

PARS GON

THE PERSIAN LITERATURE REVIEW

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2013



Founded in November 2013, *Parsagon* attempts to present a vista of the latest achievements of Persian literati and artists/writers of Iranian origin, as well as to serve as an authentic archive of books coming from Iran. The team's activities are diverse:

- **Translation** and **localization** of Persian literary texts,
- **Editing** and consulting services to Persian writers whose work are found apt for translation,
- **Promotion** of Persian literature and culture in the English-speaking world,
- Completion of an **online database** of contemporary Iranian/Persian literary and cultural figures.

PARSAGON is an Iran-based private, non-partisan, and non-political project. If you are interested in our activities, do not hesitate to contact us.

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With special thanks to

- ↗ Hossein Sanapour [writer]
- ↗ Mohammad Tolouei [writer]
- ↗ Erfan Mojib [translator]

SUBMISSION GUIDELINES

Parsagon welcomes submissions of original and translated poetry, fiction, nonfiction and drama coming from Iran; reviews of Persian books or translations of books on/from Iran; original essays on contemporary Iranian literature and arts; and suggestions for author profiles, literary awards, or related Events. Do not hesitate to contact us if

- ↗ you know any writer or literary figure with Iranian background (as well as literati from other Persian-speaking regions and countries);
- ↗ you are or know a translator who has recently rendered/published a Persian text to English;
- ↗ you want to embark on a translation or research on Iranian literature and seek further sources or help on a writer indexed in *Parsagon*;
- ↗ you have written a review or criticism of a Persian book and would like to publish it on *Parsagon* or have it linked under the book title;
- ↗ you have written an original piece (fiction or nonfiction) in English that you think is related to or interesting for *Parsagon*.

PROFILES

We welcome any suggestions, contributions or submission of details on the profiles of contemporary Iranian authors. Contributions by authors themselves are most welcome. *Rolling deadline*.

ESSAYS & BOOK REVIEWS

The submission might include one or more critical essays or reviews of literary works in Persian or translated English. Please send no more than 6,000 words in total. *Rolling deadline*.

VOLUNTEER TRANSLATORS

We always welcome enthusiastic volunteer contributors who like to dedicate their time to the promotion of Persian literature and arts.

GENERAL GUIDELINES

- ↗ All submissions should be sent as one Microsoft Word attachment (as a .doc file, please) to info@parsagon.com. The Microsoft Word attachments must be labeled with the last names of the author and translator: `authortranslator.doc`.
- ↗ Your submission must include the original work in .doc or .pdf format along with a statement granting us permission to publish both the original work and the translation online, as well as declaring that you are in a position to grant us such rights.
- ↗ Translations submitted for the print issue must not have been previously published.
- ↗ Submissions for *Parsagon* must not be previously published online, but printed materials with no online references are permitted.
- ↗ Simultaneous submissions are permitted, but we ask in return that you notify us by email as soon as you learn of an acceptance elsewhere.
- ↗ We try to respond to each submission within one to three months. Please query after three months if you have not heard back from us, and would like to know the status of your submission.
- ↗ Our finances do not permit us to pay contributors at this time. Apologies.

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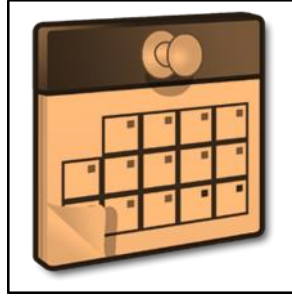
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With bare hands and brave hearts did we begin, with eyes in “fine frenzy rolling” and souls in darkness crawling, until we reached a bright well-lighted place. We thought that a shared dream is an enacted will, a dream fetched already. We believed that an insatiable hunger for reading and learning is all a literature student should have; the rest was a little hope in progress, the possibility of change for better, belief in the power of criticism and research, and teamwork of course.

With a passion for comparative reading of our local literature with the tools and criteria we had obtained as students of English Literature, we embarked on the Parsagon Project. We have trodden a long path to come to this conclusion, to feel the urge for exploring our own literature and showcasing it to the world, to fill in a tiny pit amongst infinite chasms of still-intact Persian Literature by writing about it in an international language.

We know that we are only tattlers in the path of boundless research. “And as imagination bodies forth the forms of things unknown,” we grab our pens as quickly as “the poet’s pen turns them to shape, and gives to airy nothing a local habitation and a name.” The critic’s magic is to produce meanings as large as the object of criticism.

Farzaneh Doosti
Editor-in-Chief



R.I.P. FARROKH GHAFFARI



December 17 is marked with the death anniversary of Iranian film director, actor, critic and author Farrokh Ghaffari.

Ghaffari was a significant character in the history of Iranian cinema: along with Ebrahim Golestan and Fereydoun Rahnema he founded Iran's new wave film movement. He was also the founder of the first National Iranian Film Society in 1949 at the Iran Bastan Museum and organizer of the first Film Week during which English films were exhibited.

Ghaffari belonged to the mighty clan of Ghaffaris in Iran most of which successfully climbed the ladder of sociopolitical and cultural success, thanks to their social class and wealth. You can find an interesting website devoted to renowned Ghaffaris in the past 1400 years of Persian history [here](#); and an archive of his most known films at [IMDB](#). According to that site, Kamal-al-Molk, Sani-ol-Molk Ghaffari, Shohreh Aghdashloo and Farrokh Ghaffari are related by blood! He was the husband of renowned Iranian writer and translator Mahshid Amirshahi.

December 20 coincides with the seventh death anniversary of Iranian Pop Star Naser Abdollahi who, despite his brief twinkle in the arena of Iranian Pop Music, was loved and praised by the young generation.

Naser was born on December 31, 1970 to a retired worker and a housewife in the Southern city of Bandar Abbas and started music at 13 and with Hozeh Honari of Hormozgan Province. But it was in 1995 that he pursued music as his career and reached peerless fame with his early albums "Humid Scent" and "Eve's Air," especially with his Naseria song.

Just before he could celebrate the first decade of his artistic achievements and take the next step, Naser Abdollahi passed away on December 20, 2006 in Bandar Abbas, having struggled with life and death for 27 days in coma, at age 36. Unproved rumors say he was actually hit on the head and that his death was suspicious enough, following his conversion to Shiism, divorce, and serious clan quarrels.

Abdollahi had a distinct voice and often sang Mohammad-Ali Bahmani's lyrics. Because of the introduction of Arabic rhythms and the Spanish style to his vernacular *Bandari* songs, he is known as the Gipsy King of Iran. May he rest in peace.



DECEMBER 26: DAY OF SORROW, DAY OF DEATH



December 26 is a jolly occasion for most people of the world for the birth of Jesus Christ. Not for the majority of Iranians, not after December 2003. Ten years later Iran still mourns for the loss of about 26,000 people, during the Bam Earthquake that took place at 1:56 a.m., who were suddenly, innocently buried under piles of brick and clay while they were asleep.

The 2003 Bam earthquake was a major earthquake that struck Bam and the surrounding province of Kerman on December 26, 2003. The most widely accepted estimate for the magnitude of the earthquake is 6.6 Mw 6.6. The earthquake was particularly destructive, with the death toll amounting to 26,271 people and injuring an additional 30,000. The effects of the earthquake were exacerbated by the use of mud brick as the standard construction medium. The day brought about a great cultural loss in 2003, as the mud-brick Bam Citadel, the largest adobe-building in the world, was also destructed during the quake.

The death of Iraj Bastami, musician and vocalist, in the his paternal house was of Persian music. Iraj was artist family every one of musical instrument. His first when he was five years old. improved his musical skills his uncle Yadollah Bastami Hossein Salari and Unaffected by the social consequent years of war, classical music with Master



great Persian classical Bam Quake of that year in another shock for the fans born in 1957 in Bam to an which had mastery over a teacher was his father Gradually young Iraj under the instructions of and then as a pupil of Mohammadreza Shajarian. unrest of the 1970s and the Iraj kept on working on Meshkatian.

At age 40, Iraj Bastami was a towering figure in the music of Iran with about 11 records published within 14 years. Late Iraj held free music classes for the talented yet poor students until the Bam earthquake made an end to his life.



LET US STEAL A LEASE OF LIFE

—Interview with Martin V. Turner

English psychologist, poet and translator | 28th August 2003

👉 Farzaneh Doosti

Raised in Post-War plenty, I could hear the chains of concentration camps rattling somewhere close by; but we children of the earnest fifties were soon etched by the permissions of 1965-1975; when these unwelcome hallucinations faded, so did many other false values; but patiently, like grass growing under a still-burning city, a Christian Taoist existentialism came to redeem an otherwise trite life.

This is how Martin V. Turner, translator of superb pieces from contemporary Persian poetry recalled his childhood memories. Born on February 9th, 1948, in London, Martin pursued humanities in college.

After a psychology degree at Exeter University, he trained as a teacher and, in Scotland, as an educational psychologist. In psychology he edited, authored and co-authored four books, including *Psychological Assessment of Dyslexia* (Whurr, 1997) and *Dyslexia Guidance* (with Philippa Bodien: 2007), as well as numerous chapters and articles.

As regards poetry – always a longer purpose – in 1992 I published *Trespasses* with Faber and Faber and in 2006 *The Deer of Tamniès* with Publish America. My wife, a friend and I published translations from the modern Persian during the 1980s. Both poetry and translations have won prizes.

I came to know Martin Turner during a research funded by *Sohrab Sepehri Foundation*

about Sohrab Sepehri translators around the world. Back then in 2003 I had found plenty of translations by Iranians and non-Persian translators alike, but Martin's work stood higher above the others in delicacy, poetic diction and spirit. The following interview took place on August 28, 2003 for a Persian magazine called *Water Footfalls*. In the past decade I was fortunate enough to co-translate some pieces of Persian Poetry with him and learn a lot about the mysteries of translation, but perhaps his best lesson was this: never translate to the language that is not your mother tongue – the language of the Other, unless you make sure you know it better than a native speaker.

The news was late and brief, through a short email by his mourning wife, Farah. She had found my email among piles of other mails to let us know that finally Martin was defeated by cancer and departed for a better place. I could never pay him due respect for all the things he taught me, but I am sure he is well remembered by all the dyslexic children he helped improve as well as all readers of his exquisite words and thoughts. May he rest in peace.

♥ ***Would you please introduce yourself to our readers?***

M.T. I am a fifty-five year old English man, an educational psychologist and a poet. I work with children who have difficulty with learning and have been head of psychology at the Dyslexia Institute, a national charity, for the past twelve years. In 1992, Faber published a collection of my poems, *Trespasses*, which includes three shorter poems of Sohrab, translated with my Persian wife, Farah. A second collection, *Where The Waves Come From*, is being prepared for publication.

♥ ***Is poetry and literary translation a profession or just a hobby for you?***

M.T. It is a passion. I wrote my first poem – an elegy to a dead sheepdog – at the age of eight.

♥ ***How did you get familiar with Iran and Persian language?***

M.T. I know little Farsi. Though married to an Iranian, I have acquired an advanced knowledge of about six words! All my translations have been done in collaboration with others, first, Abbas Faiz, an Iranian journalist friend resident in Britain, then my wife. The best translations are done not by linguists but by poets. Even if I mastered the Farsi language, the childhood experiences that poems refer to would be forever denied me.

♥ ***Tell us more about your translations and publications. How long did it take to accomplish the translations?***

M.T. I worked on Persian poetry throughout the 1980s and only stopped when the pile of unpublished works began to mount up. Then I concentrated on getting them published, which, eventually, they all were. We still translate bits and pieces now and then, but nothing very systematically.

♥ ***Your wife, Farah, seems to be a good translator as well; what was the role of her in accomplishing this task?***

M.T. Though not herself a writer, Farah is well-educated and has lots of specialist knowledge – of plants, herbs, textures – useful for Sohrab. She also knows some Arabic language and much classical Persian literature.

♥ ***Why did you choose Modern Persian Poetry and why Sohrab in particular? Why not Nima or any other contemporary poets?***

M.T. By chance, really. Sohrab was the particular passion of my friend, Abbas. I quickly got to like Sohrab's character – quiet, humorous, imaginative – and felt an affinity with his spiritual intelligence.

^ ***Tell us more about Sohrab, the 'Sohrab' you discovered through words and lines of poetry. How do you see him?***

M.T. His paintings are quite a good guide to his poems; both achieve a large effect through colour and being in tune with nature. Sohrab writes about direct, everyday experience – he is not 'difficult' in the sense of metaphysical, at all – and all ingenuities can be matched, sooner or later, with something in one's own experience. I made it a point never to translate something I did not understand ... through some haphazard approximation – but always to build in the desired interpretation, so that the English reader would not need intrusive footnotes.

^ ***Which sources have you made use of?***

M.T. There is *Hasht Ketab* [Eight Books], which is a well-edited, reliable text. There are few good written commentaries or critical writings in English about Sohrab, and there were even fewer in the 1980s. Instead I sought out people who actually knew Sohrab and got them to talk about him.

^ ***How do you see Nature in Sohrab's works compared with other poets, especially English? Any line or poem from Sohrab you like best?***

M.T. One of the main attractions in translating Sohrab is the sense of something new, something absent from English and American literature. My favourite (I think) is *Mosafehr* [The

Traveller] but the whole slow movement of *Seday-e pay-e ab* [Water's Footfall] is very compelling also. Long poems in English do not feed one quite as these poems do. The same can be said of Forugh's *Iman beyavarim* [Let us rejoice at the coming of winter]. In Sohrab's art, nature is almost – not quite – God; but the eye in the midst of everything does not quite close.

^ ***I have noticed a distinct diction and a deliberate choice of words in your translations, some really good and new, that shows lots of contemplations on each. How did you find the words you wanted?***

M.T. This is the case with the writing of poetry, perhaps, not just the special case of translation. Cliché and formula are to be avoided. And the spirit of the age – journalism! A bigger challenge that lies behind the choosing of words is that of providing a transition from one culture to another. This provoked much the most thought!

^ ***Have you seen the UNESCO translations of Sohrab's poems, if yes, what are your comments on that?***

M.T. I have seen a UNESCO cultural heritage series of translations – of different works by different hands. These represent a laudable and ambitious attempt to bring these excellent works before a wider, international audience. People are always somewhat ethnocentric – content with their own national ways – and many will never take an interest in 'foreign' literature. But there is also an important minority of more adventurous and courageous readers, willing to make friends with the new.

^ ***Let's turn to Forough; what was interesting for you, as a translator, in***

Forugh's poetry? Do you believe she has been a Feminist poet?

M.T. Forugh was more difficult for me, as a man, to approach, especially as she writes about her torn marriage and the loss of her son. She is certainly an important figure for the history of her times from a feminist point of view, but perhaps this 'pigeon-hole' is ultimately too limiting for her, as she herself eloquently said. Pigeon-holes are for pigeons.

↗ ***Some say Sohrab is difficult for common readers, mainly because of his farfetched metaphors, but Forugh is simpler, and more favoured; what is your idea?***

M.T. They much respected each other, as I'm sure you know. I hope this comment is not true, because if Forugh is 'easier' now, then she may have less to offer in the future. I like to think of both these colourful boats sailing down the centuries.

↗ ***Any line from Forough you like best?***

M.T. She is hard to excerpt from, since the sense carries on from sentence to sentence like prose, leaving thoughts unfinished, but I always like:

Ah those dark pupils of mine,
Sufis settled to solitude,
Were lost in the chanting of his eyes,
And closed
from 'Connection'.

↗ ***Let us talk about the audience. How much is modern Persian poetry, especially poetry of Sohrab, known among English readers and literature fans? How much do they know about it?***

M.T. Next to nothing, I'm afraid. But as with Omar's *Ruba'iyat* in the Edward Fitzgerald translation, which surfaced quite by accident in a Suffolk bookshop, it could have a very large appeal because of its simplicity, immediacy and 'otherness'.

↗ ***Regarding your own books, how do you see the reaction of English audience toward your books? Was it a success?***

M.T. There is such a small audience for poetry here; it's hard to tell. Publishing *Trespasses* certainly didn't change my life, as Wendy Cope told me it would, but the book sold its thousand copies, is consulted over the internet (for which I receive fees) and studied by school children – older ones.

↗ ***What are your plans for future? Any other poet or book to translate?***

M.T. It's bad luck to talk about one's plans. I would have to give away secrets (children's fiction? a novel?).

↗ ***By the way, have you ever been in Iran? Do you have any plan of visiting here?***

M.T. I've actually never visited Iran, though I have family there, and would love to come to Kashan as well as Shiraz, Tabriz, Isfahan and Tehran – such romantic names. I've often made plans but so far they have never materialised. Perhaps soon!

↗ ***In your opinion, how could we introduce our poets, particularly Sohrab, to the world? What are the necessary steps toward making a universal picture of a poet and at the same time remaining loyal to his message?***

M.T. I shouldn't worry too much about the "entire world", but a film about his life, made for television, would certainly help. Then readily available, good quality translations.

↗ ***The last question, what is your definition of ART?***

M.T. I suppose for me all art has to do with what lifts us out of ourselves. Great art is a glimpse of the permanent, hence is a form of worship, relieving us of the confining cage of our petty, selfish concerns and fixed points of view. Art breathes the air of freedom, the air that greets the chick as it steps out of the egg.

↗ ***At the end, do you have any words for Iranian readers? Say whatever you like, any quote, and anything?***

M.T. I greet you, Iranian readers! Your imagined youth fills me with dangerous optimism. Let my last words be about

your literary tradition. A tradition that cannot accommodate the new is in a bad way. Equally, the idea of *revolution* – as in 'modernism' – is a short-term excitement. Nothing looks more old-fashioned, now, than such literary modernism. The aims and achievements of poetry, of all literature, are forever the same, always concerned with nature and history, with the world and the human predicament. In art creation and innovation occur as renewals in the tradition, which is essential for their existence. So let me enjoin you to study your enormously rich tradition with sure love, while expanding and encountering new tracts of experience and new modes of voicing. Your confidence will grow from combining the past with the present.

↗ ***Thanks for participating in the interview ■***

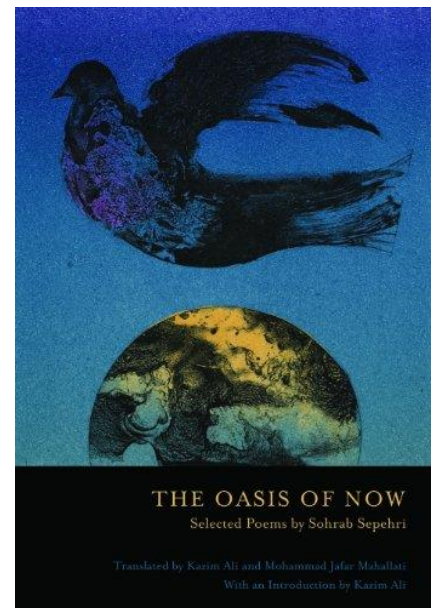
THE OASIS OF NOW

Selected Poems of Sohrab Sepehri

Translated by Kazim Ali, Mohammad Jafar Mahallati

Published by BOA Editions Ltd. (October 2013)

The Oasis of Now is the first U.S. book publication of the works of Sohrab Sepehri (1928-1980) whose education in Buddhism, mysticism, and affinities with the Western Transcendentalist poetry has saved him a peerless stance in the history of modern Persian poetry. The pieces collected in this volume, including the well-known "Water's Footfall" are the quintessence of his vision of the universe having travelled through Japan, China, and India, where he was exposed to the arts of those countries as well as the spiritual disciplines of Buddhism, Taoism, and Hinduism.



—TOP 7X7



Mohammad Tolouei Recommends

📌 Farzaneh Doosti

Born in 1979 in Rasht, Mohammad Tolouei holds a BA in Cinema and an MA degree in Dramatic Literature from the University of Tehran. He published his debut novel *Fair Wind's Prey* in 2007 (winner of Farda Awards for Best Technical Novel of the Year; nominee of 8th Shahid Ghanipour Awards) and his short story collection *I'm Not Janette* in 2011 (winner of 12th Golshiri Literary Awards). Tolouei belongs to the emerging New Generation of Iranian novelists and short story writers marked by their transitive style of writing that sets free of tradition and ventures novelty in narrative and form. An urban middle class voice with a good command of history and a peerless consciousness of space, Tolouei is often praised for his unique diction and lauded for dauntless treatment of far-off professions with peerless mastery over related jargon. His world of short stories is known for its diversity; he probes into the world of the invisible citizens and underground dwellers: the antiquarians, backgammon players, opera singers, communist partisans, addicts, and voluntary combatants. Tolouei has traversed a long way from his debut novel – an account of the inhabitants of Rasht in time of the Second World War, enforced emigration of Polish refugees through Iran, and the formation of the Communist Party in Iran – to his later stories with cunning use of mockumentary as dominant narrative technique. He calls himself a disciple of Jorge Luis Borges and Mario Vargas Llosa, while an American critic has compared his bold style with that of younger Martin Amis. A selection of his poems and short stories are translated to English. He is also a prolific screenwriter, dramatist, poet and researcher. His other awards and achievements include: Winner of the 16th Shanghai Film Festival's Awards for the Best Screenplay 2013 /Winner of 1st Bushehr Literary Awards /Second winner of 2nd Iranian Stories Awards in Mashhad /and Winner of First Prize for Drama from the 11th Festival of Varsity Theater, Tehran.

PARSAGON What are the top seven works of world literature that have had the deepest influence on your life and career?

TOLOUEI These are the books that have inspired me in my literary career:

1. *Conversation in the Cathedral* by Mario Vargas Llosa;
2. *Labyrinths* by Jorge Luis Borges, translated to Persian by Ahmad Mir-Alaei;
3. *La Coscienza di Zeno* (Zeno's Conscience) by Italo Svevo;
4. *Qui a ramen  Doruntine?* (Who Brought Doruntine?) by Ismail Kadare;
5. *The Remains of the Day* by Kazuo Ishiguro;
6. *The Master and Margarita* by Mikhail Bulgakov;
7. And finally, I can't choose between *One Thousand and One Nights* and *Jamae'-al-Hekayat*. Equally both, perhaps.

PARSAGON What seven works of Persian literature (especially contemporary fiction) do you recommend for translation to other languages?

TOLOUEI I'd rather recommend works by living writers at the present, for that is what the world reader wants to learn about:

1. *The Baron's Melancholy Blues*, by Asghar Abdollahi;
2. *Keep Me Warm All Winter Long*, by Ali Khodaei;
3. *Nocturnal Harmony*, by Reza Ghassemi;
4. *That Cozy Corner On the Left*, by Mehdi Rabbi;
5. *Life Goes on According to Your Will*, by Amirhossein Khorshidfar;
6. *Snow and Cloud Symphony*, by Peyman Esmaeili;
7. *Scorpion on Andimeshk Railway Stairs*, by Hossein Morteza'ian Abkenar.

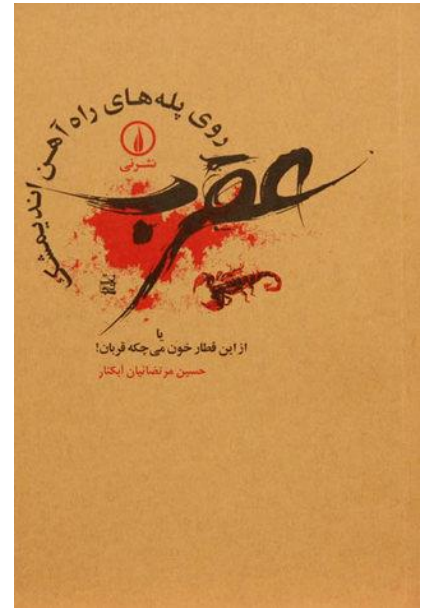
THE BARON'S MELANCHOLY BLUES [2002]

Asghar Abdollahi's story revolves around the character of a young man working as a confectionery's page who is going to play a short role in a melodrama named 'The Lovesick,' an adaptation of an Anton Chekhov play. The boy, who adores the main female character Mah Jahan Khanom, is given a very brief role. He has to recite his only dialogue in company of the main male character Shazdeh Ghanbarpour. The play is premiered on 21st September, 1941, the night when Iran's blue sky is darkened by flying airplanes. The stage lights are turned off; Iran is officially occupied, and the boy never manages to utter his only dialogue. The story is one of the best and deepest accounts of Iran's history woven in love's cocoon.



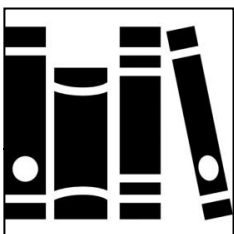
SCORPION ON ANDIMESHK RAILWAY STAIRS, OR THIS TRAIN IS BLEEDING, SIR! [2006]

A peerless war (anti-war) novel, *Scorpion on Andimeshk Train Stairs* offers a real life-like account of Iranian troops' encounter with the Iraqi army in the south of Iran, chemical bombardments and the unrepresentable darker side of defeat, suffering, and sorrow of the people and soldiers. Yet the novel is anything but a realistic war novel. Based on exaggeration and keitch, form in this novel supersedes content. It also distances from the dominant Holy Defense discourse of the imposed war and intentionally avoids tragic or epic tones. It is recently translated to French.



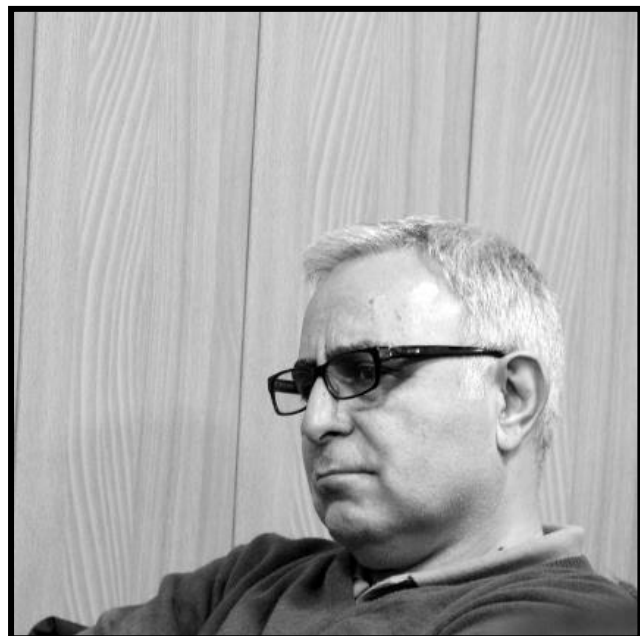
THAT COZY CORNER ON THE LEFT [2007]

That Cozy Corner on the Left is a collection of short stories by Mehdi Rabbi. The stories encompass the modern Iranian society. Loneliness, loving, being loved, reaching personal and practical solutions, the need to be noticed, thinking about others, looking for ways to communicate with people, linking the two worlds of fantasy and reality are themes that recur throughout this book. The main character in the first story, which also gives its name to the collection, is a healthy, lively, single young man who runs ten kilometers through the streets every night. He has been running along the same route every night for the last ten years. While running he keeps thinking, dreaming and talking to himself so that he can, somehow, get on with his life. The fluid language, intrepid storytelling, and respect for the highest artistic standards of the short story have made this collection successful in Iran.



Hossein Sanapour Recommends His Favorites

👤 Azadeh Qahvei



Hossein Sanapour was born on March 20, 1960 in Tehran. A Natural Resources graduate from the University of Tehran, Sanapour started writing and publishing stories, film reviews, literary criticism, and even some screenplays in early 1980s. He has been the art and literary editor of four periodicals and has been working as a journalist for seven years since 1993. He wrote his debut novella *The Village Boys* (1990) and *Afsaneh and the Long Night* (1992) for young adults. *The Missing Half* (1999), his breakthrough novel was awarded The Mehregan and Yalda Literary Awards and was reprinted fifteen times by 2007. *You Come Desolate*, nominee of Golshiri and Yalda Literary Awards, was also a bestseller and reprinted four times since its publication in 2003 until 2008.

With Open Guard (2004) and *The Dark Side of the Words* (2005) are Sanapour's collections of short stories the latter of which was awarded the Golshiri Literary Awards Prize of the year. *Dark Silhouette of Palaces* (2010), and *Lips on a Blade* (2011) are his latest novels. The prolific writer also has a poetry collection titled *My List* (2011) and three volumes on fiction and techniques of novel writing in his literary resume, which also includes *The Choir of the Scribes* (2001) – a collection of critical essays on Houshang Golshiri's art of fiction. Sanapour's list of favorite and recommended texts is full of contemporary Iranian novels and his choices reveal his thematic and stylistic preferences for social novel.

PARSAGON What are the top seven works of world literature that have had the deepest influence on your life and career?

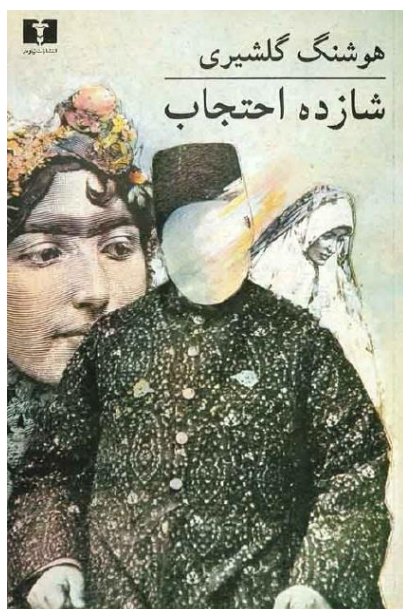
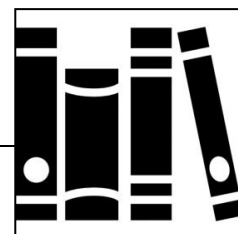
SANAPOUR The books that I have liked best and perhaps been more impressed by are these:

1. *Christine and Kid* by Houshang Golshiri,
2. *Prince Ehtejab* by Houshang Golshiri,
3. *Fear and Trembling* by Gholamhossein Sa'edi,
4. *The Mourners of Bayal* by Gholamhossein Sa'edi,
5. *The Rooster* by Ebrahim Golestan,
6. *The Sound and The Fury* by William Faulkner, and finally:
7. *One Hundred Years of Solitude* by Gabriel Garcia Marquez.

PARSAGON What seven works of Persian literature (especially contemporary fiction) do you recommend for translation to other languages?

SANAPOUR Seven recommendable books that have never been translated (as far as I know, but I'm not sure) could be these:

1. *The Rooster* by Ebrahim Golestan,
2. *Horn* by Peyman Hooshmandzadeh,
3. *Cymbal and Spruce* by Mahnaz Karimi,
4. *The Scriveners' Books* by Abutorab Khosravi,
5. *The Tale of A City* by Ahmad Mahmoud,
6. *The Well of Babel* by Reza Ghassemi,
7. *Dark Silhouette of Palaces*, a novel by myself!



SHAZDEH EHTEJAB [1969]

Houshang Golshiri's magnum opus, *Shazdeh Ehtejab* (or Prince Ehtejab), is an account of one of the last remaining heirs of the Qajar royal family who is suffering from tuberculosis – which he knows is fatal. He spends his last days alone in the magnificent rooms of his wintry palace, from where he recollects the glory days of his ancestors as well as days of degradation. Among the latter are the gruesome manner in which his cruel grandfather murdered his mother and brother, and the way that he himself caused the death of his wife. The novel was luckily made into a 93-min Farsi movie by Bahman Farmanara in 1974. The book has already been translated to French and to English by James Buchan.



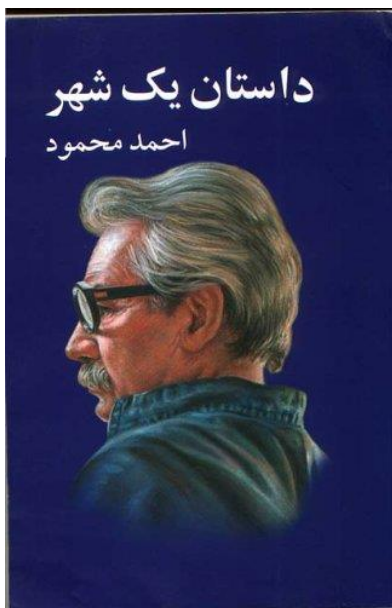
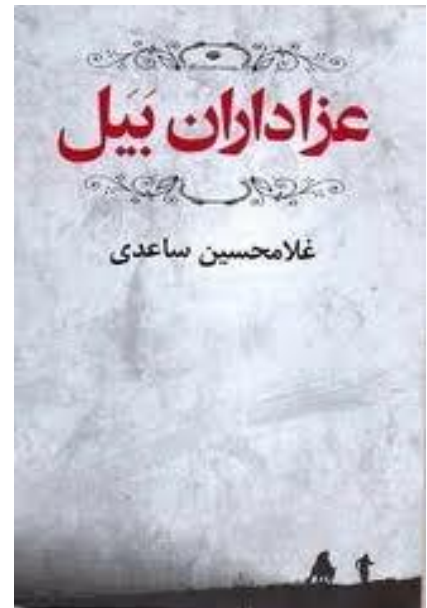
HORN [2009]

Narrated from the first-person point of view, Peyman Hooshmandzadeh's *Horn* presents a different experience of the imposed war: two soldiers, left all alone, find extreme pleasure in fancying the owner of the female voice of the enemy they hear over the wireless set and imagine the world of the soft gender. The soldiers in the 14 short stories of this collection are not the typical Holy Defense warriors. They are indifferent to their military service and the sacred defense discourse and instead, make dirty jokes on women to let time pass easier for them.

MOURNERS OF BAYAL [1964]

GHOLAM-HOSSEIN SA'EDI

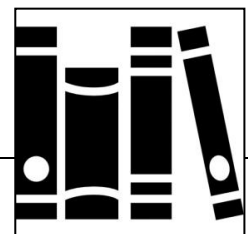
Perhaps the best-known collection of Gholamhossein Sa'edi's short stories, *The Mourners of Bayal* comprises eight interconnected stories, all of which revolve around the "inescapable horrors of death, disease, drought, and famine in a fictitious village named Bayal." (Entezari, Encyclopedia Iranica) "The Cow," a short story in this collection was made into a very successful black and white movie by Dariush Mehrjuyi in 1969. The movie was an immediate success, both in Iran and abroad, and won the Critic's Award in the Venice Film Festival (1971). According to Mirabedini, the easy blend of real and fantastic in *The Mourners* has inspired critics to hail the collection as an early instance of magical realism in Iran simultaneous with its bloom with the publication of *A Hundred Years of Solitude* (1967) by Gabriel Garcia Marques.



THE TALE OF A TOWN [1993]

AHMAD MAHMOUD

Written after *Neighbors*, *A Tale of a City* begins with the aftermath of the coup, that is exactly when the novel *Neighbors* ends, and accounts the gradual discharge, expel and execution of high-rank officers inclined to Tudeh Party from the Shahanshahi Army. A socio-historical novel with partial portrait of the lower class, *A Tale of a City* traces the life of Khaled, the protagonist of Ahmad Mahmoud's former novel *Neighbors* who is now an expatriate witnessing the hardships of men and women forced to bow by resistant to moral breakdown.



MEN AT WORK:

CINEMATIC LESSONS FROM ABBAS KIAROSTAMI

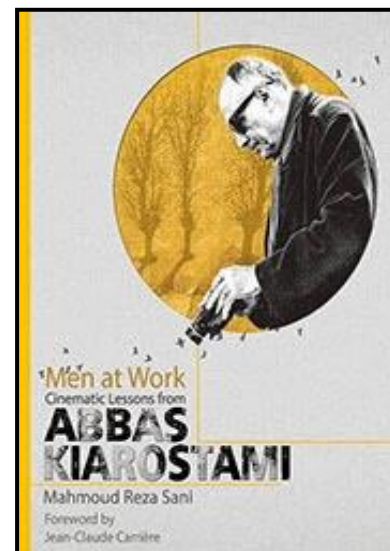
Author: Mahmoud Reza Sani, foreword by Jean-Claude Carrière

Series: Contemporary Iranian Arts

Genre: Nonfiction

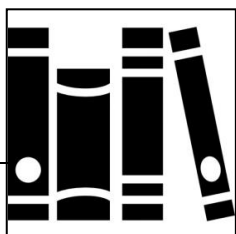
Publisher: Mhughes Press

Release Date: December 2013



Mahmoud-Reza Sani, a name that we will be hearing more in the future, has been a student of Kiarostami during a European workshop. Now comes his debut book on Kiarostami and his Cinematic Lessons: In February 2012, Abbas Kiarostami traveled to Spain to receive the Ibn-Arabi trophy for a life-time of artistic achievements. It was decided at that time that he would hold a 10 day film maker work-shop for 35 students who had traveled from all over the world in eager anticipation to attend this once in a life-time event. In a conversation with the students and author, Kiarostami reminisces about his past experiences making movies, offers insight into his cinematic style, and advises the students on how to shape their stories and find their voice, not only in the world of film but also in their lives, which create the book's context. Mahmoud Reza Sani is an award winning filmmaker and the president of the Ibn Arabi Film Festival (IBAFF) located in Murcia, Spain. He has written, directed and produced several short and feature films, documentaries and television serials.

In 2000 he founded Arvandan Film Production which specializes in low budget, high caliber documentaries and films which are often shot under difficult conditions. 'Men at Work: Cinematic Lessons from Abbas Kiarostami' is his first book.



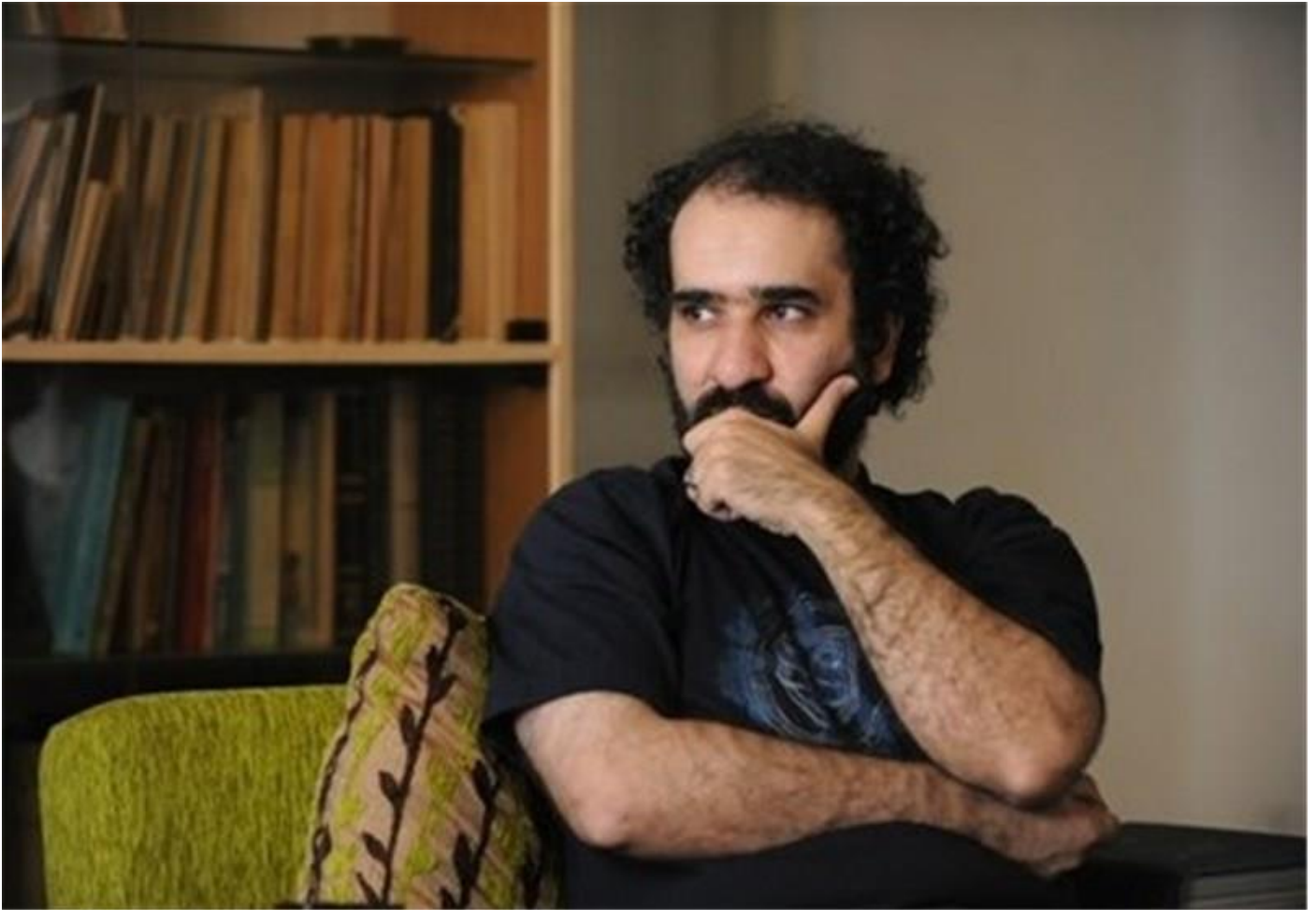
PROFILE

Reza Amirkhani

[b.1973]



🔗 [Farzaneh Doosti](#)



BIO BRIEF

Born in Tehran a few years before the Islamic Revolution, Reza Amirkhani is a true representative of the Revolution Generation, or as they sometimes call themselves, the Mosque Children. Amirkhani is a prodigy of the Mosque Generation: he started writing at high school with novel ERMIA. He has studied mechanical engineering at renowned Sharif University of Technology and is a graduate of National Organization for Development of Exceptional Talents. In a period when most leftist intellectuals struggled for their rights and share of the emerging new social context, the young Revolution Generation were peacefully developing their

worldviews and expanding Islamic ideology in the so-called genre of Committed Literature (although there was war and the problems of post-war life).

Amirkhani's novels and essays had a wide readership in the past decade and been granted a number of state awards. According to his official website, the circulation number of his publications has superseded 583.000.

AUTOBIO

Born on April 29, 1973; Coming of age in the tumults of the Islamic Revolution; Sometimes glossing over his father's deeds with his schoolbag full of political leaflets And sometimes a playmate for Edmund, Arbey and Arash in 25 Shahrivar district of Tehran.

Coming-first-crisis and struggling to get an A+ in almost everything in elementary school. Later, in 1983, going to Allameh Helli Organization for Development of Exceptional Talents, that prior to 1987, functioned under the supervision of the Educational

Organization for the Exceptional Children, the Retarded! Growing up in the diversity and multiplicity of Allameh Helli of Tehran's atmosphere, and making friends...making friends with as many friends none of whom I will exchange for the whole world...

Getting admitted in mechanical engineering at Sharif University of Technology Working on Ghadir-27 two-person airplane project, and in the meantime, receiving a Private Pilot License (PPL) as the youngest private pilot of the time, in 1992, and then allowed to pilot our Ghadir-27.

Travelling to the U.S. Later on in 2000; Launching a private business in 2002 to 2004, to date perhaps; Coordinating the 'Greetings Nasrollah Festival' during the 33-day Lebanon War, dispatching the largest convoy of Iranian literati to Lebanon in 2007.

And many other triple-dots – their least achievements being a better knowledge of people to the cost of two years of my life.

And most pleasing of my life: travelling to all provinces of the country and to twenty-four countries of the world.

BIBLIO BRIEF

- ♥ *Ermia* [ارمیا] (1995), debut novel, winner of 'Twenty Years of Iranian Fiction Prize'
- ♥ *Armenian Nasser: 11 stories* [ناصر ارمنی] (1999)
- ♥ *His Ego* [من او] (1999), novel
- ♥ *from to* [از به] (2001), novel
- ♥ *The Sistan Story* [داستان سیستان] (2003), travelogue
- ♥ *Nasht-e-Nesha* [نشستِ نشا] (2005), treatise on Iranian brain drain
- ♥ *Homelandless* [بیوتن] (2008), novel
- ♥ *The Aromas of Oil* [نفحات نفت] (2010) an essay about oil management
- ♥ *Jaanesta-an-e-Kaabulistan* [جانستان کابلستان] (2010) travelogue: Afghanistan Itinerary after 2009 election in Iran
- ♥ *Gheydar* [فیدار] (2012) novel

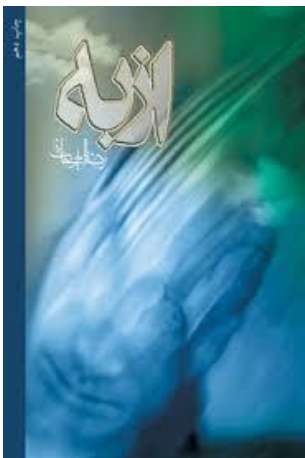
BOOK BROWSE

His Ego (Persian: Man-e-oo; 1999)



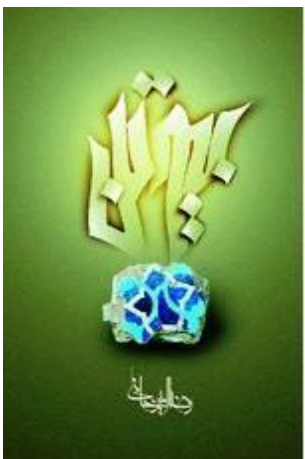
Set in Iran of 1933, *His Ego* chronicles the life of the protagonist Ali Fattah, a well-off businessman who has lost his father in early childhood and was raised by his grandfather. Ali falls in love with his childhood playmate, Mahtab, but they cannot get married. A few years later, Mahtab moves to France together with Ali Fattah's sister. His sister marries an Algerian partisan who is assassinated a while later. Mahtab and Ali's sister have to return to Iran but are martyred both during the bombardment of Tehran. After all ups and downs, Ali Fattah endows all of his father's estates, feels that his time is over, and dies.

from to (2001)



from to is an epistolary novel written between war pilots and their friends, children and family members during the Imposed War on Iran. The story begins with exchange of letters between the main characters as they reveal some aspects of the private and professional life of Morteza Meshkat to the readers. 'Morteza Meshkat' is a dexterous pilot whose plane gets damaged and accordingly he loses both legs during an invasion to the chemical weapons factory in Kerkuk. The myrmidon pilot desperately yearns for another flight as he is dismissed from combat flight teams in spite of his capabilities – and because of his defect as well as the oppositions of some colleagues and friends. Nevertheless, he finally comes up with a solution aided by his confidential friend, Mirian, and flies once again.

Homelandless (2008)



Ermia and Armita get to know each other in the U.S. and marry soon after. Ermia is arrested by the CIA for having held a religious ceremony in there and also as the main suspect in the case of a friend's suicide. One day during the court sessions he meets an old comrade, Haj Mahdi, who had been his fellow combatant once on the same front. They visit the grave of Sohrab – who has been martyred on the fronts – together and this is an opportunity to revive old war memories...

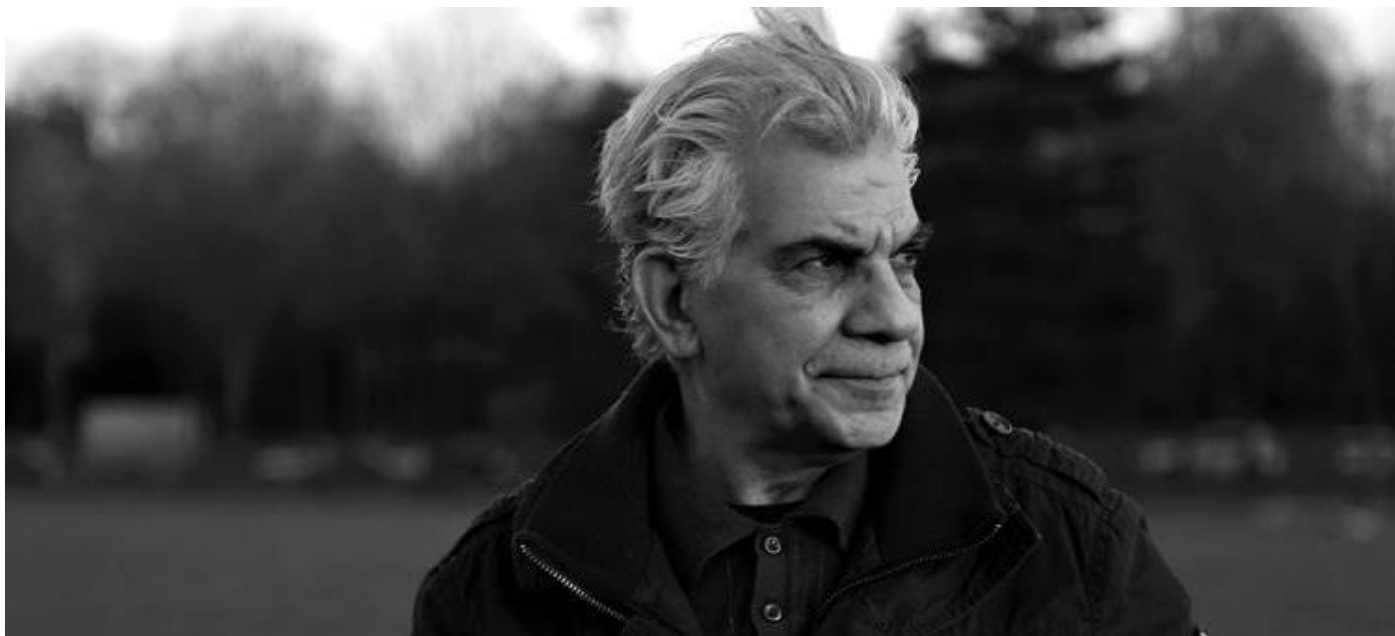
PROFILE

Reza Ghassemi

[b. 1949]



Farzaneh Doosti



Born in Isfahan in 1949 to an Iranian couple of Southern origin, Reza Ghassemi soon flourished as a talented musician, player of the Persian Setar, and composer of songs (for masters of traditional music Shahram Nazeri and Mohammad-Reza Shajarian).

Ghassemi has also been a prolific writer of plays, short stories, and novels that won noteworthy awards in the past decade, such as the 2002 Golshiri Literary Award for *Nocturnal Harmony of Lumbers' Orchestra*. His other breakthrough novel *The Spell Chanted by Lambs* (the first Iranian novel that got completely published online as a reaction to censorship of his work) is recently translated to English by Erfan Moji.

Novels

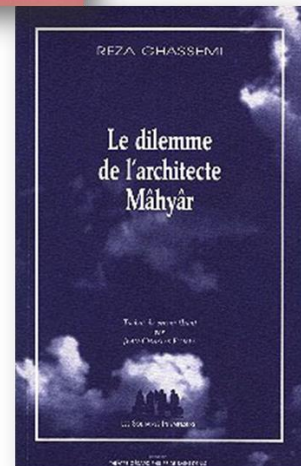
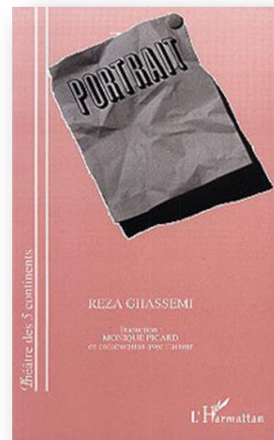
- *Nocturnal Harmony of Lumbers' Orchestra* (1991-1994), First print: Nashr-e-Ketab: Los Angeles, 1996. Sixth print: Niloofar Publications, Tehran.
- *The Well of Babel* (1994-1998), First print: Baran Publications: Sweden, 1999.
- *The Spell Chanted by Lambs* (2002; published online), Khavaran Publications: 2008.

Plays

- Eclips (1968). published in Khousheh Magazine
- صفیه موعود -Promised Safiya (1971)
- نامه‌هایی بدون تاریخ از من به خانواده‌ام و بالعکس — Undated Letters to My Family and Vice Versa (1974)
- چو ضحاک شد بر جهان شهریار -And So Became Azhidehak The World's Emperor (1977)
- اتاق تمشیت -The Torture Chamber (1980)
- خوابگردها -The Dreamwalkers (1978)
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- معمای ماهان کوشیار -Mystery of Mahan the Architect (1985)
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- تمثال -The Icon (1991)

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- *Portrait* 1995 – Editions L'Harmattan
- *A vous de jouer Mercutio!* 1995 – Editions L'Harmattan
- *Harmonie nocturne* 2001 – Editions Phébus



Short Stories

- "Little Elm-tree, Lonely Elm-tree," (1970) story for children
- "The Cliff" (1996)
- Umbrella, Cat & Narrow Wall (1997)

Research

- Music in Taziyeh (1975)
- Contemplations on Iranian Music (1986-1990)
- The Lost Ring of Amara (1995-2001)

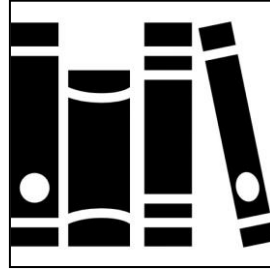
BOOK BROWSE

Nocturnal Harmony of Lumbers' Orchestra [1996]

First published in the U.S. in 1996 (Nashr-e Ketab-e America) and then by the Iranian publisher Cheshmeh, it was lauded as the Best Novel of the Year [2002] by Houshang Golshiri Literary Award and as the 2002 Novel of the Year by the Press Critics' Awards.

In the absence of an English translation, the novel was translated to French and published by Phebus in Paris in 2001.

Nocturnal Harmony relates the dystopic life of a group of Iranian immigrants illegally dwelling in a tenement in Paris narrated by the author himself, a hallucinating and mentally-troubled young man who has fled the post-revolutionary Iran to end up dwelling with a variety of typical exilic Iranians – a macrocosm of Iranian society. The narrative is a mixture of social realism and phantasmagoria. Writer and critic Koushyar Parsi regards Ghassemi's narrative form as "a balance between two forms of imagination, a balance between masquerade and nostalgia, whose synthesis in the novel arouses moments of poetic creativity."



Title: The Spell Chanted by Lambs
Series: Contemporary Iranian Novel
Author: Reza Ghassemi,
Translator: Erfan Mojib
Genre: Fiction, Novel, Postmodernist Literature
Publisher: Candle & Fog
Release Date: 2013
Format: Paperback - English
Language: English
ISBN: 978964267734
15.57\$

Overview

Reza Ghassemi's third novel, *The Spell Chanted by Lambs*, was initially published in installments under the title of *Madman and the Moonpars Tower* on the author's personal blog in 2002 as a reaction to censorship, making Ghassemi the first Iranian writer to turn to the Internet in the face of artistic suppression. It took six years to be traditionally printed by the Paris-based Khavaran Publications, and still five more years to be translated into English by novice translator Erfan Mojib. Says Mojib: "Ghassemi admits that he's not aware of the existence of [online narrative] in other languages and is sure of [its] nonexistence in Persian literature, as he calls it the first Iranian 'online novel' and sarcastically labels the term as one of his own bastardizations." Deeply rooted in the author's musical background as a professional setar player (a Persian instrument in the lute family) and Iranian cultural traditions, such as the sacred function of the number forty as a symbol of accomplishment or achievement for mystics and common believers, *The Spell Chanted by Lambs* is a thirty-nine chapter account of the forty stages the narrator must complete in order to build the ideal setar and achieve musical perfection. Born in Isfahan in 1949 to an Iranian couple of Southern origin, Reza Ghassemi soon flourished as a talented musician and composer of songs (for masters of traditional music Shahram Nazeri and Mohammad-Reza Shajarian), and has also become a prolific writer of plays, short stories, and novels.



PROFILE

Sadeq Hedayat



[b. 1903–1951]

↗ Shataw Naseri

BIO BRIEF

Sadeq Hedayat was born in February 17, 1903 and was educated at Dar-ol-Fonoon (1914-1916) and the Lycée Français (French high school) in Tehran. In 1925, he travelled to Europe to continue his studies. There he initially pursued dentistry before giving it up for engineering. After four years in France and Belgium, Hedayat returned to Iran where he held various jobs for short periods.

Hedayat subsequently devoted his whole life to studying Western Literature and to learning and investigating Iranian history and folklore. The works of Guy de Maupassant, Anton Chekhov, Rainer Maria Rilke, Edgar Allan Poe and Franz Kafka intrigued him the most.

Hedayat is one of the most prestigious and most controversial writers of Iran's past 100 years. Tens of books and hundreds of articles have been written about him in the world's most spoken languages.

During his short literary lifespan, Hedayat published a substantial number of short stories and novelettes, two historical dramas, a play, a travelogue, and a collection of satirical parodies and sketches. His writings also include numerous literary criticisms, studies in Persian folklore, and many translations from Middle Persian and French.

He is credited with having brought Persian language and literature into the mainstream of international contemporary writing. There is no doubt that Hedayat was the most modern of all modern writers in Iran. Yet, for Hedayat, modernity was not just a question of scientific rationality or a pure imitation of European values.

Hedayat's most enduring work is the novella *The Blind Owl* (1937). It has been called one of the most important literary works in the Persian language.

He ended his life by gassing himself in 1951 and is buried in the Père Lachaise. Hedayat's last day and night was adapted into a short film, *The Sacred and The Absurd*, which was featured in the Tribeca Film Festival in 2004.

Late writer and playwright Gholamhossein Saaedi said of Hedayat:

"If they have labelled this poor alienated critic as a lover of death or anti-social, they have erred. He valued life in its splendor. He sought, and suffered. He was an intellectual in the full meaning of the word as he never bowed down to any sort of might. He had discovered, and become intensely aware of the corrupt odor of the clerics. At a time when even talk of clerical rule had yet to emerge, he painted us a picture of it. He correctly predicted the catastrophes that were to come. Hedayat is but a star in the gloomy era of tyrannical rule. He taught everyone how to dissent, and how to resist."

Hedayat often wrote on the moods and methods of Iranian society of his time. Rarely had the depths of Iranian society been so exposed and the tongue and spirit of the poor in Iran so vividly represented. So many of Hedayat's works tell of the tortured soul of a deprived people, their lamentations, and their rebellions.

He was one of the first Iranian writers that wrote stories in the common tongue (colloquial language). He sets aside the painstaking, dust-ridden writings of the scholars, and tells his stories through the tongue of everyday life, the tongue of his society's populace. The idioms and speech of the common folk are gathered through stories for the first time by Hedayat.

Hedayat inspects the highs and lows of his people's history to better understand their yearnings through history as well as their successes and their failures. He simultaneously translated and popularized the works of other writers including Jean Paul Sartre, Franz Kafka, and Anton Chekhov.

His most celebrated novel, *The Blind Owl*, has made an impact far beyond Iranian literary circles and has drawn the attention of Western critics. But Hedayat's impact on the development of modern fiction and on the lives of generations of Iranian intellectuals derives also from his other works and from his unique approach to life and art in a rapidly changing society. This book is the first comprehensive study of Hedayat's life and works set against the background of literary and political developments in Iran over the first half of the 20th century.



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- ✦ Buried Alive (زنده به گور). A collection of 9 short stories.
- ✦ Mongol Shadow (سایه ی مغول)
- ✦ Three Drops of Blood (سه قطره خون)
- ✦ Chiaroscuro (سایه روشن)
- ✦ Madame `Alaviyeh (علویه خانم)
- ✦ Mister Bow Wow (وغ و غ ساهاپ)
- ✦ The Blind Owl (بوف کور)
- ✦ The Stray Dog (سگ ولگرد)
- ✦ Tittle-tattle (ولنگاری)
- ✦ The Elixir of Life (آب زندگی)
- ✦ Mr. Haji (حاجی آقا)
- ✦ Tomorrow (فردا)
- ✦ The Pearl Cannon (توپ مرواری)

Drama (1930-1946)

- ✦ Parvin, Sassan's Daughter (پروین دختر ساسان)
- ✦ Māziyār (مازیار)
- ✦ The Fable of Creation (افسانه آفرینش)

Travelogue

- ✦ Isfahan: Half the World (اصفهان نصف جهان)
- ✦ On the Wet Road (روی جاده ی نمناک), unpublished, written in 1935.

Studies, Criticism and Miscellanea

- ✦ Hakim Umar Khayyam's Quatrains, ۱۹۲۳ رباعیات حکیم عمر خیام
- ✦ Man and Animal 1924 (انسان و حیوان)
- ✦ Death 1927 (مرگ)
- ✦ The Advantages of Vegetarianism 1927 (فواید گیاهخواری)
- ✦ The Story with a Moral, 1932 (حکایت با نتیجه)
- ✦ The Melodies of Khayyam, 1934 (ترانه های خیام)
- ✦ Tchaikovsky, 1940 (چایکوفسکی)
- ✦ About Asadi's Persian Dictionary 1940 (در پیرامون لغت فارسی اسدی)
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- ✦ The Story of Naz- 1941 (داستان ناز)
- ✦ New Trends in Persian Poetry- 1941 (شیوه های نوین در شعر پارسی)
- ✦ A review of the film "Mulla Nasru'd Din" 1944
- ✦ A literary criticism on the Persian translation of Gogol's The Government Inspector 1944
- ✦ Some Notes on Vis and Ramin 1945
- ✦ The Message of Kafka 1948

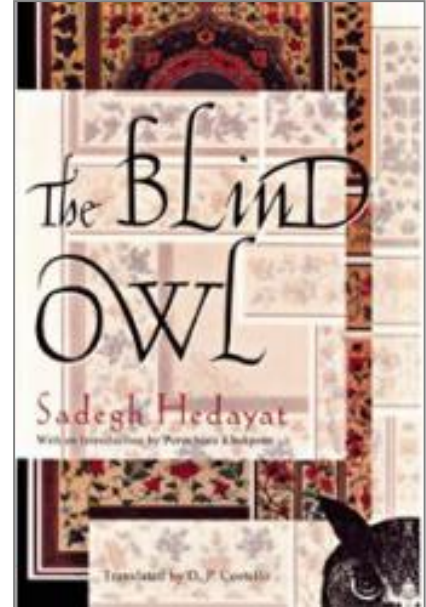
- ✦ al-Be`thatu-Islamiya Ellal-Belad'l Afranjiya (An Islamic Mission in the European Lands), undated.
- ✦ **Translations to Farsi**
- ✦ The Metamorphosis by Franz Kafka (along with Hasan Ghaemian)
- ✦ Gooseberries by Anton Tchekhov
- ✦ Pahlavi language translations:
- ✦ Karname Ardashir-e-Papakan
- ✦ Gojaste Abalish
- ✦ Amadan-e Shah Bahram-e Varjavand (Return of King Bahram Varjavand)
- ✦ Zand va Homan Yasn



Sadeq Hedayat's Room

Portrait of the wall drawn by Hossein Kazemi in Nowruz 1324/1945

- 🚩 **Title: The Blind Owl**
- 🚩 **Series: Contemporary Iranian Fiction**
- 🚩 **Genre: Novella**
- 🚩 **Authors: Sadeq Hedayat,**
- 🚩 **Translator: D.B. Costello**
- 🚩 **Release Date: 1937 (Persian); 1958 (English)**
- 🚩 **[ISBN] 9780802144287**



The night was departing on tip-toe. One felt that it had shed sufficient of its weariness to enable it to go its way. The ear detected faint, far-off sounds such as the sprouting grass might have made, or some migratory bird as it dreamed upon the wing. The pale stars were disappearing behind banks of cloud. I felt the gentle breath of the morning on my face and at the same moment a cock crowed somewhere in the distance.

OVERVIEW

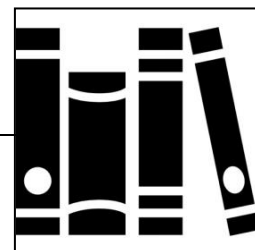
D.B. Castello's translation of Sadeq Hedayat's *The Blind Owl*, first released in 1957, has so far proved to be the most eloquent rendition of this symbolic text, although in many cases it shows divergences from the original sense and should not be regarded as a loyal translation.

Often compared with Poe's frenzied fiction, *The Blind Owl* is narrated by an insane man whose experiences sound surrealistic and unbelievable to the reader. And that is perhaps why a tangible storyline or linear progression is hardest to find in this novel.

The story is divided into two parts:

Part (1) The anonymous narrator who is a miniature painter always paints the same scene on pen cases: a woman in black standing beside an old Indian man with a narrow river in between. One day, he sees the same girl through a hole on the wall and falls in love with her. The girl ends up dying in his bed and, in order to make her beauty everlasting, he draws her eyes on paper. Quite surprisingly a vase is found in the girl's grave that bears the painting of the same eyes. Baffled and desperate, the narrator turns to opium – in a Coleridgean manner – and through hallucination he finds himself few centuries ago in a totally different yet familiar life.

In Part (2) we find the narrator as a sick and suffering young man whose shrewish wife flirts with every rascal – including an old man sitting before his house – but her husband. Gradually the man diminishes into seclusion and accustoms himself with talking to his shadow that resembles an owl. Finally he decides to kill his wife only to find out that his visage in the mirror is akin with the peddler old man.





A SURVEY OF IRANIAN LITERARY AWARDS (1)

Badiozzaman Forouzanfar Award

for literary research



📌 Farzaneh Doosti

Professor Badiozzaman Forouzanfar (originally named Mohammad-Hassan Boshruyei) was born on 12 July 1904 in Boshruyeh of Ferdows County and passed away on May 6, 1970. His father was a great figure of Boshruyeh and a renowned poet of the Constitutional Period, and this led to the son's pursuit of scholarly education first in his hometown and later in Sepahsalar School of Tehran. He was a scholar of Persian literature, culture and linguistics and a peerless expert on Mawlana Jalaaladdin Rumi and was granted a Doctorate of Philosophy by the jury of the University of Tehran headed by Ali-Akbar Dehkhoda for his research on the life and works of Rumi. Forouzanfar then started teaching at the University of Tehran and in the meantime was a prolific researcher, member of the Senate, and director of the Royal Library. **The Badiozzaman Forouzanfar Foundation** was formed about half a century after his death in 2012 as a non-governmental organ to conduct a literary festival in commemoration of his high stance and scholarly achievements. A year later the foundation managed to establish the **Badiozzaman Forouzanfar Award** to laud young researchers and promote the research culture in Iran whose first issue was successfully held in December 2013.

🏆 First Edition, 2013

The first edition of **Badiozzaman Forouzanfar Awards**, entitled as “From Quniyeh to Boshruyeh” was held on Tuesday, December 03, 2013 at Tehran Museum of Contemporary Arts. The first edition was held without a real competition and the awards were dedicated to veteran and acknowledged researchers in order to declare the awards’ establishment. The first round of Forouzanfar Awards lauded 22 prolific researchers:

- Mohammad-Reza Shafiei Kadkani,
- Mir Jaleleddin Kazzazi,
- Baha’eddin Khorramshahi,
- Towfiq Sobhani,
- Ahmad Mojahed,
- Kazem Mohammadi,
- Taqi Pournamdarian,
- Nasser Saheb-Zamani,
- Ali Owjabi,
- Enayatollah Majidi,
- Shahram Nazeri,
- Abdolhossein Mokhtabad,
- Mohammad-Ebrahim Jafari,
- Manijeh Armin,
- Noushin Pasdar,
- Mahdi Khamseh,
- Farzan Afshar Khanjani,
- Alireza Pour-Raf’ati,
- Seyyed Rouhollah Fereydouni,
- Mahdi Salarinejad,
- Reyhaneh Tahani,
- EhsanAghayi, manager of Tehran Museum of Contemporary Arts

🏆 Second Edition, 2014

During the second edition, Dr Forouzanfar’s books reprinted by The University of Tehran’s Press were unveiled, while publishers Negah, Payam-e Adalat, Elmi-Farhangi and Amir Kabir were also lauded. Awards were granted to:

- Masoumeh Gholami,
- Hassan Keradmandan,
- Mohammad Kheradmandan,
- Simin Jalali,
- Alireza Esmailpour,
- Farzaneh A’zam-Lotfi,
- Zeyad Kavousinejad,
- Sediqeh Sadat Rajaei-zadeh,
- Leili Bal-Ahram,
- Majid Pourahmad,
- Ahmad Qaem-Maqami,
- Andisheh Fouladvand,
- Sarah Rastkhiz,
- Nasrollah Pourjavadi,
- Mahdi Mohaqeq,
- Mohsen Mesbah.



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