



MODERNIST PRINCIPLES IN THE WORK OF RAZIYE TUJJAR

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Received:	October 14 th 2021	This article analyses the modernist principles reflected in the stories of Razia Tujjar, one of the greatest representatives of modern Iranian literature. The famous female writer Raziye Tujjar has a great ability to fully understand a woman's heart, reach the depths of a woman's heart, revealing all its secrets. Most of the characters in her stories are women.
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INTRODUCTION

The peculiarity of Iranian storytelling in the 80-ies of the XX century, especially in the 90-IES, is also characterized by the penetration of a new generation of female writers into the field of literature, a new interpretation of female creativity and female image. They continued the traditions of the Adibas, who began their creative activities before the Islamic Revolution, such as Simin Doneshwar, Shahrnush Parsipur, Gazelle Alizoda, Guli progressives, further enriched female creativity. The circle of female writers, who began to work after 80-ies, includes talented writers such as Manije Jonkuli, Samira Aslonpur, Zahra Zavoriyon, Vajihe Ali Akbariniyny, Roziya Tujjar. For their stories, a simple phenomenon in everyday life, the habitual life of a person is a subject, the goal of which was a deeper entrance into the soul of the hero, a deeper expression of her soulful experiences.

In modern Iranian literature, a woman cannot be compared to the well-known writer Rozia Tujjar in the full understanding of her heart, in reaching the bottom of her heart, in discovering all its secrets. Rozia Tujjar is one of the greatest representatives of modern Iranian literature. Rozia Tujjar was born in 1947 in Tehran. Her childhood was spent in one of the neighborhoods of Tehran. After graduating from high school, he studied at the university's psychology department. Since 1985 he has been engaged in writing activities. Basically, a collection of several stories by a writer who has been rocking the pen in the story genre has seen the face of the world.

MATERIALS AND METHODS

Roziya Tujjar writes in a unique style that distinguishes her works from other writers in terms of their richness of philosophical observations, the beauty of language and style, and the presentation of social problems. Most of the protagonists of R.Tujjar's stories are women. For example, a mother who is still waiting for

her missing son to return from the war, a bride who has not given up hope that her husband will return from the war, a woman who is suffering from her husband's indifference, and so on. This means that she is aware of the plight of women who are confronted with family, socio-economic, moral problems. The women who are the protagonists of her works do not try to escape or get rid of the conditions that exist in her. Those heroes are entangled in complex circumstances, destiny, time, environment affect their lives and leave a mark on their lives. Adiba sees a gray, world full of hardships, describes it, and concludes her work in a depressed mood. This is one of the hallmarks of her work.

In her works, we see the features of Iranian poets and writers such as Jalal Ole-Ahmad's intelligence, Ahmad Shamlu's melodic, musical prose style, Mehdi Ahavan's sadness and depression, Farooq Farrukhzad's "Iranian woman's state of silence, the explosion of women's silence." "The author's stories are inspired by the works of well-known writers and poets, as well as F. Dostoevsky."

In an interview with Rayhona Mavlavi, a journalist with Roziya Tujjar's "زن پیام" (Women's News) magazine (No. 121, p. 86) in 2002, the author asked: "The female psyche is a battleground of emotions and pain. The brighter the crystal, the brighter it is, and the brighter the woman's heart, the brighter it is to express it. The female psyche and creativity can be compared to embroidery as an example. Guldoz patiently and disappointingly picks up a variety of colors in front of her and begins to create beauty with her hands. The same is true of writing, when a woman's spiritual world is wounded when a series of words are gathered into an invisible, elegant thread. " Asked how the plots selected in her works are related to the writer's personality, he said: "I think they are closely related. Even though the heroes in my works are men. I raise topics that can happen to both



women and men. Like human love and resentment. I am a woman of a mixture of feelings of love and resentment. In this regard, women are at every stop of my thinking. In spite of all that I have said and written, there is more that I have not said or written." According to her, "Everywhere, in all eras, the common feeling of women is love and affection, the love of a woman that turns the whole world upside down. Women sacrifice themselves for love, forgive for love, give compassion," said Roziya Tujjor.

Her collection "ستاره هم سیب هم" ("Both the apple and the star") consists of twenty-two stories. In seventeen of these, the image of women is central, and only in five of the stories are men portrayed as the protagonists, but they also feel the active participation of female characters, as in previous stories. Women are directly or indirectly involved in the fate of men. Her stories are written in a realistic and modernist style. The writer's pro-modernist stories are not rich in events, but these stories are a description of a journey into the inner world of man.

The story of "ها سبز رویش زردها ریزش" ("Yellow shedding, green growth") from the collection "Both apple and star" is about a doctor who treats patients. A woman who is accustomed to treating someone finds out that she is suffering from a bad disease and suffers from a mental crisis at first. The story is written in a surrealist style. The state of the protagonist is expressed through vivid intuition instead of explicit analysis. External coldness contradicts internal pain. The doctor is shocked, everything seems yellow to her: Yellow is a symbol of disease, yellow flowers, and yellow leaves. She sees the image of the patient in her own eyes, talks about the disease in her body, addresses the disease:

جا من در و ای آمده طور این که هستی که کنی می خیال
چند دادن با هارا آن که طور همان توانم می من ای؟ گرفته
هم را خودم. دهم می شفا قرص
نشسته راهم سر و ای آمده اینطور هستی که میکنی خیال
خلاص. دید خواهی. شد خواهم خلاص ازدستت؟ ای
خلاص.

"Do you think I'm going? Do you know that you came and took a place in me like that? I can treat myself just like I treated them with a few pills. Do you think I will go? Do you mean to say that I came and landed in your way? I'll get rid of you, you'll still see. I will get rid of you. I promise." The story focuses a lot on psychological situations. The protagonist always feels like she is walking in a dream, half asleep, half awake. Then he pulls out the yellow flowers, losing everything that is yellow. Yellow things are being replaced by lush green grass. He falls into the river, stays in the rain, calms down a lot, and sparks of hope appear in his heart again. The protagonist's descent from the window into the river, his walk on the surface of the

water, and his return to the office through the window are in fact processes in his psyche. That is, the writer used unusual, fantastic elements, allowing freedom of imagination. If you look closely, there is no plot at all. The doctor has no choice but to leave the room through the window, go down to the river, and return to work. In the story, the protagonist's inner thoughts, the flow of consciousness, his struggle with himself and his illness, his thoughts and associations (imaginings) are randomly exchanged with each other. Waiting for the village doctor to receive the patients, their number exceeded 250. The writer used many metaphors, figurative meanings, and the art of metaphor to describe patients waiting in line. For example: "Red eyelids, big bellies and cracked bodies were crying." The female doctor corrects the patients; she herself fights for survival, for life.

... the story of fate. A woman is always connected to a man, with him, both in good moments and in bad days. Man is both an oppressor and a savior. There is always a bond between these two - the woman and the man. This story is not a story that tells a story with a simple plot, but a story full of reflections on philosophical and moral meanings. The protagonist of this story is a woman and her husband. The seven steps are the seven stages of the period in which a woman lived: first primitive, then nomadic desert, then feudal, and so on. The protagonist lives in several eras. As in all his stories, the writer finds in this story so peculiar images that we do not find such images in any of the writers. Each sentence represents the period in which the woman lived. In the story, we observe that a sentence that connects the seven grievances is repeated several times:

شکسته و زد می نیلیک که مرد و بید درخت و بود جاده
هم از را زن تن بند بند نی صدای. پایش جلو در گلدان های
کرد می جدا.

"There was a road, a willow tree and a man playing a flute, and broken vases under his feet. whistle's voice tore her (woman's) body to pieces."

Along the way, the woman is given memories as she listens to the sound of the whistle. The first ranch is associated with her life in the cave during the time of the primitive community system. In the second sentence the life of the nomads in the grass and the place of the woman in this life, in the third sentence the medieval city under siege, in which the fate of the captive woman, in the fourth sentence the fate of the fourth wife in a polygamous family, in the fifth sentence the fate of the woman kidnapped by her husband the departed woman, the seventh sentence now describes the woman's destiny, place, destiny. Every moment of a woman living in these times is associated with a man. He is always portrayed as a



weak, in need of protection and attention. Surrealistic scenes are given a special place in the story:

می دور که دایه لای لای صدای و مارها چرخش و کارها انبوه دور و شود.

The stuffing, the rotation of the snakes, and the goddess of the ever-moving nurse.

دری. آید می هم به و میخورد ترک. تابد می که دریاست تا میبرد اورا سبز امواجی و. آب بلورهای از میشود گشوده وحشت همه و است تنهایی همه. خورد می غوطه زن. دور می و چرخد می که چرخ صدای و است آب جا همه از پر دشت هفت. آهنین عصای هفت و کفش هفت. چرخد... باز دروازه و بسته دروازه. نمک از پر دشت هفت و سوزن که اسبی و خورد می کاه که سگی! دراز چقدر که آه... راه استخوان.

"It simply came to our notice then. It splits in two and reunites. A door of water crystals opens and blue waves carry it far and wide. The woman drowns. There is nothing but loneliness and horror. Cabbage water. And the sound of a wheel spinning and spinning again. Seven buckets, seven iron rods, seven needles full of needles, and seven steppes full of salt. One gate is closed and one gate is open ... The road ... Oh, so long! A dog chewing straw and a horse chewing bones."

All this - the fact that a woman lives in different epochs - happens in the imagination of the protagonist. Or rather, it passes through a woman's mind like a memory. The story has a wide range of unusual elements, which are strangely combined with realistic details and seem to serve to create a higher realism, that is, a more realistic realism than it actually is. It is not enough to read some of Rozia Tujjar's stories at once. When you read it for the first time, certain feelings arise in your heart. There is a need to read again. As you read it over and over again, it seems that deeper meanings, hidden, hidden aspects of the story are being discovered.

CONCLUSION

As conclusion, the work of the famous writer Rozia Tujjar stood out in the full understanding of the female soul, in reaching the depths of her heart, in discovering all its secrets in the modern Iranian literature. There is a new interpretation of the image of a woman in her stories, the image of an intelligent woman with her own voice and will, rather than an oppressed eastern woman in the stories. Roziya Tujjar uses a poetic style in her stories. One of the hallmarks of his stories is the predominance of a sad mood. Rozia Tujjar's stories are not rich in events, but these stories are a description of a journey into the inner world of a man, especially a woman.

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