



POSTMODERNISM, LAUGHTER AND ONTOLOGICAL POETICS

Bozorova Gulmira

a student of the III course of the II specialty

Natalya Nikolaevna Rozikova

Senior teachers of Department of Russian Language and Literature,
Philology faculty, Bukhara State University, natalirozikova@gmail.com
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Abstract - This article examines the ontology of laughter in postmodern literature. When discussing the mystery of laughter, the author himself is under the power of this mystery, building a number of key episodes and character characteristics in accordance with the rules dictated by the mythology and psychology of laughter. Modes of artistry that convey a laughable picture of the world are ironic, satirical, and comic modes of artistry.

Key words: ontology, laughter, literary studies, postmodernism, mode of artistry.

Postmodernism is characterized by the pluralism of various cultural languages and styles: it uses already developed artistic techniques – this is the basis for the functioning of postmodernism. The practical component of the previously realized experience in culture and literature becomes the object of consideration of postmodernism. The purpose of this article is to consider the ontology of laughter in postmodern literature. With regard to novelty, the position of postmodernism is something that has already happened. However, denying all this in words, the postmodernist author often seeks, willingly or unwittingly, to introduce new forms into circulation, thus trying to outplay modernism. In connection with cyclicity, intertextuality appears – the main technique of postmodernists, which consists in hidden or explicit quoting. Therefore, literary creativity fully embraces the world of values that are reflected in people's lives and their culture, as if quoting the artistic world of the existence of the work itself.

In order to bring something new to the text, which consists almost entirely of citations, the author draws attention to the existence of laughter revealed in the text of the world – this makes it possible to see in it what was not noticed before. In other words, it is an interest in the author's artistic world as a personal ontology that has come true. The postmodern worldview reveals the essence of consciousness and specific phenomena that are directly related to changes in society, including in literature [2, p. 126]. At its core, postmodernism is a mental mechanism. Umberto Eco writes that "postmodernism is the answer to modernism: since the past cannot be destroyed, because its destruction leads to muteness, it needs to be rethought, ironically, without naivety" [3, p. 127]. The postmodern novel provides an opportunity to determine the change of the hero from a powerless, pathetic and abandoned personality to a character who is able to cope with any difficulties that stand in his way [2, p. 126].

The existence of the postmodern world is based on the all-encompassing irony, which is the essence of human laughter. Bringing irony into the status of a mode of artistry allowed it to take prominent positions in the artistic practice of the XX century, including postmodernism. Ridiculing modernity through an abundance of sarcasm, ironic intertextual

play are the "markers" of postmodern texts. Bakhtin interpreted, in particular, heroization and "satirization", comedy and tragedy as "architectonic forms" of the content (as opposed to "compositional forms" of the material), as "architectonic tasks" carried out by the authors – types of "completion" of the aesthetic whole [4, pp. 19-22]. The existing mythology and psychology of laughter helps the author to build a plot of key episodes and character characteristics according to the established rules, but the mystery of the laughing world extends not only to the reader, but also to the author. Laughter is an element, it is an incessant game where details and details are brought to the fore, and the main thing becomes insignificant; laughter has many faces, there is no center and no periphery in it anymore, but everything is center and everything is periphery, there is depth and value hierarchy in it.

The existence of laughter in postmodern works can be embodied through the modes of artistry. Various modes of artistry are the essence of strategies that generate a specific artistic meaning of the whole. The area of this meaning implies not only the corresponding type of hero and the situation actualized around him, not only the corresponding position of the author and the reader's perception actualized by the text, but also an internally unified system of values and corresponding poetics: this is the organization of conditional time and conditional space, and the system of motives, and the rhythmic-intonation structure of the text. Satire is a kind of comic that ridicules social vices and sharply negatively assesses reality. Images-objects of satire are built on the principle of the absurdity of any feature, act, etc. In the work, satirical laughter exists to direct attention to the problems that occur in the text. Comedy is of a fundamentally different aesthetic nature than satire, and the comic personality is outside the world order. The role boundary of the satirical character is mobile, and his inner self diverges from the role assignment. The buffoonish changes of masks reveal the boundless inner freedom of the individual. Unlike the satirical hero, the humorous hero is not destroyed by laughter, but on the contrary rises – laughter reveals his unconventionality. But if in the humorous mode of artistry she hides under the absurdity of masked behavior, then in the sarcastic one she holds on to this mask and cherishes it. The comic gap consists in the difference between the inner and outer sides of the "jav-world", between the face and the mask. In the comic mode of artistry, there is no death for the hero – his inner self is outside the world, and if death overtakes him, then only the mask dies [5, p. 152]. Irony is the ridicule of someone else's pathos through its feigned acceptance. As a mode of artistry, irony arose thanks to the romantics, who attached great importance to this kind of comic [5, pp. 153 – 154]. Regarding the lyrical hero, in irony there is a separation of "I am for myself" and "I am for another", thus expressing pretense. Unlike comedy, carnival in irony does not include all subjects, since an ironic attitude to the world is like a carnival experienced alone with a sharp awareness of this isolation. The rupture of the inner "I" and the outer world occurs in both directions: the "I" separates itself from both the faceless crowd and its unsupported personality.

Further, this situation is resolved either by the irony of self-affirmation in the spirit of romanticism, or by tragic self-denial. The hero is not involved in the outside world in the same way as he is hostile to himself, because "I-for-myself" and "I-for-others" in the ironic mode are sharply different. Laughter is a dichotomy of destruction and creation. He destroys everything, showing the meaninglessness and absurdity of everything that exists in the world. But at the same time, being a certain creative principle, existing only in the world of

imagination. Thus, in the laughing world of the work we find a special form of figurative reflection of life.

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