

Hedayat The Blind Owl

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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 Şâdiq Hidāyat, D. P. Costello, 1971

The Blind Owl Sadegh Hedayat, 2018-11-20 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.

Hedāyat's 'The Blind Owl' Forty Years After Michael Craig Hillmann, 1978

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

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.

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 Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

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The Blind Owl, and Other Hedayat Stories Šādiq Hidāyat,1984

Sadeq Hedayat Homa Katouzian,2007-09-13 This edited collection brings together the foremost authorities on Sadeq Hedayat's work.

World Literature and Hedayat's Poetics of Modernity Omid Azadibougar,2020-02-01 This book introduces the canonical figure Sadegh Hedayat (1903–1951) and draws a comprehensive image of a major intellectual force in the context of both modern Persian Literature and World Literature. A prolific writer known for his magnum opus, *The Blind Owl* (1936), Hedayat established the use of common language for literary purposes, opened new horizons on imaginative literature and explored a variety of genres in his creative career. This book looks beyond the reductive critical tendencies that read a rich and diverse literary profile in light of Hedayat's suicide, arguing instead that his literary imagination was not solely the result of genius but rather enriched by a vast network of the world's literary traditions. This study reflects on Hedayat's attempts at various genres of artistic creation, including painting, fiction writing, satire and scholarly research, as well as his persistent struggles for artistic authenticity, which transcended solidly established literary and artistic norms. Providing a critical reading of Hedayat's work to untangle aspects of his writing – including reflections on science, religion, nationalism and

coloniality – alongside his pioneering work on folk culture, and how humor informs his writings, this text offers a critical review of the status of Persian literature in the contemporary landscape of the world’s literary studies.

Esotericism and Deviance ,2024-02-06 The concept of deviance has been central to the academic study of (Western) esotericism since its inception. This book, being the proceedings of the 6th Biennial Conference of the European Society for the Study of Western Esotericism (ESSWE), explores the relationship between esotericism and various forms of deviance (as concept, category, and practice) from antiquity until late modernity. The volume is the first to combine incisive conceptual explorations of the concept of deviance and how it informs and challenges the study of esotericism alongside a wide range of empirically grounded case discussions.

Blind owl of Sadegh Hedayat Ṣadiq Hidāyat, Ṣirūs Šamīsā, 1993

Mute Dreams, Blind Owls, and Dispersed Knowledges Michael M. J. Fischer, 2004-09-06 A leading anthropologist examines Iranian media in its cultural and historical contexts, situating it between older oral narratives and currently proliferating postmodern forms.

Complete Works - Volume IV - Buḡe Kur (the Blind Owl) Sadegh Hedayat, 2010-03-01 Published in Farsi language by the Sadegh Hedayat Foundation and the renowned Iranian Burnt Books Foundation, this is the fourth volume of the revised and according to original manuscripts comparatively updated complete works of Sadegh Hedayat, the renowned Iranian novelist. This volume contains his most prominent novel buḡe kur (the blind owl) published for the first time in its original (non-censored) version. The volume furthermore includes the original handwritten manuscript (facsimile) of the novel as well as a collection of critics by prominent international writers. The volume closes with the so called poetics of buḡe kur. Sadegh Hedayat was born on 17 February 1903 in Tehran, at his father's house. His father was Hedayat Gholi Khan-e Hedayat (E'tezad-Ol-Molk), son of Jafar Gholi Khan-e Hedayat, his mother was, Ozra-Zivar-Ol-Moluk Hedayat, daughter of Hossein Gholi Khan-e Mokhber-ol-Dole the second. His parent was from the line of Reza Gholi Khan; who was one of the famous Iranian writers, poets and historians in 13th century; that was Kamal Khojandi descents. He went to Elmieh Primary school, Tehran in 1909, and after completing his basic education and then started his high school at Darolfonun in 1914. Because of eye trouble, there was a break in his education in 1914, but he continued his education in Saint Louis School at Tehran, where he got familiar with French language and literature in 1917. He completed his secondary education and was sent with the other Iranian students to Belgium for higher education in 1925. At first, he studied in Gand Port University, but he declared his dissatisfaction, because of bad weather and his education situation, so he was transferred to Paris to continue his studies. In 1928, Sadegh Hedayat, attempted to his first suicide by throwing himself into Marne River in Samoi, but he was rescued by the people in a boat. Finally, in 1930, he returned back to Tehran and in that year he was hired in Bank Melli Iran. In those days Rabe Group was formed including Bozorg Alavi, Massud Farzad, Mojtaba Minavi and Sadegh Hedayat. In

1932, he traveled to Isfahan and also started his work at General Department of Commerce. In 1933, he traveled to Shiraz and stayed in his uncle's house (Dr.Kraim Hedayat) for awhile. In 1934, he resigned from General Department of Commerce and commenced his work at Ministry Of Foreign Affairs; he resigned from Ministry Of Foreign Affairs in 1935, and in that year he was summoned by Police Investigation Department and interrogated for the context of the book Mister Bow Wow. In 1936, he commenced working at General Department of Construction and traveled to India, he started learning Pahlavi Language with an Indian researcher and professor; Bahram Goor Anklesaria. In 1937, he returned back to Tehran, started working in Bank Melli Iran again, he resigned from there again in 1938, and started working at State Music Department and also cooperating with Music Magazine. In 1940 he commenced his work at Fine Art Faculty of Tehran University as translator, and cooperating with Sokhan Magazine in 1943. He went to Tashkent by the invitation of The State University of Middle Asia in Uzbekistan in 1945, and also cooperated with Payam e Now Magazine. In that year a ceremony for honoring Sadegh Hedayat was held in Iran and Soviet Union Cultural Society, in 1949. He was invited to participate in The World Congress of Peace but he could not attend because of his administrative problems. In 1950, he went to Paris and on April 8 1951, in that city, he committed suicide by gaz. He was 48 years old when got himself free from life pains, his grave was in Pere-la Chaise Cemetery in Paris. He spent all his life in his father's house.

Middle Eastern Gothics Karen Grumberg, 2022-12-15 The chapters in this study cover the four major Middle Eastern languages (Arabic, Hebrew, Persian, and Turkish) and are authored by experts in these literatures, who read and engage with these texts in their original languages. Their intimate knowledge of the linguistic and cultural contexts of the works they analyse provides readers access to nuances in the texts and, ultimately, to a more profound understanding of them. This is the first cohesive collection addressing the Gothic in the geographic/linguistic context of the Middle East region. There has been increased interest not only in global iterations of the Gothic but also in Middle Eastern writing, particularly when it intersects with the Gothic (i.e. Frankenstein in Baghdad). The Introduction of the volume offers a new theorisation of Gothic literature, proposing the transnational region as a frame for reading literary texts that cross national and linguistic boundaries.

The Novel, Volume 1 Franco Moretti, 2022-04-12 Nearly as global in its ambition and sweep as its subject, Franco Moretti's *The Novel* is a watershed event in the understanding of the first truly planetary literary form. A translated selection from the epic five-volume Italian *Il Romanzo* (2001-2003), *The Novel*'s two volumes are a unified multiauthored reference work, containing more than one hundred specially commissioned essays by leading contemporary critics from around the world. Providing the first international comparative reassessment of the novel, these essential volumes reveal the form in unprecedented depth and breadth--as a great cultural, social, and human phenomenon that stretches from the ancient Greeks to today, where modernity itself is unimaginable without the genre. By viewing the novel as much more than an aesthetic

form, this landmark collection demonstrates how the genre has transformed human emotions and behavior, and the very perception of reality. Historical, statistical, and formal analyses show the novel as a complex literary system, in which new forms proliferate in every period and place. Volume 1: History, Geography, and Culture, looks at the novel mostly from the outside, treating the transition from oral to written storytelling and the rise of narrative and fictionality, and covering the ancient Greek novel, the novel in premodern China, the early Spanish novel, and much else, including readings of novels from around the world. These books will be essential reading for all students and scholars of literature.

The Politics of Writing in Iran Kamran Talattof, 2000-05-01 Emerging in the late nineteenth and twentieth centuries as a secular activity, Persian literature acquired its own modernity by redefining past aesthetic practices of identity and history. By analyzing selected work of major pre- and post-revolutionary literary figures, Talattof shows how Persian literary history has not been an integrated continuum but a series of distinct episodic movements shaped by shifting ideologies. Drawing on western concepts, modern Persian literature has responded to changing social and political conditions through complex strategies of metaphorical and allegorical representations that both construct and denounce cultural continuities. The book provides a unique contribution in that it draws on texts that demonstrate close affinity to such diverse ideologies as modernism, Marxism, feminism, and Islam. Each ideological standard has influenced the form, characterization, and figurative language of literary texts as well as setting the criteria for literary criticism and determining which issues are to be the focus of literary journals.

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.

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