

# Sadeqh Hedayat

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*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.

**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.

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

Blind Owl Sadegh Hedayat, 2022-04-12 A new English translation of one of the most important, controversial Iranian novels of the twentieth century Winner of the 2023 Lois Roth Persian Translation Award 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.

*On the Damp Road ,*

**The Blind Owl (Authorized by The Sadegh Hedayat Foundation - First Translation into English Based on the Bombay Edition)** Sadegh Hedayat, 2012-08-01 Widely regarded as Sadegh Hedayat's masterpiece, the Blind Owl is the most important work of literature to come out of Iran in the past century. On the surface this work seems to be a tale of doomed love, but with the turning of each page basic facts become obscure and the reader soon realizes this book is much more than a love story. Although the Blind Owl has been compared to the works of the Kafka, Rilke and Poe, this

work defies categorization. Lescot's French translation made the Blind Owl world-famous, while D.P. Costello's English translation made it largely accessible. Sadly, this work has yet to find its way into the English pantheon of Classics. This 75th anniversary edition, translated by award-winning writer Naveed Noori and published in conjunction with the Hedayat Foundation, aims to change this and is notable for a number of firsts: \*The only translation endorsed by the Sadegh Hedayat Foundation \*The first translation to use the definitive Bombay edition (Hedayat's handwritten text) \*The only available English translation by a native Persian and English speaker \*The preface includes a detailed textual analysis of the Blind Owl Finally, by largely preserving the spirit as well as the structure of Hedayat's writing, this edition brings the English reader into the world of the Hedayat's Blind Owl as never before. Extensive footnotes (explaining Persian words, phrases, and customs ignored in previous translations) provide deeper understanding of this work for both the casual reader and the serious student of literature. "....There are indeed marked differences between Costello's and Noori's translations. As Noori indicates, his attempt to preserve the overabundance of dashes gives the reader a more immediate sense of the narrator's agitation...The first sentence flows on in Noori's translation, piling sensation upon sensation never allowing us to pause and catch our breath or separate out the images from the sensations. In his discussion of the relationship between his translation and Costello's, Noori also draws on translation theory and sees Costello's focus on the fluidity of the text in English as a "domestication" of Hedayat's original. Noori's new English translation and his preface are a welcome addition and will no doubt draw the attention of scholars interested in Hedayat's works. The close textual and comparative analysis of the type Noori offers marks a new and long-overdue critical approach to the translation of the most celebrated work of modern Persian prose." -Professor Nasrin Rahimieh in Middle Eastern Literatures

*The Blind Owl* Sadegh Hedayat, 2011-11 Tells the story of an unnamed pen case painter, the narrator, who sees in his macabre, feverish nightmares that the presence of death annihilates all that is imaginary. We are the offspring of death and death delivers us from the tantalizing, fraudulent attractions of life; it is death that beckons us from the depths of life. If at times we come to a halt, we do so to hear the call of death... Throughout our lives, the finger of death points at us. The narrator addresses his murderous confessions to the shadow on his wall resembling an owl. His confessions do not follow a linear progression of events and often repeat and layer themselves thematically, thus lending to the open-ended nature of interpretation of the story.

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.

**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 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 Fiction of Sadeq Hedayat Iraj Bashiri, 1984

**Three Drops of Blood** Sadegh Hedayat, 2018-01-01 The title story, *Three Drops of Blood*, follows the protagonist's increasingly unstable mental state through the repeated occurrence of three drops of blood, while 'Hadji Murat' depicts an almost Joycean epiphany in classically understated terms, as a man mistakes another woman for his wife. These are stories which, though set in a distinctive milieu, deal with universal truths and cut to the very essence of humanity.

*Complete Works - Volume Iii - Studies on the Folklore of Iran* Sadegh Hedayat, Jahangir Hedayat, Sam Vaseghi, 2009-09 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*, *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 nokteh dar barehye veys-oramain*, *dar barehyeh 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 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.

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

**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 Gholi Khan-e Hedayat, his mother was, Ozra-Zivar-Ol-Moluk Hedayat, daughter of Hossein Gholi Khan-e Mokhber-ol-Dole the second. His parent was from the line of Reza Gholi Khan; who was one of the famous Iranian writers, poets and historians in 13th century; that was Kamal Khojandi descents. He went to Elmieh Primary school, Tehran in 1909, and after completing his basic education and then started his high school at Darolfonun in 1914. Because of eye trouble, there was a break in his education in 1914, but he continued his education in Saint Louis School at Tehran, where he got familiar with French language and literature in 1917. He completed his secondary education and was sent with the other Iranian students to Belgium for higher education in 1925. At first, he studied in Gand Port University, but he declared his dissatisfaction, because of bad weather and his education situation, so he was transferred to Paris to continue his studies. In 1928, Sadegh Hedayat, attempted to his first suicide by throwing himself into Marne River in Samoi, but he was rescued by the people in a boat. Finally, in 1930, he returned back to Tehran and in that year he was hired in Bank Melli Iran. In those days Rabe Group was formed including Bozorg Alavi, Massud Farzad, Mojtaba Minavi and Sadegh Hedayat. In 1932, he traveled to Isfahan and also started his work at General Department of Commerce. In 1933, he traveled to Shiraz and stayed in his uncle's house (Dr. Kraim Hedayat) for awhile. In 1934, he resigned from General Department of Commerce and commenced his work at Ministry Of Foreign Affairs; he resigned from Ministry Of Foreign Affairs in 1935, and in that year he was summoned by Police Investigation Department and interrogated for the context of the book Mister Bow Wow. In 1936, he commenced working at General Department of Construction and traveled to India, he started learning Pahlavi Language with an Indian researcher and professor; Bahram Goor Anklesaria. In 1937, he returned back to Tehran, started working in Bank Melli Iran again, he resigned from there again in 1938, and started working at State Music Department and also cooperating with Music Magazine. In 1940 he commenced his work at Fine Art Faculty of Tehran University as translator, and cooperating with Sokhan Magazine in 1943. He went to Tashkent by the invitation of The State University of Middle Asia in Uzbekistan in 1945, and also cooperated with Payam e Now Magazine. In that year a ceremony for honoring Sadegh Hedayat was held in Iran and Soviet Union Cultural Society, in 1949. He was invited to participate in The World Congress of Peace but he could not attend because of his administrative problems. In 1950, he went to Paris and on April 8 1951, in that city, he committed suicide by gaz. He was 48 years old when got himself free from life pains, his grave was in Pere-la Chaise Cemetery in Paris. He spent all his life in his father's house.

Complete Works - Volume Vi - Translations Sadegh Hedayat, 2011-06 Published in Farsi language by the Sadegh Hedayat Foundation and the renowned Iranian Burnt Books Foundation, this is the sixth volume of the revised and according to original manuscripts comparatively updated complete works of Sadegh Hedayat, the renowned Iranian novelist. This volume contains his translations of works from other writers from French into Farsi. Sadegh Hedayat was born on 17 February 1903 in Tehran, at his father's house. His father was Hedayat Gholi Khan-e Hedayat (E'tezad-Ol-Molk), son of Jafar 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

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*The Myth of Creation* Şādiq Hidāyat, 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.

**Complete Works - Volume II - The Satirical Works** Sadegh Hedayat, Jahangir Hedayat, Sam Vaseghi, 2009-08 Published in Farsi language by the Sadegh Hedayat Foundation and the renowned Iranian Burnt Books Foundation, this is the second volume of the revised and according to original manuscripts comparatively updated complete works of Sadegh Hedayat, the renowned Iranian novelist. This volume contains his complete satirical works in Farsi language, including *vagh vagh sahab*, *haji agha*, *alaviyeh xanom*, and *valangari*. Sadegh Hedayat was born on 17 February 1903 in Tehran, at his father's house. His father was Hedayat Gholi Khan-e Hedayat (E'tezad-ol-Molk), son of Jafar Gholi Khan-e Hedayat, his mother was, Ozra-Zivar-ol-Moluk Hedayat, daughter of Hossein Gholi Khan-e Mokhber-ol-Dole the second. His parent was from the line of Reza Gholi Khan; who was one of the famous Iranian writers, poets and historians in 13th century; that was Kamal Khojandi descents. He went to Elmieh Primary school, Tehran in 1909, and after completing his basic education and then started his high school at Darolfonun in 1914. Because of eye trouble, there was a break in his education in 1914, but he continued his education in Saint Louis School at Tehran, where he got familiar with French language and literature in 1917. He completed his secondary education and was sent with the other Iranian students to Belgium for higher education in 1925. At first, he studied in Gand Port University, but he declared his dissatisfaction, because of bad weather and his education situation, so he was transferred to Paris to continue his studies. In 1928, Sadegh Hedayat, attempted to his first suicide by throwing himself into Marne River in Samoi, but he was rescued by the people in a boat. Finally, in 1930, he returned back to Tehran and in that year he was hired in Bank Melli Iran. In those days Rabe Group was formed including Bozorg Alavi, Massud Farzad, Mojtaba Minavi and Sadegh Hedayat. In 1932, he traveled to Isfahan and also started his work at General Department of Commerce. In 1933, he traveled to Shiraz and stayed in his uncle's house (Dr. Kraim Hedayat) for awhile. In 1934, he resigned from General Department of Commerce and commenced his work at Ministry Of Foreign Affairs; he resigned from Ministry Of Foreign Affairs in 1935, and in that year he was summoned by Police Investigation Department and interrogated for the context of the book

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**Novel Folklore** Jason Reza Jorjani, 2018-05-20 Sadegh Hedayat's novel The Blind Owl is widely considered to be the greatest work of modern Persian literature. In Novel Folklore, Jason Reza Jorjani offers a revolutionary interpretation of The Blind Owl, revealing its esoteric sources and arguing that the central theme of the book is the possible transformation of humans into higher beings.

*Complete Works - Volume VII - Translations from Pahlavi* Jahangir Hedayat, Sam Vaseghi, 2012-08 Published in Farsi language by the Sadegh Hedayat Foundation and the renowned Iranian Burnt Books Foundation, this is the seventh volume of the revised and according to original manuscripts comparatively updated complete works of Sadegh Hedayat, the renowned Iranian novelist. This volume contains his complete translations from the Pahlavi language, including zànde vâhumân yâsan, kârnâmehye ârdeshire pâpâkân, gojâsteh âbâlish, shâhrestânâyê irân, gozâreshe gâmânshekâni, yâdgâre jâmasp and âmadâne shah bâhrâme vârvâvând. 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.

**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

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