

## The Blind Owl Sadegh Hedayat

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. Alfred Busi lives alone in his villa overlooking the waves. Famed in his tiny Mediterranean town for his music, he is mourning the recent death of his wife and quietly living out his days. Then one night, Busi is viciously attacked by an intruder in his own courtyard—bitten and scratched. He insists his assailant was neither man nor animal. Soon, Busi’s account of what happened is being embellished to fan the flames of old rumor—of an ancient race of people living in the surrounding forest. It is also used to spark new controversy, inspiring claims that something must finally be done about the town’s poor, whose numbers have been growing. In trademark crystalline prose, Jim Crace portrays a man taking stock of his life and looking into an uncertain future, while bearing witness to a community in the throes of great change.

BONUS: This edition contains a When Skateboards Will Be Free discussion guide. “The revolution is not only inevitable, it is imminent. It is not only imminent, it is quite imminent. And when the time comes, my father will lead it.” With a profound gift for capturing the absurd in life, and a deadpan wisdom that comes from surviving a surreal childhood in the Socialist Workers Party, Saïd Sayrafiezadeh has crafted an unsentimental, funny, heartbreaking memoir. Saïd’s Iranian-born father and American Jewish mother had one thing in common: their unshakable conviction that the workers’ revolution was coming. Separated since their son was nine months old, they each pursued a dream of the perfect socialist society. Pinballing with his mother between makeshift Pittsburgh apartments, falling asleep at party meetings, longing for the luxuries he’s taught to despise, Saïd waits for the revolution that never, ever arrives. “Soon,” his mother assures him, while his long-absent father quixotically runs as a socialist candidate for president in an Iran about to fall under the ayatollahs. Then comes the hostage crisis. The uproar that follows is the first time Saïd hears the word “Iran” in school. There he is suddenly forced to confront the combustible stew of his identity: as an American, an Iranian, a Jew, a socialist... and a middle-school kid who loves football and video games. Poised perfectly between tragedy and farce, here is a story by a brilliant young writer struggling to break away from the powerful mythologies of his upbringing and create a life—and a voice—of his own. Saïd Sayrafiezadeh’s memoir is unforgettable.

A grieving family flees Tehran after the Islamic Revolution in this novel of “magical realism with a Persian twist” translated from Farsi (The Guardian, UK). When their home in Tehran is burned to the ground by zealots, killing their thirteen-year-old daughter Bahar, a once-prominent family flees to a small village. There, they hope to preserve both their intellectual freedom and their lives. But they soon find themselves caught up in the post-revolutionary chaos that sweeps across their ancient land and its people. Bahar’s mother, after a tragic loss, will embark on a long, eventful journey in search of meaning in a world swept up in the post-revolutionary madness. The Enlightenment of the Greengage Tree speaks of the power of imagination when confronted with cruelty, and of our human need to make sense of trauma through the ritual of storytelling itself. Through her unforgettable characters, Iranian novelist Shokoofeh Azar weaves a timely and timeless story that juxtaposes the beauty of an ancient, vibrant culture with the brutality of an oppressive political regime. “[Azar’s] book is a great journey. It moves places and it moves us as readers, in an emotional and intellectual sense.” —Robert Wood, The Los Angeles Review of Books

A pitch black, rainy night in a small Iranian town. Inside his house the Colonel is immersed in thought. Memories are storming in. Memories of his wife. Memories of the great patriots of the past, all of them assassinated or executed. Memories of his children, who had joined the different factions of the 1979 revolution. There is a knock on the door. Two young policemen have come to

summon the Colonel to collect the tortured body of his youngest daughter and bury her before sunrise. The Islamic Revolution, like every other revolution in history, is devouring its own children. And whose fault is that? This shocking diatribe against the failures of the Iranian left over the last fifty years does not leave one taboo unbroken.

The Iranian poet and painter Sohrab Sepehri (1928-1980) is revered today for many of the things he was criticized for during his lifetime. Born and raised in the ancient city of Kashan, he was educated in Tehran and travelled widely. A gentle introvert by nature, he was accused of escapism when his reaction to the world around him was to go back to nature, mysticism and mythology, poetry and painting. This mystic of the twentieth century seeks a light that radiates from the individual soul and ultimately affects its relationship with others and the world around it. While Rumi, the mystic of the thirteenth century, dances, sings, and chants out loud that he comes from the world of spirit and is a stranger in the world of matter, Sepehri, quietly aware of humanity in a milieu alien to its physical, psychological, and spiritual needs, in poetry and painting, appeared to stroke human consciousness into a tranquility, almost a state of beatitude, which nevertheless is never quite free of the ongoing struggle for "awareness, understanding and illumination." Sepehri had a free and sometimes convoluted approach to the verities of life, insisting that the book of everyday "illusions" must be closed and ... .. one must rise And walk along the stretch of time, Look at the flowers, hear the enigma. One must run until the end of being ... One must sit close to the unfolding, Some place between rapture and illumination. (Both Line and Space. Bk.8) In this fresh translation, Bahiyeh Afnan Shahid successfully conveys the meaning, feelings, and sensitivity of the Persian original allowing the reader to appreciate the pertinence of Sepehri to the twenty-first century. Sohrab Sepehri, poet and painter, was born in Kashan, Iran in 1928 and was claimed by cancer in 1980. He had an upbringing that tried to discipline and shape him, whether at home or at school, but he was not exactly a conformist. He was an intelligent, sensitive, artistically gifted, poetically expressive, somewhat withdrawn, soft-spoken human being. Sepehri started painting and writing poetry at an early age. He excelled at both. For both he received acclaim and criticism. Now he is enshrined as one of the foremost Iranian poets and painters of the twentieth century. This modern-day araf (mystic), poet, and painter is convincingly sincere in his heartfelt and touching approach to the way we must look at our world, and our fellow humans, in these stressful, problematic times.

A seductive, disorienting novel that manipulates the fragile line between dreams and reality, unfolding over a day and a night in the sweltering heat of Seoul's summer, by South Korea's leading contemporary writer It's 28-year-old Ayami's final day at her box-office job in Seoul's only audio theater for the blind. The theater is shutting down and Ayami's future is uncertain. Her last shift completed, Ayami walks the streets of the city with her former boss late into the night, searching for a mutual friend who is missing. Their conversations take in art, love, food, and the inaccessible country to the north. The next day, Ayami acts as a guide for a detective novelist visiting from abroad. Almost immediately, in the heat of Seoul at the height of the summer, order gives way to chaos as the edges of reality start to fray. Ayami enters a world of increasingly tangled threads, and the past intrudes upon the present as overlapping realities repeat, collide, change, and reassert themselves. Blisteringly original, Untold Night and Day upends the very structure of fiction and narrative storytelling and burns itself upon the soul of the reader. By one of the boldest and most innovative voices in contemporary Korean literature, and masterfully realized in English by Man Booker International Prize-winning translator Deborah Smith, Bae Suah's hypnotic novel asks whether more than one version of ourselves can exist at once, demonstrating the malleable nature of reality as we know it.

[The Return of the Soldier](#)

[The Lie](#)

[The Blind Owl](#)

[Sadeg Hedayat](#)

[A Comic Novel](#)

[Revolution Street](#)

[The Hospital](#)

[World Literature and Hedayat's Poetics of Modernity](#)

[Hedāyat's 'The Blind Owl' Forty Years After](#)

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 throughout his whole existence. A beautiful woman, an old man and a cypress tree are the recurring motifs.

What do we think of when we think of literary critics? Enlightenment snobs in powdered wigs? Professional experts? Cloistered academics? Through the end of the 20th century, literary criticism's columns and literary magazines held onto an evolving but stable critical paradigm, premised on expertise, objectivity, and carefully measured response. And then the Internet came. In 2007, the editors of *Review 31* and *3:AM Magazine*, *The Digital Critic* brings together a diverse group of perspectives—early-adopters, Internet skeptics, bloggers, novelists, and critics—to address the future of literature and scholarship in a world of Facebook likes, Twitter wars, and Amazon book reviews. It takes stock of the so-called Literary Internet moment, and considers the future of criticism: its promise, its threats of decline, and its mutation, perhaps, into something else entirely. With contributions from Robert B. Bennett, Michael Bhaskar, Louis Bury, Lauren Elkin, Scott Esposito, Marc Farrant, Orit Gat, Thea Hawlin, Ellen Jones, Anna Kiernan, Luke Neima, Will Self, Jonathon Sturges, and John Veale, Laura Waddell, and Joanna Walsh.

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 is a story 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* is often compared to the works of Kafka, Rilke and Poe, this work defies categorization. Lescot's French translation made the *Blind Owl* world-famous, while D.P. Costello's 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 and translator, 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 product of 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 contact with Hedayat's *Blind Owl* as never before. Extensive footnotes (explaining Persian words, phrases, and customs ignored in previous translations) provide deeper understanding for both the casual reader and the serious student of literature.

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

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 accorded manuscripts comparatively updated complete works of Sadegh Hedayat, the renowned Iranian novelist. This volume contains his most prominent novel "bufe kur" (the blind owl) 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 letters from prominent international writers. The volume closes with the so called "poetics of bufe 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 Mokhammad, 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. He attended 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 gap 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 high school 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 with the 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 the sea of 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 Gholi" 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 and Industry. 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 case of "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 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 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 "Music 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." 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 declined 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 killed. His grave was in Pere-la Chaise Cemetery in Paris. He spent all his life in his father's house.

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

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 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 literature as 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. 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 freedom that transcended solidly established literary and artistic norms. Providing a critical reading of Hedayat's work to untangle aspects of his writing – including reflections on social and political 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.

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 is a story 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* is often compared to the works of 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 and translator, 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 most 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 contact with Hedayat's *Blind Owl* as never before. Extensive footnotes (explaining Persian words, phrases, and customs ignored in previous translations) provide deeper understanding 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 translation's 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, 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's 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 critical approach to the translation of the most celebrated work of modern Persian prose." -Professor Nasrin Rahimieh in *Middle Eastern Literatures*

[His Work and His Wondrous World](#)

[Dakhmeh](#)

[The Myth of Creation](#)

[A Novel](#)

[Sons and Other Flammable Objects](#)

[The Colonel](#)

[Unearthed](#)

[The Blind Owl and Other Stories](#)

[The Melody](#)

"This book isn't for everybody. You've got to be willing to take a trip through some pretty dark places and entertain some of the most perverse ideas committed to paper, completely free of moral judgement." - Author, Alex Swery (sharpobjectspress.com) If sins, vices and illicit encounters are what makes transgressive fiction, then this book is its wet dream... or some might say nightmare. Inside this "disturbingly well-written collection of stories" (Linda, Amazon Reviewer) you'll be confronted with a cast of debauched characters who view desire as the solution to their problems without realising it to be the main cause of their woe. Opening this collection of disturbing short stories is the suitably ceremonious, 'Something Borrowed, Something Blue', where a womanising, drunk and depressed late-teen has his life thrown out of balance after he's sloppily seduced by an older woman and the traces of white powder under her nose, only to find himself inside the midst of a dirty divorce, an even dirtier, decaying friend and a videotape which gives a whole new meaning to the phrase 'Revenge Porn'. The Importance of Safe Sex Max likes Hannah. Hannah likes Max. They've seen each other naked, but never actually met. How? Through the wonders of modern technology, of course. Take a trip down memory lane as Max reminisces over the events surrounding his first time and how they made him into the man he is today. You'll never look at your favourite childhood toy in the same light again. A few drinks in we take a turn into 'A Lesson Worth Unlearning', where a father and son bond over their mutual appreciation for teachers, pornography and the best places to masturbate during a mysterious road trip out of town. A 'coming of age' story dripping with debauchery. The Perfect Client As a mysterious stranger struggles to knock on the door beyond which a seventeen-year-old prostitute waits, we're left to wonder what he's actually doing there as the girl recalls the reasons why she ended up hooking in the first place. Abandonment is never clear-cut. Bloodhound Lust A man with a missing dog shows more concern over his pet than his newborn son, who he finds difficult to even look at. Using his absent best friend as an excuse for eyes to go wander, we soon

begin to question the mindset of our protagonist and the disjointed thoughts he expresses. It seems that the missing best friend isn't his dog but more the beast between his legs, which a certain ex-fling clutches the leash of

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.

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.

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 From award-winning novelist, Helen Dunmore, comes *The Lie*; a spellbinding tale of love, remembrance, and deception, set against the backdrop of World War I. Cornwall, 1920. Infantry officer Daniel Branwell has returned to his coastal hometown after the war. Unmoored and alone, Daniel spends his days in solitude, quietly working the land. However, all is not as it seems in the peaceful idylls of the countryside; and although he has left the trenches, Daniel cannot escape his dreadful past. As former friendships re-ignite, Daniel is drawn deeper and deeper into the tangled traumas of his youth and the memories of his best friend and his first love. Old wounds reopen, and old troubles resurface, though

none so great as the lie that threatens to ruin Daniel's life, the lie from which he cannot run. Told with Dunmore's breathtaking poise and exacting suspense, The Lie is a haunting and captivating journey through the mind of a tormented man, as he tries to fit the pieces of his shattered past together.

Through twenty-two linked stories, Tristan Foster and Kyle Coma-Thompson explore the creative potential of people's native estrangement from themselves and each other...

Their conclusion/suspicion: imagination is stronger, and subtler, than God, and offers more than mere consolation for the difficulties of living.

The story is loosely inspired by the life of Olivier de Sanderval, who, intent on becoming an explorer for most of his life, finally set sail for Africa in 1879 after turning 40. As Monenembo tells it, once there he recruits a crew of Senegalese infantrymen and travels to Fouta Djallon, a land he desperately wants to rule. He learns local customs that will aid him in his quest to govern. During the following years of conquests and re-conquests, Sanderval never loses his taste for European luxury and moves between Africa and France, where he publishes books on his experience and struggles to command Fouta. Eventually, he returns to Fouta with his grown son, Georges, to find war raging between locals and the French army, finally extinguishing his lifelong dream.

[A Memoir of a Political Childhood](#)

[Sohrab Sepehri](#)

[Novel Folklore](#)

[Bellevue Square](#)

[A Transgressive Fiction Short Stories Anthology](#)

[Complete Works - Volume Iii - Studies on the Folklore of Iran](#)

[A Walk with Sadegh Hedayat](#)

[The Digital Critic](#)

[Three Drops of Blood and Other Stories](#)

**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 complete Studies on the Folklore of Iran in Farsi language, including neyrangestan, usaneh, taranehaye 'amiyaneh, matalhayeh farsi, folklor ya farhange tudeh, tarhe kolli baraye kavoshe farhange yek mantagheh, shivehye novin dar tahghighe adabi, dar piramune loghate farase asadi, shivehaye novin dar she're farsi, chand nokteh dar barehye veys-o-ramin, dar barehye iran va zabane farsi as well as the essay La Magie en Perse in French 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-Oi-Molk), son of Jafar GholiKhan-e Hedayat, his mother was, Ozra-Zivar-Oi-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 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.

"In 1958 Georgia, the shade of a 13-year-old black girl's skin can make the difference in her fate. Tangy Mae is the smartest of her mother's ten children, but she is also the darkest-complected. The Quinns--all different skin shades, all with unknown fathers--live with their charismatic, beautiful, and tyrannical mother, Rozelle, in poverty on the fringes of a Georgia town where Jim Crow rules. Rozelle's children live in fear of her mood swings and her violence, but they are devoted to her. Rozelle pulls her children out of school when they are twelve years old so that they can help support her by going to work--as domestics, as field laborers, or down at "the farmhouse," where Rozelle takes her oldest daughters to turn tricks for her. Tangy Mae has been offered the opportunity to apply to an integrated high school, and might even have the chance to graduate if she can somehow avoid her sisters' fate. Can she break from Rozelle's grasp without violent--even fatal--consequences?"--

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.

"Following a disjointed, vision-like structure, *The blind owl* is the nightmarish exploration of the psyche of a madman"--Book jacket.

Arash, an idealistic young man driven by nostalgia and romantic notions of a country he left as a child, returns to Iran to start a new life and do his share to help rebuild the country. As he explores the streets of Tehran, he finds a society plagued by contradictions and confronts a disgruntled and cynical populace for whom the promises of the Revolution never materialized. With dwindling resources, he finds himself paralyzed in the face of a system he cannot change. A seemingly benign gesture of defiance draws the attention of the authorities and leads to his imprisonment in the notorious Evin prison. In this moving and often disturbing novel, Noori paints a dark and foreboding picture of the harsh realities of life in the Islamic Republic.

Reproduction of the original: *The Hampstead Mystery* by John R. Watson, Arthur J. Rees

[926 Years](#)

[When Skateboards Will Be Free](#)

[My Uncle Napoleon](#)

[Literary Culture Online](#)

[On Sadegh Hedayat's "The Blind Owl"](#)

[The Darkest Child](#)

[Sauced Up, Scarred and at Sleaze](#)

[On the Damp Road](#)

[Untold Night and Day](#)

Jean Mason has a doppelganger. At least, that's what people tell her. Jean's curiosity quickly gets the better of her, and she visits the market, but sees no one who looks like her. The next day, she goes back to look again. With the aid of a small army of locals, she expands her surveillance. A peculiar collection of drug addicts, scam artists, philanthropists, philosophers and vagrants are eager to contribute to Jean's investigation. But when some of them start disappearing, it becomes apparent that her alleged double has a sinister agenda.

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  
A satire on Iranian society featuring an eccentric uncle, a snob with an invented heroic past who worships Napoleon, Hitler and hates the English. It is narrated by his nephew, who is in love with his daughter. The novel was made into a TV series.  
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.  
Fattah is middle-aged and unmarried. A former hospital janitor who became rich working as a torturer in Tehran's notorious Evin Prison, he now moonlights as an uncertified backstreet doctor specializing in 'honour surgery' for unmarried young women. Fattah has nothing but contempt for these women; that is until the beautiful Shahrzad lands on his operating table, and soon he is dangerously infatuated. Undeterred that she is promised to - and in love with - another man, the younger and less affluent Mostafa, Fattah sets out to win Shahrzad by any means. Robbed of his bride, the jilted and furious Mostafa launches a desperate plan to move her beyond his rival's reach by falsely reporting her as an opponent of the regime, a mission that takes him deep into Tehran's underworld of criminals and provocateurs.  
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 Sadegh 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.  
A young man drifts into despair and madness after losing a mysterious lover.

[Complete Works - Volume IV - Bufo Kur \(the Blind Owl\)](#)

[A Selection of Poems from the Eight Books](#)

[The King of Kahel](#)

[A Puppet Show in Three Acts](#)

[Blind Owl \(Authorized by the Sadegh Hedayat Foundation - First Translation Into English Based on the Bombay Edition\)](#)

[Hedayat's Blind Owl as a Western Novel](#)

[The Hampstead Mystery](#)

[The Enlightenment of the Greengage Tree](#)

[A Persian Requiem](#)