

DOI: 10.7596/taksad.v5i4.584

Analysis of Human in Works of Moniro Ravanipor

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Abstract

The novel and fiction belong to a field of literary creation, which is neither involved in reasoning like social and philosophical sciences, nor is independent from practical and routine life of people like poetry and legend. Accordingly, the novel has the highest capability to represent the life of contemporary man. Moniro Ravanipor is one of the contemporary writers in the field of novel and story who has created various works in field of patriarchal society and women's rights protection and paying attention to human pains at the society and other different aspects of human life. In this study, novels and collection of stories of Moniro Ravanipor are analyzed with an emphasis on description of human patterns, humanistic manifestations, and human reflections on her works.

Keywords: Humanism, humanistic manifestations, Moniro Ravanipor, fictional works, novel, Nazli.

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1. Introduction

Moniro Ravanipor was born in August 2nd on 1952 in the Jafreh Village in Bushehr, Iran. Ravanipor received an MA degree in Psychology from University of Bushehr. While having an education in Bushehr, she experienced a failed marriage, which failed in several months. Although Ravanipor is known as a story writer, she has begun her literary activity with poems (Mahvizani, 1997: 252). By 1981, she began story writing seriously following advice of one of her relatives and began attending literary circles; although her stories under the titles of Zaeef (the weak), Black and Gurestaniha (people of cemetery) were unwelcomed (Hasanali, 2009: 8).

After seven years of experience of attending literary circles, Ravanipor published her first Collection of Stories named "Kanizu" by 1988. One year later, she published her first novel named "Ahle Ghargh", which gained attention of critics. The year 1990 was a busy year for her. By that year, Ravanipor published also collections of stories called "Satan's Stones" and her second novel called "Heart of Steel". By 1993, Ravanipor published the collection "Siria, Siria" and also "Gypsy by the Fire" on 1999. She was silent for a while; although she broke the silence again in 2001 by publishing collection of stories called "Frankfurt Airport's Woman". Finally, in the area of story, Ravanipor published her last work called "Nazli" which included 3 collections of stories in 2002. Although she began her work formally and professionally in 1988, she had published before that some works for children like "The Sparrow and Mr. President" and "Children's Songs".

2. Investigation of human effects in novels of Ravanipor

In this section, reflection of general and common components of humanism in works of Ravanipor is analyzed. The components are as follows:

2.1 Human orientations

In the field of human orientation, any kind of issue about human and human life could be considered such as championship of human, gender, desires, hope and despair, materialism, love, sense of responsibility to surrounding environment and ethical values.

2.2 Champion mans, Gothic

2.2.1 Champion mans

In epics and myths, champion refers to someone with good traits with heroic actions and in stories; it is the main and central character that can be good or bad. Although the age of epic

storytelling is ended, the heroes of the stories are not free from defects and misbehaviors. However, old epic patterns (that champion old pattern is one of them) are existed in contemporary stories and the difficulties tolerated by heroes are imagined before that in the adventures of mythic heroes in fact, epical hero is the society and fictional hero is a person; a person who is originated in strangeness of modern man with outside society (Hassanzadeh and Razavian, 2011: 128).

2.2.2 Gothic

Gothic is the name of a literary genre created during the years 1760-1820 and is still being observed in different forms. In fact, although the genre is associated with architecture, it shows the main changes in taste and spiritual orientations of the contemporary age through entering to literature in the field of the novel. In gothic stories, the writer makes mind of audiences involved in secret and mysteries, fear and wonder in combination with anxiety and speaks about an imaginary and Melancholic space, which is able to be changed into stories of police genre structurally as a result of an intermission. In Iranian gothic stories, the thing that causes fear is mainly related to the fictional space making and description of writer about the events (Hasanzadeh Mirali, 2014: 21-23).

In "Blues" and "Yellow Peacocks", the writer makes space for the strange adventures of the stories through making elements of nature of South frightening. The narrator sees something in the world of imagination objectively, which has encompassed mind of rite-oriented people. The fear of a little girl of attack of imaginary and destroying beings and the creatures that reflect the social psychology of the poor can show the pain of people who have lived many years in an insecure environment and fear of natural and social factors. In "Yellow Peacocks", the writer is listening to the adventures happened in the village. Suddenly a man comes to the village and takes the reed from the reed player and makes everyone frightened and makes magic with Fanoos (beautiful girl) and makes it turbulent. The strange and innocent man, but with the power of making magic with eyes is introduced as "Ahle Una". The hero is similar to a desert fairy that had made Fayez his lover and had made her bewildered (referring to the story). The magic heroes are also observed in stories, including Kanizu, The Blues, Mana, and Kind Mana and in Ahle Ghargh as Mahjamal. Heroes in story "Yellow Peacocks" is in a halo of beautiful and pleasant ambiguities (Mirabedini, 2008: 134-135).

In the story "Sad Love Story", the hero was a woman, whose books were published one after another and a man had passed his entire time to read her books and was falling in love with her more than before every day.

2.3 *Champion women (heroine)*

In most short stories and novels of Ravanipor, the main character of the story is a woman. She pays attention to women and their problems with a social perspective in her stories. She even mentions stereotypical topics of women. In her works, women could be divided into four groups (Sarvestani, 2012).

a. Aboriginal women: the women are mainly considered in her early novels and collections. They live based on their desires and wills like the mother in "Kanizu", Khiju, Madina and Boboni in "Ahle Ghargh", Ayene in "Gypsy by the Fire" and Dayeh (Nurse) in "Satan's Stones" (Ibid).

b. Urban women: the main concern of these women is housekeeping. They live like Shiva and Nazli in the city and their concerns are more complicated than aboriginal women. These women are sometimes divorced women who suffer from loneliness and are mentally ill and adorn themselves for a bird such as "Grey Friday" (Ibid).

c. Open-minded women: the women in works of Ravanipor are mostly writers. These women are rejected by aboriginal women and on the other hand, they envy the life of aboriginal women (refer to Sarvestani, 2012).

Women in stories of Ravanipor have a common life independent from all of the said differences. Most of the women are rebellious, strong and independent and are pioneers in love. They are ready to neglect everything to be with their beloved and they are tireless and do their best in this way. They are impatient. The female writers are present in the majority of stories of Ravanipor. It could be mentioned that she narrates herself. A mother in her stories has no justified vision and is criticized or is forced to be silent. She has not referred to mother in good ways in her stories (Ibid).

Kanizu is a symbol of a sad and prostitute woman, who is humiliated by all people in life and while death even those men who have used her. However, the focus of Moniro is mostly on the open-minded women in this story with different attitude from prostitutes and this open-minded woman becomes the shadow of her stories later (Dushiri, 1990: 70-75).

The woman in the story "Grey Friday" is wasted with all words and different situation from other women in this collection. This is because; the space and expression show woman and the entire work as a work based on open-mind orientation. The writer has neglected the personality and situation of this woman, who is suffering from bewilderment due to emotional

and social fields, and has focused on the surface. The writer is focused on something that is in depth of distress of this woman and makes her constantly from dreams toward nightmare. She remains in darkness and the reader observes just passiveness and failure of a woman, who is separated from her husband because of his disloyalty (Nejabatian, 2009: 80).

The attitude of Ravanipor towards woman in two works of "Barman" and "The Game" is different from her common attitude and the readers would be surprised with these works. The audiences expect no women's complaints and criticism from male-dominated society from Ravanipor, since the strong and rebellious women in her stories are not significantly different from men and do anything to achieve their goals. The stories "Mashang" (Muggles), "Hear of Steel" and "Another Narrative" contain multiple Bafandeh Sisters with angry faces. They are symbol of daily and thoughtless woman, Isna women with usual and earthly desires against rebellious and moving women (Ibid).

d. Old women: old women are repeated as a symbol of inactiveness against movement and independence in stories. Maybe they are future of Ravanipor's story, if they are not changed or moved in certain directions. Interested heroes of the author that are mainly confused people living in travel are depended on no certain place and have no life and house. Construction is negative from her perspective, which can increase needs of human day by day and can prevent movement (Ibid).

Female characters in this novel are ignored clearly, since female characters are just referred behind the scenes and in margin of scenes and pages of the novel and they have declined the role, so that the women could be classified into 4 stereotype groups of women's character: first, an example of woman as traditional mother with no expectations (shown in Om Ghays and Om Zakaria); second, the example of old girl or marriageable girl (shown in Shifte and Neda); third, example of a wife of the wicked and evil man (again shown in Om Zakaria) and fourth, example of a prostitute (shown in Kokab) are maybe shown in stereotype and repetitive situation of society, who are created to enrich the world of man's movements in this world that is managed by men and the big movements and changes are only made by men (Ibid).

A group of Ravanipor's stories is affected by her attitude based on "Woman Originality" as a female story writer. In these stories, she talks about women's feelings clearly and speaks also about common pain of women. Some stories of the collection "Kanizu" and the majority of the stories of "Satan's Stones" (1990) are in this group and the expanded form of these stories

is presented in the novel "Heart of Steel" (1990).

Narrator in these stories has passed childhood and is a sad and depressed woman, who is spending her grey days with impatience and fear of aging separated from her husband. The woman mentions her situation using poetic prose and speaks about loneliness, compassion of others, frustrated instinctual desires, unfulfilled passion and hatred of men. Sometimes the woman soothes her pains through remembering her beautiful memories in the Old South. "Parshang" is the conflict between sense of inexistence and emptiness of an open-minded woman and enthusiasm of a rural woman for life (Mirabedini, 2008: 1141).

Afsane Sarboland: The heroine of the novel "Heart of Steel" is a beaten and disrespected woman by husband and father, who comes from Shiraz to Tehran and begins writing seriously. She works in a publication institute and is writing a best-selling novel, in which characters go out of the world of story and interfere with the personal life of the writer and the natural context of the story. Mrs. Sarboland, who has read the historical novel "Delavar Zand", is involved in two different worlds: the world of heroes of the story and historical territories and the routine world with exhausting disorganizations. She meets heroes of her story and speaks with them and remembers at the same time her memories of being trumped and rejected by her family again and again. The novel and the style are mixed. The author writes about history and at the same time, she considers problems of authors of the contemporary age: fear of wars and air attacks to cities, problems for food, house and lack of comfort and peace. She is also under invasion of different subjective and objective issues similar to the heroes of her novels. The novel space is invasive: invasion of father and husband and invasion of living conditions and biases in board of interfering old women mixed with historical invasions to display a continuous fear over the history. Mrs. Sarboland is failed in love relationship and has taken refuge in her work: "one day, the people of this territory should read your books". She must make other believe in her independent presence, so that they could get her serious, since she wants to "Bring the world to hear women's voices" (Ibid, 1141).

2.4 Men in Ravanipor's novels

Men in Ravanipor's novels are classified in two groups:

Men as fathers: these men play role as father. Ravanipor has shown a good vision of father in her stories, despite her attitude to mother. In her stories, father plays special and sometimes compassionate role and is very kind person (Ibid).

Other men: these men have dual image and in most short stories, men have no name. They obey women and all affairs of the home are in limit of the power of women. Men are selected by women. She presents a different image of men in her stories. Men have no positive role as beloved, husband and spouse and are pictured mainly as dictators and people, who destroy women's life and want to satisfy their wills and achieve their desires.

Drivers and wandering strangers: drivers are always traveling and sometimes, driving is a mask to cover their real image and personality to be in contact with people in car and trip. Drivers in "Gypsy by the Fire" play a key role and comes to way of Ayeneh many times. In the story "Yellow Peacocks", a wandering stranger dragged Fanoos. In "Di Yagoob", Di Yagoob is a symbol of a man that breaks traditions; although girls used to break traditions in stories of Ravanipor (Ibid).

3. Expression of human pain and suffer and deprivations

The story of human pains and suffer in life has been one of the most frequent themes and topics in Ravanipor's stories. All stories referred for "life and death" are also involved in this section.

In "Kanizu", death of a family member makes the mind of narrator turbulent and the memories create an imaginary and poetic atmosphere. The point of view on innate life, failed emotions and pains of women is point of view of a girl named "Maryam", who is observing painful and sad life of women destroyed in the bottleneck of their emotional desires and expectations of family and the society. Every story described social and living conditions of women in addition to reflect personal experiences and states of them (Mirabedini, 2008: 1140).

Maryam narrates the life and dreams and nightmares of race of people of the South. Early familiarity with the effects of poverty and ignorance kills the childhood happiness energy in the girl and makes her fall in a nightmare that is expressed with a kind of magical realism. On a night as dark as life of Golpar, Maryam has a mental overview of pain of women. It seems that with painful death of Golpar in wedding bridal, the childhood of Maryam is ended and is a painful travel from the world of childish fantasies to a cruel real world (Ibid, 1133).

The story of "Long Night" has pictured the ultimate pain and misery of Golpar's family and in Kanizu, misery and darkness of painful life of Kanizu are pictured clearly. Parshang and

Mana: Kind Mana has also pictured pain and suffers of women. In the story "Long Night", Maryam is observing pain and suffer of a little girl named "Golpar", who is marrying and going to her husband's home. Painful and impressing cries of Golpar remind the days of playing with her. Fear of unknown things and experiences destroys everything. Imaginations of Maryam are mixed with frightening voice of the sea and the cries of the adolescent bride and a frightening space is created. Golpar cries and beats herself to the walls as wind; although she can find no way to outside to run away. "Long Night" reflects fears of a child of becoming familiar with cruelties dominated on the world of adults. The author has been able to remain in limit of imagination and beliefs of a child and tell the story from her ambiguous viewpoint and through this, she has created a successful work (Ibid, 1133-1142).

4. Human's loneliness

The story "Human's Loneliness" has mostly repeated "Grey Friday" and is similar to it. In both stories, girls are suffering from loneliness and are wandered; although at last, one of them takes refuge to a dead bird and one takes refuge to an ant that is walking on a path.

The story "Horus" from the collection "Satan's Stones" is also a story that begins with description of loneliness of Hasmik. In "Another Narrative", the infant remains alone from the beginning of her life to the end because of disability.

In "Sad Love Story", a woman falls in love with a man and confesses while expressing her feelings: "I'm alone, can we be friends?" (Ibid: 30). In "Parshang", the peak of loneliness of an ill woman is pictured in Parshang Hospital. Kanizu was also suffering from loneliness; although there were a lot of men around her. In "Heart of Steel", Sarboland has pictured the author as a lonely person with no parents who come to herself as a guest. Afsaneh represents herself as a stranger and lonely person in riding board; she has lost her territory and is rounding around herself in a far place.

5. Conclusion

One field for expression of human and relevant concepts is literature and this issue has more manifestations in contemporary literature according to the emergence of new thoughts. Among the contemporaries, Moniro Ravanipor has been among the writers, who have analyzed human and relevant issues from material and spiritual dimension in Iran's literature.

An issue that is perceived from studying works of Ravanipor is that she has followed the concern of using natural elements and desire for creating a hero in the form of women's characters in her stories. Although the style and language of author has changed over the years, her concerns are unchanged. Special elements, the dominant nature of stories and the brilliant role of women as wretched and suffered people of the society who are submitted by the destiny most of the times and have no right to make choices in their life are existed from the early work in stories and are effective factors in field of expressing humanism manifestations.

The attitude of Ravanipor in the space between tradition and modernity has conducted her towards humanism literature. Assignment of responsibility of human life to human, tracing human pain and suffer and effect of cultural and economic poverty on them are manifestations that play brilliant role in works of Ravanipor.

Although she hasn't been living in Jafreh for many years, she has not forgotten traditions and customs and even prostitutions of her territory. However, over the time and following mental and spiritual changes of the author, deep changes are created in her new works.

Ravanipor has used words and terms of the South and Bushehr and use of local words have founded special stories with the orientation of the woman. The ending of her stories is mainly with death and emptiness and in fact, her heroes are losers of life. She follows the stories with legends, prostitutions and beliefs and refers to originality of human values or losing them by human.

The most important effects pictured by Ravanipor about human are as follows:

Death and living; strangeness of human to human in society; observance of human rights; picturing poverty and economic deprivations; human identity and values; unwillingness and submission of people against certain destination; humanism in the concept of human compassion; humanitarianism in the concept of love; the dominance of dedication and materialism instinct; dominance of the sexual instinct; human ideas and desires; human pains and suffers; human hopes and despair; heroes; women presence; men presence; human loneliness; fighting tradition and modernity; ideal me, ideal man and ideal world; knowledge and self-awareness; cruelty and violence against human and human freedom and independence.

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