream. Through dream analysis and restoring the old archetypes in it, it will be possible to reveal the psychic behaviors of characters.

In the field of dreams and its functions in contemporary time, only one study titled '*Dream Analysis in the Novel of 'The Fig Tree of the Temples'*' was conducted by Qasemi et al. (2011) and published in the magazine of "*Literary Criticism*" in 2011. In this paper, the authors made an attempt to carefully analyze dreams by summarizing it in author's own language with the help of Freud's method of dream interpretation and on the basis of the principles of developmental constructivism. A dissertation entitled "*The Dreams and Visions in Contemporary Persian Novels*" based on novels of "*Shazde Ehtejab, Gavkhooni* and *Solook*" was defended at the University of Qom in 2010.

With regard to Sā'edi 's works, only two articles have been released: one entitled Magic Realism in the Stories of Gholamhossein Sā'edi written by Taghi Pournamdarian and Maryam Seydan in 2009 and published in the Journal of Persian Literature of Kharazmi university, and the other entitled Surrealism in the Story of 'Anonymous Fears' of Gholam Hussein Sā'edi written by Morteza

Razaghpour and Maryam Tahoori in 2010 and published in the *Journal of Literary Thoughts* of Islamic Azad University of Arak.

In these articles, the existence of the illusion and dreams and psychic characters has been investigated in stories of Sā'edi. However, none of them have directly addressed the problem of dream. This article explores the subject of dream in the short stories of Sā'edi, but before delving into the topic, it seems a good idea to have a look at an abridged history about Sā'edi.

Gholam Hussein Sā'edi was a medical practitioner who was a prominent and prolific contemporary Iranian writer under the pen name of *Gowhar-e Morād*. He began writing in journalism and went further into writing short stories and drama. He published his first stories in 1954 in journals as *Sokhan*, *Sadaf* and *Arash*. In his forties, he shone in his literary career and reached a peak with the publication of his collection in the field of fiction. He continued writing till his death in Paris. His works include eight stories, four novels, twenty plays and four screenplays.

METHODOLOGY

This article is an instance of descriptive-analytic library research. The topic was gotten after lots of readings on the areas related to this article. Then, we tried to prepare a list of subjects or keywords that might be useful in this study search, and thought about the best possible sources and about the types of information that might be needed to proceed with the flow of research, and to have a complete review of information on the topic. When reviewing, we took careful notes, documenting the sources carefully for proper citation and later referencing. Based on the notes, we tried to summarize and organize the findings systematically by extracting some themes, or subtopics.

DISCUSSION

The subtopics included Sā'edi's attention to the world of dreams, the fields of dreams in stories, the existence of the atmosphere of fantasy and illusion, psychotic characters, and the compliance between the events of the story and the dream. We shall analyze the topics one after the other.

Sā'edi's attention to the world of dreams

Regarding the fact that the main characteristic of the stories of Sā'edi is the illusion and tendency toward the unknown world of the people's mind, it could be argued that these stories are based on the world of dream. Attention to the people's psyche is addressed in his

writing style. He was very successful in this genre, and this success might be attributed to his medical practice and his expertise in psychoanalysis.

Unlike Hedayat, who became familiar with psychoanalysis and its changes through studying and pursuing it in the first half of the twentieth century, Sā'edi had scientific knowledge and capability in this field and looked at the cases with expert judgment. In fact, he had unique skill in the analysis of human's insides, especially subordinate people, which was unique among writers (Ghasemzadeh, 2000). Therefore, with the singular understanding he had about psychotic and disturbing characters, he was able to use these characters in his stories well. The atmosphere in his stories is replete with mixed nightmares and reality.

The characters of the stories also have a more introspective aspect. By highlighting their psychological states, Sā'edi has tried to make the story endings as something directly resulting from the characters' psychological responses to their unconscious. "In these stories, he opened a window to a world for reader that is more unrealistic, superstitious, horrific, and supernatural and throws the reader into a false panic and induces, at the same time, great pleasure in them.

Sā'edi is skillful in this style of writing; no one in Iran could compete with him" (Azizi, 1975). The primitive psychosis and delusions of characters in these stories make them suitable for examining the dream. We are more familiar with their unconscious than their conscious. This feature is more obvious in stories like *Mourners of Bayal*, *Grave and Cradle*, *Anonymous Fears*, and *Fear and Trembling*. The atmosphere in these stories is full of fear and the characters are mostly psychotic, which is recognized by analyzing their dreams. This psychosis and delusion atmosphere is due to the objective manifestation of archetypes which are formed in the dreams of characters.

The fields of dreams existence in stories

What we mean by the fields of dreams existence is that the atmosphere, time, location, behavior and events of characters in stories are in such a way that it seems they did not occur in natural and real world. We encounter with a world which comes about in dreams and the unusual atmosphere leads us to the existence of a dream. Also, a symbol lies in a dream which is interpretable in line with reality. According to Jung (2009), "symbols in a dream are expressed spontaneously because dreaming is an event and not an invention and thus dream is the main source of our knowledge about the symbol" (P. 69). The most important areas of the existence of dream in stories that are symbolic are as following:

The existence of the atmosphere of fantasy and illusion

In the stories of Sā'edi, the atmosphere, time and place

are awesome; he is skillful in creating atmosphere, in making life objectivity and narrative characters compatible and in drawing their mental atmospheres. ... He makes a bridge between the outside and inside worlds via smooth recounting and creation of a fearful but natural atmosphere, and expresses the dialectic interaction of phenomena" (Mehdipour, 2001).

The fearful atmosphere is the main feature of dreaming. Although the story itself is in reality, it seems as if it was in someone's dream. "In this type of story, a psychological justification is offered for events and unusual behavior of people. When the reader reads this type of story, he may not be convinced by character's justification or the atmosphere created and may ask himself whether such a thing is possible in reality. In the corner of his mind, however, he thinks it is not so impossible" (Biniaz, 2008).

The fearful atmosphere is the main feature of Sā'edi's works and the most important atmosphere in these stories is that black, darkness spreads everywhere; mysterious and eccentric sounds and unusual scenes occur repeatedly which are all symbols of death, poverty and misery, which Sā'edi recounted in his stories.

For example, in the first story the *Mourners of Bayal*, the sound of the bell is the dream symbolic interpretation of death, which is heard from the beginning of the story. In this story, Ramadan's mother is sick, and the sound of bell is heard from the beginning of the story, in the village, road and hospital. The sound is finally muted with the death of Ramadan's mother and of Ramadan himself. At the beginning of the story it reads:

"Village headman stopped and listened, the sound of the bell was heard from outside of the village. The sleepy and distressed voice that was going away and approaching again spread across the village" (Sā'edi, 1977).

When Ramadan's mother got on the carriage, on the road again, the bell rang again:

"When they came out the village, the road was clear and the sound of the bell was heard from afar" (ibid: 10).

Again when Ramadan's mother looks into the darkness, she hears the sound:

"Ramadan's mother asked 'what do I hear?' They stopped the carriage, the sound of the bell was heard in the distance, and the village headman hit Islam with his elbow and asked 'did you hear the sound?' (Ibid: 14).

The sound was heard several times on the road, and in the hospital, but when his mother died the sound stopped.

"The Doctor listened to the patient's heart, the heart had stopped and the sound of bell was moving away slowly and vanished at the end of the desert" (ibid: 24).

When the village headman took the woman for burial at the cemetery on the *Banafsheh-zar* (full of violets) street, the sound was heard again by Ramadan (ibid: 28). At the end of the story, the fundamental function of dream was shown: Ramadan slept, by midnight, he got up subconsciously and heard the sound of bells. In his dreams, he saw his mother in a new dress waiting for him. He became happy and asks his mother if they were going to Bayle, but she replied that they were going to *Banafsheh-zar*" (a place full of violets) (referring to cemetery). Here Sā'edi said:

"The wind blew intensely and pushed them forward, and the sound of the bell was heard from far away" (ibid: 34).

In this story, Ramadan is strongly dependent on his mother so much that it is impossible for him to live without her. It seems that his mother was a manifestation of the anima archetype. Therefore, he always sees himself with his mother in his dreams even when he finally goes to the cemetery with her.

In the third story, the sound of the bell is heard as a symbol of death and hunger, and is also seen in the dreams of Mash Jabbar. In this story, Bayal is affected by drought; and the men of the village go to Poros to rob; the women of the village decide to bring sacred ALAM and mourn in the village so the drought will be over. The illusion is dominant in this story and the events take place at night. Mash Jabbar was a resident of the village from whom the people of Poros stole three sheep and now that the drought strikes in the village, he decides to go to Poros with Hassani (an emotional and friendly way of addressing a person named Hassan) to bring back the sheep. Mash Jabbar sees in his dream that one he one day, he brought back his sheep.

As a result, he repeatedly smelt the sheep in his dreams and heard the sound of their bells. At last, he saw the sheep in his dreams. This led to his psychosis. As Jung says, dreams give information about the hidden inner life and they reveal those elements of character that only with the symptoms of psychoneurosis will appear in a patient's daily behavior (Jung, 2003). When they got to Poros, they went into a well thinking that the people of Poros might hide their stolen things there. There, Mash Jabbar smelt his sheep:

"I feel the smell of the sheep, my sheep" (Sā'edi, 1977).

Hassani went into the well but he couldn't find any sheep; only two dead chickens were found there. As they were leaving, they heard the sound of a sheep"(ibid: 105). Going back to Bayal, he had a dream that he entered into a big well in the Poros by tightening a rope on his waist, but no one was above the well to pull the rope, when he got to the bottom of the well, he felt the presence of his sheep. Now, three people of Poros came forward with machetes and threaten him to kill. Mash Jabbar says:

"I want my sheeps' but they attacked him and raised their

machetes.'

At that moment, Mash Abbas woke up (ibid: 113 114) after that Mash Abbas shouted at the people and said:

'I want my sheep.'

Psychotic characters

In Sā'edi's stories, the characters are often mentally ill or sick in the face of reality. Psychoneurosis is the general characteristic of the fictional characters in his stories. According to Mahdipour (2001), Sā'edi as a psychologist, strived to study the chaos inside of people and through introspection of the characters, shows social psychology among the people.

Jung (2007) stated that "the more self-consciousness is affected by prejudices, errors and fantasies and absurd desires, the more the life of the people deviates from their natural path and fall away from their natural instincts (ordinary nature and reality) and they go deeper and deeper resulting in psychoneurosis" (p. 59).

The psychotic characters of Sā'edi's stories can be analyzed through a dream, the analysis of which show us how the characters are affected by shadow archetype. We can see its example in the fourth story of Mash Hassan's character. In this story, his cow which he loved very much died and because of this, he decided to turn himself into a cow. The people of the village tried to stop him from doing so by trying to make him believe that he was Mash Hassan. He, nevertheless, insisted that he was a cow and began to behave like an animal. While ruminating like an animal, Mash Hassan said to himself:

"I'm not Mash Hassan; I am a cow, and I am the cow of Mash Hassan" (ibid: 147).

Also in the fifth story, the character of Abbas will gradually change to a dog. In this story, a hairy and great dog came to Bayal with one of the local people; the dog was his shadow archetype; he liked the dog but the residents of the Bayal were not happy about the dog and asked him to kill it, but Abbas liked it and refused to. One day the son of Mashdi Safar broke the back of the dog with a pick and cut its head off (Sā'edi, 1977). When Abbas found that his dog was killed, he lost his mental equilibrium and because of his intense sadness he howled like a dog.

"Abbas, foaming in the mouth, ran out into the street howling and went up the valley toward He Zhe Van." (ibid: 197)

In "home of Jew's-harp" from the collection of *Grave and Cradle*, the psychoneurosis in the old lady's character was manifested by her strange madness, the old woman made the sound of cock (cock-a-doodle-doo) throughout

the story. "The old woman brought her head in and cried with a strange sound:

"cock-a-doodles" (Sā'edi, 2006).

Somewhere she was neighing like an old horse.

"At night the old lady was struck in the head and went to sit in the yard all by herself and started to cry, neighing like an old horse but nobody knew why." (ibid: 35).

Generally, in all the stories of Sā'edi, the state and behavior of the characters, mysterious atmosphere and place and their scary feature suggest that dreams are there in the thoughts of the characters or in the content of their lives, having hidden symbols. In dream analysis, Freud makes a difference between "dream-thoughts" and "the dream-content." The dream-content is what we see, while the dream-thoughts are the thoughts behind the dream having the figure of the dream and manifesting it distortedly (Hillgard, 1997). In the story we have just studied, we saw dreams-thoughts, dreams which were in the minds of the characters, and their symptoms showed both in sleep and when awake in an atmosphere of horror.

Compliance between the events of the story and the dream

In addition to the fact that the stories of Sā'edi have a ground for dream that can be studied via archetypes, in some stories, dream is the main axis of the events of the story. The example would be the story of *"Two Brothers"* from the collection of *Anonymous Fears*. The events in this story are formed on the basis of the dreams of the younger brother. This is the life story of two brothers who live together, the younger brother is a punctual person who works to earn a living, but the elder brother is stray and disorderly, and just eats nuts and reads books. This made the younger brother to be always angry at him. At the beginning of the story, Sā'edi described that one night, the younger brother dreamt that he was killed by his elder brother:

'And one night the younger brother dreamt that his elder brother came back home with a big box of the book and spread them at the floor of the room, cigarette packets and seeds surrounded him, samovars was already set to boil water and make all his life stuff. He shouted and said: "stand up and make here clean; otherwise I will sweep them up with you to the street". Then, he went to turn the samovar off, but the elder brother who was rude caught his ankle and shouted: "what are you doing killer? Go away". The younger brother got upset and took the bag of the seeds, and hit his head with it; the elder brother fell and lost his control. The torn bag of seeds filled

everywhere. The younger brother bent and saw his brother's eyes which were open and staring at the moon. He became nervous and wanted to hide the dead body in a corner, but he couldn't find any place and he decided to bury the dead body under the pile of books and seeds, but, though he tried to bury him under the pile, his big legs were seen. The old lady, the owner of the flat came and shouted at him:" Hey, you cannot hide him." (Sā'edi, 1975: 11-12).

The rest of the story is changing this dream into reality which begins immediately after the younger brother's dream. The same dream can be used to predict the next events of the story. There are reasons for the occurrence of a dream; in other words, dreams are shaped based on these reasons. As Freud says, dreams are not created from null; rather, they include images, elements and even narrations.

Based on Freud's ideas, these elements are materials used to form the final product of the dream by dream manipulation process. In fact, we are faced with the system output which is dream. The human psyche changes in a process, the inputs shape dream materials and make dream. The most important materials for dreams according to Freud (2002) are the trivial events of the day before dreaming, childhood events, and external and physical effects such as pain.

In this story, the dream's occurrences are daily events that hurt the younger brother: He hates his elder brother because they quarreled daily over several issues. The older brother beats him and he wants to get rid of him, and dreaming about him is a fulfillment for him. There is an important point, as Freud stated, in the analysis of psychological mechanisms of the people, which is the cause of converting materials to the final form of dream (what we-see). The point is the *'dream goal'*, that is, the transforming processes of a dream are aimed at fulfilling that dream. This is the most important and controversial idea of the Freud in dream interpretation (Freud, 2002). In this story, the dream goal of the younger brother is the elder brother's betterment or a way of getting rid of him.

In the course of turning dreams into reality through what happens, the younger brother caused an unwanted death of his brother, and, in this way, his dream turns to reality. The first stage begins after dreaming, getting up from the horrors of sleep. He shouts and his brother goes away out of fear. When escaping, he glides on the stairs and falls down. The noise caused by his bothers and the old lady landlord who was already dissatisfied with the elder brother's squalors like urinating on the stairs and scattering seeds on the ground, ask them to evacuate the house.

The younger brother was angry at his elder brother because he was forced to find a house, but he himself strayed in the streets every day and returned empty handed to the house, with their deadline coming close.

Finally, the old woman came with a big lock. The elder

brother planned a trick and pretended to be sick; the old woman was calmed and extended the deadlines. However, after a few days she brought a doctor and wanted him to examine the elder brother to see whether he was healthy. If this was the case they had to evacuate the house. When the physician examined him, he realized that he wasn't sick. The elder brother told the doctor that he had no certificate to find a job and because he eat seeds, read books and strayed, his brother was angry at him. The doctor consoled him, gave them a place to move in, and promised to find a job for him. They went to the house the doctor recommended.

The next mishaps occur in the house. The house has unusual features which creates dream-like atmospheres. The house is full of worms, beetles, flies and spiders and is close to a cemetery. The sound of ambulance's siren was heard every day as if it was the promise of death, the dozer makes dust around the house and their voices were a reminder of the death. The elder brother was scared of the house from the beginning and said to the younger brother:

"Listen to me, in this house a terrible event will occur for one of us, we should go to a different place, to another house" (Sā'edi, 1975: 30).

But the younger brother was reckless to him and says he does not have the patience to go somewhere else and do not have a place to go, but the elder brother says:

"Either you or I will die soon. I feel a strange smell here. I hate this house, this dusty street, this cemetery and this house" (Ibid: 31).

Before moving to the new house, Sā'edi directs readers to a terrible event:

When they gathered the items, the younger brother checked the elder brother's things. He found a rope for hanging in the bag in which his brother gathered his books. This shows the book, which is a symbol of wisdom, taught nihilism; he reached nihilism and his life objective was death. The younger brother threw away the rope.

He opened the suitcase near him it was full of books and a looped rope was on them, the younger brother asked:

"What is it?" The elder one answered: "Don't touch it; it is a rope for hanging. One of my friends gave it to me".

The younger brother threw it away from the window and said:

"Whenever you become a police officer or prison executioner, then I will buy a better one for you (ibid. 26).

But when they moved to the new house, the elder brother who had a feeling that something will happen to him in

that house, said:

If I know I will be saved of this hovel, I will comfort myself just today. The younger brother said:" do it sooner. He answered: What a pity that you threw it away. The younger brother said angrily when exiting: Rope is not scarce; if you cannot find it tell me to buy another one for you "(ibid: 31, 32).

The events continued until it got to the climax. The climax is the rope that goes down slowly, with a box attached to its end.

The elder brother feels that he is in love attendance of the second floor neighbor. She is a young woman with a puppy. Every day she puts the puppy in a box and sends it to the floor. After going around, the dog returns back to the box and the woman pulls it up. The elder brother thinks about the box's cable when his brother asked him if he got the rope. He unintentionally sees the with the woman, so he sends flowers to the woman in the box every day, but oblivious to him, she has a relationship with the younger brother. The younger brother is angry with his brother for his feeling to the woman.

The younger brother was angry. The elder brother has never seen the woman, but the younger brother met her at stairs and they got acquainted. They greeted each other every morning and were so close to each other that they both board the bus together every day. The upstairs lady was alone and invited the younger brother to have evening tea with her most times, and when the elder brother waited for the box downstairs, they sat on the porch for recreation and sent the box downstairs sooner or sometimes later than the usual time (Ibid: 35).

One day the woman sent a letter to the elder brother in the box calling him a trash and asked him to let his younger brother be. The elder brother told her that there was no distance to the end, and says "Be brave". He didn't drink liquor and smoke cigarettes; the box did not come again; he was in the yard and looked into the shadow of men and women together. In the evening of the fourth day, when he was sitting on the yard watching the second floor, he heard the woman's voice, and saw their shadow, hugging and kissing each other. Seeing this scene, he opened the rope of the box, brought the stool which was at the corner of the yard, made a loop with it and put it around his neck, went up the stool and hanged himself and kicked the stool.

In the meantime, the doctor who had promised him the job arrived. The younger brother opened the door in the darkness. The doctor asked about his brother and said that he came to take his brother for a job. The brother was happy to get rid of him and said:

"Brother! brother! where are you? There is a good job for you hurry up, it is too late" (ibid: 41)

But his brother had lost his life. This way, the younger brother's dream came true: he caused his brother's death.

Apparently, he was not looking for his death, but his desire was to get rid of him. This was the reason he dreamt of killing him: even though he did not kill him, it didn't occur apparently because when the doctor came to take the elder brother away, he became happy and called him bro, but that was for this reason to get rid of him. Based on the Jung psychological analysis of dreams, the dream of the little brother changed to reality. Jung says, although dreams are related to definitive conscious attitude and the psychological state, their roots are deeply ingrained in the dark and unimaginable record of the conscious mind. To make a better term, we call that unknown field *unconscious*:

We do not know the nature of the unconscious in itself, but we see its special effects that lead us to achieve results due to the nature of the unconscious psyche. Dreams are the most appropriate and most common manifestation of the unconscious psyche and provide a large amount of information for exploration (Jung, 2003).

In the story of "*the beggar*" from the same collection, a dream was manifested in the old woman's sleep. In this story, an old woman is interested in begging. None of her children like her, and at the end of the story, they divided all her stuff among themselves. The darkness and a mysterious voice are repeated; the old woman is a psychotic and feels she hears a voice in her head even the *Imamzede-ha* (the children of Imams) talk to her. Once she dreamt that her son-in-law has the intention to kill her.

"I saw in my dreams that Javad followed me in a narrow and long alley with a stick and a whip. I ran fast and entered the same house and went to the porch. I closed the door and he couldn't reach me. When he arrived, he began to knock the door. Then, I woke up" (Sā'edi, 1985, p. 75).

Throughout the story, Javad was an adversary and a bitter enemy of the old woman, always pursuing her to catch and hit her, only for her to wake up by Javad's knock on the door. Several times during the story she said she was scared of Javad and she knew that if he had the chance to get to her, he would beat her to death.

At the end of the story, she returns home and sees that all her properties have been divided among her children. They have struggle over who takes what. Javad blames the old woman for the struggle between her children.

"Javad's spurned around and shouted 'Do you see what you have done? Javad didn't stop; he kicked up high and said his bundle is full." (ibid: 83).

Conclusion

Dreams are a psychological category which is influenced

by the ideas of Freud, Jung and others. Dreams found their ways to various fields, including literary and artistic works, particularly as an essential element in fiction. By analyzing and interpreting the dream, the rising action, climax, and falling action as well as the main theme of the story are identified.

In this study, dream was studied in the short stories of Sā'edi. The results have shown that in his stories everything goes on with illusion and dreams and in this regard, we can look at these stories with the views of Jung and Freud. Both of them believe that dream is a psychological reaction that occurs in the sleep. Freud, making a reference to the concept of concurrent co-existence between mind and reality, states that what exists in dreams may occur with changes in the reality of human life and can be analyzed by events. Jung also stated that dreams contain archetypes which are in the collective unconscious, and by dream analysis and interpretation of symbols, one can interpret the psychological behavior and attitude of a person.

The existence of unusual atmosphere and places, mysterious sounds, supernatural events and psychoneurotic characters in the stories of Sā'edi is a clear indication of the existence of dream in these stories. Dream is used as a key element and helps shape the overall structure of the story, creating a context in which other story events find meaning. In some stories, including those in *Mourners of Bayal*, it is possible to examine the dreams which contains archetypes. Because of these archetypes, some thoughts are formed in the dreams of the characters which lead to their psychoneurosis in reality causing a disturbance in the process of their individuality. Such situation can be found in the first, third, fourth and fifth stories of *Mourners of Bayal*.

In the first story, the sound of the bell can be interpreted as death, which is heard by the characters in the story. In this story, Ramadan is strongly dependent on his mother who is a manifestation of Ramadan's anima archetype. He cannot live without her, and when she dies, Ramadan always meets her in his dreams and eventually goes to the cemetery with her. In the third story, the bell is also heard as a symbol of death and starvation. In the fourth story, the character Mash Hassan suffers from psychoneurosis because of the death of his cow which is a manifestation of his archetype until finally his character changed to that of a cow. In the fifth story, the character of Abbas suffers from psychoneurosis because of the death of his dog, which is a manifestation of his archetype. His character also changed to that of a dog.

However, in the stories of *Two Brothers* and *The Beggar*, dream is the main element in the story events. Especially, in *Two Brothers*, the events of the story occur with some changes in reality after the dream of the younger brother. In this story, the younger brother dreamt of killing his elder brother. In the process of the dream becoming a reality, the younger brother unintentionally

caused his brother's death and thus the dream was fulfilled. In the story of *The Beggar*, an old woman dreamt her son-in-law was going to hurt her, and it happened in reality.

CONFLICT OF INTERESTS

The authors have not declared any conflict of interests.

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