

## SCIENTIFIC-THEORETICAL COMMENTS ON THE EFFECT OF FOLK LAUGHTER ON THE DEVELOPMENT OF A WORK OF ART

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It is necessary to fulfill a number of requirements in the works written according to the criteria of art. The success of the work will be ensured if the author is able to make the readers not only witnesses of the events, but also participants of the event while covering various situations. This is related to poetic skill. From this point of view, the appropriate use of means of provoking laughter in an artistic work requires high skill from the creator.

Laughter is a unique reaction of a person to events. Such a view consists of the existing reality and its unpleasant aspects .

Mikhail Bakhtin stated that "Francois Rabelais himself developed the theory of popular laughter mainly in the introduction to the fourth book of his novel *Old and New*, which is devoted to Hippocrates." . At that time, Hippocrates had a great role as a theorist of laughter. At the same time, they relied on his medical treatises on the importance of the cheerful and cheerful mood of doctors and patients in the fight against diseases. This is Hippocrates' correspondence about the "madness of Democritus" in his laughter, attached to the "Hippocratic collection". In the Hippocratic romance, Democritus' laughter has a philosophical, world-thinking character, and as its theme, all religious-philosophical considerations related to human life and the gods, the afterlife, are aesthetically expressed. In this, Hippocrates bases laughter as a holistic outlook, as a unique mental attitude of a mature and awakened person. The teaching of the Hippocratic novel about the healing power of laughter and the philosophy of laughter as a subject were specially recognized and taught at the Faculty of Medicine in Montpellier. According to Abu Ali Ibn Sina; "When a patient laughs, he is 100% healthy" .

A member of this faculty, the famous physician Laurent Joubert, published a special treatise on laughter in 1560 under the characteristic title. The great philosopher Aristotle, the teacher of the great Greek conqueror Alexander the Great (356-323 BC), has a famous formula: "Among all living beings, only man is capable of laughing" .

This formula was very popular at the time of Francois Rabelais, and it is considered the most spiritual privilege of man, which is unattainable in relation to other creatures. Laughter was given as a gift of God to a person in connection with a person's power over the whole world, his mind and soul, such a feature does not exist in other creatures. According to Aristotle, a child begins to laugh on the fortieth day after birth. Only then will he become a man for the first time. Rabelais and his contemporaries also knew Pliny's statement that only one person in the world began to laugh at birth - Zarathustra. This was taken as a sign of his divine wisdom. Finally, a third source for Renaissance philosophy of laughter is Lucian, specifically his portrayal of the laughing Menippus in the afterlife. Lucian's work "Menippus" or "Journey to the Underworld", which was popular during this period, represented the vision of folk laughter in written literature. This work had a significant influence on Francois Rabelais, namely the episode of Epistemon's stay in the underworld ("Pantagruel"). His work

"Conversations in the world of the dead" also served as the first steps in the introduction of folk laughter into written literature. Here are some characteristic excerpts from this last episode. ``Menippus Diogenes advises; if you have laughed enough at what is happening on earth, go to us (that is, to the hereafter), where you will find even more reasons to laugh; on earth some doubts prevented you from laughing, such as: "Who knows what will happen after the grave?" "Behold, as I laugh, you will laugh without ceasing and without hesitation" . These are the three most famous ancient sources of Renaissance philosophy of laughter. They identified not only Joubert's treatises, but also his reflections on laughter, its meaning and importance, in a humanistic and literary environment. All three sources refer to laughter as universal, world-thinking, healing, and revitalizing, essentially connected to the last philosophical questions, the questions Montaigne had in mind about "ordering life and death." defines.

In the Middle Ages, all the richest culture of folk humor lived and developed outside the formal framework of high ideology and literature. But precisely because of this informal existence, the culture of laughter was characterized by extreme radicalism, freedom and brutal vigilance. The Middle Ages did not allow laughter in the official spheres of life and ideology, but on the other hand, gave it special privileges for freedom and impunity. People's laughter took root and developed on the square, on weekends and holidays. Literature was able to use these benefits widely and deeply. During the Renaissance, laughter was in its most radical, universal, so to speak, world-wide and, at the same time, most joyful form, once in the history of fifty-sixty years (in different countries at different times) of world literature. In order to play an important role in the creation of Boccaccio's works such as the novel "Decameron", along with folk ("vulgar") languages, he entered great literature and high ideology.

Francois Rabelais, Cervantes' novel, Shakespeare's dramas and comedies have made a great progress in the penetration of the culture of folk laughter into works of art. In this period, the boundaries between official and unofficial literature were partly due to the fact that in the most important spheres of ideology, the line of separation of languages - Latin and vernaculars was crossed. The transfer of literature and ideology as a separate direction to the popular languages was supposed to sweep away these boundaries for a while, or at any rate weaken them.

In the Middle Ages, a number of other factors related to the disintegration of the feudal-theocratic system, as well as the management methods of the official, mixed with people's laughter and contributed to the blood of artistic works. Over the centuries, the informal forms of folk art - the culture of folk laughter, formed and protected in the form of entertainment and oral forms and in informal everyday life, were able to rise to the highest heights of literature and ideology in order to fertilize them. A thousand years of informal folk laughter entered Renaissance literature. A thousand years of laughter not only fertilized this literature, but also germinated from it. It was combined with the most advanced ideology of the time, humanitarian knowledge, and high literary technique.

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