

## E. WAUGH AND ABDULLA KAHHOR'S CREATIVE WORK

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**Annotation:** Looking at the research done in recent years in the field of literature, one can be sure that a comparative study is an extremely comprehensive field. The main object of the research was focused on 2 writers who lived and worked in different geographical areas, socio-political systems and specific literary environments at almost the same time. One of them is Evelyn Waugh, an English writer famous for his satirical works of the 20<sup>th</sup> century, and the other is Abdulla Kahhor, the founder of the School of Uzbek Narrative Literature. The main reason why these writers were selected for our research is the closeness of the themes and plots of the stories "Out of Depth" and "Prophecy", "Love in the Slump" and "The Woman Who Didn't Eat Raisins".

**Key words:** creative work, satire, research, story, contribution, foundation

Abdulla Kahhor, who made a significant contribution to the development of Uzbek literature of the twentieth century, was born on September 17, 1907 in Kokand in the family of a artisan earning his living with handicraft works.

His family has experienced the horrors and challenges of a difficult life. His father, Abdukakhor Jalilov, worked as a blacksmith. The family moved to the surrounding villages of Kokand to earn a living. Abdulla's childhood was spent in small villages around Kokand. At the age of ten, he went to an old school located in the village of Buvayda, then he studied at the Mamajon Kori Method Savtiya school in the village of Akkurgan. After his family again moved to Kokand, he continued his education at the Istiklol school.

E. Waugh's active and consistent rejection of bourgeois reality, aversion to the world of cash, will feed his thought throughout his entire career. Having become a Catholic in 1930 (here it is important to remember that since the Restoration, Catholicism has been the religion of an opposition-minded minority in England), E. Waugh is intensely looking for stable moral guidelines.

In the book of travel prose "Ninety-Two Days" (1934), telling about a journey through British Guinea and Brazil, he tried to appear before the reader as a better Catholic than in "Black adversity". From the impressions of this trip, the story "The Man Who Loved Dickens", and then the novel, which many consider the best work of Waugh – "A Handful of Dust" (1934); much more restrained than the scandalous Black Attack, the novel develops the same idea of a barbaric essence of outwardly civilized English society.

Although the fame of Waugh, as a prose writer, is primarily based on the success – quite rightly – of his novels, he proved to be a master of the small form

The stories presented in collection testify to the rich palette of a novelist. The writer effortlessly masters a wide variety of stylistic tonalities; each of the stories included in the collection has its own narrative key.

"Cruise" is a collection of "works" (letters and postcards) of a young bourgeois woman from a wealthy family – as if we really hear her sonorous voice, now carelessly chirping, now whining over various trifles.

In the story "On Guard" there are two points of view – the author-narrator and ... the dog Hector. Waugh does not squeak "on behalf of" the dog, but seriously and convincingly communicates the motives of its behavior. However, the dog is well oriented in the world of people: it – unlike Paul Pennifer – has firmly learned that the main thing in this world is the one who pays the money.

So this "business" dog stands at the decisive moment on the side of the one who invested cash in it, in a peculiar way protecting the interests of the Master.

E. Waugh has always been a master of the most unexpected plot twist, a paradoxical ending, which once again confirms his acquaintance with the stories "Bella Fleace Gave a Party" and "Winner Takes All". In these short stories, the duality of E. Waugh's attitude to the aristocracy is perfectly visible. The decrepit aristocrat Bella Fleace prefers the loneliness of the society of people "outside their circle."

The empty chairs at her sumptuous holiday table are not only the result of Bella's senile forgetfulness, but also a compelling symbol of the degeneration of the British aristocracy. "Winner Takes All" is about how the birthright in inheritance deprives a capable and worthy person of everything – even the right to personal happiness.

"An aristocrat in theory", E. Waugh does not encroach on the tradition of primogeniture, but the keen-sighted and sober artist cannot remain silent in him – other modern aristocrats are suspiciously quick-witted, something too similar to the adventurer Margot Best-Chetwind from "Decline and Fall".

The story "Excursion in Reality" has not lost its topicality either, because even today – and not only in England – there are quite a few specialists in the transformation of the classical heritage under the pretext of "bringing it closer" to modernity. This brilliant pamphlet on the English world of cinema directly echoes Waugh's article on Hollywood, which the reader can read in the "critical" section of his collection. Waugh mercilessly rips the mystery out of this "dream factory".

Romantic Hollywood for him is devoid of mysteries, everything in it is businesslike, prosaic, and most importantly – profitable. The debunking of one of the most popular myths in the West is accompanied in this article by not without curiosity about the difference in the fates of theater and film actors.

As for Abdulla Kahhor, it should be taken into consideration that he had speeches and essays on literature issues. In one of his speeches Abdulla Kahhor said: "When evaluating a work, it is better to evaluate it according to its images and characters in it, rather than on whether it is thick or thin, who wrote it, or even for what purpose" [12].

It should be added that almost all the heroes of Abdulla Kahhor are biographical. Mostly, the writer wrote about the people he met in life. His wife, Kibriyo Kahhorova, mentioned about it in her book, "A Quarter of a Century with him" : "It should be noted that the trip to Mirzachul was a turning point in Abdulla Kahhor's works . The "foundation" of the comedy "New Earth" ("Shahisozana") was also laid there. Abdulla Kahhor met the prototypes of his characters there in Mirzachul, such as Mavlon and Eshan in "Sinchalak"[15].

In short stories, the complexities of the human psyche are revealed in both authors' subtle images. An important feature of the authors' stories is that while they accurately depict the inner state of a person, his mental state is connected with the content of the work.

In his short stories, Abdulla Kahhor also showed a new side of his talent as a satirist and humorist. He was quick to grasp the funny aspects of life. Many of his works prove that. Both satirists oppose the evils of society with their ideals, the breath of the times, the signs of perfection in a human nature. By absorbing laughter and ridicule into the content of their works, the essence of the characters, they clearly show their positive characters' great power in society.

## References

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