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GENRE PECULIARITIES OF RAZIA TUJJAR'S SHORT STORIES

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Abstract

After the Islamic Revolution of 1979, which ended the king's reign of two centuries, changes took place in the socio-political and spiritual-cultural life of the country. These changes also had an impact on Iranian literature. While on the one hand, in the first years after the revolution, these changes manifested themselves in the strengthening of the principles of Islamisation of cultural and spiritual life, in the last decades the writers' work has been moving away from these foundations, the desire for new themes, formal and stylistic explorations, and the desire to describe reality in a new way have become stronger.

Keywords Razia Tujjar, Genre Peculiarities, short stories, Iranian prose.

INTRODUCTION

During this period, Iranian prose changed both qualitatively and quantitatively. The novellistics of this period, which has its own characteristics and principles, is of great scientific and universal interest. The purpose of this article is to review the works of women writers in Iranian literature and to determine their contribution to the development of the genre.

The peculiarity of Iranian prose of the 1990s and especially after the 2000s is characterised by the arrival of a new generation of female writers in the literary milieu, a new interpretation of women's creativity and female image. They continued the traditions of such writers as Simin Doneshvar, Shahrnush Parsipur, Ghazole Alizadeh and Guli Tarakki, who began their creative activity before the Islamic Revolution, and further enriched women's creativity. The circle of women writers who started to create after the 80s includes such

talented writers as Manizhe Jonkuli, Samira Aslanpour, Zahro Zavoriyon, Wajihe Ali Akbari Somoni, Razia Tujjar. The theme of their stories was an ordinary event in everyday life, an ordinary life of some person, and the aim was to penetrate deeper into the heart of the hero, to express his feelings more deeply. This situation occurred as a real literary event, although it contradicted the formed ideas and notions about the status of women in Islamic society.

The above-mentioned writers tried to prove that literature is first of all a cognition of a human being. As Sh. Kholmiraev, the master of Uzbek short stories, remarked: "The problem of problems is man. In a work of fiction, when a man is truly portrayed, problems arise from his actions. It is not the writer's task to solve these problems. Life will solve it. This process of resolution can be reflected in literature." [2]

Modern Iranian women writers boldly use new

styles, new content and new forms in their works. The work of each of these writers is unique, and its basis is the creation of the female image. But we see a change in the approach to the image of a woman. Now their female heroine is not an oppressed, deprived, powerless or defenceless Iranian woman who is a victim of a *siga* ("temporary marriage"), but in most cases she is an educated, strong-willed modern woman, even if she is wearing a hijab. Of course, she has many problems, these problems are connected with her personal life, her family, and her husband. But the nature of a woman's attitude to them is different than before. We can observe this attitude through the analysis of the women writers' stories.

In contemporary Iranian literature, there is no equal to the famous writer Rozieh Tujjar in fully understanding a woman's heart, penetrating to the very depths of her heart, and revealing all its secrets. Therefore, we felt it necessary to focus more on her work.

Razia Tujjar is one of the greatest exponents of modern Iranian literature. Razia Tujjar was born in 1947 in Tehran, one of the neighbourhoods where she spent her childhood. After graduating from high school, she entered the Faculty of Psychology at the University. She has been writing since 1985. Presented are mainly several collections of short stories by the short story writer. Stories such as زن شیشهای ("The Glass Woman"), "هفت بند" ("Seven Knots"), "نرگسها" ("Daffodils"), "سفر به" ("Journey to the Homeland"), "سنگ" ("The Stone of Patience"), "صبور" ("Acacia Street"), "آرام شب بخیر" ("Good Night"), "شعله و شب" ("Light and Night") have been translated into Russian, Urdu, Uzbek and other foreign languages. [3]

Razia Tujjar writes in a unique style, which distinguishes her works from other writers by the richness of philosophical observations, beauty of language and style, and social problems. Most of

the characters in R. Tujjar's stories are women. For example, a mother who is still waiting for her missing son to return from the war, a daughter-in-law who has not given up hope that her husband will return from the war, a woman suffering from her husband's indifference, and so on. This shows that she realises the pain of women facing family, socio-economic, moral problems. The women who are the heroines of her works do not try to run away or escape from the conditions in which they find themselves. These heroes are surrounded by difficult circumstances, fate, time, environment affect their lives and leave a trace in their lives. The writer sees a grey world full of hardship, describes it and ends the work in a depressed mood. This is another peculiarity of her work.

In her work we can see such features of Iranian poets and writers as the cleverness characteristic of Jalal Ole-Ahmad, the melodious and musical prose style characteristic of Ahmad Shomlu, the melancholy and depression characteristic of Mehdi Akhavan, the expression of "the silent state of the Iranian woman", "the explosion of female silence" [1:57], characteristic of Forouha Farrukhzad. "The writer's stories emerged under the influence of the above-mentioned famous writers and poets, as well as the works of F. Dostoevsky." [4]

In a 2002 interview with Razia Tujjar Rayhona Mawlawi, a journalist for "پیام زن" ("Women's Information") magazine (No. 121, p. 86), when asked, "How can the relationship between the delicate female psyche and creativity be described?" the writer replied, "The female psyche is a battlefield of feelings, emotions and sorrows. The more polished a woman's heart is, the more vividly it can be expressed, just as the more polished a crystal is, the brighter it sparkles. A woman's psyche and creativity can be compared, for example, to embroidering flowers. Patiently and diligently the embroiderer gathers before her colourful threads and begins to create beauty with

her hands. So is writing, when a sequence of words is gathered into an invisible graceful thread, a woman's spiritual world is created." [5]

When asked how the plots chosen in her works are related to the writer's personality, she replied: "I think they are closely related. Although the heroes of my works are men. I bring up themes that can happen to both women and men. Like the inherent love and suffering of man. I am a woman with a mixture of love and pain. In this respect, women are at the forefront of my discourse. Despite all that I have said and written, there is much that I have not yet said and written." According to the writer, "a common feeling common to women of all places and times is the feeling of love, the love of a woman that turns the whole world upside down. Women sacrifice themselves for love, forgive for love, give love." [5]," says Razia Tujor.

Razia Tujjar stresses that women all over the world must find their individuality, respect themselves, listen to their inner world, value and protect women's honour.

Her collection "هم سيب هم ستاره" ("Both Apple and Star") [6] consists of twenty-two stories. Seventeen of them are centred on female characters, and only five stories have male protagonists, but in these, as in the previous stories, the active participation of female characters is noticeable. Women directly or indirectly influence the fate of men.

Her short stories are written in realistic and modernist style. Her short stories written in realistic style deal with social problems and family conflicts. One of such short stories is "گل ريزان" ("Scattering Flower") [6:165], which is a social tale with a plot, realistic events and typical characters. The situation of a large family deteriorates after the death of the father. The roof and walls of the old house begin to collapse. Muhsin, the son of the widowed Azizakhanim, became a drug addict and sold everything in the house. His elder sister

Marjona is left without a dowry. Azizakhanim's mother-in-law does not want to leave the house. He has many fond memories with this house. Eventually, she dies after the house starts falling apart and is sold. Azizakhanim's brother-in-law Mustafa-aga, who is used to profiting at the expense of people in difficulty, takes advantage of the opportunity and plans to marry Azizakhanim as a second wife, his niece Marjona plans to give her to an old rich merchant Avs Rajab and sell the house. Azizakhanim's son Muhsin remains on the street. In the story, Yahya, an intelligent student who rents the house from Azizakhanim, tries to save his beloved Marjona, but he cannot do anything. He leaves the house for sale. Soon the members of the large family are scattered everywhere like wilted petals of a flower. Giving the story the appropriate title "The Scattered Flower", the writer in her work does not put ideological emphasis on social issues, but raises social and ethical problems encountered in society, such as the plight of one family, helplessness in the face of hardship, the tragedy of a drug addict, the custom of forcing girls into marriage. These situations probably happen in all families, but the fact that the events happened in an Iranian family is seen through the national colouring.

The interior of the house is well represented in the story. The use of images close to the life of the people, customs, curses to the son of a drug addict :

کردی. خدا ته زمين گرمت بزنه که اين طور گوشت تنمو
- ميريزی خدا ذليت کنه که بيچا

"May God punish a son like you who made me cry so much! May God bring to the grave a son like you who has torn my whole soul!" shows the writer's good knowledge of the everyday life and language of the people. The writer has also effectively used the art of "tashkhis" (personification) غمی گنگ
شانه به شانه اش داد و از خم کوچه با او پیچید
the story - "A mute sadness put its shoulder on her

shoulder and disappeared with her at the bend of the street"; "After the clouds had smoked the "oops"; "The room was plunged into darkness". Apart from these, the writer also used his own images: خرده های شیشه و خورده های اشک مادر را با هم جارو کشید - "She swept away her mother's tears along with the broken glass".

In this story the writer has epitomised the image of the traditional oppressed oriental woman, i.e. Azizakhanim cannot stand up to her husband's brother, cannot stand up to giving her young girl to an old trader, and Marjona does not make the slightest effort to stand up for her love. They have resigned themselves to fate, and the portrayal of this is a fact of life.

But along with the images of traditional oriental women, the writer created images of modern, independent Iranian women.

Tujjar's short story "سفر به ریشها" ("Journey to the Homeland") [6:107] tells the story of an Iranian girl who left her home to study in distant lands. After seven years, she returns to her homeland, and when she arrives home, many things have changed - her parents' house is empty, dilapidated, outdated and ruined, her childhood friend Majid is seriously ill, her active, gifted friend is surrounded by family troubles, and other acquaintances have changed. The writer describes her meeting with her friend as follows:

در که باز میشود زنی را میبینم که از تن دوست زابیده شده. نگاه همان است. اما چشمها را آرایش از شب مانده درشت تر کرده است. مه آلودگی پوست را پوشش تند رنگ مکرر کرده. در سیاهی موها جایجا رشته هایی به رنگ خوشه گندم به چشم می خورد. آن اندام بلند به چاقی کشیده شده است.

[6:110]

"As soon as the door opened, I saw a grown woman in my friend's body. The look was still the same. Only the traces of paint left over from yesterday

made her eyes look even bigger. Some thick haze intensified the dullness of her skin. Among her black hair, strands the colour of wheat ear stand out. The same tall stance, only fatter."

For the writer, a woman's happiness is not only marriage and having children.

The heroine of the story could leave these tired places, her father's crumbling house, because there is another - a trouble-free and peaceful life waiting for her abroad, a young man who wants to marry her. She travelled to her homeland with the intention of returning abroad. But the girl stays at home and no longer leaves her country. She must stay here. She must revitalise her home, her yard, her friends. At the end of the story, the girl asks for books to be sent to her from abroad. There is a special meaning in this action of the heroine, which means that by continuing her studies, she wants to benefit her people and the people of her village.

Razia Tujjar is an author of short stories in the modernist direction, which are characterised by both surrealist stories and realist stories. However, we will analyse such stories in the following articles.

In conclusion, it can be said that in the last quarter of the twentieth century and in the twenty-first century, short story writing in Iran has not stopped developing; it is even noted that it is on a peculiar path of development. The generation of writers who created during this period touched upon a wide range of diverse themes.

In the era of high development of modern technology and mass media, Iran has lost its desire to build a closed society based only on Islamic values, and the Iranian people have not found themselves completely cut off from the outside world. Thus, in the field of literature, the concepts of the processes taking place in the world literary arenas, although not fully, have gradually reached the writers of Iran.

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