

# Comic Nature of Personal Names in Mir Calal's Stories

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**Abstract:** *The essence of gibe and means of creation in author's five plotted stories are studied in this research paper. The writer had been created this gibe by the names. The same names are the names of images. The stories have been analysed by examples quoting sources from the list of literatures.*

**Keywords:** gibe, critique, reader, satire, writer, story, name

## 1. Introduction

The personal names have their unique places in art works. While, the person names serve to distinguish them, but their functions in art work creates expressiveness, emotionality. The most of the times names report the images character and moral quality. The image names are of particular importance for the work efficiency. The right choice of name increases the reader interest to the work. Last century satire masters used the private names as means of comics in fiction. Prof. T. Hajiyev remember Mir Calal's attitude to word, the artistic workers name like this. "Mir Calal would say title is the half of the work, must attract the reader or artistic trait must be read on image's name".

In writer's stories like as "Hökim Cinəyatov" (Doctor Murder), "Mərkəz adam" (Center man), "İclas qurusu" (The meeting dried), "Həmtərovlar ailəsi" (The Hamtorov's). The gibe had been build on the namer and the contents of these stories had been allegoried on the image names. As mentioned before these names identify the critique target images characteristics.

So that, "Doctor Cinəyatov" (Doctor Murder), negligence, carelessness, beauroucracy, procrastinate, "İclas qurusu" (The meeting dried), reflects meeting loveners on themselves. The artisan's whose main target is modern life in his creativity critique target was defeneracer met in all sectors of society.

The writer in his "Doctor Cinəyatov" (Doctor Murder) story, critised the doctors indifferent to human health, neglegent to their works as an example of Cinayetov by representing them as offender, murder and human killer to the readers. The story begins with Ramazan concerning about health of his father and calling the doctor from hospital. In the begining of the story, a strong controdiction arises between Ramadan's self comforting thoughts and a bit later doctor's behaviour. So that Ramazans thoughts "why I am afraid for my father". Now I'll take a doctor from clinic and begin treatment immediately turns upside-down after knowing Cinayetov. Thus, Cinayetov reads Ramazans petition reluctantly instead of to hasten for the patient waiting for him, he hardly steps forward and at last his forgotten necessary equipment in the hospital is clear.

Cinayetov's behaviours strange to the doctor specialty create assurance for us for choosing right name for such doctor. Doctor Cinayetov accuses his absent-mindedness for getting the thermometer, but writer taking into account exposures the doctor's neglegence and carelessness not the unconsciousness forgetfulness. Such doctors created not for heal but to commit a crime had been cogently exposed as a satire affect in the story. [5.p.15]

The reasearcher A.Huseynov brings Cinayetov closer to the hero of C.Mammadguluzadeh's "Ice" story from the view of attitude to the patient case. But the child not delivering the ice in time because of his interest to his same-age Shirali and his dog, leads to his sick aunts death conclusion. Perhaps, Mirza Calil's image sin would be forgiven to his childhood but Mir Calil's Cinayetov deed is valued as not a sin but a crime.

The image wholly reflecting his name on himself careless and negligent behaviour had been critisized in the story. Mir Calal has a strong life observation. He can differ the most typics, choosing the most characters of the myriad of and life event, whole life truthes and personality character. [4.p.24]

But the writer sometimes represents. The images as Qrotesk level. Anket Anketov occupies special place among the unusual distinguished characters. For example: "He looked to the questionaries as real human, worker as a cadre as himself says". He thought that good workers are these questionarier. The principal, cashier, stoker, sweeper visible in the bathroom are the shadows of mobile work folders, nothing else. [7.p.386]

Anketov's excessive liking to the document causes laughter of course. Anketov believed the office works to be improved by tidying up the folders even speaks with papers and is crossed to them. Satire gets stronger when illiterate Nishan was defined as accountant, and Nuru as kisceci (washer) to the woman bath-house, because male washer had not been defined to the woman bath-house even not in tzar period and in primary comunity. [1.p.3]

The Anketov's narrow outlook can not make the reader unfurious. In this story written against bureaucracy and buraucratic thought manner. The Anketov's formalism had been criticised and the name of this image presented in the

Grotesk level had been put as if not by writer and appeared as the images action and behaviours.

As to Anketov people are valuable for their personal affairs not for dignity and ability. Anketov's document indulging is given quite exaggeratedly.

So that the principal not believing his worker being ill, looking at his file "Sorry that person works in his place safe and sound or when secretary told that Gurbanaly is in military service. Anketov comforts himself saying "Ey stupid, why don't you understand his personal file is there in front of eyes". The author's addressed to "Ey, stupid" expression to the secretary by Anketov saying, bears laughter, doesn't carry external character is directly aimed to Anketov and has a deep meaning. The expression "Ey... stupid" in fact is a narrow reflecting Anketov comprehensively. Author raised the satire to the sarcasm level by his used method for revealing Anketov's internaty in other words, Anketov is the questionnaire of 30th of twentieth century political history socialist society.

One of the writer's story used the grotesk is "Telas qurusu (Meeting dried)". Author created this image whose meeting likeness penetrated to the marrow that here satire replaced with severe gibe-grotesk passing all bounds. After acquaintance with the story reader would have a question: Why meeting dries? Why not meeting lover, meeting amateur, but only meeting dried. As noted before, right chosen name increases interest to the story that's why writer gives the explanation of this name in the introduction of the story. There are many dried fig, dried apricot, dried cornel, but meeting dried person is only one. There is dried under sun and there is dried, dehydrated, lost his feeling in the meetings. [9.p.123] Author considering the meeting dried as useless in comparing dried fruits named him uncommunicative, taciturn person lost life feelings far from the water sounds, flower odour, birds songs, music, gibe and party.

Even as to Dried's opinion all the university had been created after a meeting and stands because of the signed order. This image seeing life meaning in meetings even put the naming his daughter on meeting agenda in the club and names his daughter as "Lecture" on accordance with his profession. The writer surveys to reader the meeting's not being indifferent to dried ridiculour action. Many names were offered there, but the father did not agree, insisted on his offer "Lecture"! Meetings bursted laughing and then clapped. Naming his daughter "lecture" insistently and making meeting people to laugh at himself influences the satire more. In the story when there is necessary to look copy-book for his daughter, Meeting Dried's following the formality is not out of consideration. Firstly daughter writes petition to her father. Then the petition was sent to the school for the teacher's ratification. After all Meyransa signed. And at last Meeting Dried buys book, copy-book, gives to his daughter by list after her sign and put the deadline. Till the end of second week of next month and sends one copy of that list to the office manager's "Control" and keeps one copy in this archive for reserve "it would be necessary if checked in future". [9.p.125]

The formality reaches the level that he wanted petition and questionnaire from the driver who wanted to marry to his daughter. In these situations the life reality is detruated, realism level decreased and the image bears gibe. Saying "write the questionnaire, we will check, decide" to the match makers to his daughter makes closer him with Anketov. So that, for Anketov too, the worker wanted to work not himself but personal document case. Criticising the formality buracrutism in both stories, the writer names the hero of "Meeting dried" as "strong willed, principled and right man" ironically. Such kind of meeting lovers in a droven position from the real situation creates full description about their staying very far from daily life problems. One of the author's story creating gibe by means of names is "Center man". There is a contradiction between the name of this story and narrated story. It seems that, the "Center man" in the story is a urban intelligent representing city culture advanced and talented people but the "Center man" is nobody else than a parasite despising village, simple bussinesmen. He thinks that behind the city lights, semaphore there is a deep dark place and the district is the place of the illeterate people. Even he lost confidence solidly when hearing the news about his being sent to the district. However he was told a woe news. He turned paled, shrank, and throst was mowd. Walked all the doors with his lover Darchin khanim, talked with responsible people, but no result, begged, did not listen. Threatened, but were not afraid of. Made noise, didn't hear. Showed the fever certificate, but did not beleived. Wrote petition on elegant papers, was refused. [8.p.192] The writer describes the "center man's" flounder so that as if he symhatizes with him. But this tendension is an external tendention. Ironic, sarcastic laughter preveils in this description. In the end the "center man" floundering remains resultness, bears as if joy for writer, finds comfort by telling "You will go to the district and that's all" on behalf of the education inspectorate. The writer introduces the "center man" as the name of "Antarzadeh" (Baboonzade). It is known that "Baboon" is type of monkey, and the difference from others is possessing longer armes not appropriating his body. Considering this surname to the "center man" properly, the artisan directly links this name with his character not possessing a wee bit of talant but thinking highly about himself. This person thinks his chances unlimited. Whole the story nothing telling except "Why human body notdestroying why, why". Thinks himself cultural, his speech as a free concert. He lost to the village people who he thought backwards about, often jumping up and down many times. His defeat is a victory of innovation over the obsoleteness. Abbas rightly names baboonzadeh's enthusastic speech as a curse and says "You be cursed by club director, such man. Writer used all the opportunities to reveal "Baboonzade". He heard music sound when getting of train. He thought that the orchestra war sent for him by the local executive comitee, hoped someone would say "Comrade Baboonzade, you are very welcome to enlighten our village, help our local organizations." But no one approached him then he made sure that he got off from wrong passenger carriage and people waited for him from soft wagon. "Turned back, entered the wagon hurriedly passed from wagon to wagon, pushed himself to the soft wagon. But again noone encouraged for him and approached. Baboonzadeh stayed as scared ship among the swarming crowd." [8.p.193]

In this part Baboonzade disgraces himself with his action and effortlessness. Here no need for the author's intervention. In the last, author generates the image character with his used smile. In the story the cultural progress enables Baboonzade falling into a ridiculous situation. The boy playing "Hayati" in tar is generated image of gentle taste possessing village people and people listening this performance jealously does not like Hamlets monologue anymore with young tar player's playing Baboonzade understands that "my speaking from earth till the heaven means nothing for the people. Peasant is a life lover person." The "center man" cultural backwardness is clearly seen in the progress background of the village. The writer does not trouble so much to reveal this swaggerer not fitting himself to go to the village. Baboonzadeh disgraces himself with this action. "Where is a person as Baboonzade used to be tidy? He would not get on the tramcar in order to touch the people. He would fetch silk kerchief from home to wipe his face in the classroom. He would dictate his lessons to typist and would give 5-10 manat." [8.p.192] There more signs about Baboonzade's tidiness cleanliness.

But these are external signs. There is hidden under text meaning here. "Baboonzadeh" looked at the laboring people abusively "not touching the people", "not dipping the finger into ink". Mir Calal's thoughts about A. Hagverdiyev's story creativity can be attributed also to his stories. According to writer's opinion; A. Hagverdiyev shows the type's internal emptiness, brutality, meanness by means of his words, actions and judgments. We search and find the writer's attitude to the event in separate expressions and references, but in general spirit of the work and essence of the event. [6.p.126].

In Mir Calal's stories related with the names satire and irony is acute, and these stories were created over the struggle of innovation and obsolescence. Meyransa's victory over dried in "meeting dried", Nuru's victory over Baboonzade in "Center man" is obvious proof for this.

Mir Calal's auspicious exposure method of the criticism object is confrontation method. The peasants' simplicity and Baboonzade's arrogance, their wishes and demands vitality and center man's abnormal actions and enthusiastic sentences make contradiction. Here Baboonzade's every action, even the word "center man" had been sharply criticized. The irony in author's speech when speaking about this man's attracting attention in every deal, not responding to the wishes and desires, ridiculous situations immediately catches eyes.

In the story Baboonzade's lecture is narrated so; no places for such words as "Sorry, forgive my mistakes" and began immediately "comrades" [8,199]. Allusion is obvious seen in Baboonzade's presentation. So that, the news of people gathering for concert in the hall, Baboonzade's soul falls into panic because of his unprepared. "He did not begin as speaker without material" is a sharp irony addressed to Baboonzade.

In satiric stories, Mir Calal derived benefits from classic prosiest. From this point of view, the narration method of "Kamtarov" is close to Hagverdiyev's method. One on the

Hagverdiyev's narration method is that, the writer sometimes share his conversation with reader, asks them questions, gets replies from them. For example let's remember the beginning of "Sheikh Shaban":

*-Do you know Sheikh Shaban?*

*-No*

*-Pity, very pity (2,179)*

*Mir Calal plots the "Kamtarovs family" like "Sheikh Shaban So this story begins in dialogue*

*\_Yallah, Yalah, Where Are you? How are you?*

*-What about you?*

*-God bless you from hoodoo. You became brisk.*

*-I did not become any briskness. No time from the meeting.*

*-What to do in order to meet each other?*

*-These days of I am busy. May be next days off.*

After this dialogue the author acquaints them with the reader. "Who are these dear friends warmly shaking each other's hands and asking about each other's health?" If I say they live in the same house, you won't believe at all." How it can be that, to live in the same place and be unaware of each other "- you will say. If I say they are husband and wife. You will say amazingly: "What he speaks about" [9.p.60]

These dialogues partly help the reader with defining The Kamtarovs family position in social life. Such correspondent dialogues with reader give special vitality to the author narration. By this way makes the reader participant of the conversation, arousing bigger interest and attention to issue he deals. The most importantly he represents the story hero to reader and creates favorable opportunity to his reference. [10.p.67]

The described husband and wife in the story are busy only in setting up their house and home. The ambition to be wealthy longed them for not only relatives' friends even for each other. Mir Calal researches the Kamtarovs' ambition to be wealthy and it is obvious that nothing stands on the root of this "specialty" than envy and jealousy." Leyla saw that, The actor Ayyub's wife walks as a hawk with a couple of diamond rings in her finger. Saw that potters carry piano and walnut wood furniture to the squat Alakbar's three floor house; body sized mirror, Warsaw bed, Quba carpet is brought" this feeling inside Kamtarovs turned them to the laughter target all along the story. Author describes The Kamtarovs isolated from social life like this; "Any entertainment taking time is Kamtarov's enemy, You would not see him in social places. He would come to only necessary, name checked meetings, would note his name and would disappear as ghost. [9,63]. Making every his minute equal to gold Kamtarov doesn't even get the receipt he paid for in tram-car. In the story the thought, idea had been expressed so vitally and mobile that the image attracts reader with its reality. These longing for each other faces husband and wife unique means of communications are one two limbed letters." Qulam, if you cook scrambled eggs, the eggs are on the bottom of buffet and the butter is on the niche." "Throw your dirty clothes into the big pot, I will send them to the laundry as it is seen, The Kamtarovs had been isolated from real life. The neighbors' good life evokes jealousy feeling in the young's hearts and this feeling doesn't pass by without influence to their family life.. When their gained

even Leyla's parents tokens, dowries were plundered by unknown person, this young family fell in circumstances evoking laughter.. Mir Calal had not aim the Kamtarovs to satire target, the gibe to words them were humor and carries corrective content. As in satires Mir Calal, chose exact names for this story also. The meaning of the "Kamtar" standing on the root of the surname , writer chose for this family is " poor";" miserable". In deed this newly married couple is busy with earning money, with working till the twig light instead of living pleasant days. Their choice doesn't bear fury and hatred for the reader. On the contrary reader sympathizes and as if feels sorry for this family's choice. May be the reason for not creating fury feeling in reader's mind is writer's right acquaintance ability." For acquainting the Kamatarovs to you I should take a little time from you. Kamtarov Qulam and leyla husband and wife as I told before.. And they are not for ' fake sake". Very beloved as poets say, lovers. It is not just two years they married. And married not easily. Leyla stayed umbrage with her parents owing to Qulam. And Qulam was stabbed for Leyla in Icherisheher (old city) wound on the back of his ear still remains and will remain till the death. Even winter cannot cool them from each other. Qulam is displeased philanderer boys. Leyla is a heart satiated girl. She an not believe the existence of any other man except Qulam in the Earth" The Kamtarovs' such presentation bore not from writer fury but from sympathy to them.

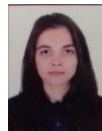
## 2. Result

The only reformatory feature in the characteristics is the excessive avidity of wealth, property desire. At the end of story seeing their house and home being plundered, thousand of black thought about Qulam came to Leyla's mind and sitting and waiting Qulam's returning back to home anxiously. For the real description of that night writer uses the retort "the night stretched as fasting month". Writer compared the night seemed long because of Leyla's anxiety with fasting month and the author's retort is very lucky comparison expressing real human feelings.

## Resources

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## Author Profile



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