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EVELYN WAUGH AND ABDULLA KAKHAR'S LIFE CHALLENGES INFLUENCING THEIR CREATIVE WORK

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 this research was focused on two writers who lived and worked in different geographical areas, socio-political systems and specific literary environments but almost at the same time. One of them is Evelyn Waugh, the English writer, famous for his satirical works in the 20th century, and the other is Abdulla Kakhar, 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" (E. Waugh), "Love in the Slump" and "The Woman Who Didn't Eat Raisins" (A. Kakhar).

The article deals with the analysis of writers' artistic interpretation of their intentions highlighted in their works. The focus is on their specific expression of the moral and philosophical worldview and the stages of formation and development of their narration, including the genre dynamics and its new forms in their short stories.

While analyzing the authors of the article used synthesis, comparative induction and deduction, comparative historical and comparative biographical methods.

In the course of this research the authors

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IVLIN VO VA ABDULLA QAHHOR: HAYOT MASHAQQATLARINING BADIY IJODGA TA'SIRI

ANNOTATSIYA

Keyingi yillari adabiyotshunoslik ilmidagi qiyosiy adabiyotshunoslikka oid tadqiqotlar qamrovi kengayib borayotganini kuzatish mumkin. Mazkur tadqiqot-maqola ham muayyan asarlarni qiyoslab o'rganish asnosida yuzaga keldi. Tadqiqotning ob'yekti – turli geografik hududlarda yashagan va o'ziga xos adabiy muhitlarda ijod qilgan ikki adibning ijodiy merosi – hikoyalari va adabiy faoliyatini o'rganishga qaratilgan.

Bu ikki adibning biri – XX asrda satirik asarlari bilan shuhrat qozongan ingliz yozuvchisi Ivlin Vo, ikkinchisi – o'zbek hikoya adabiyoti maktabi asoschisi Abdulla Qahhordir. Bu ikki adibni tadqiqot uchun tanlab olinishining sababi – ularning "Chuqurdan tashqarida" va "Bashorat", "Sevgi tanazzuli" va "Mayiz yemagan xotin" hikoyalardagi mavzu va syujetlarning bir-biriga yaqinligidir.

Maqolada asarlar g'oyalarining badiiy talqini tizimi tahlil qilingan. Yozuvchilar axloqiy-falsafiy qarashlarining o'ziga xos ifodasi hamda hikoyaning shakllanish va rivojlanish bosqichlari, xususan, yangi shakllarning kichik hikoyalarda aks etishi o'rganilgan.

Tahlil qilishda maqola mualliflari sintez, qiyosiy induksiya va deduksiya, qiyosiy-tarixiy va qiyosiy-biografik tahlil usullaridan foydalanganlar.

considered inter-literary relations in various fields, which were objectively evaluated, commonalities and differences were identified. Moreover, the problem of the genesis of a short story was approached on the basis of world artistic-philosophical and socio-cultural thinking; biographical episodes of two writers were covered in the comparative literary aspect; and finally, the ideological unity of writers who lived and worked in different environment was determined.

Key words: artistic interpretation, commonalities and differences, genesis, artistic-philosophical thinking, comparative aspect, artistic feature of the work.

Ushbu tadqiqot jarayonida mualliflar tomonidan turli sohalaridagi adabiyotlararo aloqalar ko'rib chiqilgan va ularga xolisona baho berilgan, umumiy va farqli jihatlar ko'rsatib berilgan. Qolaversa, bu ikki ijodkorning asarlarida ular biografiyasiga oid epizodlar qiyoslab o'rganilgan va turli muhitda yashasada yozuvchilarning mafkuraviy qarashlaridagi mushtaraklik aniqlangan.

Kalit so'zlar: badiiy talqin, umumiylik va farqlar, genezis, badiiy-falsafiy tafakkur, qiyosiy jihat, asarning badiiy xususiyati.

INTRODUCTION

Before comparing the works of the mentioned two outstanding writers, belonging to different social worlds, it would be worth to cover their living environment, which had a serious impact on their creations. Arthur Evelyn St. John Waugh (October 28, 1903 – April 10, 1966) was not only an English writer, but also a journalist and a book reviewer. He wrote 22 short stories, 18 novels, 8 travel writings, 6 biographies and autobiographies and published more than 200 essays, articles and reviews from 1917 till 1965. It should be added that more than 300 further titles are listed but not reprinted.

Great Uzbek writer, Abdulla Kakhar made an invaluable contribution to the growth of Uzbek literature and art, created immortal works about the life of the Uzbek people depicting the inner and spiritual world of a person. He is one of the greatest writers of Uzbek prose of the 20th century. Abdulla Kakhar is not only the greatest writer who flourished literature as a poet and later a storyteller, but also, he was a publicist, a writer of short stories and novels, a satirical comedian and a lyrical playwright, a journalist and a translator.

Abdulla Kakhar was born in Kokand on September 17, 1907 in the family of hammerer. His family has experienced a difficult life which the author depicted in his books. His father, Abdukakhar Jalilov, worked as a blacksmith. The family had to move to the surrounding villages of Kokand to earn their livings. Thus, Abdulla's childhood was passed 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. After moving to Kokand, he proceeded with his education at the Istiklol school.

MAIN PART

Evelyn 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), Evelyn Waugh is intensely looking for stable moral guidelines. He polemically

opposes the everyday bad life to the “good old days”.

It should be added that, Evelyn Waugh received his first lessons in traditional British conservatism: “My father assumed as I do now that anything new was likely to be nasty” [Waugh E., 1964; 117].

The chapter “My Father” of the writer’s autobiography was full of his ironic observation, brightness, depicting a late Victorian gentleman. He loved a quiet life and came to the conclusion that “towns are places of exile where the unfortunate is driven to congregate in order to earn their livings in an unhealthy and unnatural way” [Waugh E., 1978; 33].

Curious to note, that Waugh himself was not at all inclined to consider his works as satirical, since he was convinced that “satire is a matter of period. It flourished in a stable society and presupposed homogeneous moral standards: the early Roman Empire and the 18th century England” [<https://www.evelynwaugh.org.uk/styled-33/index.html>].

Despite positive reviews from critics about his biography, Waugh still linked his future with the visual arts; biography of Rossetti perceived by him as a work, associated with his artistic aspirations. Even though Waugh had already realized that he didn't have enough talent in order to become a serious artist, but he tried with all his might to avoid getting involved in the “family” literary business. After publication of “Rossetti” he enrolled in a carpentry course – a period that he remembered until the end of his life with special warmth. From here we can also trace the development characteristic of the worldview of the image of a master-writer, who, as an artisan, was doing his job carefully, bringing to the technical perfection rough stuff. This image, devoid of romantic idealization of creativity, will later be applied by Waugh to the work of a priest and missionary – also a kind of artisans for the processing of human souls.

Nevertheless, he could not escape the literary career that seemed to him then the most banal and easiest of all activities to which he could devote himself – a man of his circle and education. He wrote the novel “Decline and Fall” (1928), which brought him the fame of the most gifted writer of the young generation.

His marriage to Evelyn Gardner lasted for 14 months, from June 1928 to September 1929 [Davie M., 1976; 335]. Within this period Waugh completed his first book of travel notes “Labels” (1930), and began his second novel, “Vile Bodies” (1930). In the midst of his work on the novel, his wife told him that she loved another man – Treason and the divorce that followed was an emotional shock for Waugh, but that painful experience and a feeling of fragility of existence served the impetus for the consolidation of spiritual searches [Waugh E., 1980; 193]. We find the image of a treacherous woman not only in his novel “*A Handful of Dust*” but also in his short stories “*Love in the Slump*”, “*Too Much Tolerance*”, “*Excursion in Reality*”, and “*By Special Request*”.

In both the first and second novels, he shows in a farcical style fragility of a human life, his puppet heroes do not have time noticing how they slip into death: little Lord Tangent in “*Decline and Fall*”, Agatha Rancible in “*Vile Flesh*” does not cause

their brief stay in the pages of the novels of sympathy in no one, especially in their creator.

The absurd and cruel world of Waugh's early prose expresses his feeling of irresistible centrifugal force, entropy of the world [Hastings S., 1994; 23]; it seems that only the process of imprinting this world in a word is capable of it, at least, somehow focus, at least, the illusion of meaning. Besides his cherished ones Spengler and Schopenhauer, the source of Waugh's pessimism was in his warehouse character, in his very disgust for life, and in natural predisposition to depression.

Already at school, he notices in himself violent tendencies: "I was third in the race ... Hale complained that I repelled him. I'm starting to think that some kind of evil fate makes me nasty. I never think about those behind. All my attention is focused on overtake the one in front" [Waugh E., 2012; 45].

He had already three times (twice in Lansing and during teaching at Arnold House School in July 1925) seriously thought about a suicide, entered into his diary letters of farewell, took the first practical steps to commit suicide, fortunately, always stopping on time. The most frequent entries we find in his diary already in his youth – "nothing happens", "longing and boredom" [Jones D., 1973; 63].

He really was charming except with his high society beauties – Diana Guinness, Diana Cooper, Teresa Jungman, the Lygon sisters who to the end of days kept the memory of his "incomparable society" [Cooper D., 1959; 112] and most he just frightened people with his ferocious humor, [<http://www.theguardian.com/lifeandstyle/2011/nov/26/peter-waugh-alecwagh-evelyn-waugh>] it is obvious a penchant for anarchy.

Given such a satirical temperament misanthropic predisposition (we should remember Jonathan Swift), it can be assumed that in the religion Waugh found a medicine to find a restraining force for the chaos outside and within himself beyond its control, set himself a saving framework. There is not a word about this "psychology", of course, in his statements about the reasons for converting to Catholicism – he cultivated in the thirties the public image of an invulnerable intellectual, protected by his talent from any attacks from the outside world, a person without weaknesses and mistakes.

Therefore, in his statements about the conversion, Waugh invariably put forward purely rational arguments, argued that it was based on logic, emotional and uncompromising. The moment came when he decided to gain that spiritual foundation, from his point of view, ruined Rossetti, and took practical steps for this.

Waugh's diaries contain little information as to his experiences at that moment; and directly about the events associated with the appeal. After breaking up with his wife he changed the way of keeping a diary, statement of facts became more consistent and clearer, but also drier, streams of reflections were replaced by a listing of meetings, lunches and trips.

Tod Worner draws a parallel between dryness in the description of the key moment of his own spiritual life and how Waugh will describe the transition of his characters to faith [Worner T., 2014; 1].

So, in his literary texts this event will be portrayed just as sparingly, without

psychologies; but the socio-historical background will be outlined in detail for each individual treatment. Immediately after being admitted to the church, Evelyn Waugh learns about the upcoming coronation of Ras Tafari, Emperor of Abyssinia, and is sent to illuminate this event as a correspondent for the Times newspaper. Impressions received from a trip to Africa and a visit to the coronation, formed the basis of the book of travel notes *"Remote People"* (1931) and a satirical novel *"Black Mischief"* (1932), which established his reputation as an outstanding satirist.

In the book *"Remote People"* Waugh first addresses the topic of missionary service, which will increasingly interest him in throughout the 1930s and ultimately lead to the creation of a missionary biography and the martyr Edmund Campion. In the novel *"Black Mischief"*, the real history of Abyssinia is brought to absurdity; the heroes are presented as grotesque figures, and the very idea that rotten from within the system of a European society devoid of faith is frankly ridiculed. The novel develops an idea of the decline of civilization, but this time it becomes obviously a parallel between the savagery of the barbaric customs of an African country and meaningless, essentially the same barbaric life of the English society. Feasts of savage cannibals are compositionally juxtaposed with parties "Golden youth" in London, and inner corruption brought to light a human nature, whether in the African hinterland or in a civilized England. In the book of travel prose *"Ninety-Two Days"* (1934), telling about a journey through British Guinea and Brazil, he tried to appear before readers 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 to be the best work of Waugh – *"A Handful of Dust"* (1934) appeared; much more restrained than the scandalous *"Black Attack"*, the novel develops the same idea of a barbaric essence of outwardly civilized English society.

Although Waugh's fame as a prose writer is primarily based on the success – quite rightly – of his novels, he proved to be a master of a small form. The stories presented later in the collection prove 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 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 a compelling symbol of the degeneration of the British aristocracy. "*Winner Takes All*" is about how the birthright 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.

Evelyn Waugh's featured articles have been written over the years and have been published in a variety of periodicals. Waugh's critical works are in the best traditions of English classical essayists, examples of which to this day are the works of John Ruskin and Matthew Arnold. English essayists have always had a variety of interests.

Evelyn Waugh is no exception in this respect. He penned articles of a literary critical nature, revealing in the writer a subtle, observant, frankly subjective critic: *People Who Want to Sue Me*, *Youth at the Helm and Pleasure at the Prow*, *Literary Style in England and America*, and Introduction to "*The Man of Property*". Two articles on painting (*The Forerunner*, *The Death of Painting*) are included into the collection – after all, the writer has been engaged in the visual arts since childhood – he drew well, did engravings. Almost all of Waugh's essays are written in an elegant and ironic pen. Although in some cases, the author's irony can be deceiving. Of course, the writer is disingenuous when he writes about a literary career as the most accessible and easy for someone (*Careers of Our Sons: Literature*). "Writing career facts of his own biography – this was his first book on the biography of the famous Pre-Raphaelite DG Rossetti, which was followed by "*Decline and Fall*".

Furthermore, Evelyn Waugh took literature extremely seriously. Leaving no detailed aesthetic manifestos, he always consistently advocated realism, for the close connection between life and art, being wary enough of "the latest methods of writing". It seems that the criticisms that Joyce's style arouses in Waugh's style are fully justified: he was a writer being possessed by the style. His later work lost almost all faculty of communication, so intimate, allusive and idiosyncratic did it become, so obsessed by euphony and nuance. But because he was obscure and can only be read

with intense intellectual effort – and therefore without easy pleasure – he is admitted into the academic canon” [Hastings S., 1994; 25].

In the course of the work on the article we used several methods of analysis: synthesis, comparative analysis, comparative induction and deduction, comparative historical and comparative biographical one, also approaching them considering the life and work of Abdulla Kakhar. As for this genius, it should be taken into consideration that he had also speeches and written essays on literature issues. In one of his speeches Abdulla Kakhar said: “When evaluating a work, it is better to evaluate it in line with its images and characters in it, rather than assessing whether it is thick or thin, who wrote it, or even for what purpose” [Kakharova K., 1987; 37].

Abdulla Kakhar started his literary career as a poet. His first comic poem entitled “*When the Moon Burns*” (1924), was published in the magazine “*Mushtum*” under the pseudonym “Norin shilpiq” (Norin is the national food of Uzbekistan, “shilpiq” means “slippery” [Kakharova K., Nahanov O., 1987; 33]. Abdulla Kakhar’s works have been translated into Russian, Armenian, Belarussian, Georgian, Latvian, Lithuanian, Moldovan, Azerbaijani, Tatar, Tajik, Tuvan, Turkmen, Uyghur, Ukrainian, Chechen, Karakalpak, Kyrgyz, Kazakh, and Estonian. Some of his stories have been published in English, Arabic, Bengali, Bulgarian, Vietnamese, Spanish, Mongolian, German, Polish, Romanian, French and Persian languages. Uzbek great writer died on May 25, 1968 at the age of 61 at a time when his creative source was in full swing. There are a number of PhD and doctoral dissertations on Abdulla Kakhar’s creative work, and numerous monographs, critical and biographical pamphlets have been published.

Among them – H. Abdusamatov’s “*Abdulla Kakhar*”, M. Sultanova’s “*Some issues on Abdulla Kakhar’s style*”, “*On the writer’s style*”, M. Kushjanov, U. Normatov’s “*Secrets of Mastery*”, M. Kushjanov’s “*Life and Sophistication*”, “*Satire and Humor in Abdulla Kakhhor’s Works*”, “*Abdulla Kakhar’s Mastery*”, Ozod Sharafitdinov’s “*Abdulla Kakhar*”, N. Rahimjanov’s “*Abdulla Kakhar and Hamza Theater*”, L. Bat’s “*Unforgettable Meetings, Literary Conversations*”, I. Barolina’s “*Abdulla Kakhar*”, M. Agatov’s “*About our author’s books on literary compositions on the materials of critical and memoir literature*”, V. Oskotsky’s “*The Inextinguishable Flame of the Fire*”, M. Bekjanova’s “*The Development of Gogol’s satirical traditions in the works of Abdulla Kakhar*” [Hakkul I., 2004; 2].

By the 1930s, the writer’s talent in writing short stories was flourishing. His best stories appeared during that period. Powerful, popular stories began to be published one after another. “*Headless Man*”, “*Opening the Blind Eye*”, “*Pomegranate*”, “*Patient*”, “*Thief*”, “*Woman Who Didn’t Eat Raisins*”, “*Literature Teacher*”, “*Artist*”, and “*Hypocrite*” are perfect examples of short story writing.

First of all, Abdulla Kakhar skillfully presented the necessary aspects of different types of people in life and created detailed characters. Large-scale works open the creation of a human character.

Both writers – Evelyn Waugh and Abdulla Kakhar – creating such works have brought their heroes into different situations, confronting different people; they described their portraits in various ways, and presented many energetic characters.

But it takes a great deal of an artistic skill for authors to be able to create characters in small works, to bring them into struggle, to decide their destinies convincingly, and to draw their characters carefully. Both writers, in their abovementioned stories, show that they have mastered this difficult art. They achieved this being able to fully understand the life of people, to penetrate deep into their inner world. That was an opportunity to express the joys, sorrows, excitements, anger and strong feelings of their heroes.

Given the above, we may state that they both are the great masters of a short story. It should be noted that before Evelyn Waugh and Abdulla Kakhar, as well as during and after their work, a lot of writers in the genre of a short story have created marvelous works. But not all of them could reach the level of the writers under analysis. For example, Abdulla Kakhar has no equal in Uzbek literature among modern writers who have to learn a lot from him.

It should be added that almost all Abdulla Kakhar's heroes are biographical. Mostly, the writer wrote about the people he met in his life. His wife, Kibriyo Kakharova, 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 Kakhar's works. The "foundation" of the comedy *"New Earth"* (*"Shahisozana"*) was also laid there. Abdulla Kakhar met the prototypes of its characters there in Mirzachul, such as Mavlon and Eshan in *"Sinchalak"* [http://www.ziyouz.com/index.php?option=com_content&task=view&id=685].

In his short stories, Abdulla Kakhar 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.

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 characters, their mental state is connected with the content of the work.

As for Abdulla Kakhar, there is another factor that led him to a great success in small storytelling. It was his study of classical writers of Russian literature, especially A.P. Chekhov. "The work of a great artist", said A.Kakhar, "has been a great school in the development of my artistic skills" [http://tarix.uz/buyuk-shaxslar-wikipedia.org/wiki/Abdulla_Qahhor].

During the discussion of the presentation of Uzbek Literature and Art in Moscow in 1959, Russian writers said: "Uzbekistan has a great literature. It has risen to such a level that we need to learn from some of its representatives, such as Abdulla Kakhar" [May Ch.E., 2002; 24].

When we analyze short stories written by Abdulla Kakhar, as the author himself points out, we see in them the great influence of Russian literature, in particular, A.P. Chekhov. Their brevity, the intensity of the themes and contents, the reflection of Chekhov's style in the use of artistic means of depiction with a new, multi-layered

task present a great evidence of that.

It is known from Chekhov's stories that in his works he tries to shed light on social injustices and social problems. In this regard, A.Kakhar continues Anton Chekhov's traditions in his stories. In particular, A.Kakhar's story "*Nationalists*" is very similar to Chekhov's "*Chameleon*" in terms of the theme, structure and style of writing. Both stories are written in a humorous manner and use dialogues.

The events in "*Chameleon*" are mainly based on the speech of an official person named Ochumelov, who shows how devoted he is to higher officials. In the story, one passenger is bitten by a dog, and the whole thing is about punishing that dog. When Ochumelov tries to punish the dog severely, someone tells him that the dog belongs to the general, and he immediately changes his mind and praises the dog, just as a chameleon changes its color.

The whole debate in the story goes on about this, and Ochumelov changes his mind depending on whether the dog is the general's one or not. In this way, Chekhov skillfully showed in his story how many Russian officials were hypocritical to save their carrier at the time.

In A.Kakhar's story "*Nationalists*", the events are somewhat similar to the events in the above story, except that he portrays the poet and the editor as the protagonists of the story. As they cross the street, a rich man's dog tries to throw himself at them, and they argue that the dog's nickname is "Lion" or "Four Eyes". In doing so, they try to prove to each other how close they are to the rich man and how often they come to his house. Here, too, the writer criticizes and laughs at poets and editors who want to sacrifice themselves for the benefit of the nation. Even the dog gets tired of their barking and enters the house.

Matyokub Kushjanov, a literary scholar, commented on the similarities between the two stories of Chekhov and A.Kakhar in his book "*Abdulla Kakhar's Skills*". Here are some of his thoughts: "In the history of literature, it is only through dialogues that one can find many works on events and characters. Indeed, some of A.P. Chekhov's stories begin with a dialogue; evolve with a dialogue, and this way reach a certain end. His story "*Chameleon*" is a proof of our point. There is no independent story that the writer focuses on and captures the reader with its development. The story, the meaning, and the characters are all parts of a dialogue – it's hard to even call it a full-fledged dialogue – or rather, the speech of one person – Ochumelov [Kushjanov M., 1988; 85].

We can also see from the comments of our contemporary writers that Chekhov and A. Kakhar wrote their stories in a rhythmic way only through dialogues, and were able to convey the meaning they wanted to convey to the readers in a concise and excellent way. They also used satire in their stories, exposing the injustices in society, the disorder in the social environment and the political system, and trying to make fun of them. Applying satire in the story was the easiest way to get them where they wanted to go. Matyokub Kushjanov, in his article "*The Humorous Attack of Anger*" quotes the above-mentioned work about satire: "Speaking of satire, G. Belinsky wrote: "Satire is not a mockery of shortcomings, weaknesses and sins of people, but an attack of anger, energy, the thunder and lightning of anger born of the noble ideal demand

must be” [Abdulla K., 1989; 24].

Belinsky made this point in the 19 century. This was at a time when Russian literature was taking its first steps to the peak of development. The further development and perfection of Russian literature proved how true the ideas of the great critic were. Indeed, the world-famous great satirists: N.V. Gogol, Saltikov-Shchedrin, A.Ostrovskiy, A.P. Chekhov’s laughter was not a laughter at certain individuals, but a bitter and poisonous laughter at the social system that bound a man to darkness, at the regimes that hindered the progress of life [Mirzayev S., 2005; 27]. Thus, Abdulla Kakhar further develops the genre of a short story with his works, remaining true to the traditions of realism, expressing the pain of the people in his stories and pursuing their interests. That’s why, readers of his stories are very impressed.

Abdulla Kakhar’s stories are characterized by brevity and an unexpected solution. The writer’s style in this respect is reminiscent to Ernest Hemingway, a prominent writer of American literature. Abdulla Kakhar has written 42 stories in his lifetime, most of them in a satirical spirit. Every word, every detail in the writer’s stories has a strong symbolism, through which the writer describes the inner state of his characters.

It should be highlighted that in the works of both writers there are stories in which the sharpness of the spiritual influence of satire is clearly visible. These are Evelyn Waugh’s “*Love in the Slump*” and Abdullah Kakhar’s “*The Woman Who Didnt Eat Raisins*”.

Both stories are ideologically common. Both writers condemned the “betrayal” of the abominable defect in society, and in contrast to this defect, set themselves the lofty goal of awakening and restoring high human feelings in people.

The stories feature men who have cheated on their wives and left the community laughing. Stories have the images of men whose wives have been betrayed and ridiculed by the society. Evelyn Waugh commences his story “*Love in the Slump*” with irony: “The marriage of Tom Watch and Angela Trench-Troubridge was, perhaps, as unimportant an event as has occurred within living memory [Waugh E., 2000; 42].

Before reading one can think that it is a love story. But, at the end, people come across an unexpected solution. Kakhar’s style is also interesting with its compactness. The two stories depict unfaithful women. Both writers condemn the betrayal and urge people in the community not to do such things. Abdullah Kakhar, through the character of the novel “*Sarob*” (“*Mirage*”), expressed the following thoughts: it is necessary to preserve the virginity of the girls who are revealed. They need to be encouraged not to spoil the industry. The call to inviolability is by condemning adulterous wives [Abdulla K., 2019; 122].

CONCLUSION

To sum up, the writers satirize the bad behavior in the society and encourage readers to spiritual perfection. Reading the works of Evelyn Waugh and Abdullah Kakhar, we see that each image in their stories has a special meaning. The works of both writers aim to give readers spiritual nourishment and create the image of a perfect

human being. Thus, both writers can be called fathers of the nation, the preachers.

So, despite the fact that Evelyn Waugh's "*Love in the Slump*" and Abdulla Kakhar's "*The Woman Who Didn't Eat Raisins*" were created over a century ago in different socio-political societies, they both present a struggle between good and evil in a human nature as well as symbolic images that possess an essential role in the ideological content of the works. The commonality of ideas in their works, through the images of treacherous women, shows readers that women sometimes chose a bad way of behavior and there is no place for such people in society.

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