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Isi Malikzadeh, as one of the powerful writers of the 60s and 80s, played a great role in the development of our literature with his literary heritage.

He writes about life, does not idealize anything, describes the realities as they are, that is, without any embellishments. He is not a writer who writes for the sake of writing, he is interested in quality, not quantity.

*Keywords:* prose, character, narrative, well, person, work, writer.

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# Character Problem in Isi Malikzadeh's Prose (Based on the Narrative "Well")

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## ABSTRACT

*Isi Malikzadeh, as one of the powerful writers of the 60s and 80s, played a great role in the development of our literature with his literary heritage.*

*He writes about life, does not idealize anything, describes the realities as they are, that is, without any embellishments. He is not a writer who writes for the sake of writing, he is interested in quality, not quantity. He didn't take a pen in his hand to be recognized, he just poured on a piece of paper the thoughts that were beating his heart, that were always making him think, that were constantly occupying his brain. Otherwise, he would try to attract the attention of the upper classes of society, would not turn the lower classes into the heroes of his works. These are the features that make Isi Melikzade fall in love with the reader, allow him to find the way to their hearts and live in their hearts.*

*Character is the qualities that a person derives from specific socio-historical conditions in the process of forming as a person. When it comes to character all thing, that is repetitive, a person's strong inner qualities, worldview, moral principles, vital values, habits - that allow to characterize a person as a person is intended. The role of character in the development of personality is great.*

*The main purpose of the research is to study the character problem around Isi Melikzade's narrative "Well" , to determine the writer's initiatives to create a new character in line with the period, and thus defining its role in the development of the "new prose", to appreciate Isi Melikzade's potential as a writer.*

**Keywords:** prose, character, narrative, well, person, work, writer.

## I. INTRODUCTION

The prose of the 60s and 70s entered the literature as "New Azerbaijani prose". Craftsmen who have written and created over these years tended to create mainly thinking people. They used to try to sought and describe human virtues, not in the eminent personalities' faces, but in the most ordinary people. Isi Malikzadeh is a conveyance of this period. He enriched our literature by creating literary heroes characters who meet the requirements of the time at a high level.

"Character is said to detailed, perfect, well-developed human characters with certain individual traits and qualities in an art work " ( 8, 276).

It is not right to confuse literary character with real-life characters. While saying character in literature, naturally it's meant the artistic character that certain vital truths are understood through it. But about the character of a literary hero it can be spoken of as the character of a real man; he is smart or stupid; is generous or stingy; he is self-sacrificing or selfish, he hates people; is honest, noble, or lowly, a liar, a deceiver. The real people's various good and bad qualities can be embody in the literary heroes' characters. The writers themselves repeatedly emphasize that in their works they focus on the features of the characters that are important in conveying the idea, describe other aspects indirectly, and for some reason can even hide certain aspects of the personality of the characters from readers.

Character is created as a concrete result of the craftsman's observation of life and people with the help of his creative pursuits, imagination and thinking. V.G.Belinsky said well that creating strong characters is a sign of talent and genius.

The spiritual and psychological world of a person is revealed in the literature through individual characters. The image rises to the level of the character with individual characteristics.

The craftsman describes the character in conjunction with his personal characteristics - taste, moral characteristics, speech, behavior, etc., in a certain specific situation, in a social environment, in one way or another in relation to others. Therefore, a person's character is revealed in relation to others, life, nature and society, facts and events. Because a person lives and works in a certain historical period, his character is also formed in specific conditions.

The virtues of human nature are revealed when he lives with a great purpose. The thoughts, feelings and emotions of each character must be tuned to this and draw strength from it.

Each writer evaluates the nature of the characters that he creates in terms of the nature of a particular period and environment. The weakness of weak heroes in the collision with the environment, the contradiction between the environment and the individual, revealed the hero type and his individual character that is characteristic of our new prose. When creating such heroic characters, writers apply to memories and inner speech more. Opening the hero's inner-spiritual world with the author's speech is a specific form of character creation used by the representatives of the new Azerbaijani prose.

"Often a person's action doesn't always give the right impression of that person. In order to understand a person properly, it is necessary to direct the explanations and comments from the action to the cause of the action, to the hiding in the depths of the heart from what others can see" (5, 115).

The literary text, based on the direct expression of the hero's inner world, reveals his noble qualities that are not felt by those around him. These qualities in themselves determine the nature of the character.

The thought of the hero takes place both in the present and in the past tense. In other words, it is

also of artistic importance thinking not only about the stories that have happened, but also about the stories that come to mind, and plays an important role in revealing the characters. For a number of Azerbaijani writers, including Anar, A.Aylisli, Elchin, Y.Samadoglu, R.Rovshan, outward stories are not so important. In many cases, they point out that the events are caused by the behavior of the protagonist, and thus succeed in revealing the characters in the thoughts. In fact, these representatives of the new Azerbaijani prose, knowing that the movement does not fully cover the hero's nature, have to resort to the principle of showing the world in man, rather than the principle of showing their heroes in the world (5, 115).

Reviving the world in the hero's imagery plays an important role in reflecting the invisible aspects of the character.

There is an irreplaceable role of conflict in determining the character of the images in the work, it is impossible to deny it. "Conflict is such like a magic key, without which it is impossible to determine the nature of the characters, the stages of development of the plot, the ideological and artistic value of the work, as well as the craftsmanship merits of the work. At the heart of successful artwork are important, meaningful conflicts. It is through conflict that the craftsman manages to give a perfect artistic analysis of life, to create real human images, rich characters" (8, 58).

In the language of Isi Malikzadeh's prose works, in the character of each image he creates, his personal outlook and psychology are clearly visible. The writer shows the contradictions in the character of each image, along with the light qualities, but also the shadows. Thus, in his prose works the inner-spiritual world, character and psychology of each young person are revealed.

The writer manages to reveal the character of the images using colorful means - nature descriptions, travel to the past, dreams, duality in the inner world of man, and so on.

Isi Malikzadeh describes his heroes through the difficult trials of life. Not all heroes can pass these

tests at the same level, some of them cannot find a way out of their weakness in the face of difficult problems, some agree with their own destiny, and some take a fighting position relying on their moral perfection.

Sabir Azeri wrote: "Isi Malikzadeh likes to try this literary method, that is, his hero in unexpected, difficult circles of life. In both his stories and narratives, in most cases, not the whole destiny, personality of the characters, certain and but the typical features for this or that situation are revealed (2, 7).

The creation of the character having an exemplary character and personality in Isi Malikzadeh's works was mainly related to the rural theme, because Isi knew the village and its people well.

Isi Malikzadeh's narrative "Well" is written on the theme of family life. Critics have interpreted the narrative differently. Writer and fine critic Elchin describes the narrative as follows in his epistolary letter to Isi Melikzade: "The main reason for this letter is the "Well" you "dug" and I can say from the very beginning that you have drilled a good "Well", I can not say a word about the fact that the water is as very sweet as a thick mass, as bright as a tear, but in the artistic and psychological sense, this well is a sign of the deeper "wells" of the future, shows the development, qualitative change towards artistic and aesthetic perfection in your creativity"(3, 138).

Writer Anar writes: "There is not a single paragraph in the story "Well", one of the writer's beautiful works, which connects the name of the work with any allegory or symbol. Malikzadeh's well is a real well in the true sense of the word "(1, 355).

Indeed, the well dugged by Kankan Majid in Chairman Khalig's yard, while being a real well is a sign of the deep wells dug in the society at that time from the social and moral point.

As in all his works, the writer creates in this narrative the psychological and social character of the period in which he lived and the people of this period. The main conflict in the narrative begins with the chairman of the collective farm Khalig

wanting to dig a well and entrusting the work to Majid, who drilled an old well, is deepened by the occasion of flirting of the chairman's wife Asli with his driver Piri. Conflict has become a key tool in revealing the character of each image in the narrative. In this work, the writer also touches upon a number of topical problems of the time by creating an original conflict. Thus, in the narrative, we also witness how parent-child relations, honor, zeal, and moral issues are approached.

Yagub Ismayilov expressed his views on the nature of the characters in the narrative as follows: "Situations, conversations, connections and relationships evoke conflicting characters and play an important role in visualizing each of them. Piri, Khalig and Asli are "close" to each other on the face, and different- apostate and unreliable on the back. Piri betrays to his chairman, Khalig to his wife, Asli to her husband, and they engage in moral depravity. So the writer had tried to portray the fate, lifestyle of a filthy and stained family. By this he meant that such people do not know anything sacred, are far from the meaning of honor and zeal, and are dangerous for the family and society" (6, 114).

In the work the drilling of a well is symbolic. The writer turned it into a means of illuminating the dark side and the real face of the morally degraded, self-satisfied family of Khalig, the influential member of the village and had achieved his goal.

The writer draws attention to the gap between with simple and ordinary people who lead a hard life with honest labor all their lives in Macid's imagery and people like unworthy Khalig who puts his own interests first, who plunders the people cruelly, while comparing the pure-hearted kankan (well pot man) Majid with Khalig, the authoritative authority of the village, self-satisfied chairman of the collective-farm.

In the narrative, the writer had created a full image of the chairman of the collective farm Khalig. Khalig image is mainly described in the family environment, and certain signs are made about his work in the work. However, the writer

enlivens this image with so many natural colors that the reader has a clear idea of his character. Isi Malikzadeh did not set a goal to describe only the negative, defective aspects of Khalig's character. The character's being completely negative could not seem so realistic. As Isi Malikzadeh is a realist writer, he was not indifferent to this issue and had also drawn attention to the positive aspects of the character of the image.

As a son, Khalig is very caring for his mother. No matter how negative character man he may be, he isn't a child who has lost mother and generally parental effort. The writer has shown this aspect in all its details in the work:

"- Gulandam, pour water!"

As the water trickled down her crumple body filtering from her head, Minnet grandam often closed and opened her eyelashless eyes. The grandam looked like a child in a big basin.

Khalig soaped her pendant breasts.

-I sacrifice you, my mother," he said. -You gave me milk from these breasts, make your milk lawful for me" (7,123).

In the work other characters also appreciate his deep love as a child for his mother highly. So that, Piri said, "I have never seen anyone who wants his mother so much." "He gives a bath her every week ... Exactly ten years" (7,123).

The writer Gabil describes Khalig's drilling of the well as follows: "The son digs a well in the yard at his mother's request to provide the family with clear water as crystal. However, as descends to the deeper layers, before the water, instead of water, the shadowy, dark history of the family is revealed, and the moral ugliness of the child who wants to wash away his guilt by digging a well is disclosed" (4, 7).

Apparently, the writer connects the caress of Khalig's image to his parent with his desire to cleanse his evil, sinful deeds he has committed throughout his life. Although there are certain realities in this approach to the character, in our opinion, it is not correct to evaluate the child's love for the mother in this way.

From the following conversation between Umud and his father it is being clear how cruel Khalig is, how he treats to people belonging the lower classes, how indifferent he is to the fate of other people for their own interests and how he harasses them without blinking an eye.

"-I don't want to incur to Kamran's bread.

-Ashi, what has Kamran got to do with this?

-Kamran is a shepherd. In Khalig's collective farm, in Khalig's farm. If I had not dug this well, Khalig would have dug a well for Kamran. There is a camel rancour in Khalig. I also worked on his collective farm. I know him as the inside of my palm. - Majid pulled the trowel out of the ground"(7, 117).

One of the disadvantages of Khalig's character is his misappropriation of national property, using the sheep of the collective farm for personal gain, to have fun, to graduate from an institute and get a "scientific degree". Although all of this is not described in detail, it is clearly seen from Khalig's way of life, livelihood, and decoration of his home.

"Once, Kamran got angry and had talked to Umud against the chairman: "Khalig didn't leave sheep on the farm. He took the skins of two of them out from his throat a month and took them to Kirovabad. Not Khalig, but the sheep saved the Institute. And now the sheep will do him a scientist " (7, 125).

Isi Malikzadeh describes the life of Umud the protagonist of the narrative in more detail than other characters. Thus, the writer gives a wide space to both his work life and emotions, and by showing him in conflict with different people, as well as with the contradictions in his inner world, manages to fully reveal the nature of this image.

As Vagif Yusifli points out, Umud, who is "striving for spiritual maturity", gives the impression of a lazy boy after returning from military service, throws cooking saying it is not "men's art", does not want to cling to the handle of a case. However, at the insistence of his father Kankan Majid, he went with him to dig a well in the yard of Chairman Khalig.

Umud knows the place of older or younger, as a son, and always respects his parent. "Umud hadn't smoked a cigarette that was in his hand to half yet. He grudged to throw it half-done away. It was impossible to enter the yard with a cigarette, because Umud had never put a cigarette in his mouth next to not only his father, but also his brother Kamran" (7, 93).

In the narrative Isi Malikzadeh also describes Umud's pure, sublime feelings, but Umud have never confessed his love for Solmaz, but only satisfied by emptying his heart on paper: "I always look at you, but you do not know what is in my heart, o cruel. You are in my heart. I miss you when I don't see you. I will not forget you. If I forget, I'll destiny to the black lands" (7, 110).

Although this passage shows how strong Umud is in his love, the course of events leads him to give up his love.

The writer returns Umud to the past through dreams, reminds him of his conflict with Tofig, and thus reveals many aspects of Umud's character. When Umud came out of the water and shook on one leg, Tofig called him: "Come here, locust!", "Take out that letter". Umud's speech dried up: "What letter?" Tofig stood up: "The letter you wrote to my sister". Tofig walked and stood facing Umud. "Hurry up, huh!" Umud shrugged: "I don't have any letters. I did not write a letter to anyone". Umud was embarrassed by these words. He thought that in the eyes of his friends, who were aware of this issue, he became weak, small, and became a rabbit to be afraid of" (7,110).

At first glance, it seems from this passage from the narrative that Umud is afraid of Tofig. But this is not the case, in fact, he is a son who knows the place of everything. This is clear in later parts of the work. Tofig slaps Umud, but Umud does not answer him. In fact, Umud was taller than Tofig, and even considered himself stronger than him. However, Tofig does not raise his hand to Solmaz because he is her brother.

A duality occurs in Umud's inside throughout the work. Thus, Umud, who is unaware of life and the pleasures of this life before coming to dig a well in

the chairman's yard with his father, went on a love affair of Asli the wife of the chairman of the collective farm with the driver Piri, and then he witnessed chairman Khalig's works outside the family. Both sides try to silence Umud, Piri first gives Umud a motorcycle so that he does not reveal the betrayal he witnessed to, then persuades Ali to give him his daughter Solmaz, and even says that he will not hesitate to kill her, if he reveals the matter. As the well is drilled, many things that have remained obscure for Umud become clear, and his eyes gradually open. It becomes clear to Umud, as well as in his image to the lower classes people that the environment of Xaligs, turning away from all the sanctities of the world, disappearing in filth, dishonesty, fraud and betrayal, live at the expense of people like Umud, like his father Kankan Majid whose morals are pure but are the poor, earns his living by his own labor, and has no regard for them. For such people, the most sublime feelings, such as love, national and moral values are simple thing, they can be sacrificed them for personal gain without thinking. There is a great contrast between Umud's purity, his tendency to masculinity and courage, and the desires and aspirations of the environment that surrounds it, and this environment is ready to absorb the feelings that are still beginning to take shape of a pure person like Umud at any moment and can achieve it at certain points.

On the one hand, the injustices he faces, on the other hand, his personal desires and feelings for Solmaz keep Umud in hesitation. Umud, no matter how weak or feeble-minded, is able to maintain his personal dignity in this dark environment. In the work Umud's spiritual maturity reflected naturally, and all the events described give rise to this. Xalig's seemingly pleasant and kind attitude confuses Umud, it is a necessary condition for a young man who has just returned from military service and has not yet opened his eyes to this complex course of life. In the process of drilling the well, Umud's ideas about Xalig are completely subverted. He witnesses the filth, dishonesty, betrayal, and fraud of this family. Umud is promised to be reunited with the love he has carried in his heart for years.

It reaches the point that Umud even has to give up his pure feelings for Solmaz and thinks that: "Solmaz can really be his wife. A mother can persuade her daughter and transfer her to her home. But why does Umud need such easy love? Isn't such happiness like the food brought to a person in a steaming bowl?" (7, 145)

At such a moment, Umud remembers only the morality issue: "Let's assume that Asli became my mother-in-law and Khalig my father-in-law. So what Piri will become for me? ... How shall I look at Piri's face if I marry to Solmaz? After all, Piri is mine ..." It is as if Umud has just woken up from a few days of mixed dreams. He has just realized that, the Badger Piri has trampled on his honor as well. "My father doesn't say straight. The world does not need bad people. The wicked can bend the straight. They can bend everything. Even the Earth"(7, 145).

Umud seems to fall into a well when he devotes his energy to the people as Khalig, but at the end of the work he has to face his inner self, gives up Solmaz, his long-term dream, ready happiness, ready love, is formed as a person, correctly defines his position in life, escapes the well to be drilled for him.

In the work one of the characters, whose character is revealed through conflict, is Piri. Elchin described the image Piri very accurately, as he writes: "Piri, and pirilik in general, in himself, when taken naked, is not a social calamity, it is a microbe, a parasite that uses public calamity for its own benefit, but it is not a worm, is a drinker free water from wells, is no digger the wells and filling them with water, of course, this is also a social disability, an imperfection, but he is the product of the social misfortune of the Khaligs, not anymore, if the embodiment of goodness, straightness, manhood, purity mirror-crystal springs are more profitable and more convenient in any other situation, the Piris will begin to drink free water from there immediately, and the Khaligs will not be able to do that, and if they can, then they are the Piris, not Khalig. In this sense, the Patron is very symbolic, and it seems to me that, unlike the Khaligs, the end of the Piris is the fate of the Patron" (3,141).

What a man Piri is as a character has been fully expressed in this quote taken from the seventh volume of Elchin's book "Selected Works".

Piri betrays his master, eats his food, lives at his expense, in return for all these good deeds, touches the honor of his owner, and even later tries to justify himself on the basis of Khalig's love outside of the family. As if all this were not enough, moreover, he also uses various means to silence Umud, who accidentally came to the forefront of his flirtation scene with Asli, the wife of Khalig, he is driver at his door, and even threatened him with death. The conflict between Umud and him reveals Piri's character in all its nakedness.

It is clear from this work of Isi Malikzadeh that he is deeply acquainted with human psychology. In the conflicts and situations he created, as well as in the morale, worldview and life of the heroes, the writer tried to go down to the lower levels, to reach more people's inner world and open them, to shed light on the deepest layers of their psychology.

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