

147-48), especially for his often cavalier attitude toward his Safavid sources. In all this, he was representative of the *būzgašt-e adabi* (q.v.), "literary return movement," which imitated the style of earlier periods in order to purify Persian poetry of the perceived decadence and foreign influences which emerged in the Timurid and Safavid periods. Hedayat's blanket condemnation of the so-called "Indian style" (see Yarshater, p. 224) remained largely unquestioned until recent years (Losensky, pp. 2-3). He remains a crucial source for the literary and political history of the Qajar period. His prose style is generally simple and elegant, and his efforts as a writer and publisher remain an essential link between modern scholarship and the classical tradition of poetry and historiography. Hedayat's literary and administrative legacy was carried on by his many illustrious descendants, culminating in the monumental achievements of his great-great-grandson Šādeq Hedāyat (q.v.; Kamshad, pp. 138-39).

Bibliography: Although much of Hedayat's voluminous output in poetry and religious lore exists only in manuscript, many of his most important works on lexicography, rhetoric, and literary and political history have been published in both lithograph and print editions: *Ajmal al-tawāriq*, Tabriz, 1283/1866; *Farhang-e anjomanārā-ye nāšeri*, Tehran, 1288/1871, and reprinted 1336 Š./1957; *Golestān-e Eram, Bekāš-nāma*, Tehran, 1270/1853-54; *Madārej al-balāḡa*, Shiraz, 1331/1913 and 2535=1355 Š./1977; *Majma' al-foṣaḥā*, 2 vols., Tehran, 1295/1878; ed. Mazāher Moṣaffā, 6 vols., Tehran, 1336-40 Š./1957-61; *Mazāher al-anwār fi manāqeb a'emma al-aḥār*, Tabriz, 1280/1863; *Rawzat al-ṣafā-ye nāšeri*, 10 vols., Tehran, 1270-74/1853-56 (the first seven volumes constitute a revised edition of Mirḳānd's *Rawzat al-ṣafā*); *Riāz al-'ārefin*, Tehran, 1305/1888, 1316 Š./1937; *Riāz al-moḥebbin dar aqlāq*, Tehran, 1297/1880; and *Sefārat-nāma-ye K'ārazm*, ed. and tr. Charles Schefer as *Relation de l'ambassade au Kharezm (Khiva) de Riza Qouly Khan*, Paris, 1876-79. Several of Hedayat's editions of texts from the classical tradition were also published during his lifetime: *Divān-e Nāšer-e Kosrow*, Tabriz, 1280/1863-64; *Qābus-nāma*, Tehran, 1285/1868; and *Šams al-ḥaqāyeq*, Tabriz, 1280/1863-64 (selections from Mawlānā's *Divān-e Šams Tabrizi*). Storey (I/2, p.912) also mentions an early edition of *Divān-e Manu'elri*.

The most important contemporary sources on Hedayat's life and works are undoubtedly the autobiographical entry in *Majma' al-foṣaḥā* (1957-61, VI, pp. 1209-11) and the introduction to *Farhang-e anjomanārā-ye nāšeri*. Other *taḍkera* sources are listed in Sayyed Aḥmad Divānbeygi Širāzi, *Ḥadiqat al-šo'arā*, ed. 'Abd-al-Ḥosayn Navā'i, Tehran, 1364-66 Š./1985-87, III, pp. 2071-72. Among modern scholarly works, special mention should be made of Storey, I/2, pp. 151-52, 224, 239, 342-43, 906-13; Bāmdād, *Rejāl* II, pp. 39-42; and Mazāher Moṣaffā's introduction to *Majma' al-foṣaḥā* (1336-40 Š./1957-61) I, pp. ḡayn-ḡāf.

Studies. Abbās Amanat, *Pivot of the Universe: Nasir al-Din Shah Qajar and the Iranian Monarchy, 1831-*

1896, Berkeley, 1997. Āryanpur, *Ac Šabā tā Nimā* I, pp. 261-64. Peter Avery, "Printing, the Press and Literature in Modern Iran," *Camb. Hist. Iran* VII, pp. 815-69. Mohammad-Taḡi Bahār, *Sabk-šenāsi* III, pp. 348, 357-70. Browne, *Lit. Hist. Persia* IV, passim. Joseph Arthur Comte de Gobineau, *Trois ans en Asie*, Paris, 1859, pp. 454-61. 'Abbās Eqhāl Āštiāni, "Amirt-e Kabir wa marḥum-e Hedāyat," *Yādegār* 4/4, 1948, pp. 9-14. Aḥmad Golčīn-e Ma'āni, *Taḍkera-ye peymāna*, Tehran, 1368 Š./1989, pp. 577-82. Idem, *Tāriḡ-e taḍkeraḥā-ye fārsi*, 1348-1350 Š./1969-1971, I, pp. 666-71; II, pp. 144-53, pp. 637-38. Mahdiqoli Khan Hedāyat, *Ḳāterāt wa Ḳātarāt*, Tehran, 1950, passim. Hossein Kamshad, *Modern Persian Prose Literature*, Cambridge, 1966, pp. 138-39. Paul Losensky, *Welcoming Fiḡhāni: Imitation and Poetic Individuality in the Safavid-Mughal Ghazal*, Costa Mesa, Calif., 1998, pp. 1-5, 50-54. Henri Massé, "Riḏū Ḳulī Khan," in *EF²* VIII, pp. 510-11. Rieu, *Persian Manuscripts*, Supplement, pp. 227-28. Rypka, *Hist. Iran. Lit.*, pp. 339-41. Ehsan Yarshater, "Safavid Literature: Progress or Decline," *Iranian Studies* 7, pp. 217-70.

(PAUL E. LOSENSKY)

HEDAYAT, SADEQ (Hedāyat, Šādeq), the eminent fiction writer (b. Tehran, 28 Bahman 1281 Š./17 February 1903; d. Paris, 19 Farvardin 1330 Š./9 April 1951), had a vast influence on the next generation of Persian writers.

- i. *Life and work.*
- ii. *Themes, plots, and technique in Hedayat's fiction.*
- iii. *Hedayat and Folklore Studies.*
See Supplement.
- iv. *Translations of Pahlavi texts.*
- v. *Selected bibliography.*

i. LIFE AND WORK

Sadeq Hedayat was the youngest child of Hedāyatqoli Khan E'tezād-al-Molk, the notable literary historian, the dean of the Military Academy, and a descendant from Rezāqoli Khan Hedāyat (q.v.). Many of his family members were ranking state and military officials, both in the 19th and 20th centuries (Kamshad, 1966, pp. 138-39).

Hedayat received his elementary education at 'Elmiya School and then attended Dār al-Fonun (q.v.), before an eye infection forced him to drop out. A year later he attended the French missionary school, St. Louis, in



Tehran, where he learned French and became familiar with French literature. Having obtained a state grant to pursue higher education, he left with nine other students for Europe upon graduation in 1925. He went to Ghent, Belgium, to study civil engineering (*me'māri wa rāh-sāzi*) and stayed there for eight months, before he was sent to Paris to study architecture, since his progress at school in Ghent was not satisfactory. (According to Hedayat, the salubrity of the weather was the main cause; see his letter in Jamšidi, p. 112.) During his stay in Ghent, he wrote the essay "Marg" ("Death"), which was published in the periodical *Irānšahr* (4/11, 1926). He spent a year and a half in Paris (1928-29), two terms in Reims (1929), and a year in Besançon (1929-30). He had been sent abroad to study civil engineering with the obligation of working for the Ministry of Roads and Communications (Wezārat-e toroq wa šawāre'); but he did not like the subject and eventually, in April 1929, obtained permission to study French literature in a teacher training context. During his four-year residence in France he was remarkably productive and wrote *Fawāyed-e giāh-kāri* "The benefits of vegetarianism." (Hedayat had turned vegetarian early in life after witnessing the brutal slaughter of a sacrificial camel, an event which also prompted him to write his first work, "Ensān o ḥaywān" (Men and Animals), a novice composition criticizing cruelty to animals (see 'Alawi, p. 92), "Madlen," "Zende be-gur" (Buried Alive), "Asir-e Farānsavi" (The French Captive), "Hāji Morād," "Afsāna-ye āfarines" (The Legend of Creation), and the historical drama *Parvin doxtar-e Sāsān* (Parvin the Sasanian Girl; Kamshad, pp. 137-38, 142-43; Kubichkova, 1968, pp. 410 ff.). He did not, however, finish his studies and, aware that he could not pass the required tests, voluntarily gave up his scholarship and returned home in the summer of 1930 (see his letters in Ārianpur, 1995, pp. 334-35 and in Jamšidi, p. 112).

Back in Tehran, his family tried to persuade him to return to Europe and pursue his studies in a field of his choice, but he refused and was employed as a clerk at Bank Mellī (The National Bank of Iran). He detested the job and described it as boring and very laborious. He became the central figure among a group of four young intellectuals, the so-called *Rab'ā* "Foursome," which consisted of Mojtabā Minovi (scholar), Bozorg 'Alawi (writer), and Mas'ud Farzād (poet). The term *Rab'ā* (even though it does not exist in this sense in Arabic) was adapted at the suggestion of Farzād as a witty distinction from *Sab'ā* (short for *odabā-ye sab'ā* "the seven men of letters"), a term used by a well-known publisher to refer to a group of older, traditional literati of the time. There was also an outer circle of friends, including Moḥammad Moqaddam, Ḍabih Behruz, 'Abd-al-Ḥosayn Nušin, and Šin (Sirāzpur) Partow, as well as a few others, such as Parviz Nātel Kānlari and Gōlām-Ḥosayn Minbāšīān, who joined the group later (Minovi, pp. 357-60; 'Alawi, pp. 167-68; Ārianpur, 1995, pp. 337-40; Jamšidi, pp. 69-81). Hedayat had a brush with the censors and drifted between clerical jobs at The Department of Commerce (Edāra-ye koll-e tejārat), The Ministry of Foreign Affairs

(Wezārat-e omur-e kāreja), and the government construction firm until 1936, when he went to Bombay at the invitation of his friend Partow, the Persian vice-consul in that city, to review the Persian script of a movie that was being shot there (Hedayat's letter to Minovi, in Katirā'i, pp. 124-29 and in Jamšidi, pp. 293-94; Anjoman-e Giti, pp. 93, 177, n. 2; Ārianpur, pp. 336-37). There he published his major work *Buf-e kur* (q.v.; *The Blind Owl*), produced in fifty handwritten, stenciled copies that he distributed among friends outside Persia. According to Mostafa Farzaneh, citing the author (Farzaneh, 1991, p. 1), Hedayat had written *Buf-e kur* during his stay in Europe but had considered it impossible to have it published in Persia at that time. In Bombay Hedayat studied Middle Persian with the Parsi scholar Bahramgor Tahmuras Anklesaria (q.v.). After his return to Persia in 1937, he drifted between clerical jobs once again until his friend Captain Gōlām-Ḥosayn Minbāšīān chose him to head the secretariat (*ra'is-e daftar*) of the newly instituted Office of Music (Edāra-ye musiqi-e kešvar), which was established under his direction by the order of Reza (Rezā) Shah in 1938 to change Persian music and to lay its foundation on the basis of the keys and guidelines of Western music. He was also a member of the editorial board of its journal, *Majalla-ye musiqi*, and one of its contributors (*Majalla-ye musiqi* 1/1, p. 4; Kānlari, 1991, p. 463; Ārianpur, 1995, pp. 339-40).

After the Allied invasion of Persia and abdication of Reza Shah in 1941, the Office of Music and its journal were closed down; and Hedayat ended up as a translator at the Faculty of Fine Arts (q.v.), an insignificant position with little to do that he held for the rest of his life. He was also a member of the editorial board of *Sokan*, an influential literary journal of the time published by his friend Parviz Nātel Kānlari. It was an unpaid but prestigious position that suited Hedayat's literary and intellectual interests. A number of his works in the 1940s, including translations, essays, and stories, appeared first in this journal. The new freedom and indeed license resulting from the Shah's abdication led to intense political, social, and literary activities, the modernist parts of which were centered around the newly organized leftist, but as yet not communist, Tudeh Party. Hedayat's story, "Hāji Āqā," in which an unscrupulous, greedy businessman, Hāji Abu Torāb, enriches himself at the expense of the ignorant poor, suited the party's political outlook. Hedayat did not join the party but had many friends among the Tudeh intellectuals, including Bozorg 'Alawi, 'Abd-al-Ḥosayn Nušin, Kalil Maleki, and Ehsān Tabari, as well as younger men such as Jalāl Āl-e Aḥmad. His sympathies were with the reformist faction (*jehha-ye eylāḥtalab*) of the party, which eventually split from it in 1948. Several times he let them use his residence for their secret meetings, even though he personally resented politics and hardly participated in discussions. He also was active in VOKS, i.e., the Perso-Soviet Society of Cultural Relations (Anjoman-e rawābe-e farhangi-e Irān o Eteḥād-e Jamāhir-e Šurawi) and published a number of his works in its organ *Payām-e now* ('Alawi, pp. 262-

63, 282; Kānlari, 1990, pp. 352-53, 355; Ārianpur, 1995, pp. 342, 344-45; Farzaneh, 1988, II, pp. 174-75; Anjoman-e Giti, pp. 17-24; Maleki, pp. 45, 80, 290, 312, 318, 408-11; Pishdad). According to 'Alawi (p. 263), Hedayat ignored the repeated requests of 'Abbās Eskandari, a Tudeh activist and the chief editor of the newspaper *Sīāsāt*, the first organ of the party for a short time, to be an active contributor to the paper; but he later did make occasional contributions to *Rahbar*, the party's new organ (Kaṭibi, p. 61). Some of his stories, including *Āb-e zendagi* (The Elixir of Life), were published by the newspaper *Mardom*, one of the three main papers published by the Tudeh Party (Kamshad, p. 204, Mir-'Ābedini, III, p. 1196).

The support of the Tudeh Party for the Soviet-inspired revolt in Azerbaijan in 1945, which led to intense conflicts within the party, and the collapse of the revolt a year later, greatly upset Hedayat. By the time the party critics, led by Kābil Maleki, split from it, Hedayat, who had once praised the movement as a progressive one (*nahzat-e pišrow*), became completely alienated from it and its platform (Hedayat, *Haštād o do nāma*, pp. 61-62, 72, 77, 83-85; idem, in *Daftar-e honar*, pp. 613-15; 'Alawi, p. 262). He had always been a severe and open critic of established Persian politics and cultural traditions, and his break with the Tudeh intellectuals, resulting in much personal antagonism and vilification from them (Hedayat, *Haštād o do nāma*, p. 105), made him a virtual émigré in his own land. His friends and close, old associates, Farzād and Minovi, had moved to England; he had already fallen out with Minovi; 'Alawi and Nušin were in prison for their Tudeh affiliation; and another close friend, Rezā Jorjāni, had suddenly died. He apparently was not close to any members of his immediate family, who evidently were embarrassed by his lifestyle, his leftist connections, and the unreserved remarks that he used to make (Farzaneh, 1988, I, pp. 284-87). He had not produced any significant work for some time, which some have taken as a major cause of his increasing aloofness and despondency. His works were being published after having undergone censorship, but the royalties he received were meager. He felt that he was not being taken seriously, and the old literati apparently reciprocated the sneers and rancorous remarks that they had received from him in his satirical work *Vaḡ-vaḡ sāhāb* (Mr. Bow Wow) and in the occasional ridiculing remarks found in his other works (e.g., Gani refers to him contemptuously as *ān pesare* "that boy"). He had become disgusted with almost every aspect of contemporary Persian life, including music, cuisine, religious beliefs and customs, people, and political system, calling the country, among other things, a latrine (*kalā*), a stinking, abominable, filthy, stifling cemetery (*qabrestān-e gandida-ye nekbāb-e edbār wa kaḡa konnanda*). He was not making enough money and had a hard time finding a reputable publisher for his books. He had a legal battle with a publisher, since one of his works, "Moḡallel" (The Legalizer), had been bootlegged under a new title ("Dard-e del-e Mirzā Yadollāh"); at the same time, he was being

attacked in both papers and elsewhere (Hedayat, *Haštād o do nāma*, pp. 53, 124-25, 131, 135-37, 142, 145, 180, 191-92, 194, 197, 228). He hoped that his old friend Šahid-Nurā'i, a senior Persian diplomat in Paris, would be able to help him find a job there. The frustrations that he experienced made no small contribution to his depression in the late 1940s, which made him seek refuge in alcohol and drugs and eventually led to his suicide in 1951 (letters to Šahid-Nurā'i and Jamalzadeh, in *Daftar-e honar*, pp. 613-15, 670, to Faridun Hoveydā, ibid., pp. 632-34; Šādeq Čubak, ibid., pp. 680, 684; Katirā'i, ibid., p. 592; Hedayat, *Haštād o do nāma*, pp. 82, 99, 112-13, 119, 154, 157, 170, 193; Kānlari, 1990, pp. 353-56; Kaṭibi, p. 61; Farzaneh, 1988, I, pp. 272, 376-77, 382-83, II, pp. 57-58, 71-73, 192; see also his letter to Jamalzadeh, in Anjoman-e Giti, p. 73; Jamšidi, pp. 162-63, 169-71, 183 ff., 293-94, 296, 298, 300, 407, 427 ff., 457; Jamalzadeh, in his *Dār-al-majānin*, pp. 115 ff., depicted him as an asylum inmate lost in the imaginary world of his own creation; see also idem, in Jamšidi, p. 198, n. 1).

Eventually Šahid-Nurā'i managed to obtain for him a four-month leave of absence from the Faculty of Fine Arts on medical grounds. Hedayat sold his books and left for Paris at the end of 1950, hoping that he would find a job somewhere in Europe and stay there with the help of Persian friends. His hopes were quickly dashed. It was difficult to obtain a residency permit for France or to obtain a visa for Switzerland, where his friend Mohammad Ali Jamalzadeh lived and worked; and the possibility of going to London, where Mas'ud Farzād resided, failed to materialize. Šahid-Nurā'i was terminally ill, and the efforts of the noted French scholar Henri Massé to secure a teaching job for him came to naught, apparently because Hedayat did not hold any academic degrees (Jamšidi, pp. 363-64). He even tried, unsuccessfully, to have his leave extended by obtaining certificates of medical treatment in Paris. By the time his medical leave ended in April 1951, he had no jobs or permits to enable him to stay in Europe, and the remainder of his money could only sustain him for a short period. Moreover, some of his acquaintances kept ignoring him after the assassination in Tehran of his brother-in-law, the prime minister Ḥāji-'Alī Razmārā (Farzaneh, 1965, p. 536). He had been contemplating suicide seriously for some time, as his farewell remarks to his friends before leaving for Paris clearly indicate (Qā'emīān, in *Daftar-e honar*, p. 610; Kānlari, 1990, p. 358; Kaṭibi, p. 62). The illness of his old friend Šahid-Nurā'i and the violent death of his brother-in-law seem to have brought the final blow. Hedayat's dead body was found in his tiny apartment in Paris on 9 April 1951, a couple of days before Šahid-Nurā'i passed away. He had tried once before to kill himself by jumping into a river but had been rescued (accounts by Hedayat's brother and niece in Jamšidi, pp. 49-56, 58, 173, 211, and by Taqi Rażawi, in Katouzian, 1991, pp. 35-38). This time he made sure that his suicide attempt would succeed; he had every ventilation outlet in his apartment carefully closed, having turned on the deadly gas (Farzaneh, 1988, I, pp. 420-21; Kānlari, 1990,

p. 359; Ārianpur, 1975, p. 347; Anjoman-e Giti, pp. 46, 50, 94; Hoveydā, in *Daftar-e honar*, p. 634; Šādeq Čubak, *ibid.*, pp. 681, 684, 686-87). He was buried a week later at Père Lachaise cemetery in Paris.

Hedayat was fairly tall, about 5 feet 10 inches, wore rimmed glasses, dressed rather conservatively, and walked erect. In the 1940s in Tehran, he would normally go in the evenings to a café (usually Café Ferdows or Café Nāderi), where a number of his coterie, which included Hasan Ghāemiān, Šādeq Čubak, sometimes Reza Jorjāni and Jamsid Mefiāh, and occasionally 'Abbās and Fereydund Hoveydā, if they were in Tehran, and some others would gather around him and spend the evening chatting and gossiping. He was the distinctive figure among them. Hedayat was fond of Western music. With Šahid-Nurā'i, a professor at the Law School of the University of Tehran, and Jorjani, a man of quiet disposition interested in art and practicing photography, they had musical sessions, where they listened to recorded Western classical music. The group was joined by Ehsan Yarshater for a short period in 1947 before he left for England to pursue his studies. Hedayat "never married, and his life was hardly ever settled. An inner sense of futility and a nostalgic melancholy, normally veiled by his flights into flippancy and ribaldry" (E. Yarshater, 1973, II, p. 665), marked his outlook on life. Although sometimes aggressive in his satirical work, he was by nature shy and often avoided serious discussion, particularly about his work, except with very intimate friends. He had a very original vocabulary and set of expressions colored by irony or mockery, which later was imitated by some of his admirers. For example, in response to "How are you?" he would say: "We are (still) in the shackles of life" (*dar qeyd-e hayāt-im*), a literary-mystical idiom used with parodic intent. When he offered a copy of his work to a friend, he would normally dub it as *ma'lumāt* (scholarly data). He would often use in mock seriousness the "pure" Persian *mihan* (hometown) which was substituting, under the Persian Academy's encouragement, for the Arabic *waṭan*. His despondency and the gloomy ambience of many of his stories have their roots, not so much in the prevailing conditions of his time, as in his own rather morbid nature (E. Yarshater, *ibid.*).

Hedayat's literary output, including novels, short stories, drama, and satire, includes *Parvin doḡtar-e Sāsān* (1930), *Afsāna-ye āfarineš* (The Legend of Creation, 1930, pub. in Paris, 1946), *Zende be-gur* (Buried Alive, a collection of eight stories, Tehran, 1930), *Anirān* (Non-Iran, with 'Alawi and Partow, a collection of three stories, Tehran, 1931), *Māziār* (with Minovi, Tehran, 1933), *Se qatre kūn* (Three Drops of Blood, a collection of eleven stories, Tehran, 1933), *'Alawiya Kānom* (Madame 'Alawiya, Tehran, 1933), *Buḡ-e kur* (Bombay, 1936), *Saq-e velgard* (Stray Dog, a collection of eight stories, Tehran, 1942, many of which had been written earlier), *Hāji Āqā* (first published in *Payām-e novin*, 1945), *Velengāri* (Mucking about, a collection of six stories, Tehran, 1944), "Fardā" (Tomorrow, 1946, republished in Hedayat, *Majmū'a-ye neveštahā*, pp. 188-206).

Āb-e zendagi (The Elixir of Life, first published in 1944 as a feuilleton in the paper *Mardom*), *Tup-e morvāri* (The Pearl Cannon, 1946, anonymous posthumous pub., Tehran, 1979), and *'al-Be'ṭa al-eslāmiya elā al-belād al-afrañjiya* (Islamic Mission to European Cities, 1930, published posthumously, Paris, 1982).

His literary studies, including folklore, essays, travelogue, translations, and reviews, consist of *Roba'iyāt-e Ḥakim 'Omar Ḳayyām* (Ḳayyām's Quatrains, 1924; a new edition of Ḳayyām's quatrains with an introduction), *Ensān o haywān* (Men and Animals, 1924), "Marg" ("Death," published in *Irānšahr* 4/11, 1926, pp. 680-82), *Fawāyed-e giāh-ḡ'āri* (The Benefits of Vegetarianism, Berlin, 1927; refuted vehemently by Mir-panja), *La Magie en Perse* (Paris, 1926), *Esfahān nefḡ-e jahān* (Isfahan is Half of the World; a travelogue, Tehran, 1932), *Awsāna* (folk tales and popular beliefs, 1933), *Neyrang-estān* (popular beliefs, rites, and superstitious practices, 1933), *Gujasta Abālīs* (tr. of the Mid. Pers. text, *Gizistag Abālīs*, Tehran, 1939; see ABĀLĪS), *Kār-nāma-ye Ardašīr-e Pābakān* (tr. of the Mid. Pers. text, *Kār-nāmag ī Ardašīr ī Pābagān*, Tehran, 1942-43), *Gozāreš-e gomān-šekan* (tr. of *Škand-gumāniḡ wīzār*, a Mid. Pers. polemical text that describes Zoroastrian beliefs and criticizes other religions; Tehran, 1943), *Zand-e Valūman Yasn* (tr. of *Zand ī Wahman yasn*, a Mid. Pers. apocalyptic text about the end of the world and the coming of the Savior, who will punish the wicked and restore the world to its original perfect state; Tehran, 1944); "Payām-e Kāfkā" (an introduction to Qā'emiān's tr. of Franz Kafka's *Penal Colony* as *Goruh-e maḡkumin*, Tehran, 1948), *Mašk* (tr. of Kafka's *Metamorphosis*, pub. in *Soḡan* 1/1-8, 1943, pp. 59-64, 121-28, 187-92, 281-88, 349-56, 445-60; separate ed., along with his tr. of "Gerākus-e šekārci" and other stories of Kafka tr. by Qā'emiān, Tehran, 1950), and numerous tales, short translations, and reviews posthumously gathered and published by Ḥasan Qā'emiān in *Majmū'a-ye neveštahā-ye parākanda*. His letters make up a substantial part of his literary corpus, many of which have been published in literary journals and other publications (e.g., *Soḡan*, April-May, 1955; see Katirā'i; Golbon, pp. 42-47; *Daftar-e honar*). A collection of eighty-two letters written to Ḥasan Šahid-Nurā'i was published in Paris in 2000.

Hedayat's prose is plain, easy to read and understand, and devoid of literary embellishments. He uses common, popular and colloquial, idiomatic expressions and proverbs where appropriate and avoids bookish and pedantic words of Arabic origin. Occasionally (and in certain works frequently) Hedayat falters in his grammar and diction. This is evidently more frequent in his psychofictions than in other works, and most strikingly in *Buḡ-e kur*, which gives the impression that, giving vent to his surging emotions, he wrote some of his psychofictions in haste. In his use of literary devices, Hedayat displays an effortless skill in the choice of metaphor and imagery, which is at its best in *Buḡ-e kur*.

Hedayat's fiction may be categorized into four analytically distinct groups, with some inevitable crossover:

romantic nationalist fiction, critical realist stories, satire, and psycho-fiction.

The romantic nationalist fiction. The historical dramas, *Parvin doxtar-e Sāsān* and *Māziār* (each one in three acts) and the short stories "Sāy-e Moḡol" ("The Shadow of the Mongols," published in the collection *Anirān*, Tehran, 1931, with the collaboration of 'Alawi and Partow; repr. in *Majmū'a-ye neveštahā*, pp. pp. 102-18) and "Ākerin labkand" ("The Last Smile," pub. in the collection *Sāyā-rowšan*, Tehran, 1933) are on the whole simple in sentiment and unsophisticated in technique. They reflect sentiments arising from the nationalist ideology and cult that swept over the Persian modernist elite after World War I. "Ākerin labkand" is the most mature work of this group. Hedayat's explicit drama is rather crude, and he quickly abandoned the genre along with nationalist fiction. However, many of his critical realist short stories could easily be adapted for the stage.

The satirical works. To varying degrees, satire, parody, and irony are used in the stories, though few could be accurately described as satirical fiction. They normally reflect aspects of the lives and traditional beliefs of the contemporary urban lower middle classes with ease and accuracy. But, contrary to views long held, they are neither about the poor and the downtrodden, nor do they display sympathy for their subjects. Indeed, among the author's works, they contain the least explicit judgement. It is clear that the ways of the characters are alien to the author's own class culture and social and intellectual outlook, but it is also clear that, to the people whose lives are thus fictionally dissected and exposed, life is very much worth living. Wretchedness and superstition is combined with sadness, joy, charitableness, hypocrisy, and, occasionally, criminal behavior. Characters are common, situations realistic, and language authentic. This was in the tradition set by Jamalzadeh, enhanced by Hedayat, and passed on to Šādeq Čubak and Jalāl Al-e Aḥmad in their earlier works.

Hedayat's satirical works are numerous and mostly excellent pieces, the best examples being short stories such as "Alawiya Kānom," a story critical in its purport of some Shi'ite popular practices, filled with popular idiomatic and colorful expressions, "Ṭalab-e āmorzeš" ("Seeking Absolution," in the collection *Se qatre kun*), "Moḥallel" ("The Legalizer," also in *Se qatre kun*), and "Mordaqorhā" ("The Ghouls," in the collection *Zende be-gur*).

Hedayat's satirical fiction is rich and often highly effective. It takes the form of short story, novel, short and long anecdotes. A contrasting satirical work is *Vaḡ-vaḡ šāhāb* (with M. Farzād), which consists of a series of spoofs, called *ḡaziyas*, parodying writings about various aspects of life, new theories, publishing practices, etc., in mock poem-like pieces revealing his taste for grimacing humor and travesty; it stands in stark contrast to his serious works of fiction. Almost invariably, all of his satirical fictions make scornful ridicule of the three powerful establishments (with occasional overlapping): the literary, the religious, and less frequently the political. The author

uses his knowledge of these establishments and their ways, his negative personal judgement of them, and his remarkable wit and sense of humor in producing fictions that are always funny and at times hilarious. They hit hard at their subjects usually with effective subtlety, though at times the outright denunciation and invective reveal the author's depth of personal involvement in the fiction.

The literary establishment is mocked and ridiculed effectively in the pages of *Vaḡ-vaḡ šāhāb*, for example, in the chapter "Ḡāziya-ye eḡtelāt-numča" ("The Record of a Chitchat," pp. 136-55), allowing for the inevitable elements of caricature, with reasonable accuracy. In the short story "Miḥanparast" ("The Patriot," in the collection *Saq-e velgard*), the names of real-life models of the leading literary and political figures may be deduced both from the story and from their fictional names. Such fiction is paralleled by some of the author's reviews of the literary establishment's works, which are full of merciless jibes such as his review of *Farhang-e Farhang-estān* ("The Word-list of Farhangestān," published in the collection *Velengāri*) and of a contemporary edition of Neẓāmi's *Ḳamsa* (Quintet) by Ḥasan Waḥid-e-Dastgerdi; Hedayat's review was published under the pseudonym 'Ali-Ašḡar Soruš (according to Ḳānlari, Hedayat used Ḳānlari's critical notes that Ḳānlari himself had given him for writing the article; Ḳānlari, 1991, pp. 464-65). The damage is at its worst when he lists the editor's silly mistakes in his commentary.

The best example of Hedayat's religious mocking satirical fiction is *al-Be'ya eslāmiya elā'l-belād al-afranjiya*, although the subject comes up often enough in his satirical as well as critical realist fiction. It is a comic depiction of cultural underdevelopment of Islamic lands and an indictment of the motives of worldly religious leaders. It is composed of three reports written by the reporter of an Islamic periodical called *al-Manjalāb* (Cesspool), who accompanies four Muslim missionaries sent to Europe by a conference in Sāmerā in order to enlighten Christian Europe. Vicious references are spread throughout the book to a book written by the dean of the Faculty of Engineering, a militant Muslim, on Muslims' purity rituals. All four men eventually end up in Paris, one of them running a bar, another serving at a gambling table in a casino, the third working as a pimp (*dallāl-e moḥabbat*), and the fourth getting employment as the doorman of Folies Bergères, the famous Parisian cabaret (Hedayat, 2001, pp. 56-59; Farzaneh, 1988, I, p. 259).

Ḥāji Āqā (q.v.) is the longest and most explicit of Hedayat's satires on the traditional businessmen (*bāzārīs*) establishment, describing its decline and moral bankruptcy. Despite superficial appearances, however, and the anti-bazaari propaganda prevalent at the time among the left-leaning elements, it is much less a satire on the ways of the people of the *bazaar*, the then hated "bourgeoisie," and much more of a merciless attack on leading conservative politicians. In a couple of his other political satires Hedayat uses the technique of allegory, the best example being "Qāziya-ye ḡar-e Dajjāl" (The Case of Antichrist's Donkey, published in the collection *Velen-*

gāri), which is a damning satirical allegory on political events in the country between 1921 and 1941. *Tup-e morvāri*, his last satire, brings together all the three strands of political, literary, and religious themes with brilliant intensity, reflecting more than his earlier satires the author's intense anger and alienation.

Psycho-fiction. Hedayat would have had a lasting and prominent position in the annals of Persian literature on account of what has been so far examined. What has given him his unique place, however, is his psycho-fiction, of which *Buf-e kur* is the best expression. This work and "Se qātre kun" are modernist in style, using techniques of French symbolism and surrealism in literature, of surrealism in modern European art, and of expressionism in the contemporary European films, including the deliberate confusion of time and space, which had distant precedents in Laurence Stern's *Tristram Shandy* and Rabelais' *Gargantua* and other works. But most of the other stories such as "Zende be-gur" (Buried Alive), "Arusak-e pošt-e parda" (Mannequin behind the Curtain, pub. in *Sāyarrowšān* (Chiaroscuro), "Bonbast" (Dead End), *Tarik-kāna* (Dark Room), and "Sag-e velgard" (Stray Dog) use realistic techniques in presenting psycho-fictional stories.

The term psycho-fiction used here is not in the same sense that is usually conveyed by the well-worn concept of the psychological novel. Rather, it reflects the essentially subjective nature of the stories, which brings together the psychological, the ontological, and the metaphysical in an indivisible whole. These stories are macabre, sometimes, as in *Buf-e kur*, reflecting the primeval chaos, and end in destruction: a cat or a dog dies; a man or a woman commits suicide, is killed, or otherwise disappears from existence. But there is much more to them than a simple plot of abject failure. There is a crushing, unbearable sense of fear without any apparent reason; there is a determinism of the hardest, least tractable and most fatal variety; there is sin without absolution, guilt without transgression, and punishment without crime; there is fall with no hope of redemption; there is vehement condemnation of the mighty of the earth and the heavens.

Men can be no higher than the rabble (*rajjāla*), and the very few who are not fail to rise up to high elevations. Even the man who tries to kill his *nafs* (self), to mortify his flesh or to destroy his ego, ends up killing himself, by annihilating his soul. Women are either *lakkāta* (harlots) or angel-like apparitions who/which wilt and disintegrate upon appearance, as in the case of the ethereal (*atīri*) woman in *Buf-e kur* and the statue in "Arusak-e pošt-e parda." There are hints at incest and/or incestuous desires. There is the alienation of the anti-hero from women, whom he does not know at all and has never loved in any successful contact of the flesh; whom he despises for what he believes they are, and longs to love and cherish for what he thinks they ought to be. Most men and women are treacherous, hypocritical, disloyal, superficial, profit-seeking, slavish, undignified, and ignorant.

Yet the effect is by no means entirely negative. There may not be any hope through the pages of these fasci-

nating, absorbing, and gripping stories, but there is an ideal which reconstructs itself through the very process of destruction. Death may be offered as the answer, but it is offered in a plea for unrealized love, warmth, friendship, faithfulness, honor, authenticity, integrity, decency, knowledge, art, beauty—for whatever man has eagerly and hopefully striven for and never quite realized. The large and seemingly unbridgeable gap between appearance and reality, between the real and the reasonable, between what there is and what there ought to be, between man and God, wears out the man and leads him to death as the only honest way out. Yet it is precisely that gap which he wishes to close, and that honesty that leaves him no choice.

The plot of *Buf-e kur*, for its psycho-fictional content, is an advanced synthesis of Hedayat's earlier psycho-fictional stories, but especially of "Se qātre kun," "Zende be-gur," "Arusak-e pošt-e parda," and "Mard-i ke nafs-aš-rā košt" ("The Man Who Mortified His Self"; pub. in *Se qātre kun*); this synthesis, once again in parts, finds expression in later works such as "Sag-e velgard," "Tārik-kāna," "Bonbast," and "Fardā" ("Tomorrow," first published in the monthly journal *Payām-e novīn*, 1946).

Buf-e kur is a novel in two parts. Part one is the contemporary story of the narrator and the angel-like apparition, who wilts and dies upon appearance and is cut up by the narrator and buried with the aid of the old hunchback, the narrator's fallen self. This, in part two, turns out to be an idealized summary re-experience of the story of the narrator and the whore—the angel's fallen self—in the "ancient past," which ends up by the narrator, disguised as the wretched old man, killing her by pushing the same kitchen knife "somewhere in her body," either, if the copulation has been complete, in order to destroy the sacred origin that he has thus violated, or else as a phallic instrument to make up for his failure. He returns to the "contemporary" world to find the old hunchback running away with the antique jar from Rey, the symbol of continuity, and feeling the weight of a dead corpse on his chest. The man fails to become perfect; the woman fails to become an angel. There is no perfect love of the flesh; and there is no hope of sublime elevation.

Much speculation has been made on the possible sources and affinities of *Buf-e kur*. Some excellent literature have identifiable sources and precedents, including Ferdowsi's *Šāh-nāma*, Shakespeare's *Hamlet*, Racine's *Le Cid*, and Goethe's *Faust*. Franz Kafka, Jean Paul Sartre, Gérard de Nerval, Edgar Allan Poe, Rainer Maria Rilke, among others, and even Buddhist traditions have been named as sources for *Buf-e kur* (see bibliography). The Buddhist hypothesis does not stand the test. *Buf-e kur* was written in 1936, two years before Sartre's first work, *La nansée*. Hedayat came to know Kafka and his works long after that. There may be affinities with them, as with Nerval, Poe, and many others, but none of them can be described as a source. *Buf-e kur* is a modernist novel. It is neither uniquely Eastern nor Western. It is a contribution to world literature based on both Persian and European culture and techniques.

As a man born into a cultivated clan, a modern as well as modernist intellectual, with deep roots in the traditional Persian life, a gifted writer steeped in European culture of his time, and with a psyche which demanded high moral and intellectual standards, Hedayat was bound to carry, as he did, an enormous burden which very few individuals could suffer with equanimity, especially as he bore the effects of the clash of the old and the new, the Persian and the European. Hedayat lived an unhappy life and died a tragic death. It was perhaps the inevitable cost of the literature that he bequeathed to humanity.

Bibliography: See v. below.

(HOMA KATOUZIAN AND *ELR*)

ii. THEMES, PLOTS, AND TECHNIQUE IN HEDAYAT'S FICTION

In 1930 Sadeq Hedayat published his first short stories in a collection called *Zende be-gur* (Buried Alive). A year later, he published a story called "Sāye-ye moḡol" (The Shadow of the Mongols) in a volume called *Anirān* (Non-Iran), along with two other xenophobic, nationalistic narratives by Bozorg 'Alawi and Širāzpur Partow. In 1932, Hedayat published *Se qaṭra kūn* (Three Drops of Blood), his second collection of short stories. In 1933 he published a collection of satirical and humorous sketches called *Vaḡ vaḡ yāḥāb* (Mr. Bow Wow), written in collaboration with Mas'ud Farzād; a separately published narrative called *'Alawiya kānom* (Madame Alaviyeh; q.v.); and *Sāyu rowšan* (Chiaroscuro), his third collection of short stories.

Most of the short stories that Sadeq Hedayat wrote between the late 1920s and the mid-1930s are generally culture-specific, full of local color, and depict some aspects of Iranian life during the same period. Their Iranian settings are geographically varied. The people in the stories are young men of education, traditional bazaar characters, Armenians, villagers, gypsies, prostitutes, an upper middle class family, an office worker, a traditional lower class family, and a traditional dervish character.

Three stories, "Zende be-gur," "Ayena-ye šekasta" (The Broken Mirror), and "Arusak-e pošt-e parda" ("The Mannequin behind the Curtain"), have non-Iranian settings, at least in part, and feature a young, educated Iranian male protagonist unable or unwilling to participate in a normal romantic relationship with a girl who is attracted to or loves him. The three protagonists are shy loners, who reject the girls in question, two of whom meet tragic ends. In "The Broken Mirror" the blond and beautiful Odette, whom Jamšid has left, apparently commits suicide. In "The Mannequin behind the Curtain" Mehrdād, having fallen in love in Le Havre with a mannequin that he takes back with him to Tehran, rejects Deraḡšande, his fiancée from childhood. Deraḡšande tries to win Mehrdād back, but in a drunken stupor Mehrdād kills Deraḡšande, who has dressed herself like the mannequin and startles Mehrdād by standing in the mannequin's place and then responding to Mehrdād's touch.

"Gerdāb" (Whirlpool) is another narrative about an educated young Iranian male protagonist whose behavior destroys the love around him. Homāyun's best friend Bahrām has committed suicide and leaves a note bequeathing his property to Homāyun's daughter Homā. The inexplicability of Bahrām's suicide and the note and a presumed resemblance between Bahrām and Homā lead Homāyun to suspect that Bahrām was Homā's real father. Homā and her mother Badri leave Homāyun. Several weeks later Homāyun finds the rest of Bahrām's suicide note that reveals that Bahrām took his own life because of his love for Badri. Homāyun decides to go to say goodbye to Homā, but she has died from pneumonia that she caught after running away from school one day.

Yet another story with an educated male protagonist is "Se qaṭre kūn," which deserves discussion in tandem with "Zende be-gur," as both stories feature first person narration that is problematic because the narrator in each case may be deranged. Both stories exhibit a distinctive tension in Hedayat's fiction. In "Buried Alive" the narrator who craves death is a writer or has at least written down all of the material that comprises the story. In "Three Drops of Blood" the narrator has been begging asylum authorities for pen and paper for a time, although he admits that since being given writing materials he finds he has little to write. In both stories, the act of writing implies the will to communicate with others and implies the existence of meaning, either in the words written, the events and actions recounted, or the lives described, which is to say the lives of the writer and readers. This creative impulse has special significance, because it balances a pervasive desire to die, which permeates much of Hedayat's writing and which is the antithesis of creation.

Protagonists in "Buried Alive" and "Three Drops of Blood" are caught between their consciousness of the meaninglessness and futility of life and their impulse to impart meaning or imply that meaning exists through creative communication, through writing. At the same time, the nightmarish horror of lives of suffering perceived as lived for no purpose is heightened by the very imagination of characters who can dream of an ideal order with which to contrast the hellish, senseless state of their own lives.

This applies not only to stories with urbane, educated characters but also to stories depicting traditional, lower class lives. "Ābji kānom" (The Spinster), "Dāvud-e guz-pošt" (Dāvud the Hunchback), "Lāla" (Laleh), and "Dāš Akol" (Dash Akol) portray traditional social environments and characters who face rejection in part because of physical limitations. In "The Spinster," an ugly, unloved older sister is driven to suicide by the marriage of her beautiful and loved younger sister. In "Dāvud the Hunchback," the deformed title character, who like some other Hedayat characters, wishes that he had never been born, can find affection reciprocated only by a dog, who dies before Dāvud realizes that the dog may like him. In "Dash Akol," the title character is unable to reveal his love for Marjān, his ward, and after her marriage, in de-

spair, allows himself to be killed by his archenemy Kākā Rostam.

In "Hāji Morād" (Haji Morad), suspicion and jealousy play a role, as in "The Whirlpool," but the characters are traditional bazaar people.

Despicable characters people "Ṭalab-e āmorzeš" (Seeking Absolution) and "Alawiyā kanom" (Alawiyeh Khanom or The Pilgrimage), stories which portray negative sides of humanity in a context which ridicules alleged hypocrisy in Islam. "Zani ke mardaš-rā gom kard" (The Woman Who Lost Her Man) has a non-tragic ending like "Seeking Absolution" and "The Pilgrimage," although readers can suppose that Zarrinkolāh's new man will eventually treat her as her husband Golbebu and her mother did earlier.

Story after story depicts alienation, rejection, antipathy toward others, unhappiness, defeat, death, a deformed society, individuals deformed by fate, dysfunctional romantic and sexual relationships, and meaninglessness of life.

In 1936, Hedayat wrote a story called "Mihanparast" (The Patriot) in Bombay, which he could not publish until after the abdication of Reza Shah in August 1941 because of its anti-monarchical and anti-establishment satirical content. That story appeared in that year with seven others in Hedayat's fourth collection of short stories, *Sag-e velgard* (Stray Dog). Other Hedayat stories from the late 1930s through the mid-1940s were compiled after his death in a volume called *Nevestahā-ye parakanda-ye Sadeq Hedayat* (Scattered Writings of Sadeq Hedayat).

In early 1937, in Bombay, Hedayat prepared a handwritten master of the first of three longer narratives, *Buf-e kur* (The Blind Owl; q.v.) on mimeograph stencils and ran off forty to fifty copies (Katirā'i, *Ketab-e Šādeq Hedāyat*, 1971). This modest publication venture marks, in the view of most critics, the formal beginning of significant novel writing in the Persian language. In 1945, Hedayat published a satirical social protest narrative called *Hāji Āqā* (Haji Agha; q.v.). He wrote a quasi-historical, allegorical narrative satire called *Ṭup-e morvāri* (The Pearl Cannon) in 1947.

At their publication, many of Hedayat's fictions constituted unprecedented, influential events in Persian fiction. In the context of Iranian story writing in the 1930s and before, Hedayat's fictions exhibited the following, then distinctive, features. First, he eschewed conventional, carefully wrought, often flowery and pedantic, literary Persian prose style for a straightforward, informal literary register or, better put, a middle register between formal and casual, a register appropriate for his first-person narrators and for his omniscient third-person observer-narrators. Second, he wove folklore and folk expressions into his texts in a functional way, unlike their use as entertaining decorative elements in earlier Persian fictions. Third, he routinely had his characters speak in a colloquial register, spelling some of what they said in spoken forms, giving readers used to seeing the statements of story characters in literary forms an unprecedented impression of realistic speech. Fourth, Hedayat chose

concrete, specific diction and imagery which led to an impression of realistic, individuated situations, rather than the stylized, idealized, generic descriptions in earlier writing, which had given readers the sense that they were dealing with types rather than individuals. Fifth, Hedayat depicted non-romantic, non-heroic protagonists and non-romantic, non-idealized situations. Sixth, Hedayat's stories, which lead readers to experience particular environments, atmosphere, and senses of how the author sees life, routinely conclude without didactic import, an almost unprecedented approach in serious Persian literature. In all of these regards, Hedayat's distinctive storytelling both advanced the medium in Persian literature and served as an indigenous model for later Persian short-story writers and novelists.

At the same time, the years since Sadeq Hedayat's death in 1951 have provided readers with new vantage points from which to appreciate his writing, including his narrative techniques, both in its own terms and in the context of fiction-writing in general. As M. A. Homayun Katuzian shows in *Sadeq Hedayat: The Man and His Literature* (1991), Hedayat turns out not to have lived an extraordinary, heroic, mysterious, or even a conventionally productive life, but rather the life of a writer who produced extraordinary fictions. Readers no longer need to read those fictions as special or daring statements of social criticism of the Reza Shah Pahlavi era (1925-41). Readers no longer need to think of Hedayat's fiction as a novel or technically distinctive phenomenon in Persian literature, even though they qualified as such at the time of their publication, because of the subsequent flowering and maturation of the Persian short story from the mid-1940s onward and the coming of age of the Persian novel from the late 1950s onward.

Writings on Hedayat, from Al-e Ahmad's "Hedayat-e buf-e kur" ("The Hedayat of The Blind Owl" 1951) to Michael Beard's *Hedayat's Blind Owl as a Western Novel* (1990), shows readers that Hedayat did not pen his famous fictions as a solitary creator, but rather a man of the literary world of his day, whose major work exhibits significant inspiration and echoes of other literary works. Marta Simidchieva, in "The Nightingale and Buf-e Kur" (1994) and "The River That Runs Through It" (1995), portrays Hedayat as a person grounded in and attached to his cultural past, inspiration from which he transmuted into modern images and relationships. E. Yarshater in his introduction to *Sadeq Hedayat: An Anthology* emphasizes the essentially Persian character of Hedayat's outlook and worldview despite his immersion in Western fiction and adoption of its techniques. Perhaps the most significant aspect of revisionist criticism of Hedayat's fiction has to do with technique in fiction. As Sirus Ṭāhbāz, writing in 1997, puts it: "With the exception of The Blind Owl, which is a peerless work, many of his short stories are wholly lacking in artistic value from today's viewpoint" (*Darbāra-ye zendegi wa honar-e Sadeq Hedayat* [On the Life and Art of Šādeq Hedāyat], p. 110). To be sure, Hedayat's fiction neither exhibited sophisticated techniques in comparison with European and

American fiction of the day nor stands today as fiction which critical readers appreciate for technique. At the same time, however, two factors in the continuing appeal of Hedayat's best fiction, the amalgam of modernism and lyricism do relate to technique or bring specific techniques into play.

Hedayat's fiction participates in the fatalistic, philosophically sad, and pessimistic end of a twentieth-century spectrum of writing which critics call "modern" or "modernist," a development in literature which involved a discontinuity between a traditional past and a "modern" present, between a literary past devoted to answers and a modernist present often confining itself to questions. Iranian and foreign critics routinely label Hedayat's work "modern" and "modernist" and see him as the founding father of "modernist Persian fiction" paralleling a similar role played by Nima Yushij in Persian lyric verse (E. Yarshater, "Modern Persian Idiom," 1984).

Critics mean at least two things by labeling Hedayat's fiction as modernist. First, they use the term "modern" with respect to Persian literary works to contrast them with "traditional" or "traditionalist" Persian literature. From its beginnings in the 10th century to the early 20th century, Persian literature exhibited conventional modes, forms, topics, diction, sensibilities, and styles, which changed in the first quarter of the twentieth century with the appearance of nationalistic verse, the use of colloquial Persian registers in literary writing, a new romantic sensibility in early verse by Nima Yushij, and realistic social criticism in early stories by Mohammad Ali Jamalzadeh. When Hedayat started publishing his stories in 1930, sophisticated readers recognized that he was as modern as could be, in contrast to Persian literary traditions and practice. His very use of the short story and novella forms was modern, there being no tradition for those species of narrative in Persian literature.

Second, critics also apply the term "modernist" to Hedayat's writing in referencing several discrete movements, views, and styles in literature around the world, either deriving from specific realities and reactions in Europe during the first three decades of the twentieth century or relating to analogous events and circumstances elsewhere. For example, if the facts of World War I shook the confidence of European intellectuals and artists in their previously held beliefs in human progress and European civilization and led some of them to modernist positions, in a country such as Iran the facts of Western dominance shook the confidence of Iranian intellectuals in their previously held belief in the special validity of Iranian civilization, leading them to a sort of modernist philosophical stance.

According to the critics, definable topics influence or characterize the formal or literary attributes of modernism. First, authors, narrators, and speakers no longer serve as representatives or voices of or models for readers, as did Ferdowsi, Sa'di, Hafez, and the like, but rather present themselves as separated from their readers in world view and as a sort of avant-garde vis-à-vis them. Second, authors, narrators, and speakers routinely ques-

tion traditional world views that posit God at the center of things and human souls as having the prospect of unending spiritual salvation. Third, authors abandon the idea of an aesthetic order and choose forms, structures, and styles reflective of their individual, untraditional views about things. Presumably, many Iranian writers have felt that their new situations and views in a modern world oblige them to choose new forms, images, and diction to communicate new experiences. Fourth, modernist writing often exhibits sorts of perversity, which is to say that modernist writers use surprise, shock, terror, and affront as motifs, presumably because they experience such in a world no longer rational, predictable, or harmonious. Fifth, a whole new sense of the hero or protagonist imbues modernist fictions, in which protagonists are no longer heroic and struggles no longer epic, presumably because writers think that people in the real world are no longer that way. Sixth, nihilism finds a place at the heart of much modernist literature (Irving Howe, *The Idea of the Modern*, 1967).

Clearly, Hedayat's fictions belong to any category of writing with such characteristics. His narrators (and the author behind them) communicate an avant-garde stance, separate from and unappreciated by society. They do not turn to God or religion in dealing with their problems. The aesthetic behind much of his fiction appears on the surface to have few connections with the Iranian literary past. Perversity, a new sort of un-heroic protagonist, and nihilism clearly figure in characterization, plot, and theme of some of his fiction.

As for connections between literary modernism and technique in Hedayat's fiction, *Buf-e kur* offers the clearest illustration (see *Buf-e kur* for a plot summary). Here Hedayat presents his story in surrealist, symbolist, and even magic realist modes, which undermine for readers any potential autobiographical and sociological import. *Buf-e kur* seems to lack a linear plot, a movement of conflict over time from a beginning to an end. An idiosyncratic and emotionally or psychologically troubled first-person narrator tells the story of his life, which leaves readers wondering about the boundaries between fact and fiction or a dream world and real world. When the narrator of *Buf-e kur* tells readers how much the vision of the ethereal girl affected him, he does not say that she revealed the prospect of bliss or splendor to him, but rather the splendor of his ill fortune. In all of these respects, Hedayat made instinctive or deliberate choices in telling his story the way he did. In each of these regards, the impulse behind his story-telling technique appears to relate to a single, simple principle: the nature of the specific experience he sought to communicate to readers, rather than concern about conventional storytelling practice or conventional reader expectations.

Its words play a primary role in the effects of *Buf-e kur* on readers. The language of the text is perhaps more important than actions depicted therein. Over the years, reader reaction to *Buf-e kur* has had a lot to do with the book's language. The narrator's hybrid middle register of Persian and use of colloquial spelling and forms in

dialogue further flesh out his personality for the reader. In technical terms, such facts relate to the technique of the interior monologue, which Hedayat used in his early stories "Buried Alive" and "Three Drops of Blood" and in one of his last fictions, the short story "Tomorrow" (1946), which features two monologists.

Hedayat adds to the interior monologue technique in *Buf-e kur* the monologist's characteristic communication of lyrical passages and evocative descriptive moments. The famous opening passage of the book exhibits imagery and phraseology and sentence patterns that create a nostalgic sense of alienation typical of modernist lyric expression. That passage sets a lyric tone for the book. Then there is the much quoted passage beginning with "*šab pāvarčīn pāvarčīn miraft . . .*" (The night was tiptoeing away), which is just one of a score of passages in the book lyrically depicting dawn, dusk, darkness, and weather.

Such passages throughout *Buf-e kur*, its reflection of borrowings from and affinities with specific lyric poems and lyrical elements in other narratives, as well as those features of the book which make difficult its appreciation as narrative of any typical kind, suggest that it belongs to the category of lyrical fiction, a sort of submersion of narrative in imagery and portraiture, a mode which may naturally lead to an effective rendering of the mind and which may open up ranges of metaphoric suggestiveness unachievable by purely narrative means. A primarily narrative movement would have involved new events or increasing intensity in that movement, whereas Hedayat's technique spotlights significance on already narrated events and turns narrative actions into scenes which readers experience as moments or states or tableaux.

The notion of lyrical fiction can lead Hedayat's readers down various paths relevant to appreciation of technique in his fiction. One technique in *Buf-e kur* has to do with parallel structure, pairing of synonyms, and other kinds of pairing which create a specific effect on readers. In the space of the three or four opening sentences in *Buf-e kur*, fifteen or sixteen instances of pairing of synonyms and phrases occur, which bring rhythm to the narrator's monologue. Such instances of pairing, parallel structure, and incremental repetition occur upwards of a thousand times in the text.

Paralleling and incremental repetition of motifs (for instance the figure of "the old man" which appears in the guise of the narrator's father, his uncle, the odds and ends men, and the hearse driver) is one of the most effective techniques that Hedayat uses to create in the reader a sense of puzzlement and of mystery never quite dissolved or dissipated. The book has two stories. The narrator has a shadow and a *hamzād* "double." The narrator's father and uncle are twins whose identity has been confused. The narrator says he loves two women. One of them says he loves and hates; the other remains idealized and out of reach. As a title image, the owl has taken the place of a nightingale in a modern anti-love version of love lyrics. The hearse driver in the first story becomes the odds-and-

ends man in the second. The number "two" appears everywhere in the book, as in two flies, two coins, two months, two drops of blood. Repetition and echoing occur in mirrors and other images.

The writer-narrator thus communicates to readers his experience of a peculiar "duality," a perhaps horrifying perception of life for a person who would like to be a complete or integrated individual, for a person caught between a desire to create and a wish for an end to things, for a person caught between the past and present of his own culture, for a person who sees contradictions within and without at every turn. By means of parallelism, dualism, doubling, and repetition in phraseology, sentence patterns, images, and story elements, readers come to experience the narrator's state. In aesthetic terms, this verbal patterning and patterning of imagery makes for a poetic transaction, in which the author achieves lyrical unity and singleness of effect despite a lack of narrative and thematic unity or clarity. In Hedayat's text, autobiographical elements, a speaker's individuated voice representing the speaker's individuated views, and the speaker's engagement of issues of Persianness in a modern world play a part. Hedayat's sensitivity to or burdening by Persian history directly engages contemporary European texts and views, and Persian folklore, and ultimately does not reveal an unequivocal message. The result is a Hedayatesque atmosphere and a poetic stance which readers may interpret as depiction of life as having a fork in the road, each path leading to a dead end, with even the reality of the road being in question.

The Iran of Hedayat's fiction is full of contradictions, ambiguities, ambivalences, dilemmas, dysfunction in communication, and dead-ends. But his *Buf-e kur* does not lead readers to a statement of a theme that captures the essence of the fiction. Perhaps here is where the modernist writer of fiction and the lyric poet coalesce. If the writer and his narrator have found life puzzling, troubling, or meaningless, his representation of that state of mind and experience through a lyrical narrative which puzzles readers or makes them feel how it feels not to make sense of things seems appropriate and signals a sort of threatening literary appeal which brings readers back again and again to the text.

(MICHAEL CRAIG HILLMANN)

iii. HEDĀYAT AND FOLKLORE STUDIES See Supplement.

iv. TRANSLATIONS OF PAHLAVI TEXTS

Sadeq Hedayat traveled to India in 1936 and stayed for less than two years while hoping to reside there permanently. In Bombay he began studying Middle Persian and some Pāzand with the Parsi scholar Bahramgor Tahmurās Anklesaria (q.v.). Hedayat's impression of this Parsi scholar is generally positive, considering him to be much more knowledgeable than some of his European

colleagues (Bahārlu, p. 716). Hedayat attended Anklesaria's classes for two or three days a week (Bahārlu, in Hedayat, 1993, p. 708). Meanwhile, Anklesaria asked Hedayat to aid him in transcribing some Middle Persian texts into New Persian and to prepare a Middle Persian dictionary (Bahārlu, in Hedayat, 1993, p. 713; letter written by Hedayat to Minovi). This collaboration resulted in the translation of several Middle Persian texts into Persian. It should be noted, however, that most of these texts had already been translated by Anklesaria into English. They include *Gizistag Abālīs* (see ABĀLĪS), an account of a debate between a Zandig and the leader of the Zoroastrian community Ādurfarnbag ī Farroxzādān (q.v.); *Šahrestānīhā ī Erānšahr*, the longest surviving geographical text in Middle Persian; the apocalyptic text *Ayādgār ī jāmāspīg* (q.v.); *Škand gumānīg-wīzār*, a polemic against the doctrines and tenets of the Dahris, Manicheanism, Judaism, Christianity, and Islam; *Kār-nāmag ī Ardašīr ī Pābagān*, a historical romance describing the career and life of the founder of the Sasanian dynasty; *Zand ī Wahman Yasn*, another apocalyptic text; and *Abar Madan ī Wahrām ī Warzāwand*, on the coming of the Zoroastrian Savior at the end of time.

Hedayat was the first Persian to translate these Middle Persian texts into New Persian. The quality of the translations is good for its time, and he also suggested some new readings. He consulted all the previous monographs on each Middle Persian text and critiqued them as well. For example, in his translation of the *Šahrestānīhā ī Erānšahr* (passage 25), he rightly questions the translation of Markwart, who equated the *war ī tāzīgān* with the Persian Gulf. His footnotes to the *Gizistag Abālīs* are important, sometimes surpassing those made by Chacha. However, all of his translations are based on previous works of B. T. Anklesaria on *Abr Madan ī Wahrām ī Warzāwand*, *Kār-nāmag ī Ardašīr ī Pābagān*, *Zand ī Wahman Yasn*; H. Chacha on *Gizistag Abālīs*; J. Markwart on *Šahrestānīhā ī Erānšahr*; G. Messina on *Ayādgār ī Zarērān*; and E. W. West on *Škand gumānīg-wīzār*.

Hedayat also wrote an article on the Middle Persian script ("Kaṭṭ-e Pahlavi wa alefbāye šawti," *Soḡan* 2/8-9, 1945) and another one on the Sasanian art ("*Honar-e Sāsāni dar ḡorfa-ye medāllhā*," *Soḡan* 3/5, 1946), as well as a French article entitled "La magie en Perse," *Le Voile d'Isis*, no. 79, January 1926 (*Majmu'e-ye neveštahā-ye parākanda-ye Šādeq Hedāyat*, 1344; Amir Kabir Publishers, 2nd ed.) In an obituary of Anklesaria (*Soḡan* 2/5, 1945), Ebrāhim Pur Dāwud lauded Hedayat for his translations of Middle Persian, which made the texts accessible to Persian readers. It is clear that these Middle Persian texts were written by the Zoroastrian community for the most part in the early Islamic period, a fact which had a deep impact on Hedayat's views on the Arabs and Islam in general. His preoccupation with these texts exacerbated the nationalist sentiments which are apparent in some of his novels. It is also possible to see parallel elements between the Zoroastrian apocalyptic vision of the end of the world and Hedayat's end.

Bibliography: See v., below, under: Hedayat's translations from Pahlavi.

(TOURAJ DARYAEI)

V. SELECTED BIBLIOGRAPHY

Works: *Majmu'a-ye neveštahā-ye parākanda*, comp. Hasan Qā'emīān, Tehran, 1965; *Nāmāhā-ye Šādeq Hedāyat*, compiled by Moḡammad Bahārlu, 2nd ed., Tehran, 1995; *Haštād o do nāma be Hasan Šahid-Nurā'ī*, with commentaries by Nāser Pākdāmān, Paris, 2000; (under the pseudonym 'Ali-Aḡḡar Soruš) "Šivahā-ye novin dar taḡqiq-e adabi (jeld-e haftom az *Kamsa-ye Neẓāmī*)," *Majalla-ye musīqī* 2/11-12, pp. 21-30, repub. in *Majmu'a-ye neveštahā-ye parākanda*, pp. 404-9; *Naql-i bar Buḡ-e kur bā matn-e kāmel-e Zende be-gur wa Buḡ-e kur*, Paris, 1991 (Hedayat's handwritten texts reproduced); *Afsāna-ye āfarineš ba hamrāhi-e al-Be'ta al-eslāmiya elā belad al-Afranjīya, Turp-e morvāri, and Hāji Āqā*, n.p., 2001. *Ketāb-e mostaṡāb-e vaḡ-vaḡ šāhāb*, Tehran, 2002.

Hedayat's translations from Pahlavi: *Gizistag Abālīs*, as *Gojasta Abālīs*, Tehran, 1939; *Šahrestānīhā ī Erānšahr*, as "Šahrestānīhā-ye Irānšahr," *Mehr* 7/1-3, 1941; *Ayādgār ī jāmāspīg*, as "Yādgār-e Jāmāsp," *Soḡan* 1/3-5, 1941; Manuščīhr's *Škand gumānīg-wīzār*, as *Gozāreš-e gomānšekan*, Tehran, 1943; *Kār-nāmag ī Ardašīr ī Pābagān*, as *Kār-nāma-ye Ardašīr Pāpakān*, Tehran, 1942-43; *Zand ī Wahman yasn* as *Zand-e Vahman Yasn*, Tehran, 1944; *Abar Madan ī Wahrām ī Warzāwand* as "Āmadan-e Šāh Bahrām Varjāvand," *Soḡan* 2/7, 1945. See also Šādeq Hedāyat, *Majmu'a-ye neveštahā-ye parākanda-ye Šādeq Hedāyat*, 2nd ed., Tehran, 1965 (contains his French articles and some of his translations). Idem, *Majmu'a-i az ātār-e Šādeq Hedāyat*, ed. Moḡammad Bahārlu, Tehran, 1993.

Translations: *Ābji Kānom*, tr. Siavosh Danesh as "Spinster," in E. Yarshater, ed., pp. 137-44; *Āfarīngān*, tr. Gisèle Kapuscinski and Mahin Hambly, as "The Benediction (*Afrīngan*)" in E. Yarshater, ed. pp. 75-92; *Afsāna-ye āfarineš: kayma-šab bāzi dar se parda*, tr. Manfred Lorenz as *Die Legende von der Schöpfung*, Berlin, 1960; tr., M. R. Ghanooonparvar as *The Myth of Creation: A Puppet Show in Three acts*, Costa Mesa, Calif., 1998. *Alawīya Kānom*, tr., Eckhardt Fichtner and Werner Sundermann as *Die Prophetentochter*, Berlin, 1960; tr. Gisèle Kapuscinski and Mahin Hambly as "The Pilgrimage," in E. Yarshater, ed., pp. 1-39; tr. M. F. Farzaneh and Joël Gayraud as "Madame Alawīa," in M. F. Farzaneh, tr., 1997, pp. 15-81. *Arusak-e pošt-e parda*, tr., Ahmad Karimi Hakkak as "The Doll behind the Curtain," in E. Yarshater, ed., pp. 127-36. *Ā'īna-ye šekasta*, tr., Derayah Derakhshesh as "Le miroir brisé," in idem, tr., pp. 131-42; tr., Gisèle Kapuscinski as "The Broken Mirror," in E. Yarshater, ed., pp. 213-17. *Al-Be'ta al-eslāmiya elā al-belād al-afrañjīya*, tr., M. F. Farzaneh as *La mission*, in idem, tr., pp. 109-68. *Bonbast*, tr., Price C. Mead as "Dead End," in E. Yarshater, ed., pp. 103-18; tr., Henry D. G. Law (see below); *Bon-*

bast and *Fardā*, tr., Vincent Monteil as *Deux nouvelles (L'impassé, Demain)*, Tehran, 1952 (includes Pers. text); tr., Henry D. G. Law (see below). *Buf-e kur*, tr., Roger Lescot as *La chouette aveugle*, Paris, 1953; tr., D. P. Costello as *The Blind Owl*, New York, 1957; tr., Heschemat Moayyad and O. Kegel as *Die blind Eule*, Hamburg, 1960; tr., Mariella Mammalella as *La civetta cieca: Romanzo*, Milan, 1960; tr., Bo Utas as *Den Blinda Ugglan*, Lund, 1967; tr., Ebrāhīm Dasuqi as *al-Buma al-'amyā'*, Cairo, 1976; tr., Gerd Henninger with the collaboration of Bozorg 'Alawi as *Die blind Eule*, Berlin, 1981; tr., Mary K. St. John in *The Blind Owl and Other Hedayat Stories*, Minneapolis, 1984; tr., Bahman Nirumand as *Die blinde Eule*, Frankfurt am Main, 1990; tr., Zobayda Aškānāni as *al-Buma al-'amyā'*, Kuwait, 1995; tr., Behcet Necatigil as *Kör baykuş*, Istanbul, 2001. Dāš Ākol, tr., Richard Arnt and Mansur Ekhtiar as "Dash Akol" in E. Yarshater, ed., pp. 41-52. *Dāwud-e guzpošt*, tr., H. S. G. Darke as "Davud the Hunchback," in E. Yarshater, ed., pp. 173-78; *Dāwud-e guzpošt* and *Bonbast*, tr., Henry D. G. Law as "Davud the Hunchback" and "Cul de sac," *Life and Letters* 63, no. 148, December 1949, pp. 255-70. *Fardā*, tr., Lucien Ray as "Tomorrow," *New Left Review* 24, 1964, pp. 91-99. *Gerdāb*, tr., Brian Spooner as "The Whirlpool," in E. Yarshater, ed., pp. 63-74; tr., Derayeh Derakhshesh as "L'abime," in idem, tr., pp. 79-107.

Hāji Āqā, tr., Werner Sunderman as *Hādschi Āghā*, ed., Bozorg Alawi, Berlin, 1963; tr., G. M. Wickens as *Hāji Aghā: Portrait of an Iranian Confidence Man*, University of Texas at Austin, Middle Eastern Monograph 6, Austin, Texas, 1979; tr., 'Abdulqadir Debbaxi as *Haci Axa Çirok*, Baghdad, 1986 (Kurdish); tr. Nodir Olimkhonov and Tulqin Alimov as *Hozhi Ogho*, Tashkand, 1988; tr., Gilbert Lazard as *Hādji Āghā*, Paris, 1996. *Hāji Morād*, tr., H. S. G. Darke as "Hajji Morad," in E. Yarshater, ed., pp. 207-12. *Lāla*, tr., Brian Spooner as "Laleh," in E. Yarshater, ed., pp. 179-86. *Mard-i ke naḡs-aš-rā košt*, tr., Jerome W. Clinton as "The Man who Killed His Passions," *Literary Review* 18/1, 1974, pp. 38-52. *Mohalleh*, tr., Gilbert Lazard as "L'intermédiaire," in idem, tr., 1988, pp. 169-82. *Sag-e velgard*, tr., Brian Spooner as "The Stray Dog," in E. Yarshater, ed., pp. 119-26; tr., Mehmet Kanar as *Aylak köpek: öykü*, Istanbul, 2000. *Sang-e şabur*, tr., M. and N. Batmanglij as *The Patient Stone: A Persian Folk tale*, Washington, D.C., 1986; *Sang-e şabur* and *Bonbast*, tr., Stephen L. McFarland, Guity Nashat Becker, and Marilyn Waldman, as "The Patient Stone" and "Dead End," in *Major Voices in Contemporary Persian Literature: Literature East and West* 20, 1980, pp. 44-60. *Sāya-ye moğol*, tr., Donald S. Shoja'i as "The Mongol's Shadow," *Chicago Review* 20/4, 1969, pp. 95-104. *Se qatra kum*, tr., F. Razavi in *Trois gouttes de sang, et six autres nouvelles*, Tehran, 1959; tr., Thomas R. Ricks as "Three Drops of Blood," *Ir. Stud.* 3, 1970, pp. 104-14; tr., Brian Spooner as "Three Drops of Blood," in E. Yarshater, ed., pp. 93-102; tr., Resi Gheissarieh and Mario Garresi as *Tre gocce di sangue*, Milan, 1979; tr., Gilbert

Lazard in idem, tr., 1988, pp. 19-33. *Şuratakhā*, tr., Derayeh Derakhshesh as "Les masques," in idem, tr., pp. 109-29. *Ṭalab-e āmorzeš*, tr., Minoo S. Southgate as "Seeking Absolution," *Ir. Stud.* 9, 1976, pp. 49-59; tr., Brian Spooner as "The Search for Mercy," in E. Yarshater, ed., pp. 53-62; tr., Gilbert Lazard as "La qūet d'absolution," in idem, tr., 1988, pp. 87-102. *Tarānahā-ye Kayyām*, tr., M. F. Farazneh and Jean Malaplate as *Le chants d' Omar Khayam*, Paris, 1993. *Tārik-kāna*, tr., Derayeh Derakhshesh as "La Chambre noire," in idem, tr., pp. 25-47. *Zan-i ke mard-aš-rā gom kard*, tr., Ilda Ricasoli as "La donna che aveva perduto suo marito," *Le più belle novelle di tutti i paesi 1960*, Milan, 1960, pp. 249-69; tr., Marilyn Waldman and Guity Nash'at as "The Woman Who Lost Her Man," in E. Yarshater, ed., pp. 187-206; tr., Gilbert Lazard as "Le femme qui avait perdu son mari," in idem, tr., 1988, pp. 102-31. *Zenda ba-gur*, tr., Brian Spooner as "Buried Alive," in E. Yarshater, ed., pp. 145-62; tr., Derayeh Derakhshesh as *Enterré vivant*, Paris, 1986.

Works in French: "La Magie en Perse," partial tr., as "Jādugari dar Iran," in *Jahān-e now* 2/1, 1947; "Sāmpingue," pub. with Pers. version "Sāmpinga," in his *Parvin Doktor-e Sāsān*, pp. 124-42; "Lunatique," pub. with Pers. version "Havasbāz," in his *Parvin Doktor-e Sāsān*, pp. 143-80, all published in his *Majmū'a-ye neveštāhā-ye parākanda*, Tehran, 1965, pp. 552-640.

Translation anthologies: *Trigime, persiane*, Prishtine, 1966 (in Albanian); *Ibrannoye proizvedeniya*, Moscow, 1969; *Şādeq's Omnibus: A Collection of Short Stories*, Tehran, 1972 (five stories); *Qeşaş men al-adab al-fārsi al-mo'āşer*, tr., Ebrāhīm Dasuqi, Cairo, 1975; *Şādeq Hedāyat: An Anthology*, ed., Ehsan Yarshater, Boulder, Col., 1979 (seventeen stories); tr., Carol L. Sayers, *The Blind Owl and Other Hedayat Stories*, ed., Russell P. Christensen, Minneapolis, 1984; tr., Derayeh Derakhshesh *L'abime et autres récits*, Paris, 1987; tr., Gilbert Lazard, *Trois gouttes de sang*, Paris, 1988; tr., M. F. Farzaneh, *Madame Alavieh et autre récits*, Paris, 1997; tr., Dorothea Krawsky with the cooperation of Farideh Mohammadian, *Die reise zum Iman: Kreuzgeschichten und Satiren*, Berlin, 1997.

General References: Bozorg 'Alawi, *Kāterāt-e Bozorg 'Alawi*, Sweden, 1997 (interviews by Hamid Ahmadi). 'Isā Arbābi, *Čahār sarv-e aḡsāna: paḡžeš-i dar ātār wa zendāgi-e Moḡammad 'Ali Jamalzadeh, Sadeq Hedāyat, Simin Dānešvar wa Moḡammad Afğāni*, Tehran, 1999. Reżā Barāheni, *Qeşşa-nevisi*, Tehran, 1983. *Daftær-e honar* 3/6, Eatontown, New Jersey, September 1996 (entire issue devoted to Hedayat). 'Ali Dehbāši, ed., *Yād-e Şādeq Hedāyat*, Tehran, 2001. Şadr-al-Din Elāhi, "Az kāterāt-e adabi-e Doktor Parviz Nātel Kānlari dar bāra-ye Şādeq Hedāyat," *Iran-šenāsij/iran-shenasi* 5/2, 1993, pp. 255-68. Abu'l-Qāsem Enjavi Sirāzi, "Eşārāt wa izāhāt," *Kelk* 23-24, 1992, pp. 44-47. Mas'ud Farzād, "Dar bāra-ye Hedāyat. Rab'a wa Vağ-vağ sāhāb," in *Ketāb-e mostaḡāb-e vağ-vağ sāhāb*, Čašmandāz, Tehran, 2002, pp. 227-39. M. F. Farzaneh, "Ākerin ruzhā-ye Hedāyat," *Soğan* 15, 1965, pp. 465.

- 535-37; repr. in Katirā'i, 1969, pp. 278-82. Idem. *Āsnā'i bā Šādeq Hedāyat*, 2 vols., Paris, 1988. Idem. *Rencontres avec Sadeq Hedayat: le parcours d'un initiation*, Paris, 1993 (tr., of the former). Michael Fischer, "Towards a Third World Poetics: Seeing through Short Stories and Films in Iranian Cultural Arena," *Knowledge and Society: Studies in the Sociology of Culture Past and Present* 5, 1984, pp. 171-241. Qāsem Ġani, *Yādusthā-ye Doktor Qāsem Ġani*, ed., Cyrus Ghani, 12 vols., London, 1980-82. Moḥammad Golbon, *Ketāb-šenāsi-e Šādeq Hedāyat*, Tehran, 1977. Michael Hillmann, "The Iranian Artist's almost Inevitable Nightmare," in idem, *Iranian Culture: A Persianist View*, Lanham, Md., 1992. *Irān-nāmatIran Nameh*, 10/3, 1992 (entire issue devoted to Hedayat). Youssef Ishaghpour, *Le tombeau de Sadeq Hedayat*, Paris, 1991; tr., Bāqer Parhām as "Bar mazār-e Šādeq Hedāyat," *Irān-nāmatIran Nameh* 10/3, 1992, pp. 419-72; publ. separately, Tehran, 1994. Moḥammad 'Alī Jamāl-zādeh, *Dār-al-majānīn*, Tehran, 1941, 2nd ed., Tehran, 1954. Hasan Javadi, *Satire in Persian Literature*, Ruthersford, New Jersey, 1988.
- Anvar Kāma'i, *Čahār čehra: kāterāt wa tafakkorāt dar bāra-ye Nimā Yūšij, Šādeq Hedāyat*, 'Abd-ul-Ḥosayn Nušīn wa Dabih Behruz, Tehran, 1989. Hassan Kamshad, *Modern Persian Prose Literature*, Cambridge, 1966, pp. 135-208. Parviz Nātel Kānlari, "Naṭr-e fārsi dar dawra-ye aḳīr," in *Naḳostīn kongera-ye nevisandāqān-e Irān*, Tehran, 1968, pp. 128-75. Idem, "Az kāterāt-e Doktor Parviz Nātel Kānlari dar bāra-ye Šādeq Hedāyat," in idem, *Haftād soḳan III: az guša wa kenār-e adabiyāt-e fārsi*, Tehran, 1990, pp. 339-82; repr. in Maṣṣūr Rastgār Fasā'i, *Parviz Nātel Kānlari*, Tehran, 2000, pp. 419-43. Idem, "Yārān-e kohan," in *Qāfela salār-e soḳan*, Tehran, 1991, pp. 461-68. Faridun Kār, *Panj šo'la-ye jāvid*, Tehran, 1954. Parviz Kaṭibi, *Kāterāt-i az honarmandān*, Tehran, 2001, pp. 59-62. Maḥmud Katirā'i, ed., *Ketāb-e Šādeq Hedāyat*, Tehran, 1970. Qalil Maleki, *Kāterāt-e siāst-e Qalil Maleki*, n.p., 1989. Mojtabā Minovi, "Yādbud-e Hedāyat," in idem, *Naqd-e ḥāll*, Tehran, 1988, pp. 457-63. Hasan Mir-'Ābedini, *Šad sāl dāstān-nevisi-e Irān*, 3 vols. in 2, Tehran, 1998. Jamāl Mir-Šādeqī, *Anāšer-e dāstān*, Tehran, 1985. Idem, *Adabiyāt-e dāstāni: qešša, dāstān-e kutāh, romān, bā negāh-i be dāstān-nevisi-e mo'āšer-e Iran*, Tehran, 1987, esp. pp. 604-13. Maymanat Mir-Šādeqī (Du'l-qadr), *Romānhā-ye mo'āšer-e fārsi*, Tehran, 2000. Āḡar Nafisi, "Romān wa Romān-nevisi dar Iran," in Rāmin Jahānbeyglu, ed., *Iran o modernite*, Tehran, 2000, pp. 211-38. Iraj Pārsi-nezād, *Rowšangarān-e irāni wa naqd-e adabi*, Tehran, 2001, pp. 274-339. Hasan Qā'emīān, ed., *Yādbud-nāma-ye Šādeq Hedāyat*, Tehran, 1957. Idem, tr., *Nažariyāt-e nevisandegān-e bozorg-e kāreji dar bāra-ye Šādeq Hedāyat wa ātār-e u*, Tehran, 1964. Thomas M. Ricks, ed., *Critical Perspectives on Modern Persian Literature*, Washington, D.C., 1984. Jan Rypka, "Mes souvenirs de Sadeq Hedayat," in *Mélanges d'orientalisme offerts à Henri Massé*, Tehran, 1963, pp. 353-57; tr., as "Yādbudhā-ye man az Šādeq Hedāyat," *Soḳan* 15, 1965, pp. 460-65. Hasan Tāhbāz, *Yādbud-nāma-ye Šādeq Hedāyat ba monāsabat-e haštādamin sāl-e tawallod-e u[Gedenkschrift für Sadeq Hedayat zu seinem 80. Geburtstag]*, Cologne, 1983. Maḥmud Tolu'i, *Nābeḡā yā divāna: nāgoštahā dar bāra-ye Šādeq Hedāyat*, Tehran, 1999.
- Critical studies. Moḥammad-'Alī Afrāšta, "Šādeq Hedāyat, pedar-bozorg-e nevisandegān-e Iran," *Čelāngar*, 2, 1 Ordibehešt, 1331/21 April 1552. Māsā'-Allāh Ājudāni, "Hedayat wa nāšionālizm," *Irān-nāmatIran Nameh* 10/3, 1992, pp. 473-505. Jalāl Aī-e Aḥmad, "Hedāyat-e Buḡ-e kur," *Elm o zendagi*, 1/1, January 1952, pp. 65-78; repr. in idem, *Did o bāzdīd wa haft maqāla*, Tehran, 1955, pp. 149-71; tr., Ali A. Eftekhary as "The Hedayat of the Blind Owl," in Michael Hillmann, ed., pp. 27-42. Leonardo P. Alishan, "The Ménage à trois of The Blind Owl," in Hillmann, ed., pp. 168-85. Anjoman-e Giti, *Aqāyed wa afkār dar bāra-ye Šādeq Hedāyat*, Tehran, 1954. Yāhyā Ārianpur, *Tāriḡ-e adab-e fārsi-e mo'āšer III: az Nimā tā ruzgār-e mā*, Tehran, 1995, pp. 333-429. Idem, *Zendagi wa ātār-e Hedāyat*, Tehran, 2001. Hasan 'Aṭā'i Rād, *Mard-e aṭiri: sayr-i dar zendagāni wa marg-e Šādeq Hedāyat*, Tehran, 2001. Moḥammad Bahārlu, ed., *Ešq o marg dar ātār-e Hedāyat*, Tehran, 2000. Iraj Bashiri, *Hedayat's Ivory Tower: Structural Analysis of The Blind Owl*, Minneapolis, 1974. Idem, *The Fiction of Sadeq Hedayat*, Lexington, KY, 1984. Michael Beard, "Character and Psychology in Hedayat's The Blind Owl," *Edebiyat* 1, 1976, pp. 207-18. Idem, "The Hierarchy of the Arts in The Blind Owl," *Ir. Stud.* 15, 1982, pp. 53-67. Idem, "Šādeq Hedāyat, Composite Landscape: Western Exposure," in Ehsan Yarshater, ed., *Persian Literature*, Albany, 1988, pp. 324-35. Idem, *The Blind Owl as a Western Novel*, Princeton, New Jersey, 1990. Leonard Bogle, "The Khayyam Influence in The Blind Owl," in Hillmann, ed., pp. 87-98; tr., Farzin Yazdānfar as "Ta'tīr-e falsafa-ye Qayyām bar Buḡ-e kur," *Omid* 3, 1988, pp. 52-65. Maryam D. Borumand, *Hedayat dar buta-ye naqd wa nazār*, Tehran, 1998. Idem, *Neveštahā-ye farāmuš šoda-ye Šādeq Hedāyat*, Tehran 1997. Carter Bryant, "Hedāyat's Psychoanalysis of a Nation," in Michael Hillmann, ed., pp. 153-67. Rino Cortiana, "Riscontri di Nerval in Šādeq Hedāyat," *Annali della Facoltà di lingue e letteratura Straniere di Ca' Foscari*, Serie Orientale 1, 1970, pp. 123-30. David Champagne, "Hindu Imagery in The Blind Owl," in Michael Hillmann, ed., pp. 108-17. Elton Daniel, "History as a Theme of the Blind Owl," in Michael Hillmann, ed., pp. 77-86. Parviz Dārius, "Adā-ye dayn ba Šādeq Hedāyat," *Keyhān-e māh*, September, 1952, pp. 3-32. Idem, *Yād-e bidār: yād-i az Šādeq Hedāyat wa naqd-e ātār-aš*, Tehran, 1999. 'Abd-al-'Alī Dastgāyb, "Šādeq Hedāyat," *Payām-e novin* 3/7, 1961, pp. 1-22. Idem, *Naqd-e ātār-e Hedāyat*, Tehran, 1978. 'Enāyat-Allāh Dastgāyb, "Buḡ-e kur, ātār-i az Hedāyat yā Irving," *Dafter-e honar*, 3/6, September 1996, pp. 653-54. Moḥammad Hedqāni, *Pišgāmān-e naqd-e*

- adabi dar Iran*, Tehran 2001. Zardošt E'temâdzâda, *Ravân-e az ham gosikta: Buf-e kur*, Tehran, 1995. Maḥmud Falaki, "Târ-e kīālī-e Šādeq Hedāyat: barrasi-e sāktāri-e Se qaṭra kun," *Sanješ*, no. 4, 1999, pp. 37-44. Moštafa Farzāneh, "Naqd-i bar *Buf-e kur*," in Hedayat, 1991, pp. 1-31. Richard Lancelot G. Flower, *Die Entwicklung von Sadeq Hedāyat in seinen literarischen Werken unter Berücksichtigung des Inhaltlichen und Formalen*, Berlin, 1969. Idem, *Sadeq-e Hedāyat, 1903-1951: Ein literaturische Analyse*, Berlin, 1977. Moḥammad-Taḡi Ġiā'i, *Ta'wil-e Buf-e kur: qeṣṣa-ye zendagi*, Tehran, 1998. Hušang Golširi, "Barrasi-e ejtemā'i-e *Buf-e kur*, Malakut, wa Sang-e šabur," *Jong-e Ešfahān*, no. 5, 1967, pp. 187-229. Parvin Gonābādi, "Dar bāra-ye Šādeq Hedāyat," in idem, *Gozīna-ye maqālahā*, Tehran, 1977, pp. 493-515. Ḥasan Ḥanā'i, *Šādeq Hedāyat dar zendān-e zendagi*, Tehran, 1964. Michael C. Hillmann, ed., *Hedayat's 'The Blind Owl': Forty Years After*, University of Texas At Austin, Middle East Monographs 4, Austin, Texas, 1978. Idem, "Hedayat's *The Blind Owl*: An Autobiographical Nightmare," *Irān-šenāsī/iranensasi* 1/1, 1989, pp. 1-21. Šādeq Homāyuni, *Mard-i ke bā sāya-aš ḥarf mizad*, Tehran, 1975. Esmā'il Jamšīdi, *Ķod-koši-e Šādeq Hedāyat*, Tehran, 1994. Abu'l-Qāsem Jannati 'Aḡā'i, *Zendagi wa ātār-e Šādeq Hedāyat*, Tehran, 1978. Šāpur Jawrkaš, *Zendagi, 'ešq wa marg az didgāh-e Šādeq Hedāyat*, Tehran, 1998. Janette S. Johnson, "The *Blind Owl*, Nerval, Kafka, Poe and the Surrealists: Affinities," in Michael Hillmann, ed., pp. 125-41. Hassan Kamshad, "Hysterical Self-Analysis," in Michael Hillmann, ed., *Hedayat's 'The Blind Owl' Forty Years After*, Austin, Texas, 1978, pp. 14-26. Simin Karimi, "Zabān wa sabk dar ātār-e Šādeq Hedāyat," *Irān-nāmallran Nameh* 10/3, 1992, pp. 505-24. Maḥmud Katirā'i, "Šādeq Hedāyat dar folklor-e Iran," in Ḥabib Yaḡmā'i and Iraj Afšār, ed., *Nāma-ye minovi*, Tehran, 1971, pp. 355-68. Homa Katouzian, *Sadeq Hedayat: The Life and Legend of an Iranian Writer*, London and New York, 1991; tr., Firuza Moḥājer as *Šādeq Hedāyat: az afsāna tā wāqe'iyat*, Tehran, 1993. Idem, *Šādeq Hedāyat wa marg-e nevisanda*, Tehran, 1993 (a monograph and five articles). Idem, *Buf-e kur-e Hedāyat*, Tehran, 1994 (a critical monograph). Idem, *Ṭanz wa ṭanzīna-ye Hedāyat*, Stockholm, 2003. Olim Khodzhimuradov, *Poetika Sadeka Khedaiata*, Dushnbe, 1991. D. S. Komissarov, "O zhizni i Sadeka Khedayata" (The life and work of Sadeq Hedayat), *Sovetskoe vostokovedenie* 6, 1956, pp. 56-70. Idem, *Sadek Khedayat: Zhizni i tvorchestvo* (Sadeq Hedayat: life and work), Moscow, 1967. Idem, *Sadek Khedayat Zhizni' poesie smerti*, Moscow, 2001. Eberhard Krüger, *Zum Verhältnis von autor und Werk bei dem modern-persischen Erzähler Sadeq Hedāyat*, Freiburg in Breisgau, 1977. Vera Kubichkova, "Un éclair de sourire sur un visage tragique," in Felix Tauer, Vera Kubichkova, and Ivan Hrbeek, eds., *Charisteria Orientalia praecipue ad Persiam pertinentia*, Prague, 1956, pp. 142-48. Idem, "Contribution à l'analyse d'oeuvre de Šādeq Hedāyat," in *Mélanges d'orientalisme offerts à Henri Massé*, Tehran, 1963, pp. 198-205. Idem, "Persian Literature of the 20th Century," in Jan Rypka and K. Jahn, eds., *History of Iranian Literature*, Dordrecht, 1968, pp. 355-418. Deirdr Lashgari, "Absurdity and Creation in the Work of Sadeq Hedāyat," *Ir. Stud.* 15, 1982, pp. 31-52. Roger Lescot, *Le roman et la nouvelle dans la littérature Iranienne contemporaine*, n.p., 1943. Idem, "Deux nouvelles de Sādegh Hedāyat," *Orient* 8, 1958, pp. 119-54. Mehrdād Mehrin, *Sobḥ-e Šādeq, šāmel-e sargodašt wa andīshāh-ye Šādeq Hedāyat*, Tehran, n.d. Manouchehr Mohandessi, "Hedāyat and Rilke," *Comparative Literature* 23, 1971, pp. 209-16, repr. in Michael Hillmann, ed., pp. 118-24; tr., Fo'ād Mitāqi, as "Hedāyat wa Rilke," *Negin*, no. 88, 1972, pp. 22-25, 46. Moḥammad-Ja'far Maḥjub, "Tup-e morvāri: šotor-e qorbāni-ye adab," *Jom'ahā*, no. 11, Fall 1986, pp. 4-46; repr. in *Ketāb-e pāz* 1, 1991, pp. 30-72. Dāriuš Mehrju'i, "On Sadeq Hedāyat's *Blind Owl*," in Michael Hillmann, ed., pp. 185-98. Bahrām Meqdādi, "*Buf-e kur* wa *Ķāsm o hayāhu*," *Čāvoš* 1/2, 1991, pp. 23-39. Farzāneh Milāni, "Ro'yā'i az godāšta yā zan-e ro'yā'i dar ātār-e Hedāyat," *Irān-nāmallran Nameh* 5, 1986, pp. 81-97. Aḥmad Mir-panja, *Falsafa-ye tawḥīd dar mażarrāt-e giāh-ḡāri*, Tehran, 1930. Vincent Monteil, *Un écrivain persan du demi-siècle*, tr., Ḥasan Qā'emīān as *Dar bāra-ye Šādeq Hedāyat: neveštahā wa andīshāh-ye u*, Tehran, 1952. Raḥmat Moštafawi, *Baḡ-i dar bāra-ye Šādeq Hedāyat wa ātār-aš*, Tehran, 1971. Āḡar Nafisi, "Daryāft-i az *Buf-e kur*," *Kelk* 1, 1990, pp. 10-20. Idem, "Mo'zal-e *Buf-e kur*," *Irān-nāmallran Nameh*, 10/3, 1992, pp. 583-96. Antonio Pagliaro and Alessandro Bausani, *Storia della letteratura persiana*, Milan, 1960, pp. 866-69. Našer Pāk-dāman, "*Vaḡ-vaḡ sāhāb*, ketāb-e bi hamtā dar šaṣt sāl ba'd" *Čāšmandāz*, no. 13, Spring 1994, pp. 106-21. idem, "*Vaḡ-vaḡ sāhāb*, ketāb-e bi hamtā," in *Ketāb-e mostaṭāb-e vḡ-vaḡ sāhāb*, Tehran, 2002, pp. 241-85. Ḥasan Qā'emīān, *Entezār*, Tehran, 1954. Idem, "Šādeq Hedāyat wa šoḡl-e edāri," *Majalla-ye ferdowsi*, 1968, nos. 866, pp. 28-46; 847, pp. 30-32; 868, p. 27; 870, pp. 31-32; 871, p. 32. Moḥammad-Rezā Qorbāni, *Naqd wa tafsīr-e ātār-e Šādeq Hedāyat*, Tehran, 1993. M. Y. Qoṭbi, *Inast Buf-e kur*, n.p., 1971. Turaj Rahnemā, "Negāh-i ba *Buf-e kur*," in *Qāfela sālār-e soḡān: Ķānlari*, Tehran, 1991, pp. 115-34. Giti Fallāḡ Rastgār, "Zan dar ātār-e Hedāyat," *MDAM* 8, 1972, pp. 653-70. Sallie Yarbough Rejali, "The Gothic Tradition in the Works of Sadiq Hidayat," Thesis, University of Nevada, Las Vegas, 1974. Raoul Ruiz, "*Buf-e kur* bar parda-ye sinemā," tr., Šahrām Qanbari, *Čāšmandāz*, no. 13, Spring 1994, pp. 121-30. Parwiz Sadiqi, *Die Dialektik der Aufklärung und das bild Menschen in den Werken Franz Kafka und Sadeq Hedayats*, Ph.D. diss., University of Hamburg, 1996. Širus Šamisā, *Dāstān-e yak ruh: šarḥ wa matn-e Buf-e kur-e Šādeq Hedāyat*, Tehran, 1993. Moḥammad-Ebrāhīm Šari'at-madāri, *Šādeq Hedāyat wa ravān-kāvi-e ātār-aš*, Tehran, 1964. *Senākt-nāma-ye Šādeq*

Hedayat, compiled by Sahrām Bahārū'īān and Faṭḥ-Allāh Esmā'īlī. Tehran, 2000. Moḥammad Ṣan'āfi. *Šādeq Hedāyat wa harāx az marg*. Tehran, 2001. Jalāl Sattāri. *Bāztab-e ostura dar Buḥ-e kur*. Tehran, 1998. G. Scarcia. "Hagi Aqa'e 'Buḥ-e kur': i cosiddetti due aspetti dell'opera dello scrittore contemporaneo persiano Šādeq Hedāyat." *AIUON*, N.S. 8, 1958, pp. 103-23. Fakhrezzaman Schirazi-Mahmoudian. *Literarische Verwendung persischer Termini und Redewendungen im Werke Saḍeq Hedāyats: Ein Kompendium*. Wiesbaden, 1999. Marta Simidchieva. "The Nightingale and The Blind Owl: Saḍiq Hidayat and the Classical Persian Tradition." *Edebiyat* 5, 1994, pp. 247-77. Idem. "The River That Runs through It: A Persian Paradigm of Frustrated Desire." *Edebiyat* 6, 1995, pp. 203-22. Ehsān Ṭabari. "Buḥ-e kur wa donyā-ye rajjālāhā," in idem, *Masā'el-i az farhang o zabān*. Tehran, 1980, pp. 96-115. Sirus Ṭāhbāz. *Dar bāra-ye zendagi wa honar-e Šādeq Hedāyat*. Tehran, 1997. Ḥamid Tajriši. *Šādeq Hedāyat, molhed-i bā soluk-e 'erfāni*. Tehran, 2002. M. R. Ṭāyefi Ardabili. *Šādeq Hedāyat dar goḍar-e zamān (Šādeq Hedāyat dar ā'ina-ye ājāraš)*, ed., 'Ali-Akbar Ja'farzāda, Tehran, 1993. Richard A. Williams. "Buddhism and the Structure of *The Blind Owl*," in Michael Hillmann, ed., pp. 99-107. Andreas Wormser. *Aspekt und Tempus im modernen persischen: ein Untersuchung anhand von Hedāyats Erzählung "Sag-e welgard"*. Bern, 1987. Ḥurā Yāvari. "Negāhi ba Buḥ-e kur Hedāyat az dow manzar-e ravānšenāḳī" in *Irān-šenāsi/iranshenasi*, 4/2, 1992, pp. 355-74. Idem. *Ravānḳāvi wa adabiyāt: do matn, do ensān, do jahān*. Tehran, 1995. Ehsan Yarshater. "Modern Literary Idioms," in Thomas M. Ricks, ed., *Critical Perspectives on Modern Persian Literature*, Washington, D.C., 1984, pp. 42-62. Idem. "Šādeq Hedāyat: An Appraisal," in Ehsan Yarshater, ed., *Persian Literature*. Albany, New York, 1988, pp. 318-23. Idem. "Hidāyat, Sādiq," in *Cassell's Encyclopaedia of World Literature*, ed., S. H. Steinberg, 2nd. ed. 1973, vol. II, p. 665. Ḡolām-Ḥosayn Yusofi. "Rend-i andišasuz," in idem, *Didār-i bā ahl-e qalam: dar bāra-ye bist ketāb-e naḡre fārsi*, 2 vols., Mašhad, 1988, II, pp. 309-57. Idem. "Javān-mard," in Yaḥyā Mahdavi and Iraj Afšār, eds., *Haftād maqāla: Armaḡān-e farhangī be Doktor Ḡolām-Ḥosayn Šadiqi*, 2 vols., Tehran, 1990-92, I, pp. 295-303; répr. in idem, *Yāddāsthā*, Tehran, 1991, pp. 75-87. 'Abd-al-Ḥosayn Zarrinkub. "Zabān-e dāstān dar āṭār-e Šādeq Hedāyat." *MDAM* 7, 1971.

(EIR.)

HEDGEHOG (ḳār-pošt, juja-tiḡi, čula), member of the Erinaceinae sub-family of the Erinaceidae family of insectivores; animals the size of a small rabbit, the hairs of the upper body of which are modified and clumped to form stiff, sharp spines. A sheet of muscle beneath the skin of the back keeps these spines erect and also allows the animal to roll into a defensive ball, thus protecting its head, limbs, tail, and belly from attack.

The following four species of hedgehog can be found in Persia; at least two of them can also be found in Afghanistan, while three of them can be found in an area extending into the Central Asian republics to the north, as indicated below (nomenclature follows Hutterer, 1992, after Corbet, 1988, and Frost et al., 1991):

Erinaceus concolor (Martin, 1838). In addition to Persia, this species is found in eastern Europe, southern Russia, and western Siberia as far as the River Ob, Asia Minor as far as Israel, and the Greek and Adriatic Islands. (It had previously been included among the *E. europaeus*, or "European hedgehog" species.)

Hemiechinus (Paraechinus) aethiopicus (Ehrinberg, 1832), or "Ethiopian hedgehog." It is found in southeastern Iran as well as the Sahara from Mauritania to Egypt and Awash, Ethiopia, and the deserts of Arabia; there are also insular populations on Djerba (Tunisia), Bahrain, and Tanb (Persian Gulf). The species and subspecies arrangement of the Ethiopian hedgehog remains unclear.

Hemiechinus (Hemiechinus) auritus (Gmelin, 1770), or "Long-eared hedgehog." It is found in the Steppe zone from eastern Ukraine to Mongolia in the north, and from Libya to western Pakistan in the south. *Hemiechinus megalotis*, formerly regarded as a distinct species, integrates with *H. auritus* in Afghanistan (see Niethammer, 1973).

Hemiechinus (Paraechinus) hypomelas (Brandt, 1836), and known as "Brandt's hedgehog." It is found in arid steppe and desert zones, from Iran and Turkmenistan eastwards almost as far as Tashkent (Uzbekistan), and southwards to the Indus River and northern Pakistan; there are also isolated populations in Oman, near Aden, and on the islands of Tanb and Ḳārg in the Persian Gulf. This species includes *H. blanfordi* as a distinct subspecies (see Corbet, 1988, p.155).

Biogeographically, *E. concolor*, a temperate Eurasian species, is the hedgehog of the well-watered forest, shrubland, and agricultural areas of northwestern and northern Iran through to the Alborz region. *H. hypomelas*, a species belonging to the eastern Iranian Plateau, is widespread throughout the country south of the area occupied by *E. concolor*. *H. auritus*, a Western Palearctic steppe species, occurs around the peripheries of the Central Plateau, including Ḳuzestān and Sistān, while *H. aethiopicus*, a North African/Arabian desert species, has a scattered distribution in Baluchistan and the islands of the Persian Gulf.

The various species of hedgehogs are found in deciduous woodlands, cultivated fields, and desert regions. They are primarily nocturnal. Hedgehogs are omnivorous, but they prefer animal food; they consume a wide variety of insects and other arthropods, as well as birds eggs, small mammals, lizards, and snakes (they are said to be resistant to snake venom). Hibernation in dens in the ground or rock crevices is a characteristic of the species of the genus *Erinaceus*, and at least some of the desert species (*Hemiechinus*) aestivate (lie dormant during hot, dry periods) in well-constructed burrows. Most species of hedgehog seem to be solitary, apart from during the