The Essence of the Category of Comedy in the Development of Aesthetic Thinking
(Historical-Philosophical Analysis)

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Abstract: The article reflects from a historical point of view the views on the formation of the category of comedy (humor) in the development of aesthetic thinking. Humor has been philosophically and aesthetically explored in relation to a person's complex mental, psychophysiological feelings about events.

Keywords: humor, aesthetic thinking, beauty, joy, amusement, enjoyment, purpose, well-being, national values.

1. Introduction

Our country has been dealing with fundamental problems of aesthetic science since ancient times. Much work has been done on this problem: separate aesthetic categories have been studied, and ideas for their systematization have been put forward. The lack of systematic work devoted to concepts and categories has led to a decline in the theoretical level of aesthetic research, and this has manifested itself in a particular area of aesthetic knowledge. They reflect the popularity of relationships in the field of aesthetic activity and the arts. Another feature of the categories is that each of them represents an evolving system, that is, it embodies the principles of opening the initial categories.

2. Materials and Methods

From the point of view of the historical period, the categories of aesthetics were at the center of the work of philosophers of ancient Greece and the East. In particular, the category of humor is of particular importance. Turning to the history of aesthetics, we witness the existence of various scientific and popular types, genres on the scale of art in this category. In the history of aesthetic thinking, the attitude towards the category of humor has a special significance. Plato also says that the weak and incompetent are funny people. According to Aristotle, "laughter is a state of ugliness that does not harm people" [1]. In this regard, let us dwell on the concept of the word laughter. The word "laughter" is defined in the "Explanatory Dictionary of the Uzbek language" as follows: Many scholars have expressed their views, including Charles Darwin's "Reflection of Emotions in Humans and Animals," in which he described laughter as follows: "Laughter is the expression of human emotions, that is, the expression of one's feelings to others. [3] According to Darwin, laughter is the way in which people express their negative or positive feelings in their interactions with one another or in all aspects of social relations in general. It is important to remember that laughter is not only a product of society, but can also occur in situations involving animals, plants, and nature in general. Today's Uzbek scientists A. Sher and B.Husanov, in their methodological manual "Aesthetics", say that laughter and humor are partly connected with nature, as well as being an objective social value of reality. This communication takes place indirectly, not directly. In particular, the natural nature of animals is approached by human behavior, and they become the object of aesthetic evaluation. For example, the fox's cunning, cunning, and agility are evaluated aesthetically through the prism of humor in human activity. "[4] In addition to the views of scientists, when we express our opinions, we actually simulate some of their actions in our minds by perceiving in our minds the similarity to the natural features of the animals in existence, as we interact with different people throughout our lives.

In the works of ancient philosophers such as Plato, Aristotle and others, classical aesthetics and Enlightenment aesthetics, I. Kant, F. Schiller, Lessin, Moler, G. Gegel and
other scholars, we see that the causes of the outbreak have been scientifically investigated. For example, Aristotle states that the object of laughter is the vices of man, such as anger, procrastination, jealousy, insecurity, arrogance, and ambition. Explaining the concept of laughter, he says, "Laughter is a harmless violation of morality." [5] According to Lessing, laughter does not cure disease, but it does strengthen a healthy body.

3. Main part

By the Middle Ages, humor was seen as a means of undermining man’s faith in God. There is a belief that Islam denies laughter. In fact, says the aesthetic scholar B. Husanov, laughter and humor are also glorified in the sacred sources of Islam. In particular, the hadiths say, "Allah is both the one who makes you laugh and the one who makes you cry." [6] In addition, this sacred source contains an opinion about the state of the ummah on the Day of Judgment.

In a hadith about crossing the Sirat Bridge, Abu Hurayra narrated that a slave whose face was facing the fire of Hell prayed, his laughter meant that he had forgiven this sinner and allowed him to enter heaven.

Humor is one of the most unique human attitudes to events and happenings. Such a view is formed by the existing reality and its negative aspects. "Humor is a distortion of a certain quality of reality" [7]. Reflecting on the true nature of laughter, Plato stated that "serious things cannot be understood without laughter." They complain and warn that the complexity of the category of humor and its system of concepts is very difficult to understand and perceive. The problem is that there is no answer to the question of what, when, under what circumstances, when laughter ceases or does not lead to laughter at all, as a result of the sheer number of events that provoke laughter, and most importantly, the scale and boundaries of laughter.

The diversity of different views on humor is, of course, not only connected with the thing, the event, but also with its social connection, this or that interpretation of the concepts of beauty and humor, each of which, as usual, has its own clear, intelligent essence. Ordinary people were once oppressed at different civilizational stages of society, or the seasonal art of the people raised the issue of entertainment on national holidays. In this regard, aesthetic realities began to occur, such as remembering funny situations, exaggerating the process, laughing at people's birth defects. Laughter, to a certain extent, forms an integral unity with its source and its representatives. Laughter, which is directly related to humor, arises as a result of the inconsistent contradiction between a person’s appearance and his or her essence, the natural understanding of important differences, ambiguities, disagreements between reality and reality that must correspond to highly subtle dreams.

Without it, neither art nor beauty can exist. He describes the activity of the idea as "the inner movement of the idea in the spirit of the artist." This activity can take place in two directions: first, the fantasy can be focused on accepting the emotional things that exist in reality, and second, it can focus on creating something new one by one. Zolger calls the first direction "sensitivity of fantasy" and the second "fantasy of fantasy." Here, too, a pair of opposite categories emerges. Determining the essence of the joke, Zolger embodies sensitivity. In his view, humor has existed in all ages, and it saves art. Ingenuity, on the other hand, is at a different stage of artistic fantasy. It has to do with consciousness and perception, not emotion.

In ancient world philosophy, for example, tragic ingenuity can be found in the views of Aeschylus. Looking at humor and ingenuity as two opposing concepts in the work of artistic fantasy, Zolger tries to find a synthesis of them. According to Zolger, there must be a third thing between humor and ingenuity. Zolger calls this central notion of art satire. The doctrine of cinema is one of the central points in Zolger’s aesthetics. This is Zolger's system of complex aesthetic categories, based on idealistic dialectics.

Humor is one of the most ancient phenomena of culture. It has to do with a person’s ability to laugh. Physiologically based (tickled) laughter and conscious laughter are not the
same thing, that is, a person shows laughter precisely because of his own intellect. Laughter is a laughter based on an intellectual-spiritual game. At the heart of comedy lies a sense of superiority over the object being laughed at.

Kant, one of the first representatives of German classical philosophy, tried to systematize aesthetic categories. “Synthesis is the main thing we want to discuss about the origin of our knowledge and what we need to pay attention to” [1]. Kant developed a classification of ideas accepted in legal logic. Kant was able to show the dialectical connection of categories, the dialectical movements of categories in the process of cognition. This was one of Kant's most notable achievements. Kant said, "Man is the only being who can laugh." Unlike Kant, Shelling took a different approach to the problem of systematizing aesthetic categories. Underlying the Shelling classification is the principle of transition from finite to finite. Glory and grandeur are as unique as the two central categories in Shelling’s philosophy of art because they come from a single source. According to Shelling, the absolute and mass form of art rises everywhere. But it must not be forgotten that there is a difference between greatness and nobility.

One of the representatives of German classical philosophy, Gegel's aesthetic views, also encounters the problem of systematization of aesthetic categories. There are basically three categories in Gegel’s aesthetic views. These are: beauty, nobility, and ugliness. It also includes two other categories of tragedy and comedy. These categories are considered not in general theory, but in the description of specific cases of art.

In Hegel’s aesthetics, the categories of beauty, nobility, and ugliness correspond to three historical forms of art development. These are: classic, symbolic romance. These three categories correspond to the three historical forms of spiritual development in their interrelationship and relation.

According to Gegel, symbolic art is often the art of nobility. Classical beauty is not satisfied with an expression of nobility. In the classical form of art, beauty comes to an end and reaches its peak. "Classical art has been the rise of spirituality, there can be nothing more beautiful than that."

Two other aesthetic categories have also developed in classical art. They are tragic and funny. The philosopher explains them by linking them to the art of drama. Romantic art, unlike classical art, derives a category of ugliness. They do not correspond to any of the historical forms of art, they belong to both classical and romantic forms of art at the same time. In classical art, tragic heroes emerge not as an individual, but as a person with substantial power, in which “the random features of their direct individuality are lost”.

Gegel distinguished comedy from comedy. In his view, any exchange of purpose and means, scale, and outcome would be ridiculous. Laughter, on the other hand, is an expression of a self-satisfied practical mind.

The comedy category of aesthetics takes place in the comedy genre in art. Gegel distinguishes two types of comedy that exist in the history of art. The first type is shown in Aristophanes' comedies. He came in with a general sense of humor, in which the funny characters are received with laughter not only by the actors, but also by the audience. The second type of comedy, “according to Gegel, occurs at the end of the ancient period (Plavt, Terentius) and dominates the New Age (Moyer). The subject of comedy here is prose. Modern comedy is dominated by a conflict of personal interests that takes place in the world of lies and prose. In the classical art system, he sought to demonstrate individuality more vividly and deeply.

During the Renaissance and Enlightenment, the focus on the comic direction increased again. During this period, laughter was seen not only as a remarkable emotional relief, but also as a deadly, judgmental, revealing tool. Laughter is an effective way to influence people’s shortcomings, their stupidity, their false opinions. According to Count F. Moller, the greatest comedian of the 17th century, “the task of comedy is to guide people through laughter.
Representatives of the Romantic trend also paid special attention to the category of comedy, especially its humorous and sarcastic appearance.

At the stage of development of aesthetic thinking, the construction of civil society, the humanization of public life in order to ensure the primacy of democratic principles, the formation of aesthetic consciousness, plays an important role in the transition to an informed society. The essence of aesthetic consciousness and aesthetic taste includes the sphere of spiritual life of society, activities aimed at creating spiritual heritage and its results: different views, ideas, teachings, spiritual relations such as science, literature, art, education. In this sense, it is very important to renew and develop spiritual relationships, such as education. "Today, life itself requires us to form an effective system of professional, efficient and effective public service, to develop an effective system for innovative, enterprising, loyal to the people," said President Mirziyoyev. Today, the impact of art on spiritual life refers to the connections and relationships that are formed in the process of creating spiritual heritage as a result of people's efforts to form aesthetic values.

**In conclusion**, it should be noted that humor is a specific attitude of a person to events, associated with complex mental, psychophysiological feelings. Accordingly, humor is an aesthetic value that has a social value in the interplay of objective and subjective aspects. Only man is a laughing creature who perceives and appreciates laughter as an aesthetic value. On this basis, art forms that express humor emerge. Humor is the most important of the aesthetic categories, through which people understand each other, organize and, most importantly, integrate their inner aspects. People with such aesthetic values and qualities, the younger generation, who have matured in their upbringing, will have a high aesthetic taste.

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