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Hedayat

## **Hedayat**

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*The Blind Owl by  
Sadegh Hedayat  
summary and analysis  
(16 things you should  
know)*

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The Blind Owl - Sadegh  
Hedayat - Book Review

**Sadegh Hedayat - Boof**

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**Hedayat – Depression**

**\u0026 Romanticism |**

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~~Sadegh Hedayat - Haji~~

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~~Hedayat - Tarik Khaneh~~

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Blind Owl by Sadegh~~

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~~Biography of Sadegh~~

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Miraftabi (Sadegh  
Hedayat) Sadegh  
Hedayat, The Dark  
Room (Sadegh Hedayat  
, Tarik khaneh), Radio  
drama, (Mir  
Productions)~~

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Omar Khayyam-Sadegh

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**Audio Book Sadegh**

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Sadegh Hedayat - Zende  
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## **Hedayat**

Also is Ahmad Shamlou as a poet and Sadeq Hedayat as a fiction writer. Among the non-Iranians she lists Sylvia Plath, Marcel Proust and many French poets such as Rimbaud and Baudelaire.

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## **Her life in poetry**

Classics of modern Persian literature, from Sadeq Hedayat to Forough Farokhzad, also faced difficulties. Bizarrely, even the works of Khawja Abdullah Ansari, a Persian Sufi of the 11th century Herat, ...

## **Iranian writers**

*Page 11/70*

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## **welcome decline of censorship**

Only For My Shadow:  
Figuration in  
Contemporary Iranian  
Art Only For My  
Shadow: Figuration in  
Contemporary Iranian  
Art For some years, this  
central passage from  
Sadeq Hedayat's iconic  
novel The Blind ...

**The Image Debate:**  
*Page 12/70*

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**Figural Representation  
in Islam and Across  
the World**

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 ...

**Michael Beard**

*Page 13/70*

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Her work is radical both stylistically and politically, influenced by her own translation practice (she's translated the likes of Kafka, Pessoa, and Sadeq Hedayat into Korean). Her language is simply ...

**Tome On The Range**  
Only For My Shadow:  
Figuration in  
*Page 14/70*

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Contemporary Iranian  
Art Only For My  
Shadow: Figuration in  
Contemporary Iranian  
Art For some years, this  
central passage from  
Sadeq Hedayat's iconic  
novel The Blind ...

An opium addict spirals  
into madness after  
losing a mysterious

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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



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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

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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

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Hedayat  
even as it drives him  
further into frenzy and  
madness.

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

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Hedayat 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.

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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

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Modayat  
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.

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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

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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



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Hadeyat  
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  
Hadeyat.

Published in Farsi  
language by the Sadeqh  
*Page 25/70*

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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

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of Iran in Farsi

language, including  
neyrangestan, usaneh,  
taranehayeh 'amiyaneh,  
matalhayeh farsi, folklor  
ya farhange tudeh, tarhe  
kolli baraye kavoshe  
farhange yek  
mantagheh, shivehye  
novin dar tahghighe  
adabi, dar piramune  
loghate farase asadi,  
shivehayeh novin dar  
she're farsi, chand

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Hedayat  
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-Ol-Molk), son  
of Jafar Gholi Khan-e

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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

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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

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literature at 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

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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



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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

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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

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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

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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

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Hedayat 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

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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.

# Download File PDF Sadegh Hedayat

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

Widely regarded as Sadegh Hedayat's masterpiece, the Blind Owl is the most important work of literature to come out of

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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



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category. 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

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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

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Hedayat 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.

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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

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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

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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

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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."

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-Professor Nasrin  
Rahimieh in Middle  
Eastern Literatures

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

*Page 48/70*



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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

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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

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Hedayat  
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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

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Hedayat  
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

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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

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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



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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

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Pere-la Chaise

Cemetery in Paris. He spent all his life in his father's house."

I got familiar with Sadegh Hedayat's works in 1960 when I got a copy of Boof-i Koor, Blind Owl, reprinted of Bombay transcript, from a friend. Though after a

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short review of the book  
I found it too much  
imaginary and I  
archived it in my  
bookshelves. During  
next thirty-seven years  
after, every time I  
wanted to read an article  
about Sadegh Hedayat  
or one of his books  
unintentionally it was a  
negative resistance in  
me till in year of 1997,  
when I got three years

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mission to Bombay,  
now is called by Indians  
Mumbai. After some  
months when I settled  
down there, I found a  
treasure of books in Iran  
Culture House in  
Bombay, founded by  
late Dr. Ali Asghar  
Hekmat ex Minister of  
Culture and then  
Extraordinary and  
Plenipotentiary  
Ambassador of Iran in

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New Delhi, some times  
in 1335/1956. From  
then after, I became full  
time reader of the  
library which enjoyed  
from relatively good  
sets of books on Iran  
literature, including the  
works of late Sadegh  
Hedayat. My study  
about Sadegh Hedayat  
began with the reading  
the book of "the  
collection of the letters

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of Sadegh Hedayat", written by Mahmud Katiraei; the book that was edited after the death of the Sadegh Hedayat. "The collection of the letters of Sadegh Hedayat" is including of some letters of the writer to his relatives, mainly Mahmud Hedayat, and some of his friends. These letters have been



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written in different sections of his short life. Reading this book, and other books written on Sadegh Hedayat as well as his own books, fortunately took plenty of my mission's time in Bombay that in fact due to many reasons was very unpleasant. So that what you are going to read in this book is the outcome of that study.

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After reading and preparing the notes from the works of Sadegh Hedayat which were in my access in India, when I returned to Iran, I began reading the books that were written on Hedayat and his works mainly after his suicide in 1951. The present book is in fact the result of this continuous study which

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took six years. Everyone has its own attitude on this contemporary writer of Iran; some think that he has been the most influential writers other think he was a melancholy person, to my belief he was an ambitious man with an ordinary IQ who tried to be somehow well-known person from a family whose members

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enjoyed good and honest reputation in Iran.

Favayed-e giyahkhori (The Benefits of Vegetarianism) written in 1927 by Iranian modern writer Sadegh Hedayat, is one of the most important and influential works ever written in Persian about animal rights and

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vegetarianism. It is the more complete edition of Hedayat's older book about animal rights named Men and Animals . Based on the two mentioned books, some vegan parties in Iran tend to consider Sadegh Hedayat as the father of Iran's modern vegetarianism.

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