



THE EMERGENCE OF TRAGEDY AND COMEDY IN LIFE AND ART

Soliev Rakhimjon Ibrokhimovich

German Teacher of Fergana State University

Abstract:

Aesthetically evaluating phenomena, a person determines the measure of his dominance over the world. This measure depends on the level and nature of the development of society, its production. The latter reveals one or another meaning for a person of the natural properties of objects, determines their aesthetic properties. This explains that the aesthetic manifests itself in different forms: beautiful, ugly, sublime, base, tragic, comic, etc.

The expansion of human social practice entails an expansion of the range of aesthetic properties and aesthetically evaluated phenomena.

Let us dwell in more detail on such aesthetic forms as tragic and comic.

Keywords: Tragedy, analysis, aesthetics, emotion, satire, myth, aspect, meaning, consciousness.

Tragedy is an irreparable loss and affirmation of immortality. There is no remarkable era in the history of mankind that would not be full of tragic events. Man is mortal, and every person living a conscious life cannot, in one way or another, comprehend his attitude to death and immortality. Finally, great art in its philosophical reflections on the world always inwardly gravitates toward the tragic theme. Through the entire history of world art passes as one of the general theme of the tragic. In other words, the history of society, and the history of art, and the life of the individual, in one way or another, come into contact with the problem of the tragic. All this determines its importance for aesthetics.

The 20th century is the century of the greatest social upheavals, crises, turbulent changes, creating the most difficult, most tense situations in one or another part of the globe. Therefore, the theoretical analysis of the problem of the tragic for all of us is, in a certain sense, introspection and understanding of the world in which we live. Defining the essence of P. I. Tchaikovsky's Fourth Symphony, I. I. Sollertinsky writes: "Tragedy - death - holiday ..." (I. I. Sollertinsky. Selected articles about music. L. - M., 1946, p. 98.)

Before us is the aesthetic formula of the tragic, according to which not only this symphony, but also Mayakovsky's poem "Vladimir Ilyich Lenin" is built.





Narrating the death of the leader of the revolution, the poet conveys the grief of the people. And suddenly, somewhere on the highest, on the most terrible note, the poet utters, it would seem, blasphemous - festive words: "I am happy."

I am happy that I am a particle of this power, that even tears from the eyes are common. (V. Mayakovsky. Selected works, vol. 2. M., 1953, p. 180).

In this transition from sorrow to joy is one of the great secrets of the tragic. Even David Hume in his treatise "On Tragedy" drew attention to the fact that the tragic emotion includes sorrow and joy, horror and pleasure. (D. Yum. About the tragedy. "Questions of Literature", 1967, No. 2, p. 161). To explain the nature of this phenomenon, let us look at the historical origins of the tragic in art. Different nations have legends about dying and resurrecting gods: Dionysus (Greece), Osiris (Egypt), Adonis (Phoenicia), Attis (Asia Minor), Marduk (Babylonia). During the cult festivities in honor of these gods, grief over their death was replaced by joy and fun over their resurrection. These legends are based on the observation of a grain of bread, "dying" when it is thrown into the ground, and again "resurrecting" in the ear. As social contradictions grew, the agricultural basis of these myths became more complicated: with the death and resurrection of the gods, they began to associate hopes for deliverance from earthly suffering, for eternal life (the legend of Christ).

Tragic death turns into resurrection, and sorrow turns into joy; this pattern is manifested in the art of different peoples.

Ancient Indian aesthetics expressed this regularity through the concept of "samsara", which means the cycle of life and death, the reincarnation of a dead person into another living being, depending on the nature of the life he lived. The concept of metempsychosis (posthumous reincarnation of souls) among the ancient Indians was associated with the idea of aesthetic improvement, the ascent to more beautiful. ("Ancient Indian Philosophy". M., 1963, p. 178). In the Vedas, the oldest monument of Indian literature, the beauty of the afterlife and the joy of going into it were affirmed. (P. D. Chantepie - de - la Saussay. Illustrated history of religions, vol. 2. St. Petersburg, p. 41).

The ancient Mexicans also had the problem of the otherness of the dead, however, here "the final fate is determined not by the moral behavior of people, but by the nature of the death with which they leave this world." (Miguel Leon - Portilla. Philosophy of the Nagua. Research of sources. M., 1961, p. 226).

Since ancient times, human consciousness could not come to terms with non-existence. As soon as people began to think about death, they asserted immortality, and "in the net," in non-existence, people set aside a place for evil and accompanied it there with laughter.





Paradoxically, it is not tragedy that speaks of death, but satire. Satire proves the mortality of living and even triumphant evil. And tragedy affirms immortality, reveals the good and beautiful principles in a person who triumph, win, despite the death of the hero.

Tragedy is a mournful song about an irreparable loss, a joyful hymn to the immortality of man. It is this deep nature of the tragic that manifests itself when the feeling of sorrow is resolved by joy ("I am happy"), death by immortality.

At the origins of the tragic, the idea of immortality is revealed in a primitive, illusory form - in the form of the idea of the existence of an afterlife and the resurrection of a dead hero. Real philosophical and aesthetic problems lurk in these ideas: earthly immortality exists.

The hero remains to live both in the results of his activity and in its continuation in the memory, deeds, exploits of the people. This is the truth behind the resurrection myths. The tragic work reveals in the perishing personality that which finds continuation in humanity.

The person leaves life irrevocably. Death is the transformation of the living into the inanimate. However, the dead remains alive: culture preserves everything that has passed, it is the extra-genetic memory of mankind. Each person is a whole universe. G. Heine said that under each tombstone is the history of the whole world, which cannot leave without a trace.

Comprehending the death of a unique individuality as an irreparable collapse of the whole world, tragedy at the same time affirms the strength, the infinity of the universe, despite the departure of a finite being from it.

And in this very finite being, tragedy finds immortal traits that make the personality related to the universe, the finite to the infinite. Tragedy is a philosophical art that poses and solves the highest metaphysical problems of life and death, realizing the meaning of being, analyzing the global problems of its stability, eternity, infinity, despite the constant variability.

In tragedy, as Hegel believed, death is not only annihilation.

It also means the preservation in a transfigured form of that which in this form must perish. Hegel contrasts the being suppressed by the instinct of self-preservation with the idea of liberation from the "slave consciousness", the ability to sacrifice one's life for the sake of higher goals. The ability to comprehend the idea of infinite development for Hegel is the most important characteristic of human consciousness.

K. Marx already in his early works criticizes the idea of Plutarch's individual immortality, putting forward the idea of human social immortality as opposed to it.





For Marx, people who are afraid that after their death the fruits of their deeds will go not to them, but to humanity, are untenable.

The products of human activity are the best continuation of human life, while hopes for individual immortality are illusory.

In understanding the tragic situations in the world artistic culture, two extreme positions have emerged: existentialist and Buddhist.

Existentialism made death the central problem of philosophy and art. The German philosopher K. Jaspers emphasizes that knowledge about a person is tragic knowledge. In the book "On the Tragic", he notes that the essence of the tragic is not in death itself as such: "The fact that a person is not a god means that a person is small and that he will die." (K. Jaspers. "On the tragic." Munich, 1954, p. 28). The tragic, in his opinion, begins where a person takes all his abilities to the extreme, knowing that he will die. It is like the self-fulfillment of the individual at the cost of his own life. "Therefore, in tragic knowledge it is essential what a person suffers from and because of what he perishes, what he takes upon himself, in the face of what reality and in what form he betrays his being." (K. Jaspers "On the Tragic". Munich, 1954, p. 29). Jaspers proceeds from the fact that the tragic hero in himself carries both his happiness and his death.

The tragic hero is the bearer of something that goes beyond the framework of individual existence, the bearer of power, principle, character, demon.

Tragedy shows a person in his greatness, free from good and evil, writes Jaspers, substantiating this position by referring to Plato's idea that neither good nor evil arise from a petty character, and a great nature is capable of both great evil and great good. Tragedy exists where forces collide, each of which believes itself to be true. On this basis, Jaspers believes that truth is not one, that it is split, and tragedy reveals this.

In some tragedies, the hero (Oedipus, Hamlet) himself asks about the truth. The world demands universal knowledge from man. The inevitable lack of knowledge, ignorance often become the source of the greatest tragedies.

The tragic comprehends the universal problems of being, it is connected with the search for a way out for humanity. This category, Jaspers emphasizes, reflects not just the misfortune of a person caused by particular malfunctions, but the disasters of all mankind, some fundamental imperfections of being. The tragic view is the way in which human need is seen as metaphysically grounded. Without a metaphysical basis, there is simply need, misfortune, the tragic appears only with transcendental knowledge. Compositions that depict only the terrible as such, robbery, murder, intrigue - in a word, all situations of the terrible - are not a tragedy. Tragedy requires





that the hero be endowed with tragic knowledge and that the spectator be in the same state. (K. Jaspers. "On the tragic." Munich, 1954, p. 42).

Thus, existentialists absolutize the self-worth of the individual and emphasize its lack of communication skills, exclusion from society, which leads their concept to a paradox: the death of the individual ceases to be a social problem. If a person is torn away from people, what do they care about her death? A person left alone with the universe, not feeling humanity around him, embraces the horror of the inevitable finiteness of being. A person endowed with supervalue, torn away from people, in fact turns out to be absurd, and her life - devoid of meaning and value.

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