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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.

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

**Language:** English

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### Introduction.

One of the novels 20-40 years of XX<sup>th</sup> in Persian romance which is regarded as a literary phenomenon is the work of Sadek Hidayat [1] “یوف کور” (“The blind Owl”, 1937). The novel contains 112 pages. It is worth noting that while most studies refer to the novel as the prologue of the Persian modernist novel, it is not clear why it was evaluated elsewhere, yet he did not specifically mention the artistic technique of the novel.

The centerpiece of the novel “The Blind Owl” is the story of the artist’s life and also his life. In the novel, events take place in the flow of consciousness of the protagonist (the artist’s boyfriend), his imagination. The beginning of the novel is also unique in that it portrays a man who drinks a strong drug and intoxicating wine (the artist is not mentioned in the novel - his paintings) in a confused, supernatural fantasy. A young man sees an old man and a beautiful girl standing in front of a window of a room, the awakened feelings about him, and then the sudden disappearance of a girl and the sudden disappearance of a young girl in the boy’s room. draw a picture of her, then throw her in pieces and be buried in a cemetery where even a bird can not reach, and an unfamiliar old man helps her [1.p.35-42] .

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.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.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.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 supernatural 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"):

او همان حرارت عشقی مهر گیاه را در من تولید کرد. اندام نازک و کشیده با خط متناسبی که از شانه بازو پستان ها سینه کپل و ساق پا هایش پا بین می رفت مثل این بود که تن او را از آغوش جفتش بیرون کشیده باشند مثل ماده ی مهر گیاه بود که از بغل جفتش جدا کرده باشند. (ص ۱۶)

*"She awoke to me the warmth of love that is unique to love. It was as if he had been pulled from the shoulders of his delicate body from his shoulders, his arms, his chest, his legs. It was as if a woman had lost her mate" [1,p.14]* (The excerpts from the novel have been translated by the author).

There is some interesting information in the literature concerning the herbaceous herbs. Mehriya is a perennial plant with toxic roots that resembles the human body. The information on Mehriya is found in prehistoric BC, and especially in antiquity. Mehriya 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:

آن قدر شب ها جلو [ی] مهتاب، زانو به زمین زدم، از درخت ها، از سنگ ها، از ماه- که شاید او به ماه نگاه کرده باشد- اتناغاه و تضرع کرده ام و همه موجودات را به کمک طلبیده ام ولی کمترین اثری از او ندیدم. اصلا فهمیدم که همه این کار ها بیهوده است، زیرا او نمی توانست با چیز های این دنیا، رابطه و وابستگی داشته باشد؛ مثلا آبی که او گیسوانش را با آن شستشو میداده، بایستی از یک چشمه منحصر به فرد

ناشناس و یا غار سحر آمیزی بوده باشد... همه ی این ها را فهمیدم. این دختر نه این فرشته برای من سر چشمه ی تعجب و الهام ناگفتی بود (ص ۱۹)

*"I knelt in front of the moonlight for many nights and prayed for trees, rocks, and the moon in the hope that it was facing the moon. I called all the creatures in the world to help, but I couldn't find any traces. Finally, I realized that it was all in vain, because there was no connection between him and the world. I concluded that the water he washed from his hair probably came from an unknown spring or magical cave. That's it. This girl - no, this angel - was a source of wonder and inspiration to me" [1, p.19].*

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 woman'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

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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<sup>th</sup> and early XX<sup>th</sup> 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)) "اسیر فرانسوی", ("Buried alive", 1928) "زنده به گور" and the main thing that unites the novel "The Blind Owl" is that they have such motives as death, depression, dissatisfaction with life.

Jamal Mirsodiqiy defines the genre of the novel "The Blind Owl" as a type of "رمان غنایی" (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 20<sup>th</sup> 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, Shopur Garib, Shahrnush Porsipur, Hushang Gulshiriy, Ahmad Mahmud.

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