

**EVELYN WAUGH'S STYLE AND ITS IMPACT ON HIS FOLLOWERS' WORKS. (JULIAN MITCHELL, ANDREW SUNCLAIR, MALCOLM BRADBURY)**

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**Annotation:** This article based on the works Evelyn Waugh, Julian Mitchell, Andrew Sunclair, Malcolm Bradbury.

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The art of Waugh, especially his satirical art, for all its significance, is turned into the past, as if completing the classical tradition in which it has been developed. But the 60<sup>th</sup> and 70<sup>th</sup> brought some writers who are perceived today as his artistic successors and followers in the new era. And this new era, of course, left its mark on their representatives' works. In some of the works of the English authors who entered in literature in the 1960<sup>th</sup>, one can clearly sense Waugh's situations, episodes that resemble scenes from his books in their structure, and even some of his witticisms.

We should also underline the difference when we talk about the similarities, the characteristic grotesque positions of Waugh for present time, "satire in the spirit of Waugh" is more stingy, more concise, more daring in its conclusions. This is obvious if we compare "Sword of Honour" with the dilogy of E. Sinclair "Gog" and "Magog" or "The White Father" by Julian Mitchell.

Waugh's motives are tangible in almost all of Mitchell's novels, but the author is primarily interested in the problems of his time, the people of his time, the tasks facing people who are persistently looking for their solutions. The writer does not feel nostalgia and longing for the past, and if much in today causes him ridicule and condemnation, then he belongs to those forces in British literature of today that stand firmly on the soil of the present, and do not pull back.

In "White Father", as always with Mitchell, a young man is depicted, although he is not the main character of the novel. This is Edward Gilchrist a certain type of emphatically producing, which is summing up the middle of the decade, and to a certain extent, but the features of a self-portrait. A stranger in the house of his father, a successful businessman, Eduard was brought to trial for participating in political demonstrations. He was self-seeking, sensitive, very vulnerable. Gilchrist is a man, of whom there were already thousands in all the pages of the Western world. He doesn't have any program, didn't have it in the years when the novel was written, most of the

young rebels of the protesting "new left".

In the image of Edward Gilchrist, there are features of the signs of a natural type that was completely defined in the 60<sup>th</sup>. His speech, manners, and ode are shocking parents-conformists (inhabitants of the same "Victorians" are also typical). Mitchell depicts Edward moving through life in search of some handful business, completely aloof, very alone, despite the appearance of communicating with other young people whom he saw. Perfectly understanding the brazen character, the writer at times directly speaks, as it were, on behalf of the hero. (They are "Bright young people.") From the E. W. have created something similar to the cult of modernity, moral neutrality. They are definitely afraid of getting into something. They don't even criticize so much, but, it seems to me, neither what they don't believe in. "Eduard, speaking about himself, states: "Who are you? As for your place in society, you are among the lonely, financially unworthy, coarsened, bearded. As for philosophy, you have always looked for only the destructive. You don't believe in anything, nothing is dear to you, you could do something useful, but for what?"

However, Edward in "The White Father" is not Mitchell's focus. The book is defined by a well-aimed public satire, sometimes very angry and always witty. The plot is structured in such a way that the entire bureaucratic England, its Ministry of Foreign Affairs and colonial administration in the mother country and in the colonies that have not yet fallen away, are under fire. In Mitchell's satire is about Whitehall officials. Aristocratic society that supports them, and the author's opportunity to show the collapse of the former power of the once great power. Satirical portraits of Whitehall bureaucrats (Waverby), patrons of the arts (Mallory), women who have the retained manners and sometimes even the appearance of the last century (Lady Mallory knows how to destroy with one look, "the expressiveness of which her ancestors have perfected over the centuries"). Even sharper, because more modern, are the portraits of reactionary scientists (Tufnell, who sees the threat of communism everywhere and in everything and wanders around concentration camps), American-style magnates (Lenard Brax, a big businessman who made millions on the exploitation of the popular jazz and fell ill in his American-style palace). Particularly interesting and fresh pages of the book where the author speaks on behalf of his generation and sees things through the eyes of a man of the 60<sup>th</sup>. Thus, without passing by the swagger and snobbery of Lady Mallory, the stupidity of bureaucratic red tape in the corridors of power, Mitchell is especially merciless when it comes to the ugly offspring of the Cold War. "Are you not indifferent to what power will command in the area where your Africans live? - Professor Tufnell asks the columned Official Shrive at a meeting of the scientific ethnographic society. "And what if the control passes into the hands of those who are inspired by the politics of the concentration camps?" "But you forget," Shreve laconically retorts, that if Brax and his friends ever think about concentration camps, it

is when they think of the Verwoerd camps in South Africa. According to another ethnographer, Professor Adams, Tufnell (by the way, an important detail - Tufnell represents the interests of a large share opera society) “has become necessary for the “thought police ”, as we call it. For some reason, she really likes its Name”.<sup>1</sup>

The character of the new “little man” who makes money in Americanized enterprises is also excellently conveyed. The aspirations of a certain Martin, an employee of the Brax firm, are briefly and contemptuously conveyed. Cold at the sight of his boss or just hearing his voice, he pleases him in everything, trying with all his might to stay on the ladder of success. “He was a man of modest aspirations. He wanted to buy a cream Bentley with red upholstery and his own initials on the license plate: FM-1. He wanted a black Humber for his wife (FM-3), an Eston-Martin for his son (FM) and something very small, but sporty for my daughter – “Austin-Cooper-mini”, maybe. It would be FM.” And there would also be a house in the country - well, let's say, in Horsham, instead of the one he now owned in Richmond.”

The ideological concept of the novel is interesting: the author is concerned about the problem of preserving moral and ideological values in a changing world. But Mitchell's position is controversial. A sharp-sighted and subtle observer, he sees the real balance of power and is clearly aware of who rules and according to what laws in the modern so-called “post-industrial society” he portrays. But he not only judges, but also questions and often does not find an answer to many questions. Hence the lyricism of the novel, saturated with sarcasm and mockery. Perfectly seeing everything worthy of condemnation in the world around him, Mitchell, unlike Waugh, does not know, however, to believe in anything, nor to “Gog” and “Magog” in the dilogy are just like George Griffin (G the “glorious past” of England, M is a product of modern English and is impudently cynical).

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4. Julian Mitchell, *The White Father*.
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<sup>1</sup> Julian Mitchell, *The White Father*, Faber & Faber; Main edition (17 Sept. 2013)