

In the Name of the Almighty

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**A Comparative Study of Henri Bergson's Concept of Time in Sadeq
Hedayat's *The Blind Owl* and William Faulkner's *The Sound and
the Fury***

**A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree
of Master of Arts in English Literature**

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To Sadeq Hedayat and time

Table of Contents

Abstract	v
Chapter 1: Introduction	
1.1. Overview	2
1.1.1. Henri Bergson.....	2
1.1.2. William Faulkner.....	4
1.1.3. Sadeq Hedayat.....	7
1.2. Statement of the Problem	10
1.3. Significance of Study	13
1.4. Research Questions	16
1.5. Approach and Methodology.....	17
1.6. Review of Literature.....	18
1.7. Limitations/Delimitation	26
1.8. Definition of the Key Terms	27
1.9. Thesis Outline.....	30
Chapter 2: Bergson, Hedayat and Faulkner: Philosophy, Literary Careers and Trends	
2.1. Henri Bergson: Philosophy and Major Concerns.....	34
2.2. Time and Space: Duration, Simultaneity and Temporal Indivisibility.....	37
2.3. Durée, Timelessness and Principle of Consciousness.....	47
Chapter 3: Temporal and Spatial Indivisibility in Hedayat's <i>The Blind Owl</i> and Faulkner's <i>The Sound and the Fury</i>	
3.1. The Role of Time and Semblance of Duration.....	58
3.2. Spatial Indivisibility and Uncertainty.....	82

Chapter 4: Memory and Narration in *The Blind Owl* and *The Sound and the Fury*

4.1. Stream of Memories and Duration95
4.2. Narration and Duration..... 115

Chapter 5: Conclusion

5.1. Summary of the Thesis 127
5.2. Findings and Implications 129
5.3. Suggestions for Further Research..... 132

Bibliography 136

Abstract

A Comparative Study of Henri Bergson's Concept of Time in Sadeq Hedayat's *The Blind Owl* and William Faulkner's *The Sound and the Fury*

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This thesis aims to explore Henri Bergson's notions of *durée* and simultaneity in Sadeq Hedayat's *The Blind Owl* (1937) and William Faulkner's *The Sound and the Fury* (1929), two prominent Modernist narratives in contemporary Iranian and American literature. Bergson refutes the logical and linear sequence of time and regards it as an indivisible whole that simultaneously posits the past, the present, and the future on the same plane – the eternal present. Likewise, for Bergson, consciousness is characterised by flux and continuity as it processes all previous memories and experiences synchronously, as if they were all parts of a unified and organic whole. The central concern of the research is to analyze the concept of time which includes convoluted, disarrayed and chronologically broken structure as well as the narratological qualities of the stream of consciousness and monologue in the narrative structure of both novels. The narrators' memory images or interrelated visions and reminiscences, characters, settings, and incidents in both novels – that drive the texts into timeless and placeless contexts – constantly melt into and echo one another and ultimately become irreducible and radically interrelated constituents of an organic totality that resists temporal, spatial, and cognitive divisibility. The present thesis argues that certain features of the narrative structure of *The Blind Owl* and *The Sound and the Fury* -the relativity and subjectivity of time and place, the constant intersection of memories and experiences in particular-, can be aligned with Bergson's interpretation of temporality and consciousness. In addition, this thesis examines the narratological qualities of stream of consciousness on the level of the language–speech and pre-speech level- in both texts to argue the nature of memory images in both texts. The results show that the narration in *The Blind Owl* is firstly, in speech level, secondly, organized and arrayed, thirdly, coherent in each part that the story digresses, fourthly, not turbulent and anarchic in syntax and grammar and lastly, is with audience. Thus, having these qualities, it refutes the idea of stream of consciousness and monologue which is labeled to Hedayat's *The Blind Owl* and conversely shows that *The Sound and the Fury*, according to these scopes, is a stream of consciousness text.

Key Words: *Durée*, Simultaneity, Temporal Indivisibility, Stream of Consciousness Writing, Modernism, *The Blind Owl*, *The Sound and the Fury*.

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Chapter One

Introduction

1.1. Overview

1.1.1. Henri Bergson

A significant feature of Modernist literature is the reinterpretation of, and experimentation with, time. At the turn of the 20th century, time, as an essential element in the structure of literary texts, began to lose its traditional linearity and logical sequence and found a novel quality marked by subjectivity and relativity. Science, needless to say, played an important role, but the late 19th century Impressionism and the early 20th century Dadaism and Surrealism, among other avant-garde movements and practices in the literature and the arts of the first half of the 20th century, triggered the real shift. In modern times, however, the first person who spoke of internalised and unbroken time systematically and theoretically is William James (1842 – 1910), hailed as the father of American psychology (Martin & McCutcheon, 2014, 37). In his writings, James developed the philosophy of pragmatism and advanced the principle of functionalism in psychology. In such influential works as *Principles of Psychology* (1890), *Pragmatism: A New Name for Old Ways of Thinking* (1907), and *Essays in Radical Empiricism* (1912), he speculated on the continuous flow of perceptions, memories, thoughts, and feelings in the waking mind and argued that consciousness was not an entity in itself, but a process. Walter Kalaidjian writes: “Multiplicity, diversity, complexity, anarchy and chaos could...be mapped as defining rubrics across the contemporaneous fields of culture, aesthetics, and politics of the modern American age; they aptly describe the social experience of the new masses coming together” (2005, 2). With this wave of change at the dawn of the century, the idea of time as a chronological succession with clear-cut instances is turned and a new paradigm emerges: time, memory, and experience as a whole. An important figure whose writings prompted the redefinition and re-evaluation of time is Henri Bergson (1859 – 1941), a French philosopher who regarded intuition as a means of attaining knowledge and tried to reconcile scientific theories of evolution with spirituality. His theory of evolution, based on the spiritual dimension of human life, exerted widespread influence in a variety of disciplines including psychology and literature (he was awarded the Nobel Prize for literature in 1927). In his doctoral dissertation, *Time and Free Will* (1889), as well as in his other influential books like *Matter and Memory* (1896) and *Creative*

Evolution (1907), Bergson asserted that time is the summation of the past and the future in the present intermingling and unmeasured. As far as the notion of time is concerned, Bergson, like James, is a key figure in the development of Modernist tenets in literature and many Modernists embraced his emphasis on timelessness, the eternal present, and the constant flux of the mind. As Randall Stevenson has stated, like Einstein, Bergson "stressed the restrictive or artificial nature of clockwork temporality" (in Herman et al, 2005, 318). According to Tom Quirk, Bergson "serves as an important influence upon the [modernist] age and upon any number of individuals within it" (1990, 6). As Nathan Wagner has contended, many modernist writers are heavily indebted to Bergson's theory of time, including Fitzgerald, Eliot, Frost, Cather, Stein, Miller, and Faulkner (2010, 1). Similarly, in *Bergson, Eliot, and American Literature*, Douglass writes that Bergson's "vocabulary unlocks the modernist literature, and plays a decisive role in 'modern' philosophy and literature" (1986, 5).

Time is the basic and principal concern of Bergson, Hedayat and Faulkner, the present research aims to trace and apply Bergsonian concepts of simultaneity, *durée* and temporal indivisibility to the narratology of Sadeq Hedayat's *The Blind Owl* and William Faulkner's *The Sound and the Fury*.

When Bergson's doctoral dissertation, *Time and Free Will* (1889; trans. 1910), was published, it aroused great interest among philosophers. It presents his theories on the freedom of the mind and on duration. This work was followed by *Matter and Memory* (1896; trans. 1911), emphasizing the selectivity of the human brain; *Laughter* (1900; trans. 1901), an essay on the mechanistic basis of comedy that is probably his most quoted work; and *Creative Evolution* (1907; trans. 1911), probing the entire problem of human existence and defining the mind as pure energy, the *élan vital*, or vital force, responsible for all organic evolution. In 1914 Bergson was elected to the French Academy. In 1921 Bergson resigned from the Collège de France to devote his time to international affairs, politics, moral problems, and religion; he converted to Roman Catholicism (his parents were Jewish). He published only one book during the last two decades of his life, *The Two Sources of Morality and Religion* (1932; trans. 1935), in which he aligned his own philosophy with Christianity. In 1927 he was awarded the Nobel Prize for literature. He died January 4, 1941. Bergson is known for his concept of time called

durée (duration), as subjective time which is opposing the scientific time. His philosophical theory has been extensively influential in the modernist world of philosophy and literature.

1.1.2. William Faulkner

One of the well-known literary figures who practiced modern writing style is William Faulkner (1897-1962) American novelist is known for his epic portrayal in some 20 novels. Although Faulkner's intricate plots and complex narrative style alienated many readers of his early writings, he was a literary genius whose powerful works and creative vision earned him the 1949 Nobel Prize in literature. In 1950, Faulkner was awarded the American Academy of Arts and Letters' Howells Medal for Fiction and in 1951 Faulkner won the National Book Award for his collected stories. From 1957 until 1958, William Faulkner would serve as the writer-in-residence at the University of Virginia. Faulkner had a hand in creating the script for the film versions of Ernest Hemingway's *To Have and Have Not* and Raymond Chandler's *The Big Sleep*. Faulkner has had impact on writers all over the world among which on *La hojarasca*, the first published novel by Columbian author Gabriel Garcia Marquez (David Mongor-Lizarrabengoa, 2009 & Nelly Sfeir de Gonzalez, 1994). Faulkner's work has been examined by many critics from a wide variety of critical perspectives. Since then, critics have looked at Faulkner's work using other approaches, such as feminist and psychoanalytic methods (Hannon Charles, 2004 & Wagner-Martin, 2002). William Faulkner with Ernest Hemingway is usually considered one of the two greatest American novelists of his era. He became a friend of the American novelist Sherwood Anderson, who encouraged him to write fiction. Anderson helped Faulkner find a publisher for his first novel, *Soldiers' Pay* (1926), about a wounded soldier's homecoming in a small Southern town. His luxuriant prose style and complicated plot structure make some of his works difficult to read. Despite the intricacy of his technique, Faulkner was a wonderful storyteller, and his comic sense matched his understanding of the tragic. The language of his characters is based on popular Southern speech, and can be foul, funny, brilliantly metaphorical, savage, evil, and exciting¹. According to Hargrove, "many of America's most enduring literary figures sprang into real prominence in the 1920s and their

¹ Adopted from [http:// www.library.tebyan.net](http://www.library.tebyan.net)

creations share similarities in content, technique, imagery, and allusions” (1991, 55-70 & as in Ghazi Almeghdad, 2014, 227).

Faulkner’s many novels include *Sartoris* (1929), *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Light in August* (1932), *Absalom, Absalom!* (1936), *The Unvanquished* (1938), *Intruder in the Dust* (1948), *A Fable* (1954; Pulitzer Prize and National Book Award, 1955), *The Town* (1957), *The Mansion* (1959), and *The Reivers* (1962) (Pulitzer Prize, 1963). In awarding him the 1949 Nobel Prize in literature, only the fourth such prize won by an American writer, the committee cited Faulkner’s “powerful and artistically unique contribution to the modern American novel” (The Nobel Prize in Literature, 1949). He also wrote numerous short stories, many of which were published in book form in *Go Down, Moses* (1942) and *The Collected Stories* (1950; Pulitzer Prize, 1951). In-between his fictional works, which until late in his career did not always pay well, Faulkner wrote screenplays for Hollywood; two of his more prominent scripts were for the motion pictures “To Have and Have Not” (1944) and “The Big Sleep” (1946), both directed by Howard Hawks².

The theme of his works are normally and exclusively about the South. He was not a regional novelist, instead examining universal themes of concern to all humanity. Particularly in his later works, Faulkner stressed man's power to prevail over evil and decay and to find new values when the traditional ones have failed. In the novel *Sartoris* Faulkner introduced a fictional territory in Mississippi called Yoknapatawpha County, which was closely modeled on the author’s own county of Lafayette. This legendary region became the setting for most of his later works, to the point where he even created a map of it for inclusion with his books on which he listed himself as the region’s sole owner and proprietor. The county’s inhabitants are drawn from every level of Southern society, ranging from the Sartoris family, symbols of the once-powerful landed aristocracy and lower-class exploiters of the South. These family and other characters appear again and again in Faulkner's works³. Starting around 1925, William Faulkner began plans for a novel that would chronicle the lives of the Snopes family, a pernicious and insatiable clan of poor whites who came to prominence in the town of Jefferson, Mississippi (Howerton, 2012, 1). Snopes family are recurring characters in the Yoknapatawpha novels and

² Adopted from http://en.wikipedia.org/wiki/The_Sound_and_the_Fury

³ Ibid.

stories of William Faulkner, notably *The Hamlet* (1940), *The Town* (1957), and *The Mansion* (1959). Snopes family members also appear in *Sartoris* (1929), *As I Lay Dying* (1930), and *The Unvanquished* (1938).

Among Faulkner's most remarkable short stories is "A Rose for Emily" (1931), which contains elements of the author's common theme of the decline of the old South⁴. "Go Down, Moses" (1940) is composed of seven interrelated stories, all of them set in Faulkner's mythic Yoknapatawpha County. From a variety of perspectives, Faulkner examines the complex, changing relationships between blacks and whites, between man and nature, weaving a cohesive novel rich in implication and insight. Another story that would later be anthologized as a Faulkner classic is "That Evening Sun" (1931), which also features the Compson family⁵. In 1936 he published *Absalom, Absalom!*, one of his most powerful novels. Another of Faulkner's important early novels is *As I Lay Dying*, about a poor family fulfilling a mother's last wish to be buried in the family plot, which leads the family members on a difficult journey. His last novel, *The Reivers*, was published shortly before his death the same year. Faulkner's personal letters gathered and entitled *Selected Letters of William Faulkner*, edited by Joseph Blotner, was issued in 1977.

In the fall of 1928, when Faulkner was thirty years old, he began working on *The Sound and the Fury*. It is a dramatic presentation of the decline of the once-aristocratic Compson family of Yoknapatawpha County, in northern Mississippi⁶. In *The Sound and the Fury* (1929), often regarded as Faulkner's finest novel, he portrayed the decline of an aristocratic family, the Compsons. The emotional intensity of this novel is heightened by the technique of allowing the main characters to tell the story in internal monologues that reflect their own disordered—and sometimes even insane—point of view. Throughout this novels, Faulkner obsesses himself with the concept of time similar to his two other novels, *Absalom Absalom!* and *Light in August*.

⁴ Adopted from <http://www.enotes.com/topics/rose-emily>

⁵ Adopted from <http://www.Library.tebyan.net>

⁶ Adopted from <http://www.cliffsnotes.com/literature/s/the-sound-and-the-fury/book-summary>

1.1.3. Sadeq Hedayat

The other writer in question is Sadegh Hedayat -also spelled Sadeq- (February 17, 1903- 9 April 1951, Paris, France), Iran's foremost modern writer of prose fiction and short story. His writings have been banned or censored in Muslim world, especially in Iran. He devoted his entire life to Western and Iranian literatures and cultures, literary criticism, and translation (mostly from French and ancient Persian). Hedayat was born in Iranian aristocratic family in Tehran (his great-grandfather Reza-Qoli Khan Hedayat was himself a well respected writer and worked in the government, as did other relatives) and was educated at *Collège Saint-Louis* (French catholic school) and Dar Ol-Fonoon (1914–1916). In 1925, he was among a select few students who travelled to Europe to continue their studies. There, he initially went on to study engineering in Belgium, after a year he abandoned engineering for architecture in France. While there, he gave up architecture to pursue dentistry. In this period he became acquainted with Therese, a Parisian with whom he had a love affair. In his twenties, Hedayat was given a scholarship to pursue his studies in Europe (he studied engineering in Belgium and architecture and dentistry in France, but he never managed to receive a degree in any one of these courses), and he came to know the notable European philosophers and writers of the time and became an avid reader of Kafka, Freud, and French Existentialists. Mohandessi holds that “he was much concerned with the past and with mysticism loneliness, fear and death” (1971, 211). In 1927 Hedayat attempted suicide by throwing himself into the river Marne; however, he was rescued by a fishing boat. In Iran he held various jobs for short periods. In November 2006, republication of Hedayat's work in uncensored form was banned in Iran, as of a sweeping purge. It is generally assumed that he came to know "literature" in Europe. It is often neglected that Hedayat's stay in France bore no fruit and that, discontented with his earlier ambitions, he returned to Iran. In 1927 Hedayat attempted suicide by throwing himself into the river Marne, however he was rescued by a fishing boat.

Hedayat's most popular work is *The Blind Owl*. According to Jazayeri, Hedayat published “his most celebrated work *The Blind Owl* (1937) between the two world wars” (1970, 257). Vincent Monteil mentioned the date of production of *The Blind Owl* even sooner on 1930 (qtd., in Mahmoodi, 2008, 2). Whereas Iranian writers praise Hedayat for his pioneering use of

dialects in literary prose, most of his European critics concentrate on those details of his biography which prove his indebtedness to the West (Rahimieh, 1989, 16). Hedayat subsequently devoted his whole life to studying Western literature and to learning and investigating Iranian history and folklore. The works of Rainer Maria Rilke, Edgar Allan Poe, Franz Kafka, Anton Chekhov and Guy de Maupassant intrigued him most. As a prolific writer, he published a large number of short stories and novellas, two historical plays, a travelogue, several satires, and more than ten translations including Chekhov's "Gooseberries", Kafka's "In the Penal Colony", "Before the Law", and "The Metamorphosis" and Sartre's "The Wall" in his short literary life span and before he committed suicide in his flat in Paris. Hedayat started his professional literary career in his thirties, with such short stories as "Buried Alive" (1930) and "Three Drops of Blood" (1932). *The Blind Owl* is among Hedayat's first literary works; he penned down the first sketches of the novella in his twenties, when he was still a student in Paris (Farahbakhsh & Haqshenas, 2014, 4). Hedayat's literary oeuvre can be divided into eight categories, namely, plays (such as *Parvin: Sasan's Daughter* and *Mazyar*), short stories (such as "A Stray Dog" and "A Mad Man's Memoirs," as well as the ones mentioned above), novellas (such as *The Blind Owl*, *The Pearl Gun*, and *Ms Alavieh*), travelogues (such as *Isfahan: Half of the World* and *On the Wet Road*), Literary Criticism (such as *Khayyam's Rubaiyat* and *New Trends in Persian Poetry*), translations (from old Persian (Pahlavi) and French languages), and general observations (such as *The Advantages of Vegetarianism* and *Death*) (Farahbakhsh & Haqshenas, 2014, 5). "Hedayat is also one of the first intellectuals who played an important role in activating the potentialities of folk culture; Hedayat was the first intellectual to apply a scientific method for investigating into folk culture. He collected a number of folk stories and later, compiled a collection of songs from the oral tradition under the title *Owsaneh (Legend)* in 1931. Some of the songs in it are nursery rhymes for children and the rest include lullabies and song games" (Boobani, 2008, 34). His short stories and novellas are characterised by gritty realism and a general sense of melancholy, Kafkaesque absurdism, insanity, pessimism, nihilism, and fatalism (Haqshenas, 2013, 56). Mohandesi describes Hedayat as "one of early twentieth century's disenchanting youth, was an introvert, sensitive and lonely" (1971, 210).

He greatly enriched Iranian contemporary prose as well as subsequent generations of writers, through his use of folk expressions and thematic complexity and played an important role in bringing contemporary Iranian literature into the mainstream of international writing. As Farzaneh has asserted, Hedayat's analyses of Omar Khayyam's *Rubaiyat*, Kafka's and other notable writers' works inspired many critics to have a fresh look at modern Iranian literature (1988, 20). The best statements about Hedayat are what Ehsan Yarshater holds in *Sadeq Hedayat: An Anthology*:

Hedayat was viewed by many of his contemporaries as an iconoclast. His detractors claimed that his stories, frequently concerning the lower classes, haunted by disturbed and mentally unbalanced people and often full of vulgar and profane language, would corrode the morals of Persian youth. Nonetheless, his work has had a significant impact on subsequent Persian novelists and short-story writers down to the present. Though Hedayat was certainly influenced by Western writers such as Kafka, Maupassant and Chekhov, his stories reflect what the impotent outrage and thwarted expectations typical of Persian satirical writing for centuries past. (1980, 481)

About Hedayat's characters, themes and the society he shows, Yarshater further believes that The men in Hedayat's stories are frequently middle-class, neurotic, self-absorbed and obsessed with death-either their own or someone else's. These men are usually incapable of maintaining a mature relationship with a woman. The heroes in "The Doll behind the Curtain" and "Three Drops of Blood" are typical of this model. Hedayat's finest female creations are featureless housewives: down at the heels, holes in their Chadors (veils), and with husbands who have lost interest in them such as Alaviyeh Khanom in "The Pilgrimage" and Zarrin Kolah in "The Woman Who Lost Her Man" (ibid.) and the character of Abji Khanom⁷ (The Sister).

⁷ This story is analyzed in Heshmat Moayyad's *Stories from Iran: a Chicago anthology*. (1991).

Regarding the influence of Hedayat, Nasr has observed, "as an agnostic and anti-religious activist, Hedayat did much to introduce the new skeptical view of Khayyam among modernised Persians" (2006, 167). There is no doubt that Hedayat was among the most modern writers in Iran. Yet, for Hedayat, modernity was not just a question of scientific rationality or a pure imitation of European values. In his later years, feeling the socio-political problems of the time, Hedayat started attacking the two major causes of Iran's decimation, the monarchy and the clergy, and through his stories he tried to impute the deafness and blindness of the nation to the abuses of these two major powers. Feeling alienated by everyone around him, especially by his peers, Hedayat's last published work, *The Message of Kafka*, bespeaks melancholy, desperation and a sense of doom experienced only by those subjected to discrimination and repression. His work is coming under increasing attack in Europe from political Islamists, and many of his novels (*Haji Aqa* in particular) are no longer stocked in some French bookshops and libraries. The novels *The Blind Owl* and *Haji Aqa* were banned from the 18th Tehran International Book Fair in 2005. In *Haji Aqa* his characters explore the lack of meritocracy in Iran. Hedayat was a central figure in the intellectual circles of his time. *The Blind Owl* contains a great deal of Buddhist and Hindu imagery and the complete version of *The Blind Owl*, however, was published in his early forties, when he had already established himself as a talented and promising writer. He finished writing the novella in his rather short stay in Mumbai, India and typed forty copies of the manuscript himself. The book – a "psycho-fiction" that combines the philosophical with the ontological (Katuzian, 2005, 83) – was well received in French literary circles, but at home it was bitterly criticised and eventually banned, allegedly because (like Goethe's *The Sorrows of Young Werther*) it threw its readers into a suicidal frenzy (Farahbakhsh & Haqshenas, 2014, 4).

1.2. Statement of the Problem

The purpose of the present thesis is to explore such Bergsonian terms as *durée* and simultaneity in Sadeq Hedayat's *The Blind Owl* (1937) and William Faulkner's *The Sound and the Fury* (1929).

Bergson's concept of "durée" and the two other related concepts namely "indivisibility" and "simultaneity" and narratological qualities of stream of consciousness and monologue resulted from the break of time will be the main arguments of the present research. The purpose of this study is to demonstrate how Bergson's interpretation and perception of time finds its way into, and in a sense sets the tone for, these two typical Modernist narratives that show an evident penchant for timelessness and the flux of the mind and function as the defining features of the Modernist stream of consciousness and monologue writing.

In the history of Persian prose, we encounter a similar view expressed about the works of Sadeq Hedayat, a writer accredited with the creation of even more experimental prose forms. Nasrin Rahimieh points out that Hedayat drew new material not only from European literature, but also from Iranian folklore and Indian and Zoroastrian mythology especially in *The Blind Owl* (1989, 16). Katouzian also traces the roots of the novel back to Hedayat's own writings (1988, 25). Yavari sought parallels between *The Blind Owl* and the 12th c. romantic epic *Seven Beauties* (*Haft Peykar*) by Nezami Ganjavi (1995). In addition to *The Blind Owl*, there are only a few works that seem to have distanced themselves from chronological development. "The Three Drops of Blood," whose narrative is "surrealistic" and "non-realistic" in nature (Taslimi, 2009, 180), "Buried Alive," which is characterised by constant spatial and temporal shifts, flashbacks and flash-forwards, and stream of consciousness (Khalili Oskooii, 2005, 87), and "The Castle of Gojasteh," with its enigmatic and hallucinatory subject matter and recurrent and vivid Gothic and archetypal elements and images, which problematise and obfuscate temporal and spatial identification, are among the few exceptions that are either full of twists or at least temporally non-referential in the sense that they do not refer to any specific time (or place) in the real world. In his most known works, Hedayat seems to have practiced new techniques and specific notion of time. Nevertheless, as far as Bergson is concerned, there is no hard evidence that Hedayat has thoroughly talked about his acquaintance with Bergson⁸ and he never explicitly mentioned his name or his books in any of his writings. However, what is almost certain is that at the time of the composition of *The Blind Owl*, Hedayat "was already quite familiar with

⁸ Except, Farzaneh in *Acquaintance with Sadeq Hedayat: What Hedayat Told Me* [in Persian] mentions that Hedayat had come to know and favor Bergson and read his works (cf., 1988).

stream of consciousness and literary works of Joyce and Faulkner” (Farahbakhsh & Haqshenas, 2014, 4).

Faulkner was known for his experimental style with meticulous attention to diction and cadence. In contrast to the minimalist understatement of his contemporary Ernest Hemingway, Faulkner made frequent use of "stream of consciousness" in his writing, and wrote often highly emotional, subtle, cerebral, complex, and sometimes Gothic or grotesque stories of a wide variety of characters including former slaves or descendants of slaves, poor white, agrarian, or working-class Southerners, and Southern aristocrats. Faulkner's work has been examined by many critics from a wide variety of critical perspectives. The New Critics became very interested in Faulkner's work, with Michael Millgate writing *The Achievement of William Faulkner* (1966) – devoting a large opening on Faulkner’s biographical and textual features, this source is the fullest account of Faulkner’s career so far published- and Cleanth Brooks writing *William Faulkner: The Yoknapatawpha Country* (1963). Critics have looked at Faulkner's work using other approaches, such as feminist and psychoanalytic methods (Wagner-Martin, 2002). Faulkner's works have been placed within the literary traditions of modernism and the Southern Renaissance (Bleikasten, 1983). Peter Swiggart in “*Moral and Temporal Order in The Sound and the Fury*” holds that French critics of Faulkner, in their concern with his psychology of time, have compared his works with those of Proust and other modern writers who seek reality through exploration of the past rather than the present” (1953, 221). Brian Mchale mentions that Faulkner reconstructs a coherent story from a radically indefinite and doubtful text that beset its own characters (1991, 7). Faulkner’s technique in his narratives is best defined by Donald Kartiganer who holds that “nearly all of Faulkner’s subsequent novels- and certainly all the major ones- are conceived as studies in fragmentation, violently juxtaposed stations of a broken world, apparently drawn together only by a common subject of concern or by parallel actions informing distinctly separate stories. The technique reveals itself in the sequence of voices in *The Sound and the Fury*, *As I lay Dying*, and *Absalom, Absalom!*, in the subtly complementary patterns of *Light in August* and *The Hamlet*, the integration of two novels in *The Wild Palms*, or the oddly arranged days of *the Passion in A Fable*” (1970, 613).

What is observed is that both novels present an upsetting and disarranged, disruptive and disarrayed time structure, full of twists and turns. The two texts make proper grounds for exploring the concept of time in Bergson's view point. The central concern, therefore, is how Bergsonian terms and concepts manifest themselves in Hedayat's *The Blind Owl* and Faulkner's *The Sound and the Fury*, which incorporate all the standard features of stream of consciousness and monologue writing and which deliberately defy the traditional temporal division. Thus, the researcher tries to analyze the similarities and differences in structure, techniques and entity of the two texts; however, the principal concern for this analysis is exploring the instances related to and connected with the temporal indivisibility based on a Bergsonian point of view.

1.3. Significance of Study

There are several reasons for choosing Bergson's concept of time, *The Blind Owl* by Sadeq Hedayat and *The Sound and the Fury* by William Faulkner for this research. As earlier mentioned, Faulkner stands as one of the most preeminent American writers of the twentieth century whose literature had significant influence on both popular and Modernist literature. Faulkner has played an undeniable role in World Literature; during his 64 years, he produced an enormous body of literature, including 19 novels, over 100 short stories and more than a few poems. His impact and influence on writers world-wide is one of the reasons of his fame and greatness. As his most known novel, *The Sound and the Fury* is characterized by a remarkable range of technique, theme and tone which played a crucial role in Faulkner's receiving 1949 Nobel Prize in literature. In 1988, the Modern Library ranked *The Sound and the Fury* on its list of the 100 best English-Language novels of 20th century. The unique structure of the novel, the confounding implication of temporality, the fragmentary structure of *The Sound and the Fury* and Faulkner's use of stream of consciousness renders it a proper source and plausible for Bergsonian concepts of timelessness (of course, some studies have already been done).

Likewise, Sadeq Hedayat is known as the innovator of Modernist Persian narrative. Many critics believe that Sadeq Hedayat's European education had a profound influence on his work. Coulter puts that Hedayat's masterpiece, *The Blind Owl*, employs many aspects of Western literary tradition; In the context of conventional Persian literature, *The Blind Owl* was