

Atıf/Citation: Hashemipour, Saman. (2024). The comparative study of *The Blind Owl*, *The Waves*, and *The Trial*: Sadegh Hedayat's art of adaptation. *Uluslararası Dil, Edebiyat ve Kültür Araştırmaları Dergisi (UDEKAD)*, 7 (4), 906-915. DOI: <https://doi.org/10.37999/udekad.1541890>

Saman HASHEMPOUR\* 

THE COMPARATIVE STUDY OF <i>THE BLIND OWL</i> , <i>THE WAVES</i> , AND <i>THE TRIAL</i> : SADEGH HEDAYAT'S ART OF ADAPTATION	<i>KÖR BAYKUŞ</i> , <i>DALGALAR</i> VE <i>DAVA</i> ÜZERİNE KARŞILAŞTIRMALI İNCELEME: SADEGH HEDAYAT'IN UYARLAMA SANATI
<p><b>ABSTRACT</b></p> <p>This study explores how <i>The Trial</i> by Franz Kafka and <i>The Waves</i> by Virginia Woolf may have influenced <i>The Blind Owl</i> by Sadegh Hedayat and examines the possible interactions among these authors; however, it is important to note that no proven similarities between these texts have been identified. The central focus of this research is applying thematic analysis of intertextuality to trace the replication of narratives in Kafka, Woolf, and Hedayat through textual adaptation, highlighting the similarities in key sentences. The presumption of plots, thoughts, and styles upraised by Kafka and Woolf is a testament to Sadegh Hedayat's critical intelligence, cognition, and hypercriticism in realizing the Western authors' artistic uniqueness represented to Iranian readers. Regarding the exceptional case of existentialism in forming meaning in the works of Kafka, Woolf, and Hedayat by seizing the spirit of language, the provenance of ideas in the realm of connections of narrators of these novels is discussed.</p> <p><b>Keywords:</b> Hedayat, <i>The Blind Owl</i>, <i>The Waves</i>, Franz Kafka, Narration</p>	<p><b>ÖZET</b></p> <p>Bu karşılaştırmalı çalışma, Franz Kafka'nın <i>Dava</i> ve Virginia Woolf'un <i>Dalgalar</i> romanlarının Sadegh Hedayat'ın <i>Kör Baykuş</i> eserini muhtemel olarak nasıl etkilediklerini yazarların katkıları ışığında, eserlerindeki keşfedilmemiş etkileşimi inceliyor ancak bu metinler arasında kanıtlanmış benzerlikler bulmayı amaçlamamaktadır. Bu araştırmanın temel amacı, metinlerarası ilişkiyi tematik analiz açısından ele alarak ve Hedayat, Woolf ve Kafka'da metinsel uyarlamalar yoluyla anlatının yansımaları ve anahtar cümlelerin benzerliğini göz önünde bulundurmadır. Kafka ve Virginia Woolf'un yaşam, düşünce, üslup ve olay örgüsü hakkında ortaya koydukları anlayış, yani Batılı yazarların özgünlüğü ve sanatsal benzersizliğini, Sadegh Hedayat'ın aşırı eleştirel zekâsı ve bilişi ile birleşerek Farsça okuyucuların hizmetine sunulmuştur. Hedayat, Kafka ve Woolf'un eserlerinde varoluşçuluğun anlam inşasındaki özgün anlayışları ele alınarak ve dilin doğası kavranarak roman ravilerinin benzer görüş isnaı ile incelenmiştir.</p> <p><b>Anahtar kelimeler:</b> Hedayat, <i>Kör Baykuş</i>, <i>Dalgalar</i>, Franz Kafka, Anlatım</p>

\* Assoc. Prof., Haliç University, Faculty of Arts and Sciences, Department of American Culture and Literature, İstanbul/Türkiye, E-Posta: [samanhashemipour@halic.edu.tr](mailto:samanhashemipour@halic.edu.tr) / Doç. Dr., Haliç Üniversitesi, Fen-Edebiyat Fakültesi, Amerikan Kültürü ve Edebiyatı Bölümü, İstanbul/Türkiye, E-Mail: [samanhashemipour@halic.edu.tr](mailto:samanhashemipour@halic.edu.tr)

## Introduction

Authors are always compared with the precedent writers, and even though they consciously do not copy from masterpieces, they may be influenced by their style. Sadegh Hedayat is a pioneer of contemporary Iranian fiction, and in terms of style and structure, is the founder of a dominant method of storytelling termly. The influence of the works of Kafka, Chekhov, Dostoyevsky, Allan Poe, Rilke, and Guy de Maupassant on Sadegh Hedayat (1903-1951) has been studied in terms of content and structure. Some even find *The Blind Owl* by Sadegh Hedayat a rewrite of *Aurelia* by Gérard de Nerval or *The Sound and the Fury* by William Faulkner. (Ettehad, 2009) Many critical studies on *The Blind Owl*, specifically “from the mid-1940s to the end of the 1980s” (Simidchieva, 2008, p.20), place Hedayat’s literary work of art as a prominent work of Persian literature.

An intertextual connection regarding narration and content is inevitable between *The Blind Owl*, Kafka’s *The Metamorphosis* and *The Trial*, and *The Waves* by Virginia Woolf, although these masterpieces are structurally and thematically independent. However, tracing a common theme between works of art does not mean a vulgar imitation of any masterpiece’s narration. Existential themes like alienation and absurdity in Kafka’s *The Trial* and *The Castle* influence Hedayat, who explores similar concepts in *The Blind Owl*. The text reflects the complicated struggles of humanity in their time, highlighting protagonists who endure the complexities and challenges imposed by modern society. They grapple with a lack of genuine connection in their families and communities, facing feelings of alienation and the world’s absurdity, all through the lens of existentialism.

In *The Metamorphosis*, Gregor Samsa’s transformation into a giant insect represents a nightmarish manifestation of his alienation from society, and the narrator’s descent into madness in *The Blind Owl* is marked by a series of disturbing dreams and hallucinations. Besides, in *The Trial*, Joseph K, subjected to an arbitrary and oppressive Kafkaesque bureaucracy, is accused of a crime he does not comprehend, and in *The Blind Owl*, the solitary narrator is cut off from the world and struggles to make sense of his existence. Kafka creates a sense of disorientation and confusion that parallels Hedayat’s abrupt shifts in tone and subject, reflecting the narrator’s mental instability. The use of dreams and nightmares to explore the subconscious mind, a shared interest in the concept of the outsider, and the adoption of a fragmented, nonlinear narrative style that reflects their characters’ consciousness are intertextual connections between Kafka and Hedayat.

Some critics, such as Bidgoli (2020), have identified Hedayat as the protagonist of *The Blind Owl*, evaluating the novel as Sadegh Hedayat’s biography. This is the most utterly and overtly criticized Iranian surrealist literary work, which exposed the vast strata of society and reflected them as the leading cause of the decline of human values. Surrealism, combining the real and the unreal, refers to the Freudian understanding of the intertwined real and the unreal so that they cannot be distinguished. In the surreal stories of Hedayat and Kafka, the authors’ symbolic presentation of an absurd world through alienated characters reflects their focus on existential themes.

Sadegh Hedayat has an esoteric interest in Kaka’s works and has translated some of his short stories into Persian. (Rahimieh, 2008, p.129) This interest deepened over time, and Hedayat devoted the central place in his literary career to translating Kafka’s works—especially

*The Metamorphosis*, which was translated into Persian in 1943 and well-accepted. Since Kafka's fiction world is exiled to a subjective and abstract world, the literary critique of his works inevitably associates preconceived philosophical notions. Consequently, he grasps absurdity, suspense, transcendence, and apprehension concepts. *The Metamorphosis* is based on a mysterious theme in a realistic story that has a terrifying effect on the reader—despite its unrealistic mythical context—through the story's elaborate structure. Hedayat believed in the consequences of the foreign cultural impacts (Elwell-Sutton, 1971, p. 250); thus, he was impressed by Kafka through the French press and wrote a treatise of Kafkaesque studies in Iran, published under *Payam-e-Kafka* [Kafka's Message] and translated *The Metamorphosis*—published in the first issue of *Sokhan* magazine—when Kafka's works were not translated into the Eastern and many European languages (Rahimieh, 2008, p. 124).

### **Kafka's Message for Hedayat**

Kafka's books have been published in France since the early 1930s, when the surrealists, the leading representatives of modernism, rejoiced in Kafkaesque mysterious world and evaluated his works as manifestations of the liberation of "surrealist imagination" (Ariail, 2018, p.94). Kafka's position in French literature was tainted with non-literary motives. Hence, the lack of knowledge of surrealism interested Kafkaesque critics in the strange fictional atmosphere of his fiction, "puzzled Kafka's critics" (Teha B., 2017), and provided the opportunity for liberal interpretation. Contextual symbolic and imaginative notions were extracted from irrelevant phrases rooted in vague translations of his works, and a surrealist Kafka emerged. Later, the horrors of World War II prepared readers to embrace the terrifying Kafkaesque world in "France and the English-speaking countries" (Encyclopædia Britannica, 2024). Apart from the remnants of surrealist interpretations—the Freudian ideas of the early 1930s—Kafka's literary legacy has provided a scholarly and non-literary theoretical atmosphere since the early 1940s. French existentialism—laying the foundations of its theory—welcomed Kafkaesque works, just as the Surrealists well-accepted Kafka a decade earlier (Andrews, 2023).

Fascinated by Kafkaesque studies, Hedayat was aware of the ambiguity of Kafka's writings—easy to read but difficult to justify. (Hedayat & Gaemian, 1963, p.62) In his treatise, despite scattered references to the literary elements of Kafka's narration, his philosophical worldview is traced. The harmony between Kafkaesque writing and Hedayat's fiction is trailable in the oriental mentality. Hedayat definitively demarcates the theological understanding of Kafkaesque as well as Manichaeism and ancient Indo-Iranian cultural transmission (Hedayat & Gaemian, 1963, pp.45-50)—monitoring the debated discrepancies between Kafka and Kierkegaard. Kafka discusses "the fundamental incompatibility of religion and reason" after Kierkegaard uses "the abused" in *Fear and Trembling* (Darrow, 2005, p.74). Hedayat rejects any religious interpretation of Kafka's works, and the most prominent feature of Hedayat's article on Kafka represents a sincere and honest tone of empathy. (Hedayat & Gaemian, 1963) Hedayat defends the Kafkaesque notion with praise, respect, and affection, whose non-literary ideas strike similarities in the spirits of both works. Both writers were ungrateful after death; Hedayat was insulted, and his writings were censored, and the Nazis and Stalinists banned Kafka after the deviation of rightists and the seal of degeneration by leftists (Kirsch, 2018; Katouzian, 2008, pp. 3-4).

Hedayat pictured extreme pessimism, determinism, loss of freedom, “absurdity and alienation” (Davachi, 2009), and Kafka’s existentialism is a guide to his understanding of humanity, not in a religious sense, but he pictures us anonymously in a world with “no ‘meaning’ to make sense of our lives” (Sutherland, 2015). In this Kafkaesque atmosphere, absurdity produces fear in the corridor; a frightening law arrests us gratuitously, and we are convicted without percipient for knowing fate awaits us. This Kafkaesque stance sets *The Castle* and *The Trial*; the world’s laws are doomed against fate, also well reflected in Hedayat’s “Darkroom,” “Katya,” and *The Blind Owl*.

Kafka defined the world with a set of non-ideological beliefs, and the atmosphere described by the dark corridors can be interpreted as a critique of political totalitarianism. (Danoff, 2010) The idea of being arrested in *The Trial* is the condemnation of the totalitarianism of socialism sensuously. Kafka may condemn the universe for the tremor penalizing us for realizing existence, exposing us to judgment, and the dagger of the law punishes us. Existence for Hedayat is imagining beyond social issues, and in a vague Kafkaesque picture, humanity is guilty of mere existence. Hedayat and Kafka find both the prisoner and the victim silent, and the laws are ruthless in suppressing the human condition in the seductive world (Hedayat & Gaemian, 1963).

*Payam-e Kafka* was published in 1948—a decade before Kafka’s fame—but at the time of *The Blind Owl*’s success as a nihilistic work (Balighi, 2018), Kafka was on the verge of gaining fame gradually. Hedayat face-offs the traditional society of Iran with the denial of superstitions, tyranny, and religious beliefs (Jahanbegloo, 2008, p.141), and *Payam-e Kafka* (Hedayat & Gaemian, 1963) describes Kafka as the pioneer in demonstrating humans without power to determine their destiny in an absurd world. Hedayat’s motifs are the subject of the new age ideas after Nietzsche found that humans killed God. Michel Foucault later tried to interpret Nietzsche by saying that humans are slowly coming to an end. Hedayat has shadowed the absence of God via Kafka’s absurdism, which expresses the frightening voice of our world today (Hedayat & Gaemian, 1963). For Nietzsche, we build almost nothing and destroy everything; the modern world begins with negation, and our destructive will is more robust than our constructive will. For Nietzsche, when we are supposed to deny traditional moral values, we finally come to the negation of self-denial deeply embedded within Western culture. For him, above the personal benefits, “Self-overcoming” and self-sacrifice for the “hegemony” of tradition “is the commandment of the custom” (Nietzsche, 1997, p. 11). For Hedayat and Kafka, the most deceptive matter is to seek refuge in divinity.

Exploring existential themes in Kafkaesque and *The Blind Owl* incorporates elements of Persian mysticism, Sufism, and traditional Iranian culture into Hedayat’s examination of existential questions. *The Blind Owl*’s narrator grapples with the meaningless and chaotic nature of life, mirroring Kafkaesque characters—such as Gregor Samsa in *The Metamorphosis*, Josef K. in *The Trial*, and K. in *The Castle*—trapped in inexplicable and illogical situations. The human search for meaning in a seemingly meaningless world, along with the struggle to find one’s place, a profound sense of isolation, and themes of nihilism and despair, are common elements that reflect how Hedayat engages with Kafkaesque existentialism.

## Woolf's Message for Hedayat

Virginia Woolf (1882-1941) was a modernist 20th-century English novelist, essayist, critic, feminist, and a prominent literary figure in Bloomsbury. Set between two world wars while writing her experimental novels, she notified the intrinsic realities of humanity by utilizing the stream of consciousness “to capture the flow of characters’ mental processes” (Britannica, 2012). Woolf wrote enduring novels, demonstrating the tension between narrative/anti-narrative and sequence/non-sequent. Bernard, the narrator of *The Waves*, is fascinated by the art of storytelling. For him, power metaphors, the relentless movement of waves—sequential, endless, and continuous movement—create a narrative will-oriented identity, reach the shore, and eventually disappear in absolute silence. When the waves rise and take on a particular shape, they manifest themselves through a sequential narrative process, and on the shore, manifest the declination, dissolution, and extinction of identity. Bernard finds himself “traversing the sunless territory of non-identity,” and with his friends, he is “many-sided” because they “retrieve me from darkness” (Woolf & McNichol, 1992, p.402). After the sequence of narration is ruptured, anti-narrative—without the conventional rules of chronology modeled on the disappearance of waves on the shore—bursts. This metaphor implies the formation of a rhythm-based meditation on language to constitute experiences. Bernard believes “[We] are not single, we are one,” and in search of “the concrete in everything,” he finds “an independent existence” for phrases (Woolf & McNichol, 1992, pp. 372-373).

Bernard's proposition in storytelling is defining identity; his fascination with the sequence in narration interrelates his storytelling to the structure of language in chronological order. Bernard's changed attitude from chronological to non-chronological narration to capture reality, desires, experiences, and emotions—without distortion—monitors his language and projects his identity as a storyteller. The idea of natural objects without the mediation of conventional language is repeated in *The Waves*. Here, Bernard, Rhoda, and Neville constantly struggle to reach a form in their language without following grammatical rules. “[They] all come to language differently” (Bojesen, 2018, p.6), and “their very disposition towards language differs from one another's” (Bojesen, 2018, p. 5).

Rhoda aims to achieve an object through suicide, bringing her back to her mother's womb, where she no longer needs any language after a complete union with the object. Bernard, the storyteller, gradually realizes that attaining the object is possible through the mediation of the particular language he gradually acquires by “fix in words” (Woolf & McNichol, 1992, p.356). For him, access to the outer world is impossible with phraseology and contractual rules of chronological order in sentences and life as “imperfect, an unfinished phrase” (Woolf & McNichol, 1992, p.500). Language allows Bernard to get closer to the object without interfering with the conventional sequential language, reflecting his mania for language and literary expressions initially and his boredom with language; it is “the primary means of empowerment” (Carter, 2007, p.83), and “a protective barrier between himself and a hostile world” (Carter, 2007, pp.83-84). Initially, Bernard is a phraseologist who enjoys storytelling and defines the world with a mastery of language; language is the only matter that proves his presence. On the first day of school, he mumps, “I must make phrases and phrases...or I shall cry” (Woolf & McNichol, 1992, p.351). He is terrified even when he stops speaking and befalls “featureless and scarcely to be distinguished from another” (Woolf & McNichol, 1992, p.467) in silence.

Bernard supposes that sequence is an inseparable part of phrases, stories, facts, and identities, leading to the mania for narrative and phraseology, “finding sequences... [to] bear the pressure of solitude”: “When I cannot see words curling like rings of smoke round me I am in darkness—I am nothing” (Woolf & McNichol, 1992, p.411).

For Bernard, phraseology and storytelling with broken, monosyllabic, and incomprehensible words seem impossible; he eventually realizes that the expression of feelings through the narrative language is weird and questions all “consecutive sentences” when “nothing [is] consecutive” (Woolf & McNichol, 1992, p.482). Bernard realizes that language cannot convey the pure and transient feelings of the first love and the boundless passion. Although the mystical sense of perfection pervades his being, he selects solitude: “Heaven be praised for solitude...the solicitation of the body, and all need of lies and phrases.” (Woolf & McNichol, 1992, p.507) Bernard praises silence and seclusion for destroying his former concise language of narrative, doubts proper phrases for “moon,” “love,” and “death,” and says, “I need a little language such as lovers use, words of one syllable such as children speak” (Woolf & McNichol, 1992, p. 507).

With the use of new language, Bernard takes another step toward absolute silence; however, he forgets the signifier and the signified have a contractual relationship to seek out any language that ensures their overlap: “I need a howl; a cry.... I need no words. Nothing neat. Nothing that comes down with all its feet on the floor.... I have done with phrases.” (Woolf & McNichol, 1992, p.507) The language of silence plays a central role in Bernard’s desire for silence. Finally, the dilemma of phrasing over extinction makes him prefer extinction. He despises phrasing that causes a lack; however, silence and the new language devote him the insight to guarantee the presence of old issues: “How much better is silence.... Let me sit here for ever with bare things...things in themselves, myself being myself” (Woolf & McNichol, 1992, p.507).

*The Blind Owl* also supposes a tension between narrative/anti-narrative and sequence/non-sequent. Sadegh Hedayat traces the chronology of events through the narrator, who disrupts the classical/chronological narration of the story by making a clear distinction between the writer and the narrator. Sadegh Hedayat disrupts the logical chronology and cause-and-effect relationships of the novel’s events; the narrator chronologically narrates his life story and the events he experienced as well as his dreams; “Life is nothing but a fiction.... Past, future, hour, day, month, year—these things are all the same to me. The various phases of childhood and maturity are to me nothing but futile words” (Hedayat & Costello, 2010, pp.42-43).

In *The Blind Owl*, a non-narrative with a removed sequence denotes a narration that does not follow the conventional rules chronologically. Although the narrator considers the whole life narration, he does not notice the phraseology and time sequence of an integral part of the story to achieve the truth. He says, “The only thing that makes me write is the need...to create a channel between my thoughts and my unsubstantial self, my...sinister shadow...studying attentively and devouring each word I write. This shadow surely understands better than I do.” (Hedayat & Costello, 2010, p.41) The narrator struggles to detect the truth through his narrations, for whom writing is essential. Although he does not get the truth, he supposes narration language as an influential factor in his doubts about life’s most apparent affairs. He

declares, "I believe nothing," "manifest truths" and continues, "I do not know whether I should take its word or not." (Hedayat & Costello, 2010, p.42) This is reminiscent of Bernard in *The Waves*, who says, "I begin to doubt...the reality of here and now" (Woolf & McNichol, 1992, p.503). The narrator of *The Blind Owl* also asks himself if he is "separate[d] and apart from the rest of creation [or not]?" (Hedayat & Costello, 2010, p.42), and Bernard questions, "Am I one and distinct? I do not know." (Woolf & McNichol, 1992, p.503) In *The Blind Owl*, the lost narrator in the narration and the truth is aware of the fundamental paradox in his life in search of "well-constructed plots and brilliant writing" and says, "...stories about love, copulation, marriage and death already exist, not one of which tells the truth!" (Hedayat & Costello, 2010, pp.41-42).

The final stage, as Bernard experiences, is the desire for absolute extinction: "In the course of my life I have discovered that a fearful abyss lies between me and other people and have realised that my best course is to remain silent and keep my thoughts to myself for as long as I can" (Hedayat & Costello, 2010, p. 7). Finally, he says: "...the best course a man could take in life was to remain silent" (Hedayat & Costello, 2010, p. 40). This idea of narration extends the heartfelt of the narrator that he puts on paper. Except for the seeking of truth in narratives full of lies, he questions if the life-long story is "a ludicrous story, an improbable, stupid yarn?" and explicates, "A story is only an outlet for frustrated aspirations... with a limited stock of spiritual resources inherited from previous generations" (Hedayat & Costello, 2010, p. 55).

Eventually, Hedayat's narrator neglects all the writings by others: "What need had I of their nonsense and lies? Was not I myself the result of a long succession of past generations which had bequeathed their experience to me?" (Hedayat & Costello, 2010, p. 70). He does not struggle to persuade others through his narration and says, "it does not matter to me whether others believe me or not" (Hedayat & Costello, 2010, p. 7). He says it is because "I have now made up my mind to write it is only in order to reveal myself to my shadow" (Hedayat & Costello, 2010, p. 7). This shadow is part of the narrator's existence. The narrator does not reach the truth through writing nor prove that others are wrong; he has already tested the futility of phrasing in reaching the truth. The narrator becomes the revealer of all the narrations and writings of others, exposed through narration.

Bernard, the narrator of *The Waves*, is fascinated by the art of storytelling and believes that the continuous motion of waves metaphorizes sequence; as a phraseologist who enjoys his storytelling, he defines the world through his mastery of language to prove his presence. For him, the sequence of phrases makes up the facts and identity, and his mania for narrative and phraseology leads him to storytelling. Eventually, Bernard realizes that his narratives, phrases, conventional language, and grammar rules cannot help him achieve the truth and distances himself from the literary sense. The novel's turning point is the change in Bernard's chronological-based language to a language without a time sequence. This language captures facts, desires, emotions, and experiences without distorting them through broken, syllabic, and incomprehensible words.

*The Waves* explores consciousness, time, and the human condition, revealing intriguing connections with Kafkaesque narration. In *The Waves*, Woolf employs stream of consciousness to delve deeply into the inner lives of Bernard's obsession with words and storytelling, as well

as Rhoda's feelings of isolation and existential dread. The monologues reflecting Samsa's confusion, fear, and acceptance of his reality, along with Joseph K's feelings of helplessness and alienation, showcase a Kafkaesque adaptation of stream of consciousness. Also, K.'s internal dialogue is marked by his obsessive attempts to understand and gain access to the elusive castle. Kafkaesque characters frequently encounter bizarre and inexplicable situations, and Woolf's characters grapple with the fleeting nature of life and the impossibility of understanding its purpose. They feel isolated from society and themselves; Woolf's characters, though interconnected, experience a sense of individual loneliness, while Kafkaesque characters are frequently marginalized and misunderstood.

In Woolf and Hedayat's Kafkaesque works, silence represents a deep sense of isolation, a struggle with existential questions, and a longing for connection. Bernard's silence often stems from his internal struggles with philosophical and artistic questions, but his words often fall short of capturing the depths of his experiences. Bernard, while part of a social group, frequently withdraws into solitude, preferring the company of his thoughts. He says, "I am not one and simple, but complex and many. Bernard in public, bubbles; in private, is secretive. That is what they do not understand, for they are now undoubtedly discussing me, saying I escape them, am evasive" (Woolf, 1992, p.378). His silence represents resistance to societal conformity; he affirms his individuality and dedication to a higher purpose by refusing to engage in idle chatter and meaningless conversations.

Hedayat's narrator speaks to an unseen confessor, revealing his deepest thoughts and desires to externalize his inner turmoil without anticipating a response or judgment. Through a manifestation of his deep-seated despair and nihilism, he feels disconnected from the world and struggles to find meaning in existence. His confession suggests a desperate desire for connection and understanding; his silence is a plea for someone to listen to his suffering. Bernard's silence is often a deliberate choice, while Hedayat's narrator's silence stems more from his mental state and difficulty connecting with others. They both adjust silence as a form of self-expression to navigate the complexities of human experience. Ultimately, their silences reflect the shared human condition of isolation, longing, and the quest for meaning.

## Conclusion

This study examines the narration in *The Blind Owl* by Sadegh Hedayat, *The Waves* by Woolf, and *The Trial* and *The Metamorphosis* by Kafka. In *The Waves* and *The Blind Owl*, the narrator's mania for language and literary expressions initially changes to boredom with language and narrative. The narrative exhaustion and phrase-seeking in achieving the truth do not quench the narrator, and tension between narrative/anti-narrative and sequence/non-sequent masters the novel. Initially, the narrator resorts to narration and phraseology to achieve the most prominent affairs of life, but he is aware of this paradox and expresses his narration through anti-narrative. For Hedayat and Woolf's narrators, the final stage concludes with the desire for absolute extinction that narratives do not reflect the truth. Most of the avant-garde elements in Woolf, Kafka, and Hedayat's novels reflect a striking resemblance between these masterpieces. Sadegh Hedayat pays attention to Kafka's critique of the bureaucratic structure of society, which has created a terrible atmosphere of modernity. Dissatisfied by the situation, Hedayat's spirit of modernity—in which plurality overcomes unity, and quantity overcomes quality—



speaks of a world in which dispersion is stronger than unity. Eclectic issues of death and the meaning of life display how language in the works of Hedayat, Kafka, and Woolf structures the sufferings endured in the thoughts and feelings of narrators.

## References

- Andrews, S. (2023, July 9). *Was Franz Kafka an existentialist?* TheCollector. <https://thecollector.vercel.app/was-franz-kafka-existentialist/>
- Ariail, G. (2018). *Kafka's Copycats: Imitation, Fabulism, and Late Modernism* (thesis). Retrieved from [https://deepblue.lib.umich.edu/bitstream/handle/2027.42/147626/ariailg\\_1.pdf?sequence=1](https://deepblue.lib.umich.edu/bitstream/handle/2027.42/147626/ariailg_1.pdf?sequence=1).
- Balighi, M. (2018). Nihilistic inspiration in The Blind Owl of Sadegh Hedayat. *Journal of Philosophical Investigations*, 12 (24), 323-37.
- Bidgoli, M. (2020). Hedayat, *The Blind Owl* and the City. In: Tambling, J. (eds) *The Palgrave Encyclopedia of Urban Literary Studies*. Palgrave Macmillan, Cham. [https://doi.org/10.1007/978-3-319-62592-8\\_279-1](https://doi.org/10.1007/978-3-319-62592-8_279-1).
- Bojesen, E. (2018). The Education of Consciousness: Virginia Woolf's *The Waves*. *Foro de Educacion*, 16 (24), 99-112. <https://doi.org/10.14516/fde.580>
- Britannica, T. Editors of Encyclopaedia (2012, October 10). *The Waves*. *Encyclopedia Britannica*. <https://www.britannica.com/topic/The-Waves>
- Carter, F. (2002). Bernard's notebooks: Language and narrative in Virginia Woolf's *the waves*. *English Academy Review*, 19 (1), 82-92. <https://doi.org/10.1080/10131750285310091>
- Danoff, B. (2000). Arendt, Kafka, and the Nature of Totalitarianism. *Perspectives on Political Science*, 29 (4), 211-218. <https://doi.org/10.1080/10457090009600710>
- Darrow, R. A. (2005). *Kierkegaard, Kafka, and the Strength of "the Abused" in Abraham's Sacrifice of Isaac* (thesis).
- Davachi, A. (2009). *Existential absurdity and alienation in Kafka's The Metamorphosis and Hedayat's the blind owl* (thesis). *Core*. Retrieved from <https://core.ac.uk/download/pdf/42992962.pdf>.
- Elwell-Sutton, L. P. (1971). "The Influence of Folk-tale and Legend on Modern Persian Literature," in *Iran and Islam: In memory of the late Vladimir Minorsky*, ed. C. E. Bosworth, Edinburgh, 247-54.
- Encyclopædia Britannica, inc. (2024, August 17). *Franz Kafka*. Encyclopædia Britannica. <https://www.britannica.com/biography/Franz-Kafka>.
- Ettehad, H. (2009). *Pazhuheshgaran-e-mo'aser-e-Iran*. Farhang-e Mo'aser.
- Hedayat, S. (2010). *The Blind Owl*. (D. P. Costello, Trans.). Grove Press.
- Hedayat, S. (1963). *Payam-e Kafka & Goruhe Mahkoumin*. (H. Gaemian, Trans.). Amirkabir.

- Jahanbegloo, R. (2008). Hedayat and the experience of modernity. *Sadeq Hedayat His work and his wondrous world*. H. Katouzian & M. Tavakoli (Eds.). 136-143, Routledge.
- Katouzian, H. (2008). The wondrous world of Sadeq Hedayat. *Sadeq Hedayat His work and his wondrous world*. H. Katouzian & M. Tavakoli (Eds.). 1-14, Routledge.
- Kirsch, A. (2018, September). *Who gets to claim Kafka?* The Atlantic. <https://www.theatlantic.com/magazine/archive/2018/09/franz-kafka-archives/565763/>
- Nietzsche, F. (1997). *Daybreak*. (Trans. R. J. Hollingdale). Cambridge University Press.
- Rahimieh, N. (2008). Hedayat's translations of Kafka and the logic of Iranian modernity. *Sadeq Hedayat: His work and his wondrous world*. H. Katouzian & M. Tavakoli (Eds.). 124-135, Routledge.
- Simidchieva, M. (2008). Sadeq Hedayat and the classics: The case of The Blind Owl. *Sadeq Hedayat His work and his wondrous world*. H. Katouzian & M. Tavakoli (Eds.). 20-43, Routledge.
- Sutherland, J. (2015, September 16). *The absurdity of existence: Franz Kafka and Albert Camus*. Yale University Press. <https://yalebooks.yale.edu/2015/09/16/the-absurdity-of-existence-franz-kafka-and-albert-camus/>
- Teha B., A. (2017, October 4). *Kafka, Freud, a problem of interpretation*. Medium. <https://medium.com/@mr.wiseguy/kafka-freud-a-problem-of-interpretation-5eb7f5469a4a>
- Woolf, V. (1992). *Collected novels of Virginia Woolf: Mrs. Dalloway, To the Lighthouse, The Waves*. (S. McNichol, Ed.). Macmillan.

**Ethical Statement/Etik Beyan:** It is declared that scientific and ethical principles have been followed while carrying out and writing this study and that all the sources used have been properly cited. / Bu çalışmanın hazırlanma sürecinde bilimsel ve etik ilkelere uyulduğu ve yararlanılan tüm çalışmaların kaynakçada belirtildiği beyan olunur.

**Çatışma Beyanı/Declaration of Conflict:** It is declared that there is no conflict of interest between individuals or institutions in the study. / Çalışmada kişi ya da kurumlar arası çıkar çatışmasının olmadığı beyan olunur.

**Telif Hakkı&Lisans/Copyright&License:** Authors publishing with the journal retain the copyright to their work licensed under the CC BY-NC 4.0 / Yazarlar dergide yayınlanan çalışmalarının telif hakkına sahiptirler ve çalışmaları CC BY-NC 4.0 lisansı altında yayımlanmaktadır.