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Key words: Modernism, Sadek Hidayat, Blind Owl, Lingam, personality doubling, literary phenomenon, Bugam Dasi, decadence.

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THE WORK “THE BLIND OWL” OF SADEK HIDAYAT IS THE PRELUDE OF PERSIAN MODERNISTIC NOVEL

Abstract: This article discusses the issues of manifestation of modernism elements in the novel by Sadek Hidayat “Blind Owl”, recognized as a literary phenomenon in the Persian novel of the first half of the twentieth century.

The hero returns to real life when his drug addiction is gone, and in these places he remembers his parents, his place of birth (Ray), and the events in normal life.

Research methods.

The fate of not only the artist, but also of his parents: his father and uncle are twins and his mother is Indian dancer Bugam Dasi; heroine’s father - a 20-year-old boy goes to India to trade, where he meets a dancer named Bugam Dasi and falls in love with him; The beautiful dance of the girl is so fascinating to the young man that even Lingam (Lingam or Linga - in Sanskrit means “symbol”) is worshiped by Bugam Dasi and is interpreted as a symbol of divine power in ancient Hindu mythology and in some streams of Hinduism began to believe in a goddess \[1.\text{p.55}\]. But Bugam Dasi, who is now pregnant, is expelled from the synagogue and they return to Iran. In Iran, a more unusual test awaits them. The fact is that Bugam was the twin of Dasi’s husband, and they were similar in size to one another \[1.\text{p.54}\]. This guy also fell in love with Bugam Dasi. Grandmother Dasi: We will put you both in a dark house, where the snake will bite, and keep them alive \[1.\text{p.57}\] As a result, one of the surviving twins loses their memory of fear when they leave the dark room so that no one can know who the

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twins are [1,p.58]. So, and so on, other details about her parents heard through the stories of her nursing mother.

The writer skillfully synthesizes real events and supernatural events, where supernaturality is perceived as a natural state of reality. The writer uses artistic images in the language of the young man to describe the heroes of the work and the landscape, even when describing the landscape. For example, the house where the artist lives and his equipment, the old man whom the artist thinks is the boy’s uncle, his grandmother Bugam Dasi, and the strange love - the unknown girl - is all depicted by the guy’s eyes. As an example, compare the unfamiliar girl with the مهر گیاه -mehrigiya (In scientific literature - “mandragora”):


There is some interesting information in the literature concerning the herbaceous herbs. Mehriigyia is a perennial plant with toxic roots that resembles the human body. The information on Mehriigyia is found in prehistoric BC, and especially in antiquity. Mehriigyia is also known as the “protagonist” of fictional works that tell of witchcraft, witchcraft, wonders, and supernatural forces. The peculiarity of the plant is that if a person tries to break it by his own hand, his life will end in death. In folk medicine, herbal herbs are used in the preparation of drugs for temptation, fear and depression, as well as in the preparation of anesthesia. Its roots are divided into male and female roots and have also been used as amulets to protect against cursing, heat-cold and eye contact [3,p.34].

The writer effectively used the myths and legends of this plant in interpreting the image of the girl she loved.

The boy imagines a divine, magical image in the form of a girl:

ان قد شرب یا ژلویی میانسی رو، زاویه به زمین زدا، از درخت، ها از منظک، ها از آرام، ها از ماه، ها از هم نگاه کرده بیانده. انتهای، تمدید و تمیز کرده ام و همه موجودات را به کمک طلاییه ولی کمتر از آی آکنادی اصلا درهمی. همه الان کارها بهره ای است، زیروها نرمی نمایند با جدی های این دیدارا و با این یک چون مشاهده که انگیزش را با ان شسته شده، با بسته ای از بک چشم مشهور به فرد

The skill of the writer in making the composition of the novel is that in the course of the flow of consciousness and memories, the artist places fragments related to the boy’s biography, which at first sight seems “irregular” in the eyes of the reader. The artist’s image depicts the real world, with its two worlds: space and time, seasons and forms, and the “magical” world in which it is governed and freed as much as it wants to find its own identity. In his reckless thinking, the meaning of life, life and death, love and creativity come to life again and again. These thoughts may give him hope for the future if he is depressed.

As the reader begins to read the piece, he is wondering why the young talented artist might feel so lonely and the cause of his depressed mood. As the story unfolds, it turns out that the artist married his blue sister (that is the nurse’s daughter) who never came close to her; his constant betrayal, even his virginity on the first night, his constant juggling of his character is evidence of his moral decay. However, he felt warm and sincere. The girl’s true appearance, growing up with her childhood, the fond memories of her, her respect for her sister, and the guy who thinks she’s owed to him are forced to live up to her. Gradually, he found himself lonely and unable to find any spiritual or spiritual support, and he became addicted to drugs and alcohol as a result of ridicule from others. He only seeks salvation from the mouth. As a result, a drug addict is constantly waiting for his death in constant hallucinations, turbulent dreams and fears. He is completely isolated from the real world and is hiding in his hallucinations. At times, his soul leaves his body and watches the actions of his seemingly senseless body. It is as if two different people live in one body. The boy has symptoms of dual personality disorder (In this type of illness, a person cannot remember what he did when he was attacked (S.S-author)).

The mystery of the writer’s body, depicted at the beginning of the novel, comes to an end. The girl’s likeness in the image is logically linked to the fact that touching her ends in death. The image of the girl as a divine being was a dream of an artist, the image of a

| ISRA (India) | SIS (USA) | ICV (Poland) | JIF |
|-------------|-----------|--------------|-----|
| 3.117       | 0.912     | 6.630        | 1.500 |
| IS (Dubai, UAE) | PHHH (Russia) | PIF (India) |      |
| 0.829       | 0.156     | 1.940        |      |
| GIF (Australia) | ESJI (KZ) | IBI (India) |      |
| 0.564       | 8.716     | 4.260        |      |
| SJIF (Morocco) | 5.667     | OAJI (USA)   | 0.350 |

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girl in her dreams. Such an interpretation of the protagonist and female protagonist in this way is not observed in any Iranian writer's work until the novel Sadek Hidayat. Undoubtedly, S.Hidayat’s education in Belgium and Paris, the literary environment there, and translations of such writers as Franz Kafka, A. Chekhov and J. Sartre influenced his worldview. His work also reflects the influence of Western European decadent literature (the late XIX th and early XX th centuries with the extreme decline and isolation of literature and art - S.S (author)). S.Hidayat’s first example of creation is “مرگ” (“Death”), 1926), (“The French Captive” (1928), “آسر فرانسوي” (“Buried alive”, 1928) and the main thing that unites the novel “The Blind Owl” is that they have such motives as death, depression, dissatisfaction with life.

Jamal Mirodgiy defines the genre of the novel “The Blind Owl” as a type of "ارمان غلبي" (lyric novel). While the novel contains a significant portrayal of the artist's romantic experiences, it also reflects the young man's philosophy of life and death. This is exactly the way that S.Hidayat’s style resembles the style of Virginia Woolf (1882-1941), a brilliant representative of 20th century modernist literature. “In the works of the writer, life is manifested in the form of consciousness, death and time. In each of his works the author touches them to some extent”[2.p.135].

Conclusion.
In the novel, the author relates the story to the character itself, and the story itself is driven by the story itself. Dialogues are minimized. The story becomes the inner monologue of the artist’s memories. In the novel, features such as the direct depiction of the processes taking place in the soul of the young man, the sudden exchange of emotions with the associations, are also characteristic of the “flow of consciousness” in the novel.

The author’s line of reasoning suggests that modernism in Persian prose was a prelude to modernism. His works later influenced the development of Persian modern literature, as well as the work of prose masters such as Didevar, Shapur Garib, Shahnursh Porsipur, Hushang Gulshiriy, Ahmad Mahmud.

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