



The Blind Owl

{dotb}S{macr}adiq Hid{macr}ayat

The Blind Owl:

The Blind Owl Sadegh Hedayat, 2010-10-12 An opium addict spirals into madness after losing a mysterious lover in this extraordinary work of modern Persian literature The Times Literary Supplement UK Sadegh Hedayat was Iran's most renowned modern fiction writer and his spine tingling novel *The Blind Owl* is considered his seminal work A classic of modern Iranian literature this edition is presented to contemporary audiences with a new introduction by Porochista Khakpour one of the most exciting voices from a new generation of Iranian American authors A haunting tale of loss and spiritual degradation *The Blind Owl* tells the story of a young opium addict's despair after losing a mysterious lover Through a series of intricately woven events that revolve around the same set of mental images an old man with a spine chilling laugh four cadaverous black horses with rasping coughs a hidden urn of poisoned wine the narrator is compelled to record his obsession with a beautiful woman even as it drives him further into frenzy and madness **Blind Owl** Sadeq

Hedayat, 2022-04-12 A new English translation of one of the most important controversial Iranian novels of the twentieth century Winner of the 2023 Lois Roth Persian Translation Award A Penguin Classic Written by one of the greatest Iranian writers of the twentieth century *Blind Owl* tells a two part story of an isolated narrator with a fragile relationship with time and reality In first person the narrator offers a string of hazy dreamlike recollections fueled by opium and alcohol He spends time painting the exact same scene on the covers of pen cases an old man wearing a cape and turban sitting under a cypress tree separated by a small stream from a beautiful woman in black who offers him a water lily In a one page transition the reader finds the narrator covered in blood and waiting for the police to arrest him In part two readers glimpse the grim realities that unlock the mysteries of the first part In a new translation that reflects Hedayat's conversational confessional tone *Blind Owl* joins the ranks of classics by Edgar Allan Poe Franz Kafka and Fyodor Dostoyevsky that explore the dark recesses of the human psyche *The Blind Owl* Sadeq Hedayat, 2001 En penne skemaler g r i sin str ben efter sk nhed og renhed til grunde og bliver med sit dybe mismod og lede over sk nhedens ufuldbyrdelse et symbol p den lidende evigt s

gende kunstner **Novel Folklore** Jason Reza Jorjani, 2018-05 Sadegh Hedayat's novel *The Blind Owl* is widely considered to be the greatest work of modern Persian literature In *Novel Folklore* Jason Reza Jorjani offers a revolutionary interpretation of *The Blind Owl* revealing its esoteric sources and arguing that the central theme of the book is the possible transformation of humans into higher beings **The Blind Owl (Authorized by The Sadegh Hedayat Foundation - First Translation into English Based on the Bombay Edition)** Sadegh Hedayat, 2012-08-01 Widely regarded as Sadegh Hedayat's masterpiece the *Blind Owl* is the most important work of literature to come out of Iran in the past century On the surface this work seems to be a tale of doomed love but with the turning of each page basic facts become obscure and the reader soon realizes this book is much more than a love story Although the *Blind Owl* has been compared to the works of the Kafka Rilke and Poe this work defies categorization Lescot's French translation made the *Blind Owl* world famous while D P Costello's

English translation made it largely accessible Sadly this work has yet to find its way into the English pantheon of Classics This 75th anniversary edition translated by award winning writer Naveed Noori and published in conjunction with the Hedayat Foundation aims to change this and is notable for a number of firsts The only translation endorsed by the Sadegh Hedayat Foundation The first translation to use the definitive Bombay edition Hedayat s handwritten text The only available English translation by a native Persian and English speaker The preface includes a detailed textual analysis of the Blind Owl Finally by largely preserving the spirit as well as the structure of Hedayat s writing this edition brings the English reader into the world of the Hedayat s Blind Owl as never before Extensive footnotes explaining Persian words phrases and customs ignored in previous translations provide deeper understanding of this work for both the casual reader and the serious student of literature There are indeed marked differences between Costello s and Noori s translations As Noori indicates his attempt to preserve the overabundance of dashes gives the reader a more immediate sense of the narrator s agitation The first sentence flows on in Noori s translation piling sensation upon sensation never allowing us to pause and catch our breath or separate out the images from the sensations In his discussion of the relationship between his translation and Costello s Noori also draws on translation theory and sees Costello s focus on the fluidity of the text in English as a domestication of Hedayat s original Noori s new English translation and his preface are a welcome addition and will no doubt draw the attention of scholars interested in Hedayat s works The close textual and comparative analysis of the type Noori offers marks a new and long overdue critical approach to the translation of the most celebrated work of modern Persian prose Professor Nasrin Rahimieh in *Middle Eastern Literatures* [The Blind Owl](#) Şâdiq Hidāyat,1989 A haunting tale of loss and spiritual degradation Replete with potent symbolism and terrifying surrealistic imagery Sadegh Hedayat s masterpiece details a young man s despair after losing a mysterious lover as he gradually drifts into frenzy and madness Back cover **Hedayat's Blind Owl as a Western Novel** Michael Beard,2014-07-14 The Iranian writer Sadeq Hedayat is the most influential figure in twentieth century Persian fiction and the object of a kind of cult after his suicide in 1951 His masterpiece The Blind Owl is the most important novel of modern Iran Its abrupt tortured opening sentence There are sores which slowly erode the mind in solitude like a kind of canker is one of the best known and most frequently recited passages of modern Persian But underneath the book s uncanniness and its narrative eccentricities Michael Beard traces an elegant pastiche of familiar Western traditions A work of advocacy for a disturbing and powerful piece of fiction his comprehensive analysis reveals the significance of The Blind Owl as a milestone not only for Persian writing but also for world literature The international decentered nature of modernist writing outside the West typified by Hedayat s European education and wide reading in the Western canon suggested to Beard the strategy of assessing The Blind Owl as if it were a Western novel Viewed in this context Hedayat s intricate chronicle challenges the very notion of a national literature rethinking and reshaping our traditions until we are compelled through its eyes to see them in a new way Originally published in 1990 The Princeton

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Hedāyat's "The blind Owl", forty years after Compiled and ed. by Michael C. Hillmann, 1978 The Blind Owl Ṣādiq Hidāyat, 1957 Blind Owl (Authorized by the Sadegh Hedayat Foundation - First Translation Into English Based on the Bombay Edition) Sadegh Hedayat, 2012

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

Professor Nasrin Rahimieh in *Middle Eastern Literatures* The Blind Owl, Etc Ṣādiq HIDĀYAT, 1962 **The Blind Owl** Ṣādiq Hidāyat, 2001-11-01

Sadegh Hedayat's most famous work is a deeply haunting and disturbing gem of world literature, a classic tale that defies any attempt to tie it down to a single interpretation. The story is narrated by a young man, a painter of miniatures, whose name we

never learn He feels an overbearing need to recount an experience he went through that has shattered his whole existence rendered his life meaningless I am obliged to set all this down in order to disentangle the various threads of my story I am obliged to explain it all for the benefit of my shadow on the wall We are slowly drawn into the hallucinatory and confused world of the young man a world in which a beautiful young woman an old man and a cypress tree become the recurring motifs Not only are they the images he always paints but he sees all three in a vision that comes to plague him This waking dream ends up becoming a nightmare from which the narrator seems unable to escape Set in a haze of opium *The Blind Owl* must rank as one of the most mysterious poetic and macabre works of twentieth century fiction It is a book of enormous power and this well overdue reissue sees the return to print of one of the greatest Persian novels ever written **The Blind Owl** Random House,2001-12-01 **The Blind Owl** {dotb}S{macr}adiq Hid{macr}ayat,1989 [The Blind Owl ...](#) Translated [from the Persian] by D. P. Costello. Illustrated by Nancy Esdaile Şadiq HIDĀYAT,Desmond Patrick Costello,1958 *Hedāyat's 'The Blind Owl' Forty Years After* Michael Craig Hillmann,1978 **The Blind Owl, and Other Hedayat Stories** Şadiq Hidāyat,1984 **Hedāyat's 'The Blind Owl' Forty Years After** Michael Craig Hillmann,1978 **A Comparative Guide to Sartrean and Deleuzian Selves in Modernist and Post-Modernist Fiction** Onur Ekler,2021-07-12 This book provides insights into the maze of know thyself through a carefully detailed comparative study of the Sartrean no self and the Deleuzian rhizomic self It is informative argumentative and rich in literary context and mainly focuses on the shift in the notion of self from Sartre's elegiac suicidal and nihilistic tone seen pervasively in modernist fiction to the celebratory Deleuzian self in postmodernist fiction To trace this shift the book presents a comparative analysis of selected novels showing that authors like Bellow and Atwood have adopted a more positive attitude toward the self similar to the Deleuzian rhizomic self while authors like Hedayat and Beckett have more reductionist decadent nihilistic views on the self like the Sartrean no self Moreover as argued in the cases of the protagonists in the selected novels this book further asserts that the Deleuzian rhizomic self might be seen as a possible alternative to help one survive in times of crisis in contrast to the nihilistic Sartrean no self *The Blind Owl and Other Stories* Sadegh Hedayat,2017-07-21 Following a disjointed vision like structure *The Blind Owl* is the nightmarish exploration of the psyche of a madman The narrator is an ailing solitary misanthrope who suffers from hallucinations and his dreamlike tale is layered circular driven by its own demented logic and punctuated with macabre and surreal episodes such as the discovery of a mutilated corpse and a bizarre competition in which two men are locked in a dungeon like room with a cobra Initially banned in the author's native Iran the novel first appeared in Tehran in 1941 and became a bestseller Full of powerful symbolism and terrifying imagery this dark novella is Hedayat's masterpiece

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