

Dream and magic motives in Evelyn Waugh's "Out of Depth" and Abdulla Kahhor's "Prophecy" stories

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Abstract: The article deals with the problem of motives in literature critical studies. The author highlights the theoretical background of motives. The article covers the analysis of the stories written by Evelyn Waugh "Out of Depth" and Abdulla Kahhor "Prophecy". The author attempts to show similarities and differences the authors' writing styles in these short stories. Furthermore, the description of the artistic skills and writing skills of both writers is given in the article.

Keywords: the concept motive, satire, satirical images, metaphor, allusion.

The concept "motive" in literature has been studied in terms of historical and theoretical poetics by a number of scholars such as A.N.Veselovsky, O.F.Freydenberg, V.Propp, V.Shklovskiy, B.Tomashevskiy, A.Bem, A.I.Beletsky. Later B.M.Gasparov, V.I.Tyupa, Yu.V.Shatina, I.V.Silanevalso studied the properties of motives in literature in their scientific works.

The first source on the theoretical and conceptual aspects of the motive is created by A.N.Veselovsky. According to him the motive is a formula that emerged in the form of a figurative answer to the mysterious questions of nature back in the centuries, when humanity existed as a primitive society (1, 305).

Quite recently Aziza Akhmedova, Doctor of Philosophy (PhD) in Philology, in her article "Characteristics of epic motif" outlines the features of an epic motive as follows [2]: 1) possession of a certain stability; 2) reproducibility; 3) semi-readiness, incompleteness; 4) plot creation; 5) imagery; 6) symbolism, (pointing to gist); 7) variation (variability, B. M. Gasparov); 8) aesthetic significance; and 9) semantic integrity.

In the "Dictionary of Literary Criticism" (D.Kuronov and others) the term "motive" is defined as follows: Motive (lat. Moveo, - I move) - a term derived from musicology. Music motive is the smallest unit of a form of a work, and the work develops on the basis of its exact repetition (as well as the modification or introduction of contradictory motifs). The scholar also uses the term motif in various forms in literature, emphasizing its application, he stated that the motif occurs in the following forms in the incidental works [3]: a) plot scheme (for example, stepmother's abuse of an orphan girl); b) anything (mirror, talisman); c) situation (dreaming, conversation with ghosts); d) image (wise minister, friend, opponent).

Evelyn Waugh, the author of satirical stories such as "Love in the Slump", "Bella Fleace Gave a Party", "The Man Who Liked Dickens", "Out of Depth" and Abdulla Kahhor, one of the founders of storytelling in Uzbek literature, made significant contributions to the genre "story" and created their best fiction works almost at the same time though living in different countries. A.Kahhor promoted the development of Uzbek literature by writing several satirical short stories, entitled "The Opening of the Blind Eye," "The Artist," "The Sick", "A Literature Teacher," and "Prophecy". As Hafiz Abdusamatov noted, "No other Uzbek writer has worked as hard as Abdulla Kahhor in the development of the short story genre" [4, 18].

While analyzing the satirical stories written by mentioned writers, we found out that the ideological and artistic concepts of the works were very close to each other. The power of exaggeration, irony and ridicule is obvious in the satirical works of the creators. We do not deny here that every writer has his own style, a poetic idea, a way to create an artistic image. Our goal is to analyze the commonalities and differences of the works created by them. We are going to do comparative analysis of the dream and magic motives, used in Evelyn Waugh's "Out of Depth" and Abdullah Kahhor's "Prophecy".

It should be noted that both writers have exposed the obstacles of life in a wide range of ways, using a sharp bitter language, combining flaws and shortcomings, creating detailed satirical images and characters that will be remembered for a long time. In the stories "Out of Depth" and "Prophecy", the writers satirized alcoholism and drug addiction, expressing their negative attitude to these evils. Following their intention to make it effective, they used various proverbs, phrases, analogies, comparisons, allusions, metaphors, rhymes, animations, synonyms and antonyms. All these tools create a deeper expression of the idea, a vivid presentation of images, and full depiction of events. Almost all the epigraphs chosen by Abdullah Kahhor, have proverbs. With the help of proverbs in the epigraphs, the author often highlights the idea of the work, wants to express his intention.

The personage of the story, Said Jalal Khan, dreamt about the value of raisins and the cheapness of poppies in the time of Nikolai.

"...he leaned against the wall and rolled his eyes closed, to see a fly landing on his nose with a handkerchief and said "Puff", stretching his lower lip.

The fly rose, but immediately landed on the upper lip. Said Jalal Khan slowly licked his lips from the fly's legsqueezed. While hand was coming to the lip with the intention of rotating between the fingers, the fly fled. Said Jalal Khan was angry: what is it like while finding a drug and having fun?"[5].

Said Jalal Khan decided to take revenge on the fly that had disturbed him while he was enjoying the poppy he had eaten. He experienced many imaginary events. In

an instant he finds a faint fly. With the help of a fly, he becomes invisible. The army gathers.

So, what did Said Jalal Khan do in his imagination, what did he not do?

But these imaginary adventures became also a part of the above imagination enriched with similar realistic motifs: Said Jalal Khan imagined a poppy and gathered all poppies of village.

After taking all of them, he counted drugs. The poppy was not enough even for six months. Then he felt unsatisfied. He came to the chairman of the collective farm and ordered to plant poppies around the cotton fields. This situation is reflected in the epigraph-proverb of the short story "Ola qarg'a qag' etdi, o'z vaqtini chog' etdi" which showed a doubtful pleasure of a crow finding it in a caw. The crow symbolizes Said Jalal Khan. He made an order and got happy while thinking about drugs. This order is also imaginary which goes through real lines that reflect the psychology of the hero with his thoughts about poppy. Said Jalal Khan thought "What if the government planted poppies on some of the land before the famine. There is enough land for poppies to grow and a lot of people to take care. I would even do it myself". The thought passed through his mind many times.

Those real lines arising in Jalal Khan's psychological dreams exaggerate the flavor of the content: he was unsatisfied with planting poppies only around cotton fields and ordered planting everywhere, and when the villagers did not agree, he withdrew his army and declared war. This way, the author creates a wonderful line of an imaginary adventure combined with realistic sketches.

It should be noted that, the new society was pro-humanity and declared a struggle against those who had lost that quality. Thus, it was important to eliminate all resources that would destroy humanity. In this sense, the struggle is declared against the alcohol, drugs, cannabis, being "sources of pleasure" and complications of religion and idleness. Evelyn Waugh and Abdulla Kahhor showed their negative attitude to the "sources of pleasure" through their short stories.

One thing is obvious that both stories have a dream and magic motives. Evelyn Waugh's satirical personage Rip dreams of being drunk thanks to alcohol, while Abdulla Kahhor's satirical personage Said Jalalkhan dreams of being addicted. In both stories writers satirize a theme which does not always lose its relevance. As I.Sultan noted, "The skill of the writer is to find the words and phrases that can most accurately and vividly express the idea, the subject and the state of mind" [6;38].

When analyzing the stories, it became clear that both writers, in their choice of words, showed their ability to express the mental state of the heroes, and further enhanced the artistry and impact of these works. As Abdulla Kahhor puts it, "artistic truth is created by passing the truth of life through the prism of the mind, feeling it,

absorbing into it what you are thinking, and expressing your wishes and ideals" [6;64].

Evelyn Waugh and Abdullah Kahhor are both writers-realists. The stories are notable for their impact and their educational value. The writers were able to turn the reality of life into an artistic reality. The events that took place in the works may or may not have happened to someone in a real life. Both writers have told the stories of the people through their stories, with the goal of educating the younger generation. As always, a reader was left to draw his own conclusions.

According to A.Kahhor "Literature does not draw conclusions by providing that a good or bad social event with facts and figures, but shows whether it is good or bad, and instills in people a feeling of love or hatred for that event" [6;105]. Both writers have shown good and bad social phenomena in their stories, arousing feelings of love and hatred in people. The stories "Out of Depth" and "Prophecy" describe the state of alcoholism and drug addiction, and when reading the work a reader feels hatred to the heroes and is disgusted by vices such as alcoholism and drug addiction.

We can add that there is uniqueness in styles of two writers: both of them worry about the lives of their people. When they are affected by life, they feel pain in their hearts, and they think of conveying this pain to their people in a more perfect form. Evelyn Waugh described the weakness of a man in his "The Man Who Liked Dickens" while Abdulla Kahhor depicted the time of liberating women in his "The Woman Who Didn't Eat Raisin".

"It should be noted that none of the Uzbek writers, like Abdulla Kahhor, has been able to reveal the obstacles in our lives in a comprehensive way, with a sharp, bitter language, which has accumulated shortcomings and for a long time could not create memorable meticulous satirical images, characters" [4;44].

Satirical images embodying the deep thoughts and great conclusions of Evelyn Waugh's Rip, Tom, Bella Fleace, Brenda, Tony; Abdulla Kahhor's Mulla Norkuzi, Bokijon, Said Jalalkhan, an artist, Nizomiddinov, Kamolkhonov, Nurmatjon.

Evelyn Waugh's creative style was influenced by the traditions of the English satirical novel, which has long been deservedly popular with our readers. In the chapter "My Father" of the writer's autobiography, deep filial tenderness is combined with the merciless accuracy of ironic observation, giving rise to an impressive portrait of a late Victorian gentleman, educated, gifted ... and came to the conclusion that: "towns are places of exile where the unfortunate are driven to congregate in order to earn their livings in an unhealthy and unnatural way" [7; 117].

From the point view of literature critique G.Andzhaparidze "Evelyn Waugh, already in his first works, acted as an observant and impartial critic of bourgeois Great Britain. Another thing is that this criticism, in many of its aspects murderously fair, remained essentially criticism from the right: acutely sensing the depravity of the

existing social system. E. Waugh with a reliable gaze not to the future, but to the past - from capitalism to feudalism - was more skeptical about the possibility of a just reorganization of the world. At the same time, Waugh-artist remained much more perceptive than Waugh-"thinker"; the writer's artistic verdicts often run counter to his own social and political ideals" [8;9].

While analyzing the stories we have found that writers' ideas are the same, and also compositions are close to each other. Both authors aimed to show the real facts of life, educate people and simultaneously they wanted to depict the negative results of drinking and drug addiction. We are not going to say that plots of short stories are the same. One can find different points of the short stories. As it is known, every writer has own way to describe events, they can get any idea from the life or from any literature form and put forward differently.

With his first sentence, E. Waugh motioned to Rip's character: "Rip had got to the decent age when he disliked meeting new people" [9;96].

The first passage says about Rip's old acquaintances and gives extra information about his character. The next passage also depicts Rip's reaction when he meets unknown people even he can be disturbed. "Tonight, however, as he entered the drawing room, before he had greeted his hostess or nodded to Alastair Trumpton, he was aware of something foreign and disturbing. A glance round the assembled party confirmed his alarm" [9;96].

After analyzing the beginning of two short stories, we can conclude that both writers begin their stories with a knot (storyline). Readers can easily be interested in short stories and try to know what will happen then. From the point of view of a knot, authors styles are rather similar.

It should be added that E. Waugh is the best in drawing portraits with details "...these were mostly old friends interspersed with a handful of new, gawky, wholly inconsiderable young men, but the seated figure instantly arrested his attention and froze his bland smile. This was an elderly, large man, quite bald, with a broad white face that spread down and out for beyond the normal limits. It was like Mother Hippo in Tiger Tim, it was like an evening shirt-front in a du Maurier drawing; down in the depths of the face was a little crimson smirking mouth; and above it, eyes that had a shifty, deprecating look, like those of a temporary butler caught out stealing shirts" [9;96]. As for Abdulla Kahhor, he avoids to tell in details (as Ernest Hemingway's "Iceberg"). The author used simile for describing people. He also used irony and it could develop the imagination of readers and cause them to laugh.

Abdulla Kahhor's story begins with: "In the days of Nicholas, raisins were expensive, drugs were cheap, nowadays raisins are cheap, and drugs are expensive. Oh, poppies were half-squeezed at that time!" [10; 296]. The author used antonyms and synonyms with artistic mastery, leading the reader to the main goal of the work.

The writer could describe in details and show why raisins were expensive and drugs were cheap at Nicholas' period and why it is vice versa at 1930 years. However, he uses a few words and tries to give the main idea as usual. That is why he was the master of short stories. He could describe everything briefly and it still was understandable.

Furthermore, both short stories are adventurous and dynamic. E. Waugh's Rip met with new faces like a magician which disturbed him while A. Kahhor's Said Mulla Jalalkhan chased the fly which irritated him. Rip was drunk, Said Mulla Jalalkhan was addicted. The characters lost conscious and had dreams. The stories are full of adventures which are dynamic. At the end of the stories characters recovered and attempted to realize what had happened to them. Both writers depicted real situations, real people and made their stories adventurous and funny.

Similarities in Evelyn Waugh's "Out of Depth" and Abdulla Kahhor's "Prophecy":

- The same topic (drinking and drug addiction);
- Using dream as a motive;
- Utilizing magician and magic things as motives;
- The image of religious people;
- The stories were written in 1930s - "Out of Depth") in 1933 and "Prophecy" in 1936.

Differences in Evelyn Waugh's "Out of Depth" and Abdulla Kahhor's "Prophecy":

- Events;
- E. Waugh describes fully, A. Kahhor avoids saying a lot.

To sum up, both writers' short stories are satirical. They satirically condemned drinking and drug addiction. They described social events, global problems of that time. The stories included dream and magic motives through which the authors highlighted the details of burning problems in the life of their societies.

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