

## **Sadegh Hedayat**

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**Sadeq Hedayat Homa Katouzian 2007-09-13 Featuring contributions from leading scholars of Iranian studies and / or comparative literature, this edited comprehensive and critical edited collection provides detailed scholarly analysis of Hedayat's life and work using a variety of methodological and conceptual approaches. Hedayat is the author of The Blind Owl, the most famous Persian novel both in Iran and in Europe and America. Many of his short stories are in a critical realist style and are regarded as among some of the best written in twentieth century Iran. But his most original contribution was the use of modernist, more often surrealist, techniques in Persian fiction. Thus, he was not only a great writer, but also the founder of modernism in Persian fiction. Yet both Hedayat's life and his death came to symbolize much more than leading writers would normally claim. He still towers over modern Persian fiction and will remain a highly controversial figure so long as the clash of the modern and the traditional, the Persian and the European, and the religious and the secular, has not led to a synthesis and a consensus.**

### **On the Damp Road**

**The Myth of Creation Sadeq Hedayat 1998 The Myth of Creation [Afsaneh-ye Afarinesh] is one of the earliest works by Iran's best-known twentieth-century writer, Sadeq Hedayat, whose popularity outside Iran is due mostly to his short novel, The Blind Owl. Little has been written in critical literature about this work, perhaps because critics find the subject matter too sensitive for its generally Jewish, Christian and Moslem audiences. Given the general plot line of this story, Hedayat demonstrates an open skepticism towards the three major Middle Eastern religions, particularly Islam, by casting the characters of his story in the form of puppets. This suggests that even the "creator," as perceived by these three religions, is a mere puppet controlled by unseen hands.**

**Blind Owl Sadeq Hedayat 2022-04-12 A new English translation of one of the most important, controversial Iranian novels of the twentieth century A Penguin Classic Written by one of the greatest Iranian writers of the twentieth century, Blind Owl tells a two-part story of an isolated narrator with a fragile relationship with time and reality. In first person, the narrator offers a string of hazy, dreamlike recollections fueled by opium and alcohol. He spends time painting the exact same scene on the covers of**

pen cases: an old man wearing a cape and turban sitting under a cypress tree, separated by a small stream from a beautiful woman in black who offers him a water lily. In a one-page transition, the reader finds the narrator covered in blood and waiting for the police to arrest him. In part two, readers glimpse the grim realities that unlock the mysteries of the first part. In a new translation that reflects Hedayat's conversational, confessional tone, *Blind Owl* joins the ranks of classics by Edgar Allan Poe, Franz Kafka, and Fyodor Dostoyevsky that explore the dark recesses of the human psyche.

Favayed-E Giyahkhorī ( Persian Edition ) Sadegh Hedayat 2018-08-10 Favayed-e giyahkhorī (*The Benefits of Vegetarianism*) written in 1927 by Iranian modern writer Sadegh Hedayat, is one of the most important and influential works ever written in Persian about animal rights and vegetarianism. It is the more complete edition of Hedayat's older book about animal rights named *Men and Animals*. Based on the two mentioned books, some vegan parties in Iran tend to consider Sadegh Hedayat as the father of Iran's modern vegetarianism.

*Complete Works - Volume VII - Translations from Pahlavi Jahangir Hedayat 2012-08* Published in Farsi language by the "Sadegh Hedayat Foundation" and the renowned "Iranian Burnt Books Foundation", this is the seventh volume of the revised and according to original manuscripts comparatively updated complete works of Sadegh Hedayat, the renowned Iranian novelist. This volume contains his complete translations from the Pahlavi language, including *zānde vāhumān yāsān, kār-nāme hye ārdeshīre pāpākān, gojāsteh ābālīsh, shāhrestānhāye īrān, gozāresh-e gāmānshekāni, yādgāre jāmasp and āmādāne shah bāhrāme vārjavānd*. Sadegh Hedayat was born on 17 February 1903 in Tehran, at his father's house. His father was Hedayat Gholi Khan-e Hedayat (E'tezad-ol-Molk), son of Jafar Gholi Khan-e Hedayat, his mother was, Ozra-Zivar-ol-Moluk Hedayat, daughter of Hossein Gholi Khan-e Mokhber-ol-Dole the second. His parent was from the line of Reza Gholi Khan; who was one of the famous Iranian writers, poets and historians in 13th century; that was Kamal Khojandi descents. He went to Elmieh Primary school, Tehran in 1909, and after completing his basic education and then started his high school at Darolfonun in 1914. Because of eye trouble, there was a break in his education in 1914, but he continued his education in Saint Louis School at Tehran, where he got familiar with French language and literature in 1917. He completed his secondary education and was sent with the other Iranian students to Belgium for higher education in 1925. At first, he studied in "Gand" Port University, but he declared his dissatisfaction, because of bad weather and his education situation, so he was transferred to Paris to continue his studies. In 1928, Sadegh Hedayat, attempted to his first suicide by throwing himself into Marne River in Samoi, but he was rescued by the people in a boat. Finally, in 1930, he returned back to Tehran and in that year he was hired in Bank Melli Iran. In those days "Rabe Group" was formed including Bozorg Alavi, Massud Farzad, Mojtaba Minavi and Sadegh Hedayat. In 1932, he traveled to Isfahan and also started his work at General Department of Commerce. In 1933, he traveled to Shiraz and stayed in his uncle's house (Dr. Kraim Hedayat) for awhile. In 1934, he resigned from General Department of Commerce and commenced his work at Ministry Of Foreign Affairs; he resigned from Ministry Of Foreign Affairs in 1935, and in that year he was

summoned by Police Investigation Department and interrogated for the context of the book "Mister Bow Wow". In 1936, he commenced working at General Department of Construction and traveled to India, he started learning "Pahlavi Language" with an Indian researcher and professor; Bahram Goor Anklesaria. In 1937, he returned back to Tehran, started working in Bank Melli Iran again, he resigned from there again in 1938, and started working at State Music Department and also cooperating with "Music Magazine". In 1940 he commenced his work at Fine Art Faculty of Tehran University as translator, and cooperating with "Sokhan Magazine" in 1943. He went to Tashkent by the invitation of The State University of Middle Asia in Uzbekistan in 1945, and also cooperated with "Payam e Now Magazine". In that year a ceremony for honoring Sadegh Hedayat was held in Iran and Soviet Union Cultural Society, in 1949. He was invited to participate in The World Congress of Peace but he could not attend because of his administrative problems. In 1950, he went to Paris and on April 8 1951, in that city, he committed suicide by gaz. He was 48 years old when got himself free from life pains, his grave was in Pere-la Chaise Cemetery in Paris. He spent all his life in his father's house.

The Prison Papers of Bozorg Alavi Donné Raffat 1985-09-01 Traces the life of an Iranian dissident writer who spent much of his life in exile or prison, and includes interviews and short stories written while imprisoned by Reza Shah.

Oriental Responses to the West Nasrin Rahimieh 1990 Modern writers and scholars from the Islamic East have represented actual or fictional encounters with the West in a surprising variety of ways. Far from constituting a mono-lithic approach to the West, as Western "Orientalism" often tended to, these writings reveal an interest in and sometimes acute perception of cross-cultural conflict and synthesis. The very difficulties experienced by writers and critics immersed in two or more cultures have led to new creative and innovative forms of response to the West. By shifting focus in East-West relations towards the East, it initiates further interdisciplinary discussions.

A Persian Requiem Simin Daneshvar 2012-06-04 Tribal leaders in opposition to the government, the corruption of occupation, society torn apart by shifting political loyalties... this is the background to one woman's powerful story. A Persian Requiem is a powerful and evocative novel. Set in the southern Persian town of Shiraz in the last years of World War II, when the British army occupied the south of Persia, the novel chronicles the life of Zari, a traditional, anxious and superstitious woman whose husband, sef, is an idealistic feudal landlord. The occupying army upsets the balance of traditional life and throws the local people into conflict. sef is anxious to protect those who depend upon him and will stop at nothing to do so. His brother, on the other hand, thinks nothing of exploiting his kinsmen to further his own political ambitions. Thus a web of political intrigue and hostilities is created, which slowly destroys families. In the background, tribal leaders are in open rebellion against the government, and a picture of a society torn apart by unrest emerges. In the midst of this turbulence, normal life carries on in the beautiful courtyard of Zari's house, in the rituals she imposes upon herself and in her attempt to keep the family safe from external events. But the corruption engendered by occupation is

pervasive - some try to profit as much as possible from it, others look towards communism for hope, whilst yet others resort to opium. Finally even Zari's attempts to maintain normal family life are shattered as disaster strikes. An immensely moving story, *A Persian Requiem* is also a powerful indictment of the corrupting effects of colonization. *A Persian Requiem* (first published in 1969 in Iran under the title *Savushun*), was the first novel written by an Iranian woman and, sixteen reprints and half a million copies later, it remains the most widely read Persian novel. In Iran it has helped shape the ideas and attitudes of a generation in its revelation of the factors that contributed to the Islamic Revolution in 1979. Simin Daneshvar's *A Persian Requiem* ... goes a long way towards deepening our understanding of Islam and the events leading up to the 1979 Revolution ... The central characters adroitly reflect different Persian attitudes of the time, attitudes that were eventually to harden into support for either the Ayatollah and his Islamic fundamentalism or, alternatively, for the corrupting Westernisation of the Shah. The value of the book lies in its ability to present these emergent struggles in human terms, in the day-to-day realities of small-town life ... Complex and delicately crafted, this subtle and ironic book unites reader and writer in the knowledge that human weakness, fanaticism, love and terror are not confined to any one creed. The *Financial Times* *A Persian Requiem* is not just a great Iranian novel, but a world classic. The *Independent on Sunday* ... it would be no exaggeration to say that all of Iranian life is there. Spare Rib For an English reader, there is almost an embarrassment of new settings, themes and ideas ... Under the guise of something resembling a family saga - although the period covered is only a few months - *A Persian Requiem* teaches many lessons about a society little understood in the West. Rachel Billington, *The Tablet* This very human novel avoids ideological cant while revealing complex political insights, particularly in light of the 1979 Iranian revolution. *Publishers Weekly* *A Persian Requiem*, originally published [in Iran] in 1969, was a first novel by Iran's first woman novelist. It has seen sixteen reprints, sold over half a million copies, and achieved the status of a classic, literally shaping the ideas of a generation. Yet when asked about the specific appeal of the novel, most readers are at a loss to pinpoint a single, or even prominent aspect to account for this phenomenal success. Is it the uniquely feminine perspective, allowing the read

*Complete Works - Volume Vi - Translations Sadegh Hedayat 2011-06 Published in Farsi language by the Sadegh Hedayat Foundation" and the renowned Iranian Burnt Books Foundation," this is the sixth volume of the revised and according to original manuscripts comparatively updated complete works of Sadegh Hedayat, the renowned Iranian novelist. This volume contains his translations of works from other writers from French into Farsi. Sadegh Hedayat was born on 17 February 1903 in Tehran, at his father's house. His father was Hedayat Gholi Khan-e Hedayat (E'tezad-ol-Molk), son of Jafar GholiKhan-e Hedayat, his mother was, Ozra-Zivar-ol-Moluk Hedayat, daughter of Hossein GholiKhan-e Mokhber-ol-Dole the second. His parent was from the line of Reza GholiKhan; who was one of the famous Iranian writers, poets and historians in 13th century; that was Kamal Khojandi descents. He went to Elmieh Primary school, Tehran in 1909, and after completing his basic education and then started his high school at Darolfonun in 1914. Because of*

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Sadegh Hedayat Az Afsaneh Tah Hageekat Homa Katouzian 200?

The Prince Hushang Golshiri 2006 In mid-1920s Iran in a crumbling house in a provincial town, the last survivor of a deposed dynasty is slowly dying from tuberculosis. The old prince's domain has been reduced to his domestic household, where the former glories of his ancestors haunt him. Drifting in and out of reality, the prince relives episodes of his forbearers' exulted and often brutal past; a macabre time of public despotism when men were put to death by being sheathed in plaster, and when a child might be beheaded as punishment for poor schoolwork. Long-dead relatives threaten menacingly from photographs the old prince surrounds himself with, damaged images fleetingly brought to life by a fractured hallucinatory mind, only to fade away as another vestige from the past rattles in its picture frame. As hazy memories bleed into one another, it soon becomes clear that the most torturous for the dying man is that of his wife Fakronessa, who used to taunt him with the energy and violence of his grandfather and great-grandfather, forcing him then to avenge himself by sleeping with their servant Fakhri, and

subsequently driving his wife to an early grave.

**Untold Night and Day Bae Suah 2020-01-30** 'As cryptic and compelling as a fever dream... Bae Suah is one of the most unique and adroit literary voices working today' Sharlene Teo **Finishing her last shift at Seoul's only audio theatre for the blind, Kim Ayami heads into the night with her former boss, searching for a missing friend. The following day, she looks after a visiting poet, a man who is not as he seems. Unfolding over a night and a day in the sweltering summer heat, their world's order gives way to chaos, the edges of reality start to fray, and the past intrudes on the present in increasingly disorientating ways. Untold Night and Day is a hallucinatory feat of storytelling from one of the most radical voices in contemporary Korean literature. 'Highly original... Once I finished it, much of it slipped into my subconscious'** Daily Telegraph

**The Odyssey Homer 2016** A major new translation of Homer's great epic poem that encapsulates the power of cunning over strength, the pitfalls of temptation and the importance of home. Anthony Verity's rendering transmits the directness, power, and dignity of Homer's poetry in an elegant and accurate translation that respects the original line numbers. William Allan, an authority in classical Greek tragedy and epic, offers a full introduction that guides the reader in understanding the composition of the poem, the major themes of the narrative, and situates the poem in its original cultural context. The line-by-line format of the translation is invaluable for those wishing to coordinate it with the Greek text or references in secondary literature. Extensive notes offer book-by-book summaries and elucidate difficult words and passages. The bibliography offers a succinct guide to further scholarship in English; a full index of names enables the reader to trace particular characters through the text; map showing the known Greek world traversed by Odysseus between Troy and Ithaca.

**The Fiction of Sadeq Hedayat Iraj Bashiri 1984**

**The Blind Owl Šādiq Hidāyat 2008-07-01** "Following a disjointed, vision-like structure, *The blind owl* is the nightmarish exploration of the psyche of a madman"--Book jacket.

**Sons and Other Flammable Objects Porochista Khakpour 2008-11-09** The Iranian-American author's award-winning debut examines an immigrant's coming of age with "punchy conversation, vivid detail [and] sharp humor" (The New York Times Book Review). Growing up in the United States, Xerxes Adam's understanding of his Iranian heritage vacillates from typical teenage embarrassment to something so tragic it can barely be spoken. His father, Darius, is obsessed with his own exile, and fantasizes about a nonexistent daughter he can relate to better than his living son. His mother changes her name and tries to make friends. But neither of them helps Xerxes make sense of the terrifying, violent last moments in a homeland he barely remembers. As Xerxes grows up and moves to New York City, his major goal in life is to completely separate from his parents. But after the attacks of September 11th change New York forever, and Xerxes meets a beautiful half-Iranian girl on the roof of his building, he begins to realize that his heritage will never let him go. Winner of the California Book Award Silver Medal in First Fiction, *Sons and Other Flammable Objects* is a sweeping, lyrical tale of suffering, redemption, and the role of memory in making peace with our worlds. A New York Times Book Review Editor's Choice

**My Uncle Napoleon Iraj Pezeshkzad 2006-04-11** The most beloved Iranian novel of the twentieth century "God forbid, I've fallen in love with Layli!" So begins the farce of our narrator's life, one spent in a large extended Iranian family lorded over by the blustering, paranoid patriarch, Dear Uncle Napoleon. When Uncle Napoleon's least-favorite nephew falls for his daughter, Layli, family fortunes are reversed, feuds fired up and resolved, and assassinations attempted and thwarted. First published in Iran in the 1970s and adapted into a hugely successful television series, this beloved novel is now "Suggested Reading" in Azar Nafisi's Reading Lolita in Tehran. My Uncle Napoleon is a timeless and universal satire of first love and family intrigue.

**The Nenuphar of Marsh; Story of Sadegh Hedayat's Disappointments Ahmad Shahvary 2002-05-31** I got familiar with Sadegh Hedayat's works in 1960 when I got a copy of Boof-i Koor, Blind Owl, reprinted of Bombay transcript, from a friend. Though after a short review of the book I found it too much imaginary and I archived it in my bookshelves. During next thirty-seven years after, every time I wanted to read an article about Sadegh Hedayat or one of his books unintentionally it was a negative resistance in me till in year of 1997, when I got three years mission to Bombay, now is called by Indians Mumbai. After some months when I settled down there, I found a treasure of books in Iran Culture House in Bombay, founded by late Dr. Ali Asghar Hekmat ex Minister of Culture and then Extraordinary and Plenipotentiary Ambassador of Iran in New Delhi, some times in 1335/1956. From then after, I became full time reader of the library which enjoyed from relatively good sets of books on Iran literature, including the works of late Sadegh Hedayat. My study about Sadegh Hedayat began with the reading the book of "the collection of the letters of Sadegh Hedayat", written by Mahmud Katiraei; the book that was edited after the death of the Sadegh Hedayat. "The collection of the letters of Sadegh Hedayat" is including of some letters of the writer to his relatives, mainly Mahmud Hedayat, and some of his friends. These letters have been written in different sections of his short life. Reading this book, and other books written on Sadegh Hedayat as well as his own books, fortunately took plenty of my mission's time in Bombay that in fact due to many reasons was very unpleasant. So that what you are going to read in this book is the outcome of that study. After reading and preparing the notes from the works of Sadegh Hedayat which were in my access in India, when I returned to Iran, I began reading the books that were written on Hedayat and his works mainly after his suicide in 1951. The present book is in fact the result of this continuous study which took six years. Everyone has its own attitude on this contemporary writer of Iran; some think that he has been the most influential writers other think he was a melancholy person, to my belief he was an ambitious man with an ordinary IQ who tried to be somehow well-known person from a family whose members enjoyed good and honest reputation in Iran.

**Hedayat's Blind Owl as a Western Novel Michael Beard 2014-07-14** The Iranian writer Sadeq Hedayat is the most influential figure in twentieth-century Persian fiction--and the object of a kind of cult after his suicide in 1951. His masterpiece The Blind Owl is the most important novel of modern Iran. Its abrupt, tortured opening sentence, "There are sores which slowly erode the mind in solitude like a kind of canker," is one of the best known and

most frequently recited passages of modern Persian. But underneath the book's uncanniness and its narrative eccentricities, Michael Beard traces an elegant pastiche of familiar Western traditions. A work of advocacy for a disturbing and powerful piece of fiction, his comprehensive analysis reveals the significance of *The Blind Owl* as a milestone not only for Persian writing but also for world literature. The international, decentered nature of modernist writing outside the West, typified by Hedayat's European education and wide reading in the Western canon, suggested to Beard the strategy of assessing *The Blind Owl* as if it were a Western novel. Viewed in this context, Hedayat's intricate chronicle challenges the very notion of a national literature, rethinking and reshaping our traditions until we are compelled, "through its eyes," to see them in a new way. Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

*The Blind Owl and Other Stories* Sadegh Hedayat 2017-07-21 Following a disjointed, vision-like structure, *The Blind Owl* is the nightmarish exploration of the psyche of a madman. The narrator is an ailing, solitary misanthrope who suffers from hallucinations, and his dreamlike tale is layered, circular, driven by its own demented logic, and punctuated with macabre and surreal episodes such as the discovery of a mutilated corpse, and a bizarre competition in which two men are locked in a dungeon-like room with a cobra. Initially banned in the author's native Iran, the novel first appeared in Tehran in 1941 and became a bestseller. Full of powerful symbolism and terrifying imagery, this dark novella is Hedayat's masterpiece.

Complete Works - Volume VIII - Historical Satire Sadegh Hedayat 2014-06-29 Published in Farsi language by the renowned Iranian Burnt Books Foundation, "this is the 8th and last volume of the revised and according to original manuscripts comparatively updated complete works of Sadegh Hedayat, the renowned Iranian novelist. This volume contains his complete historical satire in Farsi language, including *afsanehye afarinesh*, *tupe morvari*, *parvin dokhtare sasan*, *karvane eslam*, *maziar* and *har ki dare ma dalunim*. Sadegh Hedayat was born on 17 February 1903 in Tehran, at his father's house. His father was Hedayat Gholi Khan-e Hedayat (E'tezad-ol-Molk), son of Jafar GholiKhan-e Hedayat, his mother was 'Ozra-Zivar-ol-Moluk Hedayat' daughter of Hossein GholiKhan-e Mokhber-ol-Dole the second. His parent was from the line of Reza GholiKhan; who was one of the famous Iranian writers, poets and historians in 13th century; that was Kamal Khojandi descents. He went to Elmieh Primary school, Tehran in 1909, and after completing his basic education and then started his high school at Darolfonun in 1914. Because of eye trouble, there was a break in his education in 1914, but he continued his education in Saint Louis School at Tehran, where he got familiar with French language and literature in 1917. He completed his secondary education and was sent with the other Iranian students to Belgium

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*The Blind Owl* Sadegh Hedayat 2010-10-12 An opium addict spirals into madness after losing a mysterious lover in this "extraordinary work" of modern Persian literature (The Times Literary Supplement, UK). Sadegh Hedayat was Iran's most renowned modern fiction writer, and his spine-tingling novel *The Blind Owl* is considered his seminal work. A classic of modern Iranian literature, this edition is presented to contemporary audiences with a new introduction by Poro-chista Khakpour, one of the most exciting voices from a new generation of Iranian-American authors. A haunting tale of loss and spiritual degradation, *The Blind Owl* tells the story of a young opium addict's despair after losing a mysterious lover. Through a series of intricately woven events that revolve around the same set of mental images—an old man with a spine-chilling laugh, four cadaverous black horses with rasping coughs, a hidden urn of poisoned wine—the narrator is compelled to record his obsession with a beautiful woman even as it drives him further into frenzy and madness.

*The Surrealist Dialogue Between Franz Kafka and Sadegh Hedayat* Azra Ghandeharion 2018 This paper aims at presenting an analytical reading of two short stories - Franz Kafka's "A Country Doctor" and Sadegh Hedayat's "Three Drops of Blood." It also concentrates on the close affinities between these

two narratives. Not only that Hedayat has been influenced by Kafka, both writers show great impact of Freud on their work of art. Thus the focus of attention has been on Freudian psychoanalysis. To justify why the stories are told in the form of dreams, a secondary analytical reading has been carried out by devoting emphasis to the school of surrealism and its stress on the unconscious. Given these analytical frameworks, the paper emphasizes on two major characters/narrators and the way they deal unsuccessfully with their surroundings, incidents, and other characters so as to create a balance between the internal conflicting forces of their personality. The paper concludes that both narratives follow roughly the same pattern of thought and ideology.

*Three Drops of Blood and Other Stories* Sadeq Hedayat 2012-10-25 This collection, previously unpublished in English, displays all the evocative force of Hedayat's writing, and confirms his place in the literary canon. The title story follows the protagonist's increasingly unstable mental state through the repeated occurrence of three drops of blood, while 'Hajji Morad' depicts an almost Joycean epiphany in classically understated terms, as a man mistakes another woman for his wife. Written before the revolution of 1979, Hedayat's stories were banned by the Tehran authorities in 2006. Addressing themes such as marriage and divorce customs and the displacement of Iran's ancient Zoroastrian faith, they have acquired a new relevance in recent decades.

*Blind Owl* (Authorized by the Sadegh Hedayat Foundation - First Translation Into English Based on the Bombay Edition) Sadegh Hedayat 2012 Widely regarded as Sadegh Hedayat's masterpiece, the *Blind Owl* is the most important work of literature to come out of Iran in the past century. On the surface this work seems to be a tale of doomed love, but with the turning of each page basic facts become obscure and the reader soon realizes this book is much more than a love story. Although the *Blind Owl* has been compared to the works of the Kafka, Rilke and Poe, this work defies categorization. Lescot's French translation made the *Blind Owl* world-famous, while D.P. Costello's English translation made it largely accessible. Sadly, this work has yet to find its way into the English pantheon of Classics. This 75th anniversary edition, translated by award-winning writer Naveed Noori and published in conjunction with the Hedayat Foundation, aims to change this and is notable for a number of firsts: \*The only translation endorsed by the Sadegh Hedayat Foundation \*The first translation to use the definitive Bombay edition (Hedayat's handwritten text) \*The only available English translation by a native Persian and English speaker \*The preface includes a detailed textual analysis of the *Blind Owl* Finally, by largely preserving the spirit as well as the structure of Hedayat's writing, this edition brings the English reader into the world of the Hedayat's *Blind Owl* as never before. Extensive footnotes (explaining Persian words, phrases, and customs ignored in previous translations) provide deeper understanding of this work for both the casual reader and the serious student of literature. ...."There are indeed marked differences between Costello's and Noori's translations. As Noori indicates, his attempt to preserve the overabundance of dashes gives the reader a more immediate sense of the narrator's agitation...The first sentence flows on in Noori's translation, piling sensation upon sensation never allowing us to pause and catch our breath or separate out

the images from the sensations. In his discussion of the relationship between his translation and Costello's, Noori also draws on translation theory and sees Costello's focus on the fluidity of the text in English as a "domestication" of Hedayat's original. Noori's new English translation and his preface are a welcome addition and will no doubt draw the attention of scholars interested in Hedayat's works. The close textual and comparative analysis of the type Noori offers marks a new and long-overdue critical approach to the translation of the most celebrated work of modern Persian prose." -Professor Nasrin Rahimieh in *Middle Eastern Literatures*

Sadeq Hedayat Homa Katouzian 2021-10-21 Sadeq Hedayat is the most famous and the most enigmatic Iranian writer of the 20th century. This book is the first comprehensive study of Hedayat's life and works set against the background of literary and political developments in a rapidly changing Iran over the first half of the 20th century. Katouzian discusses Hedayat's life and times and the literary and political circles with which he was associated. But he also emphasises the uniqueness and universality of his ideas that have both influenced and set Hedayat apart from other Iranian writers of the period and that have given him a mystique that has been instrumental in his posthumous success with acclaimed works such as *The Blind Owl*. This second edition is fully revised and updated to reflect on recent debates and scholarship on Sadeq Hedayat.

*Blind owl of Sadegh Hedayat* Sadiq Hidāyat 1993

*Complete Works - Volume II - The Satirical Works* Sadegh Hedayat 2009-08  
Published in Farsi language by the Sadegh Hedayat Foundation" and the renowned Iranian Burnt Books Foundation," this is the second volume of the revised and according to original manuscripts comparatively updated complete works of Sadegh Hedayat, the renowned Iranian novelist. This volume contains his complete satirical works in Farsi language, including *vagh vagh sahab*, *haji agha*, *alaviyeh xanom*, and *valangari*. Sadegh Hedayat was born on 17 February 1903 in Tehran, at his father's house. His father was Hedayat Gholi Khan-e Hedayat (E'tezad-ol-Molk), son of Jafar Gholi Khan-e Hedayat, his mother was, Ozra-Zivar-ol-Moluk Hedayat, daughter of Hossein Gholi Khan-e Mokhber-ol-Dole the second. His parent was from the line of Reza Gholi Khan; who was one of the famous Iranian writers, poets and historians in 13th century; that was Kamal Khojandi descents. He went to Elmieh Primary school, Tehran in 1909, and after completing his basic education and then started his high school at Darolfonun in 1914. Because of eye trouble, there was a break in his education in 1914, but he continued his education in Saint Louis School at Tehran, where he got familiar with French language and literature in 1917. He completed his secondary education and was sent with the other Iranian students to Belgium for higher education in 1925. At first, he studied in "Gand" Port University, but he declared his dissatisfaction, because of bad weather and his education situation, so he was transferred to Paris to continue his studies. In 1928, Sadegh Hedayat, attempted to his first suicide by throwing himself into Marne River in Samoi, but he was rescued by the people in a boat. Finally, in 1930, he returned back to Tehran and in that year he was hired in Bank Melli Iran. In those days "Rabe Group" was formed including Bozorg Alavi, Massud Farzad, Mojtaba Minavi and Sadegh Hedayat. In 1932, he traveled to Isfahan and also started his work at General Department of Commerce. In 1933, he traveled to

Shiraz and stayed in his uncle's house (Dr. Kraim Hedayat) for awhile. In 1934, he resigned from General Department of Commerce and commenced his work at Ministry Of Foreign Affairs; he resigned from Ministry Of Foreign Affairs in 1935, and in that year he was summoned by Police Investigation Department and interrogated for the context of the book "Mister Bow Wow." In 1936, he commenced working at General Department of Construction and traveled to India, he started learning "Pahlavi Language" with an Indian researcher and professor; Bahram Goor Anklesaria. In 1937, he returned back to Tehran, started working in Bank Melli Iran again, he resigned from there again in 1938, and started working at State Music Department and also cooperating with "Music Magazine." In 1940 he commenced his work at Fine Art Faculty of Tehran University as translator, and cooperating with "Sokhan Magazine" in 1943. He went to Tashkent by the invitation of The State University of Middle Asia in Uzbekistan in 1945, and also cooperated with "Payam e Now Magazine." In that year a ceremony for honoring Sadegh Hedayat was held in Iran and Soviet Union Cultural Society, in 1949. He was invited to participate in The World Congress of Peace but he could not attend because of his administrative problems. In 1950, he went to Paris and on April 8 1951, in that city, he committed suicide by gaz. He was 48 years old when got himself free from life pains, his grave was in Pere-la Chaise Cemetery in Paris. He spent all his life in his father's house."

Complete Works - Volume IV - Bufe Kur (the Blind Owl) Sadegh Hedayat 2010-03-01 Published in Farsi language by the Sadegh Hedayat Foundation" and the renowned Iranian Burnt Books Foundation," this is the fourth volume of the revised and according to original manuscripts comparatively updated complete works of Sadegh Hedayat, the renowned Iranian novelist. This volume contains his most prominent novel "bufe kur" (the blind owl) published for the first time in its original (non-censored) version. The volume furthermore includes the original handwritten manuscript (facsimile) of the novel as well as a collection of critics by prominent international writers. The volume closes with the so called "poetics of bufе kur." Sadegh Hedayat was born on 17 February 1903 in Tehran, at his father's house. His father was Hedayat Gholi Khan-e Hedayat (E'tezad-ol-Molk), son of Jafar Gholi Khan-e Hedayat, his mother was, Ozra-Zivar-ol-Moluk Hedayat, daughter of Hossein Gholi Khan-e Mokhber-ol-Dole the second. His parent was from the line of Reza Gholi Khan; who was one of the famous Iranian writers, poets and historians in 13th century; that was Kamal Khojandi descents. He went to Elmieh Primary school, Tehran in 1909, and after completing his basic education and then started his high school at Darolfonun in 1914. Because of eye trouble, there was a break in his education in 1914, but he continued his education in Saint Louis School at Tehran, where he got familiar with French language and literature in 1917. He completed his secondary education and was sent with the other Iranian students to Belgium for higher education in 1925. At first, he studied in "Gand" Port University, but he declared his dissatisfaction, because of bad weather and his education situation, so he was transferred to Paris to continue his studies. In 1928, Sadegh Hedayat, attempted to his first suicide by throwing himself into Marne River in Samoi, but he was rescued by the people in a boat. Finally, in 1930, he returned back to Tehran and in that year he was hired in Bank Melli Iran. In those days "Rabe Group" was formed including Bozorg Alavi, Massud Farzad,

**Mojtaba Minavi and Sadegh Hedayat.**In 1932, he traveled to Isfahan and also started his work at General Department of Commerce. In 1933, he traveled to Shiraz and stayed in his uncle's house (Dr.Kraim Hedayat) for awhile. In 1934, he resigned from General Department of Commerce and commenced his work at Ministry Of Foreign Affairs; he resigned from Ministry Of Foreign Affairs in 1935, and in that year he was summoned by Police Investigation Department and interrogated for the context of the book "Mister Bow Wow." In 1936, he commenced working at General Department of Construction and traveled to India, he started learning "Pahlavi Language" with an Indian researcher and professor; Bahram Goor Anklesaria. In 1937, he returned back to Tehran, started working in Bank Melli Iran again, he resigned from there again in 1938, and started working at State Music Department and also cooperating with "Music Magazine." In 1940 he commenced his work at Fine Art Faculty of Tehran University as translator, and cooperating with "Sokhan Magazine" in 1943.He went to Tashkent by the invitation of The State University of Middle Asia in Uzbekistan in 1945, and also cooperated with "Payam e Now Magazine." In that year a ceremony for honoring Sadegh Hedayat was held in Iran and Soviet Union Cultural Society, in 1949.He was invited to participate in The World Congress of Peace but he could not attend because of his administrative problems. In 1950, he went to Paris and on April 8 1951, in that city, he committed suicide by gaz.He was 48 years old when got himself free from life pains, his grave was in Pere-la Chaise Cemetery in Paris. He spent all his life in his father's house.

**Novel Folklore Jason Reza Jorjani 2020-02-06** In "Novel Folklore," Jason Reza Jorjani offers a revolutionary interpretation of "The Blind Owl," revealing Hedayat's complex appropriation of libertine Gnostic and antinomian Tantric ideas. On Jorjani's reading, "The Blind Owl" is ultimately about the "Imaginal" metamorphosis of humans into higher beings...

**Sadegh Hedayat 1954**

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**Sadegh Hedayat Sādiq Hidāyat 1953**

**Complete Works - Volume V - Studies and Travels Sadegh Hedayat 2011-05** Published in Farsi language by the Sadegh Hedayat Foundation" and the renowned Iranian Burnt Books Foundation," this is the third volume of the revised and according to original manuscripts comparatively updated complete works of Sadegh Hedayat, the renowned Iranian novelist. This volume contains his studies on vegetarism (favaede giahxari), animal protection (ensan a heyvan), essays on literature and music as well as the Rubaiyat and Dobeyti of Khayam in Farsi language. Sadegh Hedayat was born on 17 February 1903 in Tehran, at his father's house. His father was Hedayat Gholi Khan-e Hedayat (E'tezad-ol-Molk), son of Jafar GholiKhan-e Hedayat, his mother was, Ozra-Zivar-ol-Moluk Hedayat, daughter of Hossein GholiKhan-e Mokhber-ol-Dole the second. His parent was from the line of Reza GholiKhan; who was one of the famous Iranian writers, poets and historians in 13th century; that was Kamal

Khojandi descents. He went to Elmieh Primary school, Tehran in 1909, and after completing his basic education and then started his high school at Darolfonun in 1914. Because of eye trouble, there was a break in his education in 1914, but he continued his education in Saint Louis School at Tehran, where he got familiar with French language and literature in 1917. He completed his secondary education and was sent with the other Iranian students to Belgium for higher education in 1925. At first, he studied in "Gand" Port University, but he declared his dissatisfaction, because of bad weather and his education situation, so he was transferred to Paris to continue his studies. In 1928, Sadegh Hedayat, attempted to his first suicide by throwing himself into Marne River in Samoi, but he was rescued by the people in a boat. Finally, in 1930, he returned back to Tehran and in that year he was hired in Bank Melli Iran. In those days "Rabe Group" was formed including Bozorg Alavi, Massud Farzad, Mojtaba Minavi and Sadegh Hedayat. In 1932, he traveled to Isfahan and also started his work at General Department of Commerce. In 1933, he traveled to Shiraz and stayed in his uncle's house (Dr. Kraim Hedayat) for awhile. In 1934, he resigned from General Department of Commerce and commenced his work at Ministry Of Foreign Affairs; he resigned from Ministry Of Foreign Affairs in 1935, and in that year he was summoned by Police Investigation Department and interrogated for the context of the book "Mister Bow Wow." In 1936, he commenced working at General Department of Construction and traveled to India, he started learning "Pahlavi Language" with an Indian researcher and professor; Bahram Goor Anklesaria. In 1937, he returned back to Tehran, started working in Bank Melli Iran again, he resigned from there again in 1938, and started working at State Music Department and also cooperating with "Music Magazine." In 1940 he commenced his work at Fine Art Faculty of Tehran University as translator, and cooperating with "Sokhan Magazine" in 1943. He went to Tashkent by the invitation of The State University of Middle Asia in Uzbekistan in 1945, and also cooperated with "Payam e Now Magazine." In that year a ceremony for honoring Sadegh Hedayat was held in Iran and Soviet Union Cultural Society, in 1949. He was invited to participate in The World Congress of Peace but he could not attend because of his administrative problems. In 1950, he went to Paris and on April 8 1951, in that city, he committed suicide by gaz. He was 48 years old when got himself free from life pains, his grave was in Pere-la Chaise Cemetery in Paris. He spent all his life in his father's house."

*Blind Owl and Other Stories* Sadegh Hedayat 2018-01-01 Written in Persian, The Blind Owl is predominantly a love story - an unconventional love story that elicits visions and nightmare reveries from the depths of the reader's subconscious. A young man, an old man and a beautiful young girl perform, as if framed within a Persian miniature, a ritual of destruction as gradually the narrator, and the reader, discover the meaning hidden within the dreams. This unforgettable story contains a unique blend of the mystery of the Arabian Nights and an acutely contemporary sense of panic and hallucination. The Blind Owl was written during the oppressive latter years of Reza Shah's rule (1925-41). It was originally published in a limited edition in Bombay, during Hedayat's year-long stay there in 1937, stamped with "Not for sale or publication in Iran". It first appeared in Tehran in 1941 (as a serial in the daily Iran), after Erza Shah's

*abdication, and had an immediate and forceful effect.&quot;*

*A Cassida for Sadegh Hedayat John Francis Alexander Heath-Stubbs 195?*

*The Blind Owl Šādiq Hidāyat 1997-01-01 The story is narrated by a young man, a painter of miniatures, whose name is never given. He feels an overbearing need to recount an experience he went through that has shattered his whole existence. A beautiful woman, an old man and a cypress tree are the recurring motifs.*

*World Literature and Hedayat's Poetics of Modernity Omid Azadibougar 2020-02-01 This book introduces the canonical figure Sadegh Hedayat (1903–1951) and draws a comprehensive image of a major intellectual force in the context of both modern Persian Literature and World Literature. A prolific writer known for his magnum opus, The Blind Owl (1936), Hedayat established the use of common language for literary purposes, opened new horizons on imaginative literature and explored a variety of genres in his creative career. This book looks beyond the reductive critical tendencies that read a rich and diverse literary profile in light of Hedayat's suicide, arguing instead that his literary imagination was not solely the result of genius but rather enriched by a vast network of the world's literary traditions. This study reflects on Hedayat's attempts at various genres of artistic creation, including painting, fiction writing, satire and scholarly research, as well as his persistent struggles for artistic authenticity, which transcended solidly established literary and artistic norms. Providing a critical reading of Hedayat's work to untangle aspects of his writing – including reflections on science, religion, nationalism and coloniality – alongside his pioneering work on folk culture, and how humor informs his writings, this text offers a critical review of the status of Persian literature in the contemporary landscape of the world's literary studies.*

*The Patient Stone Mohammad Batmanglij 1987 A retelling of the traditional Persian tale of how the patient stone helps a mistreated young girl achieve her true destiny.*