

Sadegh Hedayat

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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 assignations 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.

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.

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 vegetarianism (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."

A Comparative Guide to Sartrean and Deleuzian Selves in Modernist and Post-Modernist Fiction Onur Ekler 2021-07-12 This book provides insights into the maze of 'know thyself' through a carefully detailed, comparative study of the Sartrean no-self and the Deleuzian rhizomic self. It is informative, argumentative and rich in literary context, and mainly focuses on the shift in the notion of self from Sartre's elegiac, suicidal and nihilistic tone seen pervasively in modernist fiction to the celebratory, Deleuzian self in postmodernist fiction. To trace this shift, the book presents a comparative analysis of selected novels, showing that authors like Bellow and Atwood have adopted a more positive attitude toward the self similar to the Deleuzian rhizomic self, while authors like Hedayat and Beckett have more reductionist, decadent, nihilistic views on the self, like the Sartrean no-self. Moreover, as argued in the cases of the protagonists in the selected novels, this book further asserts that the Deleuzian rhizomic self might be seen as a possible alternative to help one survive in times of crisis, in contrast to the nihilistic Sartrean no-self.

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.

The Rubaiyat of Omar Khayam Edward Fitzgerald 2018-06-16 The Rubaiyat of Omar Khayam by Edward Fitzgerald do it; the result was the Jalali era (so called from Jalal-ud-din, one of the king's names)--'a computation of time, ' says Gibbon, 'which surpasses the Julian, and approaches the accuracy of the Gregorian style.' He is also the author of some astronomical tables, entitled 'Ziji-Malikshahi, ' and the French have lately republished and translated an Arabic Treatise of his on Algebra. "His Takhallus or poetical name (Khayyam) signifies a Tent-maker, and he is said to have at one time exercised that trade, perhaps before Nizam-ul-Mulk's generosity raised him to independence. Many Persian poets similarly derive their names from their occupations; thus we have Attar, 'a

druggist, ' Assar, 'an oil presser, ' etc. Omar himself alludes to his name in the following whimsical lines: --
"Khayyam, who stitched the tents of science, Has fallen in grief's furnace and been suddenly burned; The shears of Fate have cut the tent ropes of his life, And the broker of Hope has sold him for We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

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.

On the Damp Road

The Odyssey Homer 2020-04-10 Homer is known to have authored the first known literature of Europe. Homer's epic chronicle of the Greek hero Odysseus' journey home from the Trojan War has inspired writers from Virgil to James Joyce. Odysseus survives storm and shipwreck, the cave of the Cyclops and the isle of Circe, the lure of the Sirens' song and a trip to the Underworld, only to find his most difficult challenge at home, where treacherous suitors seek to steal his kingdom and his loyal wife. With real poetic power... his book is one no lover of living poetry should miss. —The New York Times

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.

The Blind Owl Sadeq Hedayat 2001-11-01 Sadeq Hedayat's most famous work is a deeply haunting and disturbing gem of world literature, a classic tale that defies any attempt to tie it down to a single interpretation. The story is narrated by a young man, a painter of miniatures, whose name we never learn. He feels an overbearing need to recount an experience he went through that has shattered his whole existence, rendered his life meaningless - "I am obliged to set all this down in order to disentangle the various threads of my story. I am obliged to explain it all for the benefit of my shadow on the wall." We are slowly drawn into the hallucinatory and confused world of the young man, a world in which a beautiful young woman, an old man and a cypress tree become the recurring motifs. Not only are they the images he always paints but he sees all three in a vision that comes to plague him. This waking dream ends up becoming a nightmare from which the narrator seems unable to escape... Set in a haze of opium, The Blind Owl must rank as one of the most mysterious, poetic and macabre works of twentieth century fiction. It is a book of enormous power and this well-overdue reissue sees the return to print of one of the greatest Persian novels ever written.

The Prison Papers of Bozorg Alavi Donn  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.

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.

Father of Persian Verse Sassan Tabatabai 2010 Abu 'Abdollah' Jafar ibn Mohammad Rudaki (c. 880 CE-941 CE) was a poet to the Samanid court which ruled much of Khor s n (northeastern Persia) from its seat in Bukhara. He is widely regarded as 'the father' of Persian poetry, for he was the first major poet to write in new Persian language, following the Arab conquest in the seventh and eighth centuries, which established Islam as the official religion, and made Arabic the predominant literary language in Persian-speaking lands for some two centuries. This book presents Rudaki as the founder of a new poetic aesthetic, which was adopted by subsequent generations of Persian poets. Rudaki is credited with being the first to write in the rub i form; and many of the images we first encounter in Rudaki's lines have become staples of Persian poetry.

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

World Literature and Hedayat's Poetics of Modernity Omid Azadibougar 2020-02-01 This book introduces the canonical figure Sadeq 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 Enlightenment of the Greengage Tree: SHORTLISTED FOR THE INTERNATIONAL BOOKER PRIZE 2020 Shokoofeh Azar 2021-03-11

Sadeq Hedayat Homa Katouzian 2011-03-14 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.

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 Sadeq 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.

One Fat Englishman Kingsley Amis 1989

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...

Sadeq Hedayat Homa Katouzian 2007-09-13 1. Introduction: the wondrous world of Sadeq Hedayat / Homa Katouzian -- 2. Sadeq Hedayat's Centenary: report of events in Tehran, and personal recollections / Jahangir Hedayat -- 3. Sadeq Hedayat and the classics: the case of the Blind owl / Marta Simidchieva -- 4. The Blind owl: present in the past or the story of a dream / Houra Yavari -- 5. Influence as debt: The Blind Owl in the literary marketplace / Michael Beard -- 6. The Blind owl and the Sound and the fury / Bahram Meghdadi -- 7. Women in Hedayat's Fiction / Homa Katouzian -- 8. Satire in Hajji Aqa / Firouzeh Khazrai -- 9. Narrative identity in the works of Hedayat's and his contemporaries / Mohamad Tavakoli-Targhi -- 10. Hedayat's translations of Kafka and the logic of Iranian modernity / Nasrin Rahimieh -- 11. Hedayat and the experience of modernity / Ramin Jahanbegloo -- 12. Hedayat, vegetarianism and modernity / Hushang Philosoph -- 13. Man and animal in Hedayat's Stray Dog / Homa Katouzian.

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.

Complete Works - Volume Vi - Translations Sadeq Hedayat 2011-06 Published in Farsi language by the Sadeq 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 Sadeq Hedayat, the renowned Iranian novelist. This volume contains his translations of works from other writers from French into Farsi. Sadeq 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, Sadeq 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 Sadeq 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 Sadeq 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 (Authorized by the Sadeq Hedayat Foundation - First Translation Into English Based on the Bombay Edition) Sadeq Hedayat 2012 Widely regarded as Sadeq 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

The Brief and Frightening Reign of Phil George Saunders 2017 By the highly acclaimed cult author of Pastoralia comes a novella and short-story collection

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

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 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."

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.

Sadeq Hedayat Homa Katouzian 2021-11-18 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.

The Palgrave Encyclopedia of Urban Literary Studies Jeremy Tambling 2022-10-29 This encyclopaedia will be an indispensable resource and recourse for all who are thinking about cities and the urban, and the relation of cities to literature, and to ways of writing about cities. Covering a vast terrain, this work will include entries on theorists, individual writers, individual cities, countries, cities in relation to the arts, film and music, urban space, pre/early and modern cities, concepts and movements and definitions amongst others. Written by an international team of contributors, this will be the first resource of its kind to pull together such a comprehensive overview of the field.

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 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 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 Porochista 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.

Cultural Schizophrenia Daryush Shayegan 1997-11-01 Professor Daryush Shayegan's book is a major contribution to what is perhaps the most critical debate within the Muslim world today: the relationship between its own culture and the influence of Western modernity. Based on examples ranging from Iran to Morocco, the author portrays a society he defines as peripheral—bound by a slavish adherence to its own glorified history, its "Tradition"—yet facing an external reality that derives from the West. The meeting of these two incompatible worlds sees the West but, more importantly, in how it sees itself. Shayegan draws on a vast range of cultural experiences (from China and Japan to India and Latin America) in analyzing the type of mentality that is chained to its history. Sources as diverse as Jung and Octavio Paz widen the scope of this illuminating text. Already published in French, Turkish, Spanish, and Arabic to great critical acclaim, this English edition of *Cultural Schizophrenia* will be required reading for everyone concerned with the state of the world today, whether in the Third World or the West.

The Fiction of Sadeq Hedayat Iraj Bashiri 1984

The Blind Owl Sadeq Hedayat 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.

The Hospital Ahmed Bouanani 2018-06-26 A tour de force: an utterly singular modern Moroccan classic "When I walked through the large iron gate of the hospital, I must have still been alive..." So begins Ahmed Bouanani's arresting, hallucinatory 1989 novel *The Hospital*, appearing for the first time in English translation. Based on Bouanani's own experiences as a tuberculosis patient, the hospital begins to feel increasingly like a prison or a strange nightmare: the living resemble the dead; bureaucratic angels of death descend to direct traffic, claiming the lives of a motley cast of inmates one by one; childhood memories and fantasies of resurrection flash in and out of the narrator's consciousness as the hospital transforms before his eyes into an eerie, metaphorical space.

Somewhere along the way, the hospital's iron gate disappears. Like Sadeq Hedayat's *The Blind Owl*, the works of Franz Kafka—or perhaps like Mann's *The Magic Mountain* thrown into a meat-grinder—*The Hospital* is a nosedive into the realms of the imagination, in which a journey to nowhere in particular leads to the most shocking places.

Urban Culture in Tehran Seyed Hossein Iradj Moeini 2017-11-27 This book studies the production of urban culture in Tehran after 1979. It analyzes urban resistance and urban processes in underground cultural spaces: bookshops, cafes and art galleries. The intended audience is architects and urban planners interested in socio-political aspects of bottom-up space formation, but also those in humanities and particularly cultural studies. The idea of the book reflects architectural criticism and bottom-up processes of space formation. It analyzes alternative, non-official ways of forming cultural spaces in Tehran and the way they resist formally endorsed culture. Cafés, bookshops and galleries, each take various and different sets of strategies to constitute their territory and their communities within the city. From temporarily occupying street corners (booksellers) to constitution of an underground network of unfixed meeting points, to using the modern paradigms of ownership and the idea of private property, primarily as a political tool for management, to claim a safe alternative sphere of art, and finally to semiotic spatial codifications of spaces to make them as a safe gathering places taking food as a means. All these three cultural spaces deal with various conditions to form specific forms of resistance practices, throughout processes that leave their spatial traces on the city.

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.