

ТЕОРІЯ ЛІТЕРАТУРИ

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COMEDY: THE ROLE OF PLAY IN THE PHILOSOPHY OF LAUGHTER AND ITS LITERARY EMBODIMENT

The article undertakes an examination of the philosophy of laughter, with a specific focus on the role of play and its artistic embodiments. Initially, a more profound comprehension of the problem posed in the article regarding the ontological foundations of comedy is pursued, aiming to explore more nuanced facets associated with laughter in a broader context. It is observed that the emergence of comedy in the literature of various cultures, as well as in artistic contemplation, is intricately linked to the dynamics of societal existence, manifesting itself vividly within the cultural milieu. The reciprocal relationship between laughter and outcry is underscored, indicating a symbiotic interplay between the two phenomena. The article advances a logical proposition suggesting that within the domain of literary and artistic discourse, comedy intertwines with the rhythmic pulse of human life and its apprehension of the world. Moreover, significant emphasis is placed on the notion that as literary art evolves aesthetically over time, the utilization of comedy in literary texts undergoes a process of refinement, resulting in a more nuanced expression and application of comedic techniques, thereby facilitating the transmission of the essence of the literary work to the reader through novel forms and methodologies. In this context, the exploration of how the element of play is harnessed in the artistic representation of laughter in antiquity is considered, with occasional reference to scholarly works discussing the phenomenon of laughter. It becomes evident that figures such as the French philosopher Henri Bergson, alongside his seminal work on intuition in philosophical discourse, also contributed to the discourse on laughter through his monograph "Laughter". Consequently, across epochs of literary development, the inquiry into the extent to which laughter and comedy permeate literary works, and the role they play in shaping human experience, has been a subject of scholarly interest. Italian writer Umberto Eco also made pertinent observations on 20th-century aesthetic thought in both his scholarly and literary oeuvre. In his renowned novel "The Name of the Rose", he delves into the prohibition of laughter by ecclesiastical authorities and the consequent censorship of writings pertaining to laughter in medieval literature. Against this scholarly backdrop, the article conducts an analysis of the satirical tales penned by Mir Jalal, a prominent Azerbaijani writer of the 20th century who wrote during the Soviet era, noting that while addressing the deficiencies of the period, the author also scrutinized the flaws inherent in the socio-political regime.

Key words: *laughter, comedy, Homo Ludens, Mir Jalal, satire.*

Introduction. Numerous scholarly inquiries have been undertaken concerning the essence and philosophy of laughter and comedy. When encountering laughter within any literary context, the etymology and essence of it are, naturally, not pondered upon. However, laughter, regarding its essence, intricately amalgamates various facets of science and art, linguistics, and other cultural domains. This is because comedy – laughter principally arises and crystallizes at the juncture of contact and interaction. It is remarked in a particular study that "... comedy, laughter, constitutes an occurrence of play within

the entirety of culture. Play with significance. Play with the meaning of the world..." [11, 46]. The researcher further elucidates this idea, stating that in the modern era, the perspective of regarding play as a fundamental tenet of culture emerged and solidified in the 1930s. Investigations in this domain, such as Johan Huizinga's "Homo Ludens: An Inquiry into the Function of Play in Culture" and Mikhail Bakhtin's studies on "The Creative Work of François Rabelais and the Popular Culture of the Middle Ages and Renaissance", have played a pivotal role. These studies are still considered as two distinct concepts

related to literary laughter. "... It should be noted from the outset that in the work of Huizinga (and primarily in the treatise "Homo Ludens"), various aspects of the multifaceted meaning of play in different cultural forms, as well as in philosophy, law, science, and politics, are explored. He fundamentally dismantles the psychophysiological concept of play that is created around the idea of its functions, freeing it from utilitarian reduction..." [11, 19]. Throughout his treatise, Huizinga seriously considers the complex relationships of play. Huizinga initially examines play in the spheres of poetry and myth, beginning with an explanation of the nature of poetic creativity.

Degree of problem elaboration. A comprehensive study on the problem of play in the philosophy of comedy and its artistic expression has not been conducted in Azerbaijan. It should be noted that various researchers have addressed the issue in one way or another in their works. Tahsin Mutellibov [7], Yashar Garayev [5], Arif Amrahoglu [1], Shahbaz Shamioğlu [10], Javanshir Yusifli [11], Arif Safiyev [9] and other researchers [8] have touched upon the issue of play in comedy to some extent in their works.

Purposes and objectives. The main purpose of the research is to comprehensively study the problem of play in comedy, determine how the dynamics and rhythm of play affect the structure of artistic works. During the analysis of literary works related to the subject, especially during the analysis of Mir Jalal's humorous stories, the spiritual and aesthetic nuances highlighted by play in the sphere of laughter, as well as other tasks, are clarified.

Methods. Comparative analysis methodology among sources related to the subject, generally analytical research methods, have been used during the research. Depending on the tasks set in the research, methods such as generalization, abstraction to concretion, historical-comparative and systematic approach, analysis, synthesis, induction, and deduction have been employed.

Main section

The Rhythm of Play in Literary Work Structure

Johan Huizinga contends: "Poetic creativity emerging within the sphere of play perceives itself as deeply rooted as before" [3, 190]. This assertion, according to the scholar, collectively dispels a stagnant conception that poetry solely serves a poetic function and can be analyzed solely within the confines of appropriate aesthetic criteria. "The author posits that within any archaic cultural paradigm, poetry embodies not only a poetic essence but also vital, social, and liturgical functions. Consequently, the ancient poetry

of any given society concurrently signifies elements of cult, collective play, festive rituals, prophecy, and even foresight. Drawing upon the author's assertion, one could exemplify the archetype of the Ozan in "Dede Korkut" and other Turkic epic narratives. Dede Korkut symbolizes the sagacious figure of the Oghuz people, prophesying events, imparting knowledge of the future, and enforcing societal norms". "With regards to archaic culture, poetry later undergoes differentiation, fragmenting into distinct realms inhabited by poets, philosophers, orators, legislators, and the like" [8, 39].

The concept of play, serving as a foundational element, delineates the aesthetic boundaries of literary composition, particularly those featuring comedic elements. The incorporation of comedic facets within literary texts, notably those portraying comic scenarios, broadens the thematic scope and literary terrain to dynamic linguistic interplay. Consequently, comedic instances are invariably intertwined with instances of linguistic manipulation. Various scholarly perspectives on comedy and laughter corroborate that comedy essentially entails the subversion of the "apparent" or established norms and is intricately linked with linguistic ingenuity [11, 28].

Nonetheless, it is noteworthy that the disruption of norms does not uniformly evoke laughter. Elucidating this phenomenon in a scholarly manner proves challenging, necessitating a comprehensive exploration of the issue both theoretically and practically. The constraints imposed by comedic elements "constrain" linguistic play, thereby diminishing the gravity inherent in ordinary communicative acts to some extent within the comedic milieu. Within such contexts, the solemnity inherent in everyday communication experiences a degree of attenuation, yielding a significant consequence: characters inhabiting comical narratives often remain oblivious to their predicaments, resembling vestiges of the playful world they inhabit or vacate, ensnared within its confines [4, 91].

In jests, the unrestricted communicative ambiance, characterized by voluntary freedom steeped in laughter, persists to some extent even within the narrative realm, transitioning to alternative aesthetic domains in accordance with genre conventions. In jests, laughter not only emerges as a dominant and logical force transcending all else but also entails the presence and intervention of the authorial persona within prescribed conditions and parameters inherent to the narrative structure.

In the corpus of literary works authored by Mir Jalal, every comedic narrative reveals a trajectory that

spans from rudimentary linguistic play to the most expansive and inclusive philosophical generalizations. Thus, laughter transcends mere linguistic amusement, evolving into a construct that permeates the collective consciousness of cultural spheres, excavating ancient truths therein through a distinct, specialized language. Each stratum of laughter and comedy possesses its unique logic, harboring qualities that, as the narrative unfolds, engender distinct associative frameworks, thereby giving rise to diverse manifestations of laughter.

These frameworks are not discreet entities; rather, they interweave at certain junctures, coalescing into a cohesive system that shapes the linguistic fabric of the literary work. It is noteworthy that “When examining laughter through a more simplistic lens, let us commence with a clean slate: the path already traversed by influential figures such as Aristotle, Arthur Schopenhauer, Henri Bergson, and Mikhail Bakhtin in their respective influential concepts suggests that every loop has been closed, every question has been answered. However (it appears the paradox of research lies precisely in this pivotal juncture), the farther we deviate from this trajectory, the more events and circumstances draw us into the realm of laughter-related reflection, thus, we comprehend that the essence of comedy is more intricate, thereby yielding numerous unanswered queries” [11, 16].

At the linguistic level, an array of expressive devices facilitates laughter. Hyperbole, litotes, and other linguistic instruments serve a concrete purpose within the literary text, juxtaposing two layers of meaning therein, whereby their juxtaposition engenders comedic paradox. These tools also unveil the spectrum of “benign abnormality” characteristic of humor; thus, through the utilization of diverse instruments, laughter within the literary text elucidates incongruent layers of life and reality [7, 10].

In Mir Jalal’s narrative “Doctor Jeenayatov”, an ostensibly mundane incident is portrayed. “Young student Ramazan Alizade submits his application at the health department, and after being examined, he was sent to the surgical clinic. The note written in red ink and thin lines read: “Emergency medical attention required” [6, 25].

Ramazan was distraught over his father’s unfortunate accident”. Ramazan’s father, a mason by profession, sustains severe neck injuries when a stone falls on him at a construction site. In this narrative, the author evaluates, or rather underscores, the trajectory unfolding in the narrative – the process of examination – from two facets or tiers of significance. In his appraisal, there is no accusation,

no direct censure. Solely in the title of the narrative does the author allude to the lapse of the doctor, who should ideally be the harbinger of health restoration, thereby underscoring the moment he missed. The events depicted therein are conveyed in a humorous vein within the narrative. It merits mention that humor predominates in this narrative, wherein the encountered events spontaneously evoke laughter, while on the subordinate level, serious dispositions are cultivated towards these “unrestrained” actions.

In the expository segment of the narrative, a palpable urgency characterizes the response of the young protagonist to the unfortunate incident involving his father. However, upon seeking redress, he is met with apathy and dilatory conduct. The physician, disengaged from the palpable distress and agitation of the young petitioner, engages in jest with the nearby youthful laboratory assistants. Human life, despite its precariousness, holds little significance for him; his demeanor is marked by indifference and negligence, prioritizing merely the completion of requisite formalities and questionnaire data. To underscore this negligence, the author employs succinct descriptions in certain instances. The hospital premises are immaculate, adorned with flowers in the courtyard and orderly rows of trees. Moreover, the departmental head extends a cordial reception, attentively lending an ear to the protagonist’s plight before ushering him towards the designated physician with genuine empathy.

The crux of the matter lies squarely with this particular physician. “Ramazan and the nurse proceeded to the verdant and arboreal precincts of the medical facility, ascending a low step to enter a modest chamber. Within, two aproned young women were engaged in paper cutting for number three. Seated at the desk was a physician, of moderate stature, his furrowed brow discernible from a distance. Without a specific task at hand, he engaged in casual banter with the paper-cutting assistants. Periodically, the light-hearted remarks elicited laughter from the assistants, in turn eliciting a sense of satisfaction from the physician” [6, 18].

Laughter as a manifestation of play and spontaneity

The famous French philosopher, Nobel Prize laureate, and author of fundamental research on laughter, Henri Bergson, wrote in his investigation “Laughter”: “What is the meaning of laughter? What should be sought in the nature of the object that causes laughter? What are the connections between verbal play with facial expressions, the perplexity and spontaneity on the comedy stage in vaudeville? What

distilled essence do we get from the same base where one exudes a sharp aroma while the other emanates a delicate fragrance? Even the greatest thinkers, starting from Aristotle, when embarking on the solution to this highly complex and tangled issue, find the problem unresolved, slipping away from their hands, and repeatedly presenting itself as an enigma" [2, 14].

In the realm of literary works, spontaneity and other structural units are generated precisely by the element of play. Play unfolds in such a way that it engenders an effect of inexhaustibility at one level, creating a sensation of continuity. Aesthetic play fosters a constant transition from one structural unit to another within the literary text, as one moves from one unit to another, even the targets of laughter that we did not anticipate come into view, the incredible spectrum of colors of the literary conditions unfolds, and it creates an indelible impression on the reader regarding the depth of the literary world model that stands against reality. Nasir penetrates into the inner world of the literary type, from the apparent grandeur to the depths of its inner world, displaying both levels in the form of intersecting parallels.

Mir Jalal endeavors to portray the human character and the secrets of its internal realm by focusing on all these intricate points in his apparent appearance. It should be noted that this is not as simple as it seems in facial expressions, or in the form of the face's "composition". Another important point to be noted is that as the expressions of the face confront the internal nature, they clash with certain points as the investigation progresses; these "parallel lines" create a contradiction at the most intense moment of the investigation, giving rise to the effect of laughter. The resulting laughter effect simultaneously facilitates the sudden manifestation of other qualities inherent in those points.

The apparent appearance of the doctor is described in great detail, and this description forms a "reverse angle" in the future perspective of the investigation and description. The doctor did nothing while seated, merely indulging in banter with the girls who were cutting paper; they laughed instantly. The nature and content of the banter are not mentioned in the description, but only the expression "the furrows of his brow were visible from a distance" indicates that this laughter was intended simply to pass the time. This middle-aged and bald doctor is apathetic; even when faced with the most terrifying, exciting, and anxiety-provoking problems, he remains calm, asks Ramazan where they were from, declares that he does not know the place, asks for the map, gives it to Ramazan, and

asks him to go there, but Ramazan hesitates, so Jeenayatov is compelled to go himself.

He sends one of the girls to another doctor. The doctor says he can't go there. Jinayatov was forced to go by himself. In this regard, the development segments also have an interesting format. "Jeenayatov stood up. Sitting down again, she turned her face to one of the girls, who was sent to call another doctor from the room. It took half an hour for this second doctor to arrive. First, Jeenayatov spoke about another case. Then he wanted to send him to see Ramazan's father. He didn't want to go. In the end, Jinayatov had to go himself.

When he leaves the room, Ramazan exits and re-enters the clinic's hillside gate twice. The doctor scolded him, dragging his feet heavily and annoying Ramazan. The more Ramazan hastened, the slower Jeenayatov became, refusing to change his pace, and sometimes he did not forget to admire the shop windows as if he were seeing them for the first time. Perhaps the doctor wanted to adhere to health regulations in his place [6, 21].

In this context, two events occur simultaneously: the distance between the furrows is paralleled with the ignorance of the doctor and immediately intersected, that is, he is trying to take the long way, not the short, to reach his destination, which means moving away from the destination, or, in general, not reaching it. In this image, the fine detail we just mentioned ("the wrinkles on his forehead were visible from a distance") intersects with another point and detail: perception. Watching everything as if seeing it for the first time, standing as if seeing it for the first time, trying to get acquainted. This action means that a person's memory and intellectual level are low, and on the other hand, he is not morally mature. he wants to go across and reach the apartment, and this method means moving away from the apartment, or not getting there at all.

The doctor is intuitively turned into a victim of this lack of principle, and despite his compulsory actions, the principle of apathy and not caring about another's pain takes effect on its own. When he reaches the patient's bed, it becomes clear that he has forgotten all the necessary devices in his room. The process of acquiring satirical nuances and eventually immersing in a satirical tone is traced throughout the research.

In the narrative under consideration, Mir Jalal occasionally employs a technique wherein the humorous laughter is depicted through the juxtaposition of various connotations inherent in concrete lexical items. This juxtaposition, however, does not occur through a direct semantic "translation" of words; rather, it emerges as a consequence of

events contravening the latent, commonplace, and unrecognized facets of human nature.

Within this narrative (“Usage” (“İstifadə”)), the events unfold within a particular educational setting, possibly a school or an institute of learning. A teacher arrives, ostensibly identified as a naturalist, prompting the assumption by the protagonist that she has arrived to discourse on the myriad fauna of nature, delving into discussions on the diverse array of crawling, swimming, and amphibious creatures during this balmy season of summer. The first detail that the author notices is remarkable. Noteworthy among the narrative details is the conspicuous disparity between the teacher’s verbal discourse and her demeanor, persisting until the tale’s denouement, thereby aiding in the exposition of the characters’ concealed motives. The outward semblance of this purported naturalist woman, particularly the description of her countenance, assumes a peculiar and paradoxical nature; initially presenting as an enigmatic figure, it raises inquiries regarding the manifestation of her spiritual qualities.

However, as the narrative progresses, these facial expressions “unravel”, unveiling the indomitable contours of her character. In narratives imbued with humor, it is customary for the behaviors of individuals or societal subsets to serve as targets, through which certain deficiencies in national character are scrutinized through the lens of mirth.

Thus, “the sense of humor encapsulates one of the elemental constituents of national character – this assertion is substantiated to some extent by scholars delving into the aforementioned issue. National humor encompasses several functions: firstly, it serves as an indicator of a condition enabling the unambiguous categorization of an individual as either “self” or “other”. Secondly, humor endows the individual with cultural distinctiveness, delineating them as a representative of their nation amidst the global milieu. The examination of national character through the prism of laughter presents a complex endeavor, particularly concerning the expression of specific facets within the humor of distinct ethnicities”.

Humor infusion in the element of play

A number of humorous narratives, pranks, and jokes distinguish themselves by their protagonist, who embodies the specific representative of that people to the highest degree. Thus, humor predominantly signifies the mythologized character of the nation. Because above all, the nation’s character is reflected not only in real qualities but also in mythologems” [4, 285]. Hence, in the aforementioned narrative, the teacher is a character that stands out as a type

distinct from the specific individual of the people, but also an image through which all the perplexing and ironic situations encountered throughout the narrative unfold. This hero plays the role of a bow, stretching and contracting throughout the text.

“... He had a round, well-proportioned face, a small mouth, thin painted lips, single eyes, and thick black eyebrows. As his nose descended, it spread like a tent, as if to prevent the paint on his lips from drying, he cast a shadow. The lack of a neck is evident as it descends from his face: it does not exist. His white, open arms swung like marble columns on both sides. His chest shone like a stone mirror. Mrs. Seadat enlivened the gathering. Everyone gathered themselves. Idris pulled up his dirty socks to hide them. The traveler washed up, came, I didn’t look at my robe, I buttoned my shirt” [6, 20].

The discrepancy between Mrs. Saadat’s facial features and her character, which hides behind them, is striking. This discrepancy indicates the same position of the human character in various situations, revealing the character’s secrets, bringing them to light, and catching the unsuspecting person off guard. Humor presents a serious person in amusing attire of any seriousness. As a result, the borders of the world we know and the images in our minds change. Humor is like a sudden drawing on a blank canvas, changing the image with its portrayal. This is a facet related to the technique of humor.

In terms of essence, humor has a pleasant intention, or it possesses a sense of laughter within tears. The philosophical nature of humor is essential, meaning that laughing at any flaw in the national character signifies that the author shows that human values will continue, will not be undermined. Where the flaw of humor is exposed, it ends, is revealed, and it is no longer possible to carry it, to lean on it. Because humor itself emerges suddenly, it also disappears suddenly. This “dual spontaneity” determines the philosophical-aesthetic nature of humor. Thus, there is a spontaneity in humor, which is one of the essential features of the Azerbaijani character, demonstrating what it can laugh at, how it can be turned into a target for laughter.

In the scholarly investigation of comedy, it has been discerned that comedy, with humor being the focal point here, signifies the incongruity between actual occurrences and those transpiring within, and the resultant laughter effect is contingent upon the disruption of the subject’s expectations. Within the cultural context, the incident under scrutiny represents a comedic situation. Without delving into this category along with its intricate details, a comprehen-

sive analysis of the humorous essence in the author's narratives referred to is unattainable.

Across various inquiries, the perceived main quality attributed to comedy and the actual reality thereof are found to be disparate, and the comic impact is contingent upon the audience's apprehension of this discrepancy. When laughter is approached as a cultural occurrence, scholars remark that laughter constitutes a "culturally veiled emotion". Cultural laughter employs its psychophysiological foundation to increasingly veil itself. Consequently, laughter can acquire cultural determinacy. In the mentioned narrative ("Usage" ("İstifadə")), incongruity manifests at every juncture.

The profound incongruity between the teacher, Mrs. Saadat's outward appearance, her actions, and the constructed image throughout the narrative is subtly interwoven into the literary fabric, occurring in varied combinations akin to a dynamic system; laughter envelops the entire milieu, revealing its true essence upon contact or proximity. Mrs. Saadat conducts herself in a manner before the teacher that precludes his retreat, momentarily relinquishes his seriousness, fails to discern his deception, and acquiesces, providing Mrs. Saadat with an opportunity.

The teacher yields unique outcomes from his missive, devoid of any concessions, and is publicly humiliated as a consequence. The principle of not affording a locus of stability for the target directly in front of the targeted individual for this purpose contributes to the collective exposition of certain flaws in the national character. The portrayal of Kosa in our cultural spectacles and jests recedes.

The phrase "the pen plays on the eyebrow" ascribed to her functions as an "aesthetic vestige" within humor, whereby Mrs. Saadat suddenly alters the hue of reality with an abrupt assault, asserting her superiority in all respects, and as this intonation ascends, the capacity to instantaneously evoke humor and imbue everything with its color emerges. Mrs. Saadat artificially amalgamates all contradictory qualities within her character; on one hand, she may exude incredible benevolence, yet on the other, she may execute actions that publicly shame and embarrass in society.

The stories authored by Mir Jalal manifest the aesthetic function of the literary text to a considerable extent through their titles. For instance, the title "Doctor Jeenayatov" (Doktor Cinayətov) already suggests the critical stance of the individual named towards his own artistry. Conversely, the title of the narrative "The Etiquette Rules of the New Wedding" serves to uncover the darker facets of human behavior

within the context of both new and old social norms, employing a subtle ironic humor to redirect focus toward human follies. At times, individuals become aware of impending changes in regulations, weather patterns, or social atmospheres, and proactively "alter" themselves without awaiting the actual transitions, often resulting in absurd predicaments that elude their recognition. Mir Jalal's brand of humor in this tale illuminates these characteristics with precision and specificity.

The comedic characteristic, distinctive in its breadth, serves to "sweep away" the entire domain, laying bare the intricacies of the novel regulations. Descriptions such as "men's noses" and "women's fingers were shining", or "women's faces" and "men's teeth were whitening", constitute a "play of colors" within the text, unveiling the underlying perplexities and delicacies amidst the assemblage and their spiritual wanderings.

Concurrently, the act of the clarinet player inflating his cheeks and expelling all the air from the gathering, the ensemble's adaptation of songs to the hues of women's attire, and the abrupt substitution of this sequence with the song "Xoruz" ("Rooster") heighten the subtle irony embedded in the story's title, enriching the humor throughout the narrative. The character portrayed in the story, characterized by apprehension towards the new wedding customs (the observer), employs standardized expressions to meticulously delineate human behavior, thereby presenting the situation in its entirety. Much like a child fearful of the unfamiliar, he recoils from interacting with the guests, opting instead to remain seated, observing the proceedings with rapt attention.

However, the anticipated event transpires. Suddenly, Khankishi, the wedding organizer, introduces an elderly woman into the midst, and the ensuing dance performance by this unexpected guest, or rather, the violation of the etiquette rules of the new wedding occasioned thereby, is revealed through the story's mild ironic humor. Despite aunt's protestations from the adjacent room, her outcry goes unheeded by the gathering's participants, who remain unperturbed by her entry and subsequent fall, engrossed as they are by the spectacle. While chaos reigns in the center, an eerie silence envelops the periphery of the gathering. This juxtaposition of conflicting atmospheres throughout the narrative serves to dismantle the established etiquette rules.

Moreover, the subtle wordplay evident throughout the text gradually unfolds, underscoring the author's breach of linguistic conventions through the utilization of the phrase "thick-and-thin." The substitution of

the term “ancient” with “thick-and-thin” underscores the persistent breach of societal norms observed by the characters. The depiction of various episodes throughout the narrative proceeds in such a manner that each situation precipitates a corresponding proverb or aphorism, thereby elucidating the functional framework of the literary text.

With the arrival of the mother-in-law at the gathering, a novel scenario unfolds, illuminating the true nature of both the gathering and its participants. Dressed in shabby and unbecoming attire, the mother-in-law assumes a silent demeanor upon her arrival, much to the surprise of her son-in-law. Despite his earnest efforts, he fails to articulate his intentions coherently. The son-in-law’s emphasis on the significance of the cash deposit, and Mir Jalal’s recourse to intertextual references in this regard as an author, imbues the narrative with a thread of light-hearted humor. When the son-in-law remarks, “You know, it was so delicious, I’ve never tasted such a flavor in my life”, – a sentiment reiterated several times throughout the tale – it evokes Sheikh Nasrullah’s proclamation of “this is the book, this is the truth!” from Mirza Jalil’s play “The Dead”, wherein the character resorts to the Quran to deceive others.

In Sheikh Nasrullah’s invocation, the absence of a stringent boundary against deception or the practice of hoodwinking suggests a context where the learned coexist with the ignorant and common folk. In this narrative, however, there exists a collective participation akin to a flock of birds, where every individual engaging in discourse or revelry is, in essence, deceiving themselves and deriving pleasure from this inherent self-deception. How does the metaphorical expression “appetite lies beneath the tooth” manifest within the literary text? Participants in the assembly can maintain an outward semblance of civility to a certain extent, as the rules they reluctantly adhere to lack deep-rooted enforcement.

Compliance with these rules accelerates the rapid whitening of the insidious teeth of greed that lurk beneath the surface. The assembly becomes ensnared

in triviality when Khankishi, forgetting his own debt, queries the attendees, “Who consumed my black pudding?” This incident precipitates chaos, with ensuing confusion escalating into an evaluation of the bey’s reception of the gifts presented to him. The bey demonstrates a disposition of greed towards each gift-giver, desiring more and costly offerings, ultimately leading to the embarrassment of the protagonist and his attempt to extricate himself from the assembly through a feeble pretext.

Conclusions. Various theoretical perspectives on literary laughter do not diverge from the concept of play; indeed, the manifestation of laughter is confirmed to occur alongside play, even if the term “play” is not explicitly articulated in the text. The ludic context permeates all strata of the literary text within the realm of comedy, contributing to the more efficacious transmission of the literary concept.

From our perspective, both humor and satire, as forms of literary laughter, are intrinsically linked with meaning, rooted in play. Throughout our research endeavors, we have sought to substantiate and achieve this conclusion through analytical inquiry. The conception and recognition of laughter within a literary work devoid of play are simply untenable propositions. The resultant implication suggests that when laughter within a literary work is intimately associated with play, it signifies a specific critical stance toward societal norms and the rationale governing societal behaviors. Humor and satire, through the conduit of play, subvert these norms, thereby rendering the notion of “compassionate laughter” attributed to humor itself a deceptive construct – a playful guise. Consequently, a literary work replete with laughter, diffused and pervading the entire narrative, fundamentally serves as a vehicle for addressing weighty societal concerns and its norms. Through the interplay of play with meaning within the literary work system, a succession of events emerges in diverse permutations, wherein the disparities among them illuminate the philosophical import of laughter.

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Расулова Н. Р. КОМЕДИЯ: РОЛЬ ГРИ У ФИЛОСОФИИ СМІХУ ТА ЙОГО ЛІТЕРАТУРНОГО ВТІЛЕННЯ

У статті розглядається філософія сміху з особливою увагою до ролі гри та її художніх втілень. Спочатку ми маємо на меті глибше осмислити поставлену в статті проблему щодо онтологічних основ комедії, маючи на меті дослідити більш нюансовані аспекти, пов'язані зі сміхом у ширшому контексті. Відзначається, що поява комедії в літературі різних культур, а також у художньому спогляданні тісно пов'язана з динамікою суспільного існування, яскраво виявляючись у культурному середовищі. Взаємний зв'язок між сміхом і криком підкреслюється, що вказує на симбіотичну взаємодію між цими двома явищами. У статті висувається логічне положення про те, що у сфері літературно-художнього дискурсу комедія переплітається з ритмічним пульсом життя людини та її світорозумінням. Більше того, значний акцент робиться на тому, що в міру естетичної еволюції літературного мистецтва з часом використання комічного в літературних текстах зазнає процесу вдосконалення, що призводить до більш нюансованого вираження та застосування комедійних прийомів, що полегшує передачу суті літературного твору до читача за допомогою нових форм і методологій. У цьому контексті розглядається дослідження того, як елемент гри використовувався в художньому відображенні сміху в античності, з періодичними посиланнями на наукові праці, що обговорюють феномен сміху. Стає очевидним, що такі постаті, як французький філософ Анрі Бергсон, поряд із своєю основоположною працею про інтуїцію у філософському дискурсі, також зробили внесок у дискурс про сміх через свою монографію «Сміх». Отже, в різні епохи розвитку літератури питання про те, якою мірою сміх і комедія проникають у літературні твори та яку роль вони відіграють у формуванні людського досвіду, було предметом наукового інтересу. Італійський письменник Умберто Еко також зробив доречні зауваження щодо естетичної думки 20-го століття як у своїй науковій, так і в літературній творчості. У своєму відомому романі «Ім'я троянди» він заглиблюється в заборону сміху церковною владою та відповідну цензуру творів, що стосуються сміху в середньовічній літературі. На цьому науковому тлі в статті аналізуються сатиричні оповідання Міра Джалала, видатного азербайджанського письменника ХХ століття, який писав за радянських часів, зазначаючи, що, звертаючи увагу на недоліки того періоду, автор також ретельно досліджував недоліки притаманний суспільно-політичному режиму.

Ключові слова: сміх, комедія, *Ното Ludens*, Мір Джалал, сатира.