A Comparative Study of G. G. Marquez's Leaf Storm and Sadeq Hedayat's Darkroom: Subjectivity and Humanism as Two Major Factors of Jean Paul Sartre's Existentialism

Maryam Harati
Young Researchers Club, Islamic Azad University, Shahre Qods Branch, Tehran, Iran

Mohammad Mahdi Kashani Lotf Abadi
Lecturer and Instructor in PN University, Mashhad, Iran

Abstract
Existentialism compasses and gives far more meaning to the classical work of literature, even the most recent ones as Gabriel Garcia Marquez in Latin America and Sadeq Hedayat in Iran. It is one of the broad schools of thought and philosophy that deeply indebted to the ideas and studies of the French philosopher, Jean-Paul Sartre. Sartre's existential elements, such as Subjectivity, Freedom to choose, and Humanism as the basic issues of existentialism, are applicable and seen through the novels of the two authors. Hedayat, as a well-known Persian author, mostly deals with existentialism and the idea of subjectivity throughout his novels and characters, especially his 'Tarikkhaneh' (The Darkroom). The Doctor in Marquez’s novel, ‘Leaf Storm’, is also an Existential human being, since he decides, alienates himself, and creates humanism; the same as what the stranger does in Hedayat's "The Darkroom". The present article focuses on the two characters, and more or less observes them as similar existential characters. The study comes to this point that both of the authors represent their characters through subjective human being with no regard to their locality; they are both, representative of humanity, in search of the true existence and humanism.

Keywords: Existentialism, Subjectivity, Freedom to Choose, Estrangement, Alienation and Humanism

Introduction
Gabriel Garcia Marquez is regarded as one of the most famous authors of the South America. He is renowned, mainly for dealing with magic realistic issues in his works. ‘Leaf Storm’ (1955), Marquez's first novel, is one of his Macondo novels, which takes place in Marquez's favored imaginary setting: Macondo, (the same as William Faulkner's Yoknapatawpha), where most of his fictions take place. ‘Leaf Storm’ deals with the absurdity of life in Macondo after a leaf storm, in which a newcomer, called Doctor, decides to live the rest of his life in the town, under the patronage of an old military man. The novel is narrated through three alternating interior monologues: those of the colonel, his daughter Isabel, and her son. The retired doctor, long known as an eccentric, flatly refuses treatment to victims of a riot. Years later, the doctor hangs himself. For the veneful town, the issue becomes whether he will receive a proper burial or be allowed to rot in the house where he had lately secluded himself. This issue becomes the focal point of recollections of fragments of the doctor's bizarre history. The doctor's patron and host, braves the town's anger and forces his family members to help him carry out the burial. As it turns out, no one remembers the outrage apart from a few town officials, and the burial takes place without incident. Sadeq Hedayat, the leading short story writer of Iran, was born in 1903. His short stories reflect his deeply existential world view. His most famous tale is 'The Blind Owl' (1937). 'The Darkroom' (Tarikkhaneh) is a short stories from a collection called 'The Stray Dog' ('Sagg-e Velgard', 1942). Many of his short stories are in a critical realist style and are regarded as some of the best written in twentieth-century Iran. But, his most original contribution was the use of modernist, more often surrealistic, techniques in Persian fiction. Thus, he was not only a great writer, but also the founder of modernism in Persian fiction. Mostly his short stories and novels deal with the idea of existential world in which human being are wandering without any goal or target. Yet, the characters have to choose out of limited options they face.
with. Hedayat’s ‘Darkroom’ is the story mostly reflecting his ideas of freedom to choose, alienation, and subjectivity. Freedom to choose is the most obvious trait in Hedayat’s life so as he chose himself the time of his death: He committed suicide in Paris in 1951. The protagonist of the ‘Darkroom’, an alienated man mainly known as the stranger, rarely get out of his room or get in touch with other people. Yet, as he had made his decision (the chosen one as the Doctor), he invites a traveler to his room; where the traveler finds that the room resembles a dark- sanguine womb, in which the stranger commits suicide. Both of these characters are challenging with their existential existence; demanding to chose, and coming to their subjectivity leads them to alienation. Existentialism is unquestionably one of the most influential and important philosophical movements of modern time. One that, not only encompasses these two characters, but also takes in the whole humanity. Existentialism is generally considered as a movement in search of meaning in the face of meaninglessness. Existentialists refuse to be called by any label and they:

“tend to deny the value of any system, definition, institution, structure, doctrine or relationship by which one would traditionally define oneself objectively. These qualities, traditionally connected to a person’s essence, are uncertain, or subjective, illusory, artificial, or even utter nonsense, and should they be considered at all? Can they only be authentically treated after, or, perhaps as a product of, one's existence?”. (Mireaue, 2006)

This means that, first of all, a person is regarded as one who exists as thinking, feeling or active subject, then his or her essence will be created. Here, the present article tries to discern the extent that existential Sartre’s ideas, as the pioneer of the existentialist school, are applicable as a literary critique on Marquez’s 'Leaf Storm’ and Hedayat’s ‘Darkroom’; how the two literary works manifest existentialist trends, and how the major characters -the doctor and the stranger- face the situations in which they represent their subjectivity and freedom to choose. Besides, the study scrutinizes these characters to see in what way they are led to be called existential characters.

1. Discussion

A. Existentialism

Existentialism attempts to liberate humans from the entangling, paralyzing (as James Joyce refers to) immediate life by focusing on the famous statement of Rene Descartes, “I think; therefore, I am”. This humanistic school of thought is to direct humanity toward well-grounded relationships with others and with themselves. Descartes uses "I" more than any other pronouns just for concentrating on individual. Thomas W. Busch (1990) in his book under the title of ‘The Power of Consciousness and the Force of Circumstances in Sartre’s Philosophy’ refers to Descartes’ notion of “autonomous thinking” – I think therefore I am - and its relation to Sartre’s existentialism and quotes:

‘Descartes realized perfectly that the concept of freedom involved necessarily an absolute autonomy, that a free act was an absolutely new production, the germ of which could not be contained in an earlier state of the world and that consequently freedom and creation were one and the same. The freedom of God, though similar to that of a man, loses the negative aspect that it had in its human envelope; it is pure productivity’. (1990:1)

Of course, Busch focuses on the fact that it is misleading to overestimate Descartes’ influence on the development of Sartre’s existentialism. World War II had negative effects on Europe’s perception of values. Everything was destroyed in war. So many innocent people killed for nothing; henceforth, the stability of the values—especially those values dictated to Christianity—was threatened. The destruction of Europe’s social, physical and economical condition led to the obliteration of most spiritual values. As the
result, romantic and optimistic portrayals of the world were rejected. The previous state of believes gave its place to a pessimistic and negative one.

‘The current movement, however, emerged in France after the horrors of World War II, as a rebellion against essential beliefs and values both of traditional culture and traditional literature. This earlier tradition had included the assumptions that human beings are fairly rational creatures who live in an at least partially-intelligible universe, that they are part of an ordered social structure, and that they may be capable of heroism and dignity even in defeat.’ (Abrams, 1969:1)

In this case, the existentialism became a popular philosophy in the mid-twentieth century. Existentialism tries to see the man as an isolated existent who is "cast into an alien universe, to conceive the universe as possessing no inherent truth, value, or meaning, and to present human life, as it moves from nothingness whence it came toward the nothingness" (Abrams, 1969:1). Thus, existentialism contains a sort of absurdity mixed with a feeling of estrangement. So as many other terms, existentialism is a type of historical movement, mostly devoted to what Jean-Paul Sartre had done as a man of letter. In order to focus on Sartre’s ideas of existentialism, the research tries to let alone all other existential philosophers and just concentrates on the French one, Jean –Paul Sartre. Regarding the difficulty of studying Sartre's philosophy, it is enough to refer to the very first pages of Ronald E. Santoni's ‘Bad Faith, Good Faith, and Authenticity in Sartre's Early Philosophy’ (1995). He states that:

‘The philosophy of Jean-Paul Sartre is one to which too many philosophers, academics, and laypersons allude, but too few read—at least seriously. I believe that if one attempts to penetrate even part of Sartre's vast and complex philosophical system, one is confronted not only with some important insights into our human condition but also with existentially disturbing challenges and gnawing difficulties’. (1995:xv)

It is mainly through the work of Jean-Paul Sartre that existentialism has come to the attention of a wide international audience. His theories were first published in late 1930s and early 1940s, and they were and are still widely read. One of his famous essays which best represents his existential ideas is ‘Existentialism is Humanism’ written in 1945. It was to address a small public during World War II in Nazi occupied France. Sartre introduced a great number of philosophical concepts in Existentialism. His view toward these concepts addresses his view of life and man. Originated by Jean-Paul Sartre (1945) in his ‘Existentialism is Humanism’, the phrase "existence precedes essence" has come to be a sort of defining formulation of the existentialism. By this quotation, Sartre insists that the "essence" or "nature" of a thing is no more fundamental than its "existence". Sartre basically applies this principle to humanity. Traditionally, it was assumed that human's essence precedes existence. Because in Christianity people believed to be created by God. God knew what was to be made before humans ever existed. An existentialist, such as Sartre, goes a step further and rejects this idea (essence precedes existence).

Sartre (1945) in his ‘Existentialism is Humanism’ argues that there is no given human nature common to everyone, because there is no God to give it in the first place. Human beings exist, and it is just after their existence that some "essence", that can be called "human", may develop. Sartre believes that the nature of every person depends on that person per se. There is a freedom in selecting between this and that; the sort of selection which brings responsibility defines the nature or essence of man. Thus, no longer some excuses such as “it was in my nature” can be acceptable; since, human beings create their own nature.
themselves, and also, no longer can they blame anyone, or even praise anyone, but themselves. Sartre continues that there may not be a universal human nature, but there is certainly a common human condition: because we all are living in a society and having common condition, we may all face with the same sort of decisions. Locating in the state of decision, man is not just choosing for himself, rather for all human beings. So, Sartre states that we are not only responsible for ourselves but also bear some responsibility for others. Knowing that by choosing for yourself, you are choosing for human beings, and also the responsibility of the choice is on your own, humanism is going to be created by one's choice. Man in existentialism is known as a self-conscious subject, dealing with his or her own existence. Believed to be thrown in the irrational world, man tries to deal with the meaningless and purposeless world around and asks a question of why? Man is thus faced with the nothingness and meaninglessness of his/her existence, the anxiety and despair that result from this realization—that at last lead him/her to accept this reality-, the responsibility of providing an answer to the question by himself/herself, all lead the man to be regarded as a free existence having the freedom to choose.

**Existentialism in G. G. Marquez's Leaf Storm**

The story of 'Leaf Storm' happens in Macondo. Macondo represents many small villages in the interior of Colombia which were exploited by North American banana companies in the early 1900s, and then abandoned. Locked outside history, Macondo is condemned to be a kind of parody of another world which it can only imagine, but never reach.

The significance of Macondo in Marquez's novels is very crucial, specifically in the 'Leaf Storm'. Antoinette Hertel (2008) in his thesis under the title of 'Re-discovering America: Three Literary Constructions of Identity' refers to significance of Macondo in Marquez's writings and says:

Macondo would be the metaphor for the mysterious … of Latin America; its essence that is impossible to name with the categories of reason and with the political, commercial, and scientific cartography of modern men. …Macondo would be the buzzword for naming all that is not understood, is unknown, or is surprising for its novelty, in addition to remembering that which one wishes to continue to dream. (46, 47)

Alberto Fuguet (2001) states his ideas about Marquez's Macondo that: Macondo is no more and no less than a sensibility, a certain way of looking at life, or, better yet, of understanding Latin America” (Quoted by Hertel, 2008: 84). In the 'Leaf Storm' Marquez is criticizing the situation of the post civil war and the violence era in which a city like Macondo is situated and how the people of this city react toward the consequences of war. It represents not only the city in the South America but also it may refer to the whole human community. David Charles Foltz (2009) in *Ambiguity and Apocalypse: Metafictional Reading Strategies in the Crying of Lot 49 and One Hundred Years of Solitude* refers to the significance of Macondo:

Marquez's first move is to establish Macondo as mythically significant. Instead of fashioning Macondo as a typical South American village from the beginning, Marquez models its founding after the Genesis myth in Scripture, connecting Macondo to one of the original myths of human origins. Consequently, Macondo becomes a metaphor for the human community at large. What transpires in Macondo is meant to mirror the course and nature of human experience (2009: 33).

Such a setting allows Marquez to create and manipulate the town’s “history” for his own purposes as it especially begins in 'Leaf Storm' and reaches in his climax, in his masterpiece 'One Hundred Years of Solitude' (1967). Thus, the Macondo and the socio-political events occurred in this city is helpful and
necessary in understanding Marquez's novels, especially in 'Leaf Storm' as Marquez’s first novel. In spite of the fact that many critical approaches have been experienced in studying Marquez's 'Leaf Storm', Sartre's Existentialism is the one less paid attention to especially in comparing the novel with a Persian one, as 'The Darkroom'. To carry out such a comparative study the present article tries to focus on what mentioned existential categories, regarding Sartre's existentialism, in 'Leaf Storm' and 'the Darkroom' respectively.

What happens in the novel is the outcome of subjectivity of the characters. There is some sort of internal and tragic struggles between an individual conscious-for example the Colonel's decision on burying the French doctor- and the community's opposition to the burial; because the doctor had refused to treat the town's people before his death. In this regard, the Colonel becomes an existential man, trying to a decision based on his own humanity and subjectivity. The story of 'Leaf Storm' gathers around the major decision made by the doctor: refusing to treat the wounded men, and then the Colonel’s decision: trying to bury the doctor’s body in spite of the whole town’s disagreement. There was a promise to bury the doctor and it should be done by the Colonel. It is obvious that mostly all people in the town are against the Colonel’s decision. He utters:

'Now, I can begin to believe that nothing can help my promise in the face of the ferocity of a town and that I’m hemmed in, surrounded by the hatred and impatience of a band of resentful people. Even the Church has found a way to go against my determination'. (Marquez, 1972:18)

Not only Father Angel is against this decision and announces: “I won’t let them bury in consecrated ground a man who hanged himself after having lived sixty years without God” (Marquez, 1972:18), but also is the mayor (Marquez, 1972:16). The Colonel, whose name is not mentioned in the novel—it might be for the purpose of generalizing him to humanity and not limiting him to a known person, justifies his action to the idea that “I’m not doing it for myself, maybe not for the peace of the dead man either; just to fulfill a sacred promise” (Marquez, 1972:18).

The Colonel remembers that just once in his life the doctor helped him and rescued him from death when he was sick. Hence, he thinks that he owes to the doctor; although the doctor said: “You don’t owe me anything, Colonel. But if you want to do me a favor, throw a little earth on me when morning finds me stiff. That’s all I need for the buzzards not to eat me” (Marquez, 1972:111). Being asked such a request, the Colonel answers: “It’s an unnecessary request, doctor. You know me and you must know that I would have buried you over the heads of everybody even if I didn’t owe my life to you” (Marquez, 1972:112). The Colonel’s ability to choose and to follow what he decides to do is best shown in his speech: “I was able to rebel, to impose my will on everything (that’s what I’ve always done) and arrange things my way” (Marquez, 1972:87). While, the Colonel succeeds in performing what he had intended to hesitantly, the reader would find him as a man of action. The most important factor for calling him so, is his strong belief in what he wants to do; there is no doubt and hesitation in his thought and behavior; henceforth, he is free to choose and perform.

The kind of humanism Sartre (1945) believes in, is the outcome of rejecting God from the whole life (Existentialism is Humanism). Since there is no God, naturally there will be no rules given by him. As mentioned earlier, believing on the priority of existence over essence, human being tries to create his own essence by his free will. For Sartre, humanism is at the center of existentialism, or it is better to say, a form of it. In 'Leaf Storm', humanism is manifested in what the Colonel insists on doing. Though his daughter, Isabel calls it a shameful promise, the Colonel believes that his action is a human one. So that’s why, he dad brought his daughter and grandchild with him: “I [the Colonel] made my daughter Isabel go
with me. In that way the act becomes more family, more human, less personal and defiant than if I dragged the corpse to the cemetery through the streets of the town myself” (Marquez, 1972:18). As mentioned before, the Colonel is regarded as a religious man; yet, this religiosity does not follow what Christianity, or the symbols of religion: as the priest, determine for him; rather he decides what to do him, due to his human will, or what is so valuable to be called humanism. Regarding this inconsistency, we believe that the kind of humanism the Colonel defines is something totally different from what the religion determines.

At the first glance, what the colonel is trying to do seem just performing what he had promised some years ago; yet, the Colonel himself does not believe so. He says: “it’s an unnecessary request, doctor. You know me and you must know that I would have buried you over the heads of everybody even if I didn’t owe my life to you” (Marquez, 1972:112). Or in somewhere else the Colonel thinks that: “He’s [the doctor] more to be pitied for that than for anything else; He needed protection, I thought” (Marquez, 1972:83). It seems that the main reason behind burying the doctor is not the Colonel’s promise, nor a religious action, but a sort of humanitarian idea: “Perhaps it was meant for me to expiate in life for what I had considered a human obligation” (Marquez, 1972:86).

**Existentialism In Hedayat’s “The Darkroom”**

Little work has been done on Hedayat's *The Darkroom* especially in English. While in Persian, some critics mostly concentrate on Hedayat's masterpiece *The Blind Owl*; it seems that no study has ever been done, regarding the idea of Sartre's existentialism, on his short story, *The Darkroom*. Homa Katouzian (2008) classifies Hedayat's fiction into four analytically distinct categories, and asserts that there is some inevitable overlapping between them: romantic nationalist fiction, critical realist stories, satire, and psycho-fiction. She regards “The Darkroom” as a psycho-fiction. She believes what has given Hedayat a unique place is this kind of fiction:

“The appellation “psycho-fictional”, coined by myself in the mid-1970s to describe this particular genre in Hedayat’s literature, does not ender the same sense as is usually conveyed by the well-worn concept and category of “the psychological novel”. Rather, it reflects the essentially subjective nature of the stories, which brings together the psychological, the ontological and the metaphysical in an indivisible whole. Hedayat’s psycho-fictional stories, such as ‘Three Drops of Blood’ and ‘Buried Alive’, which are published together in this volume, are macabre and, at their conclusions, feature the deaths of both humans and animals”. (Katouzian, 2008)

Hedayat's “The Darkroom”, in addition to its psycho-fictional illustrations, benefits from a kind of existential challenge to prove humanism and subjectivity. “The Darkroom”, at the first glance appears to be a very simple short story: a story of a suspicious passenger traveling by a car, in which the narrator of the story and some other travelers also accompany. The car stops in front of ‘Madani’ public garage. They were supposed to drive throughout the whole night; yet, the passengers and the driver get off for a rest in during the night. The narrator also gets off and looks around. It seems they ought to stay there and would continue the day after. This is when, the suspicious man, -who is called the stranger- addresses him: "If you do not have a relative or acquaintance in the city, you are welcome to my place for the night" (Hedayat, 1937). In spite of not knowing the stranger, the narrator accepts his invitation; for his talk has a specific strange effect on him. They ambulate to the stranger's house. The narrator describes the house as this:

“We passed through a dark narrow corridor with a barrel-arch ceiling. It was constructed in the shape of a cylinder. The walls and the ceiling were painted dark-red color of ochre and the floor was covered
with red short napped coarse carpet. He then opened a door and we entered an oval room which had no windows and no outlet except the door to the corridor. It was a full ellipse with no angles or geometrical lines. All over inside, that is: the wall, the ceiling, the floor, was covered with jujube-color velvet. The heavy scent of perfume in the air made me almost lose my breath (Hedayat, 1937).

The narrator calls this room a "rubber bag". He is astonished by visiting the house and also realizing how the stranger isolates himself from the world around. The stranger explains why he chose the darkroom to live in and why he detached from people and the world around and lived in loneliness. The day after, the narrator wakes up and goes to the strangers' darkroom. He faces with a scene could hardly believe.

“I tiptoed towards his special private room, knocked at the door and entered the room. The lamp on the table was still on. I saw my host lying motionless on the bed in his light-red pajamas, covering his face with both hands, having his knees bent and pressed against his abdomen exactly like an embryo! I went nearer and shook his shoulder, but to my horror I found him stiff dead”. (Hedayat, 1937)

The stranger of “The Darkroom” has organized his room just like a womb in which a fetus is going to nestle. Just right after visiting the room, three essential questions flush to the narrator's mind as well as the reader's:

1. Does the stranger intentionally choose the darkroom to live in? Is there any other one in his life who pushes him to live alone or he subjectively decides?
2. Why does he prefer the loneliness over the society? Why the flamboyancy of the world around could not attract his attention and could not urge him to live among other people?
3. Why he commits suicide? And why does he commit suicide exactly when he spends a night with a second person-the narrator? (Hedayat, 1937)

It is obvious that the stranger intentionally isolates himself and chooses the darkroom to live. He explains to the narrator that once he had lived among others, yet he himself prefers to be detached from others: "I told myself: 'I will one day run away from this society and take refuge in a distant village or somewhere'” (Hedayat, 1937). He continues that his decision was due to the style and also the essence of living in a society. He never shared the pleasure of others. He had suffered from something that urged him to be isolated:

“Always a bitter feeling, a feeling of misfortune, has prevented me – the feeling of the pains and problems of life! Most important of these pains and problems for me has been co-habitance with people. It has always been a bitter frustration. I’ve come to believe that the demands of the rotten human society added to our physical needs to food, clothing, etc., are barriers to our spiritual growth, perpetually preventing our soul to open up”. (Hedayat, 1937)

The stranger even tried to adapt himself with people and also enjoy what other people always enjoy from; yet it was useless: "I once tried to mingle with others, abide by their rules, imitate them and be one of them, but very soon I realized I was just making a fool of myself. I tried all what others regarded as pleasure and I came to the conclusion that none were pleasures to me” (Hedayat, 1937). Not only he could not share the other people’s pleasures, but also he could not cope with them or adapt with their expectations. Due to all mentioned reasons, he decides to "construct a private room which would meet
[his] (my) needs, a place where [he] (I) could be quite by [himself] (myself) and nothing would disarray [his] (my) thoughts” (Hedayat, 1937).

He wants to be free from the concerns of the lowlife, or what the people struggle for. He believes that it is not working, rather captivity (Hedayat, 1937); and what he had to do was: "hiding [himself] myself in a safe hole and hibernate in my own darkness and gradually grow to fullness from within" (Hedayat, 1937). Thus, what he was and is seeking for is the inner satisfaction can only be manifested in loneliness and darkness; just as a photo that is developed on the glass only in a darkroom (Hedayat, 1937).

It seems that the inner satisfaction the stranger noticed about is what we call humanism. He believes that it is just in loneliness and darkness, that all human beings can gain their true self:

“The subtleties and delicacies hidden in our being are revealed in full manifestation only in utter darkness and silence. Otherwise, they die away in the daily life endeavors, the light and the hue and cry in the environment. I felt that needed darkness within myself and my attempts to remove it from my being were in fact futile. ... I now realize that the most precious thing in my being is this very need to darkness and silence. Actually, it exists in everybody, but is revealed to us only when we distance ourselves from the worldly and the secular life and live in seclusion.... I only want to be myself and wake up from within the real whatever that I am” (Hedayat, 1937)

The stranger of “The Darkroom” repeatedly refers to the fact that "[I]t is only in darkness that… our inner self is awake. It is only then that we live in the true sense of the word. It is only then that we are free from our base and mean needs and we freely float in spiritual worlds… and things that we have never come to understand come fore to our mind as an insight" (Hedayat, 1937). Yet, living alone in darkness is not enough for the stranger to quicken humanism. It seems something else should be done, the last step: committing suicide.

Once in the story, the stranger confesses to the narrator that: "Tonight is the first night that I sleep in my ideal room. I’m a happy man" (Hedayat, 1937). And at the same night, he commits suicide. So, it seems his action - committing suicide- is not the result of his inconvenience, rather he is happy, "A happy man!" although as he mentions "It’s very difficult to imagine who is a happy man." Yet he asserts that "I could never imagine it myself, but I feel I’m a happy man now" (Hedayat, 1937). Here, there is a paradox: being happy and committing suicide, or let us call it inviting death. It is generally accepted that committing suicide is the result of inconvenience, depression, disturbance. ... and so many negative ideas and believes. Rarely does anyone accept the opposite one: being happy and putting an end to the life; even the narrator preferred to find an excuse- a negative one- for the strangers' action: "Had he run out of his cash and had therefore put an end to his life as he had told me he would do the night before? Did he in reality fear the loneliness he so much sought and praised, and had therefore invited me to have someone near him during the last night of his life? "(Hedayat, 1937) The intention behind what the stranger did is not clear. Yet, the presence of the narrator at that critical moment cannot be ignorable. The important here is the role of the narrator as the witness and the messenger of that particular night.

Results

Regarding Sartre’s existential ideas especially subjectivity, freedom to choose, and humanism, the Marquez’s Leaf Storm, and Sadeq Hedayat’s The Darkroom can be called as existential novels, and the main character of each novel also is an existential one. The stranger in The Darkroom is observed to be the same as Leaf Storm’s doctor; yet, he is much more suspicious than the doctor, and what he does is also the same as what the doctor does in Leaf Storm. They
both choose to live alone, be detached from other people. They both are benefited from subjectivity and freedom to choose. Since they both are free, they choose to live alone, to decide how to die: committing suicide.

The noticeable point is that the stranger and the doctor both propend to choose a messenger in order to deliver their messages. The doctor of Macondo being sure that the Colonel never forgets what he promises, decides to choose him to be the messenger of his great message of humanity. Throughout his promise, the Colonel is situated in an unwanted condition and is led to be subjective and choose. The stranger does the same in The Darkroom. He chooses a passenger—the narrator of the story—to reveal his message to others; yet, his request is not in the form of a promise, rather it’s a kind of unrequested one, yet an imposed idea. Thus, the Colonel and the narrator are going to be the messengers of the subjectivity and the decision made by the stranger and the doctor, to the existential human being.

The kind of darkroom that the stranger built to regain humanity in, is the same as the house in which the doctor banned himself; yet, the former is like a womb and the later is the promised land (Marquez, 1972, p. 29). They both freely choose to live alone, detached from people and the world around in order to create humanity and again they both choose a second person to deliver their message of existence to humanity. The present article focused on the two characters, and surveyed them as existential characters, which are thoroughly like each other being existentially mindful humans. The study found that both authors represent their characters through subjective human being with no regard to their locality, so, making them representatives of humanity, in search of the true existence and humanism.

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Bio Paragraphs

**Maryam Harati:** I got my M. A. in English Language and Literature with honors in 2010 from Islamic Azad University, Arak Branch, Iran. Now, I work as a lecturer and Instructor in Islamic Azad University, Share Qods Branch, Tehran, Iran. I am an active member of Young Researchers club too. My E-mail address is: mrmharati@yahoo.com

**Mohammad Mahdi Kashani Lotf Abadi:** I got my M. A. in English Language and Literature with honors in 2010 from Islamic Azad University, Arak Branch, Iran. Now, I work as a lecturer and Instructor in PN University, Mashhad, Iran. My E-mail address is: mahdikashani99@gmail.com