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HISTORICISM COMEDY OF THE EXAMINED LIFE

Ye.V. Grishanova

Donetsk National University, Ukraine, Vinnitsa

The article considers the problem of analysis of the Comedy of life. Shows of the era, from antiquity, srednevekovja, Renaissance, and ending with the present time from the point of view of various scientists. Discusses the approaches of philosophers of the concept of the comic. Analyzed historical and philosophical options for interpreting the analysis of Comedy, as well as the nature of the problem the Comedy of life. It is concluded that the phenomenon of the comic combines the different areas of science and highlights the different levels of funny, from language game to a global philosophical constructs.

Key words: the concept of the comic, humour, laugh, comic analysis, comic elements.

The relevance of the question of historicism the concept of the comic has long been a subject of scientific interest of various scientists (A. Bergson, A. Schopenhauer, Freud, and Bakhtin, V. Belinsky, V. Propp, A. Sycheva). From age to age has varied the features of the comic: and changed reality itself and the source item of the Comedy of the examined life. Throughout the domestic period, the problem of laughter has been the focus of philosophical thought. Interest in the issue of the comic showed almost all of the outstanding thinkers as Ancient Greece and Ancient Rome. During this period, there were a lot of ideas and made a huge number of observations, predetermined the further development of the concept of the comic.

The aim of our work is the analysis of historicism Comedy of the examined life.

The first known attempt to define the essence of the laughing Democritus were the object of laughter as something minimouse. From this ontological interpretation then deployed epistemological (exposed as an illusion), ethical-axiological (inflated self esteem), aesthetic (minamotrance), rhetorical (the discrepancy between form and content) definitions and interpretation a funny. Today, the concept of the comic is most often used in relation to the arts. But in fact, this General philosophical category, which can be successfully applied in the investigation of many social, political and cultural processes.

Back to the roots of the formation of the comic will help to understand this concept in different periods of life. Laughter is born and exists in the zone of contact: individuals and social groups, cultures and eras. The same contact zone is a concept comic that combines the scope of a wide range of Sciences and highlighted different levels of funny, from language game to a global philosophical constructs. Each of these levels has its own logic and an ability to develop unique associations and the samples are funny. In this proposed model are not closed and not discrete: interacted with each other, updating each other, they form a complex, but coherent system. In ancient Comedy action criticism comes from the perspective of "I", is merged with the society (tribe, Polis). Starting position – the attitude of mocking. In the ancient art had to laugh cults, Branno are mocking images of deities. Ritual laughter of the primitive community were denying and life-affirming beginning, he was aspiring to the destruction of an imperfect world, and its revival on a new basis.

Laughter lives at the formula seacruise and sevorane. This genetaray the creative power of laughter was noticed by people a very long time. What is perceived by us funny, always due to the fact that someone gets in an

unpleasant situation. It is crucial not that the person was not lucky, and the fact that it is bad luck negatively characterizes its advantages associated with the status. As a rule, this requires that unpleasant, an absurd result was a consequence of the actions of this man. Trouble is, the incident itself is not funny. Exception – if it confirms the status of a loser. For the ancient Greeks, laughter was isnetworld, joyful, cheerful folk elements. At the origins of the comic exposes essential properties. During festivities in honour of Dionysus the ordinary ideas of propriety were temporarily lost power and established an atmosphere of full freedom. There were conventional world of merriment, ridicule, blatant words and actions. It was a celebration of the creative forces of nature, the triumph of the carnal in man. Laughter is contributed to the primary purpose of the rite is to ensure the victory of the productive forces of life: the laughter and swearing saw iznatoraf force. According to the ancient custom in ancient Greece offended was at the village and told the villagers that live here one who commits indiscretions. In the afternoon neighbors heard repeated, and that the perpetrator was a disgrace. The peculiarities of laughter "KOMOS", apparently took over and the first comic poets, about which we know so little. European Comedy in its origins goes back to the cult of the Greek God Dionysus. Researchers conduct the etymology of the word "Comedy" from the Greek word "KOMOS" and "ode", together meaning "song of the KOMOS" (KOMOS – revelers throng, the procession feasting, a crowd of maskers at the village festival in honour of Dionysus). The actors got its name not from the word "carouse", and from the expression "to wander from village to village" (they ignominiously expelled from the city). On the basis of the phallic songs megarry created the first Comedy, full of coarse and obscene swear words, known only from the unflattering reviews of her of attic Comedy (especially Aristophanes). Regardless or origin of the word

"Comedy" is clear: at the origins of Comedy was cheerful, joyful, an air of life, are no anxieties that knows no moral restrictions and prohibitions.

In different times philosophers in their attitude to the concept of the comic. In antiquity Plato argues that funny weak and unable to retaliate when faced with ridicule. The ignorance of the persons of the powerful – hated, and ignorance of the weak makes them funny. Ridiculous is the ego, where it hurts nobody. Plato said: the ban of "Freeborn men" to engage in "Comedy" and "discovering your knowledge in this area." Reproduction of the comic art (in word, song, dance), according to Plato, "it is necessary to provide slaves and foreign mercenaries." The great philosopher, the representative of the slaveholding aristocracy alien to the democratic nature of Comedy. Funny to Aristotle – area "harmless" violations of ethics. According to Aristotle the free comes the irony, because using it is laughable for their own pleasure, and the fool – nothing else. Ironically Aristotle calls a tinge of laughter caused by Comedy special reception, when we say one thing and pretend another are talking, or when we call any words, opposite meaning of what we say.

In the Middle ages, people's laughter, as opposed to strict ideology of the Church, sounded at carnivals, Comedy performances, and processions on the feasts of "fools", "donkeys", in a parody of the works in the realm of the frivolous-obscene speech, the jokes and antics of jesters, at home, at feasts, with their "bean" kings and Queens. Comedy-festive, informal society – carnival – carries and expresses the folk laugh culture embodying the idea of universal updates. Joyful update – important principle of the aesthetics of comic Laughter is not only executed by the imperfection of the world, but also, washing the world with fresh emotional wave of joy, transforms and renews it. The carnival fully manifests itself and denies and affirms the power of laughter. M. M. Bakhtin wrote: "...carnival does not know division into performers and spectators. Carnival does not

contemplate – it live, all live, because the idea he is a national. While the carnival takes place or for whom no other life, except for carnival. From him nowhere to go, because carnival knows no spatial boundaries. During carnival, you can only live according to its laws, that is according to the laws of carnival freedom. Carnival is universal in nature, it is a special condition of the entire world, its rebirth and renewal, which all are involved" [1, p.10].

In the Renaissance Comedy the art of starting over begins human nature (man as a measure of the state of the world). Cervantes reveals the contradiction of civilization: it is impossible for every person to start all over again, it is necessary to rely on previous culture; on the other hand, the threat of dogmatism culture, its zealous commitment to petrified ideas, inconsistent with contemporary reality. This contradiction can turn into tragedy and Comedy every good endeavor undertaken involuntarily in such a dogmatic way. Over the dreamer don Quixote gravitate moral obligation of chivalry. With all his being, he feels the troubles of the world and, as a knight, considers it their sacred duty "to roam the earth, restoring truth and avenging the wrongs". However, the absurdity of his actions creates a new lie and a new disaster for the people. Sancho Panza, on the contrary, alien book ideas. Live folk wisdom, beliefs, prejudices and misconceptions. There are no global problems that the world is himself and his immediate environment. Sancho Panza sees no need to intervene in itself a reasonable lifetime. For people he has a right to live as they want. Don Quixote and Sancho Panza are two completely different human beginning. However, with all the distinction these people, they both have an amazing human quality – selflessness. And for this quality we forgive them all their eccentricities and madness. Both the hero and therefore not of this world, that they are better covered by the money-grubbing world. Madman don Quixote is more normal than "normal" people full of greed and lust for power. Cervantes revealed the comic's ability to investigate itself the state

of the world, depicting it in a particular perspective, the ability to give and artistic conception of the world, and a giant panorama of life.

In the age of Enlightenment Immanuel Kant reveals the nature of the comic on the example of the anecdote. The punchline, according to Kant, as suddenly strangulated nerves. He wrote: "Laughter understand us especially strong when it is necessary to keep yourself seriously. Laugh only stronger over those who have especially serious. Strong tiring and laughter, like sorrow, allowed tears. The laughter caused by tickling, extremely painful. In addition, over whom I laugh, I can't be angry even if it causes me harm" [5, p. 216].

Talking about modern scientists, laughter is primarily meant as an effective, socially significant weapon in the struggle with false ideals. A. I. Herzen wrote: "Laughter is one of the most powerful weapons against anything that had its day and still holds God knows what, important wreck, making it difficult to grow fresh life and scaring the weak. I repeat that the object on which a person can't smile, without blasphemy, without fear of remorse, fetish, and man is depressed; he is afraid to mix with ordinary objects" [4, p. 367].

V. G. Belinsky wrote: "In the comic work to life for us shows such as it is, to point us to a clear contemplation of life as it should be" [2, p. 50]. In this sense laughter acquires ethical significance as a mechanism of exacerbation and subsequent resolution of contradictions exists and proper in favor of the latter. Real Comedy, according to VG Belinsky, "is to depict the absurdity of life must be the fruit of bitter resentment excited by the humiliation of human dignity, needs to be a sarcasm, and not by the epigram with convulsive laughter, and not a cheerful smile, should be written bile, and is not diluted with salt, in a word, to embrace life in its highest sense, that is, in her eternal struggle between good and evil, hatred and selfishness".

Domestic aesthetician and scholar of Y. B. Borev has written two books about laughter: "a comic" (1957) and "the Comic" (1970). In the comic, according to the scientist, there are always two opposite principles, "the first of which seems positive and attracts attention, but actually turns into a negative property" [3, p. 178]. Here the author follows in the traditional line of explanation of the comic through the opposite, assuming that all previous theory, oppose the ugly – beautiful, absurd – intelligent, automatic living and so on is true in principle, but reflect only one side of the comic. The comic contradiction, therefore, taken in the widest possible ranges. The inevitable in such cases, the abstraction of a scientist trying to make up for making a comic historical dynamics. The positive pole of the contradiction of the aesthetic ideal – historically changeable, in the same way changes and its opposite.

Y. B. Borev believes that laughter is able to explain numerous white spots of history, showing the true, uncensored and ideological mythologizing identity of spiritual culture. In this respect, especially significant informal humorous testimonies created in the era of totalitarian pressure and falsification of historical facts. In this thesis based research in the field of intellectual folklore of Russia of the twentieth century.

Thus, it can be argued that laughter is born and exists in the zone of contact: individuals and social groups, cultures and eras. The very concept of the comic combines a wide range of areas of science and highlights the different levels of funny, from language game to a global philosophical constructs. Fundamental to native traditions, is to attempt to consider the historical factor. The great scientists reveal the whole layer, not previously studied European history and culture.

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