

Laughing scaffold perception or antiworlds crying lira: How and why "grotesque consciousness" works

MENSHIKOVA ELENA RUDOLFOVNA

New Institute for Cultural Research

13, b. 1, Vasilievskaya str., Moscow

RUSSIA

elen_menshikova@mail.ru

Abstract: - The grotesque consciousness as the type of the consciousness due to an objective model of behavior and an objective way of the creative person's thinking at the crisis time of historical changes and social disasters, granting a ridicule and comprehension of reality in grotesque images, preserving the tragic attitude of reality under the satirical cap, is existential strategy of personality, who art world in images, attitude towards imagery painted "removed" existence in its irreconcilable contradictions. Grotesque consciousness, needed for overcoming gravity of individual existence at the beginning of the new statehood, covered the game of doubt, and because in wobbly moment of mixing layers fear of losing one's identity always goes with alarmed soul, then the artist-creator, acutely reliving incomplete of its dialogue with the society and the existence and revealing the "unfinished dialogue with becoming a sound produced by many voices meaning", being in ground zero of Sturm und Drang, elects grotesque as a imaginative negation of contemporary reality, that is most clearly manifested in the post-revolutionary situation. Grotesque consciousness, possessing properly carnival coordinate system and creating structures of nonequilibrium grotesque molecules, will act like a pendulum dissipation system, based on the principles of nonequilibrium and mobility, and whose compulsory friction, - otherwise the meaning - will arise from ambivalent particles scattered in a craziness of everyday world. And as the bifurcation point, it will be the fractal attractor that attracts a variety of points of view and is able to influence perceptions, because it possesses a surprisingly complex structure. The non-equilibrium, the ambivalence, the dichotomy of opposite meanings, the diffusion of grotesque images, paradoxicality of thinking and duality perception will characterize human consciousness, who art exactle in this crisis, catastrophic period of time. The grotesque mask, like a protective mechanism, is taken out from hiding places of mental state, that at the moment of spiritual and social crisis, when the ground is losing under their feet, help to survive, to escape under a cap with bells, combining seriousness of the suffering and the grotesque forms. The philosophical and aesthetic category - "grotesque consciousness" - allows to understand a work of art in the light refracting rays of carnival "mockery", quick the reverse perspective of view of the world, and letting in the existential field of Laughter, reveals the mechanisms of the creative laboratory of the artist, whose consciousness, allowing elements of the "low" and detecting the absurd and grotesque, "been suspended" "removed" the existence from a horizontal "ordinary" in vertical "metaphysical" - and thus the artist stepped foot for the laughing scaffold own reflections. But: by arrows of reflections and laughing - he remained alive: his consciousness worked very clearly, succinctly as the sun, and, feeling the rhythm of the time, he is checking on the beating of his own consciousness with it - because the person exactly is being implemented in person.

Key-Words: - Grotesque consciousness, philosophy of Laughter, the dichotomy of the tragic and the comic, the existential field of Laughter, reflection, dissipative system, drag queen's images, grotesque, absurd, modus of existence, social instability, psychology of creativity, being-in-the-world, metaphysics of consciousness.

1 Introduction

Escape from meaning is the general trend of the modern day. What drives people? Emptiness and fear of loneliness. I note that order is always temporary, but chaos is permanent, and every randomness of connections and intersections is by no means accidental. This is the axiom that will help Consciousness not to panic over and above measure. In turn, the "grotesque consciousness" helps not to dissolve in the chaotic randomness of everyday life and to catch the sense of relevance behind the tail, which not only will bring truth to the light, but will also serve to the person as a guardian.

Since I am among neurophysiologists, I suggest this definition to my concept - relatively medical, but brief: "Grotesque consciousness" - the ability of the brain to produce an enzyme of resistance. But the definition can also look like a certain formula: Grotesque consciousness is a "grotesque form" plus "metaphysics of meaning" plus "the existence of the Spirit." Now, if you will allow, the 3-pronged DNA of the "grotesque consciousness", the three-first quantum that plunges into the dichotomy of the tragic and comic. Without these three "grotesque consciousness" will not take off, and if everything has coincided, then it can be distinguished and, having seen in Art of Another, having felt, brought up in itself, to instill itself like a vaccine from the impoverishment of reason with the growing epidemic of general relapse on the background of technological progress.

According to the idea of the universe, we should all be busy with meaning, but we are not given the opportunity to foresee how God's Word will respond in us, absorbed in the primitive of robbery, which is issued and accepted for the Good. But laziness and greed wins - the thought is asleep, consciousness is slumbering, and here the body celebrates the victory, Pir proclaims - the "that is for the whole world", the carnival is attracted by the anti-world and leaves to rule day after day by routine business - the era of consumption is determined by the growth of the human mass itself, Which ignores not just the growth of consciousness, but its weight, in fact, the presence of this ability in man. The task of the sphere of art always included the expansion of the world outlook, the improvement of man

himself, his "Socratic growth", his insider splash, the power and depth of his Consciousness. In what language does Consciousness express itself? If with you - on his, with the Other - also on his. And if the Verifier (the observer with the instruments) wants to know, he will notice (at best) the most complex system of pulsating signals, and myriads of quanta will escape from him, without showing any quasar of the brain, without having unfolded a single spiral of consciousness, at least by a poem or Fresco - this wreath of sonnets will remain undeciphered. Why? The question is to the generation, if it remains now in the onset era of "impoverishment of the mind."

2 Problem Formulation

The multidimensionality of consciousness makes it the subject of many sciences. In my work I adhere to the philosophical interpretation of consciousness as a conscious being and as a subjective image of the objective world. The concept of "consciousness" contains both public and personal. The individual consciousness of the artist, which is the source of moral precepts, aesthetic feelings and personal perceptions, enters into a permanent relationship with the public consciousness, as a qualitatively special spiritual system dominating in social life. As a result of constant interaction of two consciousnesses, meanings and works of art are born as ways of expressing them. The conflict of subjectivities forces the individual to reconsider the traditional means of depicting objective reality and to choose those verbal and visual images, the musical and cinematographic language in which the individual consciousness of the artist expresses his personal position, his "critical worldview" of reality, while preserving, at the same time, an immense field for interpretation.

When ideology interferes with the processes of consciousness, substituting concepts and limiting perception, the field begins to narrow in the manner of shagreen skin. Criticism as an organ of "correction" of mass perception (in the epoch of mass culture of the other was not supposed), as an ideological metronome, altered the apperception of the original, author's, design of the work, and contributed to the development

of new stereotypes of thinking, which, ultimately, by the end of the twentieth century It turned into stereotypes of the perception of the text. And therefore, the problem of loss in the ideological contexts of the original, author's, meaning of the work became the reason for choosing the topic of this study.

Societal political cataclysms showed a shift in consciousness at the beginning of the 20th century, but also a tectonic rift in art, as Stravinsky's violins, violent colors and curves of the avant-garde shrieked, Mayakovsky sounded a voice. The reaction to the shift in the sociocultural architectonics of society was reflected in the philosophical concepts of existentialists (Shestov, Heidegger, Jaspers), Bakhtin's "carnality" theory, Eisenstein's theory of "artistic stimuli," and Evreinov's theory of "theatricality." "Slash" of consciousness or "shift", like an atomic bomb, blew up the established laws of art images and norms of perception. Being inside the system of "becoming being", the artist (the creator endowed with the form of critical consciousness) is primarily concerned with the choice of the language of expression, which ceases to be only a means of depiction, but turns into a kind of charisma of a work of art. Speaking in the 20 th year of the reverse perspective, P. Florensky had in mind that "spiritual excitement," which called attention to reality itself. Therefore, the perspective must be a language, a witness of reality. We can say that the grotesques were the language of the mocking writers (Bulgakov, Olesha, Platonov). "The Grotesque concealed an uprising in itself," Shklovsky later said, in the late 1920s singling out the purpose of art for the reception of "elimination" as a way of expressing meaning, as a method of renewing the vision and expanding the multiplicity of understanding. The shift in understanding that gave grotesque forms is determined by a shift in consciousness that has occurred and has become an ontological essence in thinking and perception of the world in the twentieth century. Grotesque is not only a kind of conditional fantastic imagery aimed at mockery of social vices or images of a person's spiritual tragedy, he was a comic paradox that matches the opposite. Grotesque was the language of the "reverse" perspective, the language of "alienated" reality (meaning

"rethought", artistically perceived and artistically refracted).

When the tragedy is experienced individually, deeply in person, then the grotesque images are asleep. And only when the tragedy expands spatially, resembling the spinning spiral of the star system, and the fluctuating socium is ready to burst or has already been blown up - then the carnival images begin to shake with their bones, depicting the dance of St. Jorgena, against which the collapse of the Person, with its existential rhetoric, Loses its isotopic exclusivity, dissolving in the radioactivity of the people's tragedy. Only the abyss and only the reality of failure in the "black hole" are capable of producing Laughter as the reciprocal, and only true, reaction to the thermodynamic processes in society and culture, to the disintegration of individuality in the bifurcation cauldron of social catastrophes, like the prominence that illuminates eclipses. And since the era of the tragic (total being) descended into everyday life, the need for other forms of expression of the "tragic", the very ones without which they had never been dispensed with - the people was ripe. And, to be more precise, that "critical worldview" of reality (Bakhtin), which directly correlated with the carnival and went back to the Dionysia, in which the tragic and the comic were merged inseparably. Instability of life required a convention, or orientation, special theatricality, and tragedy makes trying on a mask - and not one.

The course for building a socialist state in the early 1920s, choosing the pathos of "seriousness", retaining the elements of a "rough comic", Laughter defined the destiny of the "low," derision of the new sacral order, perceived by his "priests" as a physical act of elimination - public execution. Therefore, the critics of the Proletcult of the grotesques of Platonov, Bulgakov, Olesha were deftly transferred to the category of permissible satire - thus forming the tastes of social groups, engaging in the fusions of socialist realism. They not only narrowed the boundaries of laughter, convinced that the latter can not rise to ontological heights, but consciously, and sometimes out of a sense of self-preservation, excluding universalism from the sphere of the "comic", simplified the notions of a "mass"

person who already did not have "cultural distance, everything Instant pictures. " But individuality is capable of scolding and doubting, but a person of "mass" consciousness, a representative of the people's culture, denying everything personally, preferred "hosanna", advocating for a common cause. A person could only be a holy fool who, like a jester, did not occupy places in the hierarchy: there are two poles in him - mockery and comprehension, denial and rebirth - he himself had the wisdom of the world. Critics of the 20s were outraged by Platonov's "foolishness," which was considered a terrible sin for "his own", who emerged from a homogeneous proletarian mass, a writer-he was thrown through the ideological system and cast into oblivion. Only representatives of another tradition, as they were increasingly called, cursing, could "laugh and laugh" -the reactionary class of the thinking intelligentsia, whose reflective consciousness did not accept the unconditional New World, resisted and allowed "interpretation" in depicting reality. Bulgakov was ostracized for his "ostracizing" eye, Olesha was ordered to wear a buffoon's cap "drunkards" - the grotesque consciousness of these writers was an inadmissible luxury or great audacity. But even in the "free" 1990s, violent critics, hiding behind the ideological contexts and the tragic worldview of the era, mummified the heroes of Olesha, Bulgakov, and Platonov, depriving them of the integrity of the perception of the works themselves.

3 Problem Solution

Calling the world an ossification, Hegel considered war to be a condition that allows one to take seriously the bustle of transitory goods and things. And if the world is moved by war, then it is an "eternal division", according to Remizov's metaphor, the author of "Vortical ancient Rus'", that, drowning in hunger, cold and death, could live only under the laws of "Obezvelvopal's" - an inverted system of rules according to which even Scattering of impurities is an indispensable condition of true freedom. In 1919, Bunin, seeing only "meanness, only dirt, only brutality, rivers of blood, a sea of tears", was shocked by the ethical paralysis of the people, to whom "everything is for nothing". This terrible period, in which society

experienced uncertainty, fluctuated, living in hopes, and was in the meantime a rethinking necessary for the nation's moral health. And the whirlwind of revolution, shuffling the deck of destinies, sowed the same doubt and disappointment, but a bloody massacre is a considerable sacrifice to an exploded social life. Hegel, therefore, compared every revolution with a carnival, that it is a giving and purifying act of cosmic formation, when old norms are destroyed, burning in the conflagration of social conflicts, and at new moments of upheaval. It is "carnival" - this universal symbol of change and renewal, has always been associated with crisis, turning points in the life of nature, society, man. Carnival was introduced into life, but life itself was largely realized through the prism of carnival and was perceived as a carnival. According to Annenkov, for many "in the first frantic years" the revolution and "was only a spectacle," and "all the terrible things that struck together with her in a shocked Russia seemed an episode." The revolutionary carnival of 1917 did not narrow for the time of the official world border, as it happened at the time of the carnival festival, but destroyed the world itself, with the centuries-old hierarchy of values, rejected as old decorations. And when the space widened at the expense of the masses of people pouring into the square - the element of familiarity sounded funerary mass to the old way. It is not accidental that the Nevel circle of philosophy begins its work in these "vortexed" everyday life, whose participants analyzed the comic problem and, considering laughter as a universal aspect of the world, recognized the need for a philosophy of laughter, and the famous books about Gogol and Rabelais appeared as a result of their long discussions and painstaking research. In 1922, Pumpyansky wrote that "laughter not only does not contradict the tragic," but "less broad than seriousness." In the 40-ies. Bakhtin, creating the theory of "carnival", will notice that genuine open seriousness is not afraid of either parody or irony.

The general buffoonery, when "they do not sow and reap, and the myth is staged and played", only delayed the stabilization process, since the shift in time and space held in the "hurricane of the superhuman rhythm of the historical demons", like the inevitable force of turbulence. That temporary turbidity

Mind, when you are plunged into the chaos of ideas and you feel the invertedness of the worlds, what happens at the carnival, occurs during periods of crises. The instability of relations was generated by the "crowd" itself, which joked in revolutionary dance, for it was like "jelly", which is always mobile and viscous, and whose laughter brought the feeling of the relativity of everything. Carnival as a "crowd" brings together, but carnival contacts are reduced, for they are called to liberate, to release from culture, whose sacred duty to take a person out of the "debray" of his own nature: "the sky goes to earth, and not vice versa" - hence the free familiar attitude of revolutionary Everyday life, which spread over the postwar period. And this tense moment can be called a leap from "existence" to "mass", giving rise to the phenomenon of mass culture that arose in the 1920s, condemning society to the ethos of a humble slave, throwing ethos into the mud. According to Heidegger, the form of an impersonal existence is an existential that turns a person into "like everyone else" (Man), that is, deprives the "identity", the "self". And since the "I" dissolves into Man (an indispensable requirement of time), then having lost its "existentiality", its "mode of finding" in the sea of "being-with-others", the unique "being-of-itself" becomes unattainable, "untrue" In the revolutionary, as well as the carnival crowd. And then "objective existence" begins to bridle destructive for the individual instincts, then the intelligible "Super-I", striving for perfection, opening the wrong side of the world, feels deadly loneliness. Then consciousness pushes out the sphere of the "supersensible", because the underlying motive of alienation is the discomfort of the "merged social plural" (Freidenberg), and self-estrangement is the severity of separated existence. Self-consciousness flies "down" when a certain balance of the "forces" of the inner "I" is broken: the emphasis shifts to the material sphere. And the element of animal instincts proves to be more effective in the transformation of the world than all the intelligible battles for the Superman. Thus, the democratic strata of the population have changed their life guidelines and demographic explosion, wars, protracted crises to blame.

A similar example of social transformation we will find in mythology: in the cult of Dionysus and the cult of Orpheus. After all, the foundations of the carnival worldview were laid in the Dionysian religion, provoked by the development of a polis democracy as a result of a riot against the aristocratic Olympus. And if the ancient Greek in Dionysian ecstasy, "tearing and absorbing the body and blood of God, became attached to the whole general cosmic and general life", the idea of equality and brotherhood with its dark face "dawned on" the consciousness of the "rebellious slaves" of the 20th century and directed them to the universal "Eating, "but waiting for the communist sacrament in the revolutionary bacchanalia, they swallowed the primordial world and created their" world vice versa." And since life, withdrawn from its usual rut, according to Bakhtin's remark as "life inside out," is "carnival life," we can say that the "insurgent masses", having seized the platform for public utterance, spreading, passed on their "gene" A certain state in which a person turned out to be without convictions, which is characterized by impetuosity and palliativeism, thereby conditioning the diffusion of the carnival worldview. We will correct it slightly: the self-alienating individual turns out to be a mutually conditioned element of the "carnival" element - strange as it sounds, and it has its existential "roots" - in the myth about Orpheus. I think that in the "insubordination" and "forced reunification" (the bodies of Dionysus and the head of Orpheus), which the myth tells about, the key to solving the problem of internal duality is: "nature" removes the gravity of "personality", compensating the tragedy of individualization with direct action. But in man live both an extrovert and an introvert. One exists outside himself in this natural world, he is alienated from himself as from a subject, like the Dionysian. The other is maximally closed, like an orphic, for whom the outside world is a source of fear and remorse. On the one hand, the sad philippic of the reflexive Orpheus, on the other - profaning the drunken merriment of the tormented bastard Dionysus. This is the essence of carnival overtones: one exudes tears and dies, the other laughs and revives. One mourns order and appeals to consciousness, the other - makes a mess and draws forces in the "unconscious". One hides in the shell-existence, the other - in a

critical thirst for ridicule - gives rise to the universal mystery. For the former, harmony and expediency are important, the second breeds destruction and chaotic multiplicity.

So the time impregnated with the spirit of contradictions reflected the act of the formation of consciousness rushing between the firing points, which in confusion will confuse and try to construct an integral image of contemporary reality after the "storm and onslaught" that swept over the heads of many. And the Dionysian ray refracting the soul, relieving itself of inner suffering, only involved in the cycle all that exists, where in laughter and the hustle and bustle of masks the question was solved: to be or not to be? In a word, the chaos of ideas caused by the post-revolutionary crisis epoch, due to tragic experiences, socio-political instability, develops a consciousness carnivalized in a dialogue with a historical drama. This consciousness was in demand for overcoming the severity of individual existence during the period of the emergence of a new statehood. I note, to arnalization was the type of life set by the rulers of Russia, starting with Ivan the Terrible, - a way to survive, but, changing from century to century, mutated into a way of life. Oprichnina was remembered not only as a playful, skimorish form, but also as an existential thrill. This travesting "landing" was one-time: shaking ethical foundations with the anti-monastic canon, the guards of Grozny, consecrated the new power, sank into oblivion. In the era of Peter the Great, when everything "new came to life first in a funny outfit," carnivalism was cultivated in the highest circles, the lower stratum of society tolerated violence in the literal sense: the torture industry "Words and Cases of the Sovereign", the construction of the fleet and Northern Palmyra at the cost of flesh and The blood of hundreds of thousands of state slaves.

The Dionysian principles evoked sensations of miraculous power and an overabundance of strength, the consciousness of the impersonal and weak-willed "spontaneity, horror and ecstasy of losing oneself in chaos and new finding oneself in God," and laughter acted as something demiurgic, fastening the high and the low, And dialectically thanks to the consciousness of the relativity of all that exists -

so the Dionistic man hid himself in the "action" - under the cloak of his illusions, and therefore represented a resemblance to Hamlet or the holy fool who needed a play (parody, buffoonery) for the sake of being overcome. The horror of his empirical "I", for the sake of associating with the unity of the "I" of the universe. And only during the formation of the class and state system serious and laughable aspects of the deity, the world and man are deprived of "primitive cohesion, reaching the unity of opposites." But as far as the decay of the popular folk culture fades, the carnival decoration of social and economic upheavals is simplified, coarsened, loses its color, losing the character of jubilant fun, becoming grim and bloody, as if returning to its Dionysian past.

But we note that the contradictory nature of consciousness, and therefore the ambivalent system of images that enters into the structure of double consciousness, is not a historical law, but the essence of man, the genetic conditioning of the individual. Therefore, we should talk about the reduction of laughter: the carnivalized consciousness laughs is serious, it is "heavier" in comprehension. Thoughts about the horror and absurdity of existence were overcome by the Hellenes through satirical dithyramb-debunking, as a result of tragic awareness, the unity of the individual with the world was affirmed, but the wine cup of Dionysus relieved from the pressure of consciousness, from duties to be independent and to sow the reasonable. The duality of the representations of the ancient Greeks accustoms them not only to unstable systems: to revolutions, to political organization, to laughter, but also creates a precedent in culture - a hybrid model of art. The principle of "grotesque": to move from one body (hypostasis) to another - rests on the three whales of the contradictory thinking of the ancient Greeks. This is their Proteus, in which the Stoics saw the allegory of matter, which was formed and shaped by the goddess of forms, Eidotea. The deflection of the sea deity was taken as the norm, whereas the "ineradicability", which meant the law of predetermination, the original predestination, the Greek of the classical era tried not only to avoid but to ridicule. Ancient art system, according to O. Freidenberg, is based on the unity of the image and concept, and the ancient "concept" is formally based on the semantics of the "image"

and "no appearance of poetic categories can be explained by any policy". This two-unity of ideas, which allows one to coexist with the light and dark beginnings, good and evil, which can go over into one another, imposes life-affirming tones on Greek thought and frees even the idea of fate from gloomy unconvincingness. Noting that the "fatalities" and "catastrophes" were the fabrications of Seneca and Europeans, she believed that for the Greeks the "catastrophe" meant a turn in the opposite direction, down, but still a "turn", that is, a movement in a circle that received a new "Turn" up ". All this perfectly suits the description of a grotesque consciousness that acts as a bifurcation point in a system of dynamic chaos, an unstable structure that reverses polarity from plus to minus and back. "The idea of the duality of the world, structurally rooted in the image of the agon between the positive principle and its" shadow, "generated binomial constructions in ideologies, especially in the musical arts, based on the polarity and" opposition "of both members. Positive plan was invariably opposed to the "reverse" plan, which accompanied the first in the form of its unchanged antipode "- she wrote. Now I understand quite clearly where the theory of Bakhtin might come from O.Freidenberg's Prokrida, with its reverse plans and binomials, which was published in 1936 (!). Speech characteristic of the ancient Greek, in which the wholeness of the utterance was achieved by means of the internal opposition of the two members with the final third, she called "hybridism", which accompanied all "genuine" and served as its "underside". Hybridism was a kind of expression of purely-classical ideas: "it meant the principle of violation of the moral and religious norms (everyday and spiritual cynicism)." What Bakhtin formulated as "carnivalization" by the example of the folk humorous culture of the Middle Ages, Freidenberg (and much earlier MM) explained from the binomial of the ancient worldview, thanks to which all the ancient comedy, in its expression, "is intertwined with lyricism and philosophy (cosmology) ", And therefore bears the character of the universe. In fact, the parody of the Greeks, combining serious and laughable aspects, was the forerunner of the "grotesque consciousness", because "hybrism" contributed to the emergence of that form of critical self-awareness that reacted very sharply to the norms

in society, which caused "disagreement" and "contradictions" Rejection, feeling the imperfection of being-in-the-world, a kind of leakage of good and good, and which later in art transformed into the "grotesque consciousness" of the artist, which combined comprehension and mockery into a single principle of mastering the world and the way existence in it.

20 th years of the last century - the years of crisis and break-up, the time when a jump into the mass "unconscious" follows, then life just became: it was like Carnival body. Bakhtin also believed that the writer should disclose not a ready-made being, but "an incomplete dialogue with a multi-voiced meaning". Note that these are the "worlds" - the essence of the overtone of the carnivalized consciousness: the world of the suffering Orphic and the world of the triumphant Dionysian. Therefore, a political catastrophe, contrary to the expected apotheosis of an unambiguous catharsis, will only emphasize the insolubility and indissolubility of the dialogue between these "worlds" in terrestrial conditions.

Defining "carnival" as an external, and not an internal, sign, the late Bakhtin talks about "censorship of consciousness", about the logic of feelings, thoughts, words subordinated to consciousness, that is, the mechanism of "unconscious repression" of one system of images of another, living in parallel in a carnivalized Consciousness, and thus, as if asserting that the "ridicule" and "seriousness" of a phenomenon or object, combining abuse and praise, form a single image. But the mechanics of coercion are always on the side of the strongest - an insurgent man, in which the Dionysian spirit of assimilation and destruction wanders. It is he, and not a reflecting sufferer for all mankind, with his knowledge of world culture and the urge for "high", takes possession of a person's consciousness in a crisis period. When the walls crumble, you need a point of support, and it is better than Mother Earth, like the heart of unconditional instincts, you will not find. However, along with the severed head of reflection, the carnivalized consciousness falls to the feet of the Censorship of consciousness. Head of reflection, carnivalized consciousness falls to the feet of the Censorship of consciousness. With the renewal of the

officiality, the strict procrustean hierarchy of values, as soon as the "opportunity", which allows a mixture of images and feelings, disappears, carnival laughter, shrinks into a laugh of a forbidden anecdote, hides in the elements of a rough comedian. The emerging picture of the world does not allow for the curvature of perception, it does not like "distortions", it is gloomy like an iceberg. Thus, acquiring the features of a settled way of life, the "carnival" lost a double aspect of perception, because any "ordination" accepts only a serious tone, and only breaking lets loose liberty.

But in the twentieth century, the "carnival consciousness" from the temporal turbulence of the understanding stepped into the timeless category used in the cycle of social and political mise-en-scenes, and revolution as a social catastrophe, exacerbating contradictions and demonstrating militant pluralism, visible evidence of that endless dialogue. The polyphony of dialogue with society, from which we can not escape, for "being desperate" made our consciousness transparent and gutta-percha. It is here, in an unfinished dialogue, that is, in the dialogical nature of consciousness, that real human life is realized - in question, fear and despair. Is this not an eternal existential search for oneself: who am I? And here, the exorbitant neurasthenia of the other is added to the screaming self, and as a result, mystical trembling is replaced by a daring escapade and self-realization can be delayed: super-humans, provoking outrage by the people, will prefer a dialogue-a scandal. But then again a reverse leap takes place to "existence": carnivalization of consciousness, like a protective mechanism, a mask, is taken out of Caches of the psyche, so that at the time of spiritual and social crisis, when the earth is leaving from under your feet, to help survive, to escape under the hood with bells. Mamardashvili noted that fear did not come true, did not come true "existed always, and therefore the fear of losing oneself accompanies the carnivalized consciousness - it" sanctifies "the game into doubts. And the motive of incompleteness is included in this game, because the reverse perspective (the task, the back) restores the whole perception. And so, plunging into the "borderland" of consciousness, possessing an arsenal of ambivalent images and symbols, and

including the light of double perception, being in the zone of "alienation", which is created by a carnivalized consciousness, it was possible to observe how the "Socratic dialogue" of generations and charters was carried out, You could listen to the voices of the era and "see to the root."

In the discussions of the 1920s, Hegel's thesis was perfected, that there is no place in the tragedy for the "naked death of individuals", that in itself the violent death of man to the phenomenon of "tragic" in art has nothing to do. The grief and suffering of the individual human being was realized as inevitable, justified by the bright ghost of the future, the expectation of development and growth. And since the revolutionary carnival, having swept across Europe, left the same tracks of its jingling cart, the death of the individual young Russia bought herself the right of birthright in a renewed collective life: purifying itself for the "sin" of the birth of a new era of the mass man. The insurgent masses justified their violence by the cropped German classical philosophy, according to which the victory of the idea is achieved at the cost of suffering, irreparable loss or death of its carrier, becoming an example for imitation. After being dragged into the general body of the collective, a person began to feel helpless and desperate, but when fear and trembling disappeared, he was covered by the obviousness of absurdity, from which it is impossible to get out: why did not anyone have to become anything? - forces for solving a logical puzzle did not reach everyone. To cover his time and time, the past, and even the probable, is capable only of a man playing doubts according to the rules of Socrates and without the hope of victory. Such is the artist who is himself "his supreme court," and for which the individual consciousness is always higher than the public.

In the shaky period of the mixing of the layers, the surviving old culture tried on and looked at the settling particles of the "swirling Russia". It can be said that the carnivalized consciousness arises in that "alienated" head of Orpheus that it remained to pee in the temple, approved by the violence of the cult - Bulgakov, Olesha, Platonov, Filonov - the spokesmen of the old culture. And now, incorporating the carnival forms and images, the sphere of consciousness

protested the lack of common sense in the manifestations of the new reality, and this led to that "sobering up", which, according to Bakhtin, raises a person to higher spheres of selfless, free being. When the multifaceted reflection was trampled upon by the clarity of the ideological poster, and while the system of oppression of all personal, private was developed, while the power of the "majority" was sharpened (reasserted), honing its strategy and tactics of "state order", the minority of the ironic pen was tuned, from the feeling of self-preservation, dragged deep into its own "I". The irony, condemning the "Socratic dialogue", opened the way to truth. Using the method of the grotesque, the "ironic minority" portrayed who, with gentle grace, who with masterly tongue-tie, are those monstrous monstrosities, the routine of absurd situations that resulted from the tectonic breakdown in the social structure of society.

As Mamardashvili said, "we learn by bending," and therefore grotesque is also a method, a way of conveying a certain state or attitude. And through it - this is a crooked mirror, a kind of "alienating" lens, you could see the meaning of what is happening in the crazy-crazy 20-ies - it is a mockery and comprehension of social phenomena. In a world that was swept by a wave of "insurgent masses" who did not take anyone but themselves, the resisting reflective consciousness felt cold and alienated, but laughed at the "bare bottom" of the world of workers and peasants. And the double aspect of the perception of life, arising from the feeling of being in a double reality filled with the reorganization of the world and preserving the memory of the past, allowed us to weave "serious" and "funny", combining the virtual and the thing, to open the grotesque carnival in literature as the most expressive "Scenic platform of the human mind. The writer, expressing the wisdom and audacity of the carnivalized consciousness, had to combine the severity of suffering and the grotesque form, writing the inevitable subtext. Writers M. Bulgakov, Yu. Olesha, A. Platonov, acutely experiencing the incompleteness of their dialogue with society and being, sought in the dialogical nature of their consciousness of answers, and created in the second half of the 20s, when the existence began to stabilize, was unstable, Relations, works in which the

"reverse" perspective of the worldview is hidden in grotesques. In short, the carnivalized consciousness of the reflecting person, all in the power of travesty grotesque images, buffoon attire, overshadowed by the sad clothes of existential mourning, aroused the grotesque consciousness of the artist.

Life in antinomies, in the "borderland" determines the character and behavior of people. Fools dilute the burden of being - they are playful comforter. But we are not interested in actually laughter and the expression of the comic, as components of human being, but the very being that was reflected in the artist's mind by a refracted ray and found its glaring and striking forms provoking and reconciling. Everything is riddled with ambiguity, all in the power of this purifying rain. And therefore, images of the ambivalent sphere refer the reader to a serious perception of the world, to its deep comprehension, and retain, at the same time, a reflection of the funny in which the "positive" is inseparably merged with the "negative." Being in the epicenter of the "crisis of phenomena", some are inclined to tragic fares: in a preposition, laughter humiliates, indignantly, so the satire acts, but, following horror or on a par with it, laughter introduces a serious plan, preparing a metaphysical interpretation of the phenomenon. The grotesque consciousness, preserving the tragic worldview of reality under the satirical cap, reflected the perception of the "shifted" being in its insoluble contradictions.

The 20 th years of the last century - the time of social changes represent the socio-cultural and philosophical context of the research. The very carnival situation of the 1920s initiated and beneficially influenced the development of menippean genres in post-revolutionary literature. Creativity M. Bulgakov, Yu Olesha, A. Platonov was chosen for the bright specific feature of prose, in which the "grotesque" was a style and plot-forming means (technique). "Dog Heart", "Envy" and "Chevengur", written in the 1920s, depicted exactly the becoming being, the moment of transition to a new world of unsettled relations, the change in the hierarchical scale of values. It was these works that turned out to be a "read book" for some, for others - a "mystery", for others - a "dark place", remaining the subject of many years of research.

According to Likhachev, "for the world of trouble and disorder to become a laughing world, it must have a certain degree of unreality. It must be a false and false world; There must be a certain element of nonsense, masquerading. It must be a world of all outcrops, drunken illogicality and disorder. " This "unreality" lasts for the fantastic figurant - Sharikov, the protagonist of Bulgakov's novel "The Dog's Heart", as a creature subjected to violent wrapping: the motif of ghostly existence is brought on the tail of a dog skillfully combining two voices - author's sarcastic and actually its own - mockingly-pitiful. The reception of contamination, using the palette of letters, a diary and a story, drawing with a freestyle brush of artistic abstraction, drawing a single image of a man from the Moskvoshveya era, allowed me to assume that under the guise of a stray dog, the author himself, who knows such a "niche" converted life, full of "fierce competition, ". Having fallen under the "rumble of a speculative wave," the writer, plunging into the "chaotic, fast, nightmarish" Moscow of the 1920s, sensed the two-million that had been woven by the city's carnival-turned overturners. The lamentations of the dog, echoing the experiences of the daydreamer, for whom, however, "stop laughing" is tantamount to changing the sex, passed the underside of this world, bogged down in total disorder, a confused confusion where they believe in the magical power of poster calls ("Is rejuvenation possible?") And Where everything is possible: even the transformation of a dog into a human being. The dog Shariq appears as a playful comedian, who has everything to do (from "rotten corned beef" to "sweet Aida"), and until the wrap-around, the stylistic parallelism of the narrative voices: Sharik and the author, after which Sharik retires to the bosom of death, Turns into another essence - Sharikova, which is already needed by the author as a buffoon werewolf in order to draw a picture of that "overturned kingdom", which triumphed with the arrival of the proletarians.

The revolution of 1917 was a repetition of the "riot of the whole world", the Great campaign of "poverty, naked and hungry people," and just as in the 17th century, this world was not so unreal. But in order to emphasize his disorder, following the recommendations of Academician

Likhachev, we will find the "signs of joke and mischief" of this "extra". This sign in the story will be both the story-telling narrative intonation, and carnival ambivalent declines, and a panorama show with home-grown clowns. Bulgakov portrayed the untruth and the underside of reality, presenting it as a boon world, and placing on the scaffold of his "district" a binding for the humorous world of buffoonery, demonstrated to the new government his language, poisonous and crafty. Reading the story, recalling the merry farce presentation, which was surrounded by a crowd of onlookers who want to see the live pictures in the peephole (this peep was watched by the OGPU agent) was held behind the scenes, at the confluence of 30-40 people eagerly listening to the caustic commentary of the rishnik, , And the instability of the new kingdom. Showing "kinds of life and country Chaldeeks", this raishny commentator (Sharik plus the author) unfolds classic popular themes ("how they talked about tobacco in a red tavern", "funeral of a cat"), jostling together topical political jokes, Divas "and a fast" code "- a series of obscene subjects. (An example of a similar district, but modern, is a monopesa on the basis of the Platonic "Apology of Socrates" with caustic invectives today: the parliament, Obama, liberals, etc., that I saw in the framework of the Philosophical Congress in Athens in 2013. - The performance of the American troupe " Socrates today. ") But if in the present branch there was a strict sequence of themes and telescopic optics projected, projecting the overseas height to the wider local, muddled, then Bulgakov, mixing up the order of "numbers", and applies microscopic lenses, increasing apartment "disgrace" to the scale of state, when already " They do not sow and do not reap, but they stage and play a myth, "which makes the farce a tragedy, which was especially noticeable from our beautiful" far "- the 21st century.

A fair mood is created as soon as Sharik, awakened after anesthesia, carried away by his holy grandfather, dressed in a robe, who knows the public "from Sevilla to Grenada," begins to look at "obscene pictures" of the patients who remove pants - actually grotesque characters. Plots "fast" (like a "drunkard rejoicing at a bottle") reproduces a professorial dinner that Sharik-raeshnik felt like "Gardens of

Semiramis" - in short, Bulgakov hides the frankness of the satirical pamphlet behind the screen of carnival drop, when suddenly a "devil dog" And, still not losing his tail, that is, remaining a two-body, completely unconstrained creature, eclipsed the comedian himself-he appeared from the "antimir of the rank-and-file", striking by the very fact of impossibility and absurdity. Breaking into the world, swearing methodically and continuously, whistling proletarian "Oh, apple", he rhythmically teased the settled world of Kalabukhov's house without rhyme, subverting himself, overturning this world on his shoulder blades, why the professor, forgetting "Sweet Aida", sang "Shining Month". The magic of the amusing panorama disappeared with the advent of a real carnival character - literally transformed and resurrected. We can say that the session "Raika" dipped the reader into the world convenient for "lying" and through "ridicule", stringing on his tape carnivorous torments, profaning curses, the motive of wrapping up, ambivalent declines, led to "understanding" what happened in society - tragically -fameless - metamorphosis.

Werewolf Sharikov will become a symbol of the large-scale turnover that will cover the whole country, in which "reduction" and "simplification" was the main centrifugal force of development - the constant reorganizing transformations of the Land of Soviets overthrew the old world to the forefathers. And actually the crowd of pilgrims who came to "the dog talking to look" and the besieging Kalabukhov house, the evidence that the anti-world has already spilled out - and this is a festive pandemonium ("What's happening during the reception!"), Characteristic of the district that creates itself "Funny panorama" of the apartment of Preobrazhensky, showing a wonderful cast of the grandiose turning of Russia, when crowds were splashed out onto the street, fascinated by revolutionary hallucinations. And the name of the experimenter betrayed treacherously that the genie of the proletarian was released precisely from a laboratory test tube.

The involuntary werewolf Sharikov, initially presented as a charming protagonist Sharik, introducing an anti-world into the daily routine life of a practicing professor, thereby turning his

inside out, becomes a comic antagonist around which the plot is built - from the very beginning to view, read a mockery, where he, as Relies on satyrs, performs his "goat" party on a balalaika (the same buffoons are gusli-peregoody). As if Sharikov's dionysian body, woven from the air, threw back the reflecting head of Sharik ("You can not serve two gods!"), And appeared in the form of a renegade. "Loss" he inherited from Klim Chugunkin, a typical representative of the intermediate culture - a professional tavern buffoon, whose direct duty was jokey, full of irony and theatricality, as a reaction to social tension in society. One of the most vivid creations of the intermediate urban culture was lubok, the late flourishing of which coincided with the rise of the tavern civilization. Mockingly-extraneous attitude to everything, inherent in the district, passed and werewolf Sharikov. For the "otschepencheskoy" culture "ostranenie" as fair half-truth, half-deception, reflected the very state of "semi-alienation" and was used to express its "half-understanding" of others' values, and therefore the "sensation" of the renegade by the culture of the educated class could only be perceived as "cosmic stupidity". In this doomed duality of the "renegade", the cause and effect of the folk tragedy, which was comically expressed in the "dramatized" lubok of the "Dog Heart". Werewolf Sharikov with the help of a magic "full dress" - in the skin from head to toe - "turns around" by a Soviet official and thereby passes into the real world, leaving the house of Preobrazhensky, he loses his ability to improvise, amusing chatter, the ability to laugh, ". And immediately "the whole world" in "The Dog Heart" ceases to be laughable. The world of prosperity and culture in this turned-out world, being persecuted as a Niconian heresy, turned out to be an "anti-world", and it was Bulgakov who defended it. Having lost all his "ridiculous" charges, replacing the "minus" with "plus", "the whole world" becomes terrible, frightening - his tragedy was felt in the interstring, and therefore the impulses of the predrogeneous atmosphere forced the author to slam the flanks with the ridge, killing the monster.

In the scandalous form of the buffoon, the rejection of the very fact of dvoemiria was expressed, and the denial of the hypocritical mask of the "conspirator", secretly accepted in

the artistic circles, and the mockery of the culture that was introduced hurriedly and persistently by the same renegades-semi-intellectuals and semi-peasants of the Bolshevik nomenklatura. In the "purer" world of the professorial apartment, the reader found similarities to the realities of his life, which made the laughter situations of the story brisk with notes of shame, and partly a tragic awareness of the actual social catastrophe. So the spikes of the topicality of the "Dog Heart" overshadowed his ridiculous appointment, as happened with the "The Story of the Grief Woe". "A naked man is not a travesty in the 17th century, but a reality. Life itself translated humor into a serious plan, "Likhachev explains the" eclipse "of laughter that occurred in the" rebellious "century. And as we think, the figure of the renegade Sharikov can explain the second plan of perception of "monstrous history" - it was the same terrible reality, from which the laughing tradition rested in the Bose under the onslaught of patriotic pathos. For the accuracy of details, critics were persuaded to see only the social phenomenon, the artistic methods of "removing" without noticing. But it was the latter as a "means of intensifying the impression" that allowed Bulgakov to create an exact copy of the era, presenting it in a "negative", the dark spots of which could be treated with sparks of laughter, at any time. For example, we can add: grotesque images provide the rotation of the main theme around the burning problem of modernity - the "housing issue", which was a "risen" version of serfdom, revived in Russia by the Soviet government.

The story of "The Heart of a Dog" is both funny and tragic at the same time: the ambivalence of perception was transferred from the confusion of the sign system of the anti-world depicted in it, and thanks to the author's self-irony. The mechanism of irony is not always amenable to deciphering: its cogs are scattered between words, they move with gears of laughter, and neither a knock nor a crash is audible, for all are well matched to the author's voice: no false sound will break out. The author's irony hinted at the existential skeleton of the story, which, however, remained indistinguishable behind the lorny glasses of proletarian expediency, which provided a persistent social raid to the work. His anecdote about Sharikov, who appeared from the

demonic world "mummers", Bulgakov argued that it was impossible to pull on himself "other" face: the new essence took possession of the old undivided. Thus, the lens of a carnivalized consciousness presented the tragedy of a split personality - a pamphlet in a raish style. "Two gods can not be served" - this is a vital axiom that excludes antinomies, crowned an existential drama, after all, behind the screen "rajka" in "The Heart of a Dog" is the theme of loneliness, and not of savagery. Writer M. Bulgakov, who ventured to reflect a specific time in full, used the grotesque figure of a renegade to find the exact focus, emphasizing the "extra "ness of the new world with grotesque colors, and, combining with the tone of his own reflection, he showed the" werewolf "as a sign of the tragic wrapping of Russia, but , As now, almost a century later, we can see such a "wrap-around" everywhere - abandonment was a civilizational model of a megacity, and any on our planet.

Yuri Olesha lived in the "farce" of social transformations - bright, fervent, captivating, insane, and his Cavalier hero as the lyrical "I" of the author was left by the poet's will among carnival ghosts and masks, as all the other characters look "dolls". He is the only one who is really real, for he possessed consciousness, this invisible mechanism that the inner and outer world rotates. The feeling of "envy" is a carnival mask that Kavalero wears, because the "interrogated" new world, like a child unreasonable and immature, imagines an old worn out world not only as an envious loser (pop-break-out) - so he believes in his rights , His mission "gravedigger of world capitalism." And what to do a little man in shortened trousers (Cavaliers) and a jacket without buttons (Ivan) before the radiance of "lunolik" owners of life? - quickly turn into an absent button, dissolve into a vulgar jerk - that same Per-Gynt, or in buffoonery forget yourself, so that if you are foolish, you can be angry for your "stolen penny" - "for your dog life." But here there is no place for envy - jesters and holy fools are infinitely proud of their "figure of removal", they reward "god-god", and "Caesar-Caesar".

Laughter in the novel is suppressed by the carnivalized consciousness of the author, who sees the inconsistencies of the new life, feels the dissonance and tragedy of his existence - "the

same peasant face all around" - he writes in his diary, but is not ashamed of his alienated "existentialism", not involved in everything proletarian. This choked laughter: as though through a groan, the mouth can not be opened, - after all, the "sparkling cage of teeth" is peculiar to representatives of the folk-festive element of the carnival, that is, to the crowd. Olesha, like a true poet, is ironic about himself: he is lonely and ironic towards the world, because he doubts, and doubt helps to find the truth, which he sought all his life. And so his eyes were always full of laughter and tears. Writer Olesha sensed the spirit of Carnival, which brought the revolution of 1917, when the euphoria of the "holiday" passed, and since "carnival liberates thought", then his consciousness of the artist was not only polished by him, but it also fed on it and hid it. Referring the reader to the serious perception of the world, its deep comprehension, the images of the ambivalent sphere, retain in themselves the reflection of the ridiculous: the overturning, alogism, deliberate confusion, confusion. The preservation of the comic, with a serious awareness of the lines read, is possible when the process of "solidification" and "seriousness" of new signs of the world begins, which becomes official, monumental. Our view from the future, through its "estrangement", combines the serious and ridiculous perception of the proletarian establishment, but the artist's view was already ready for such a deterrent vision, and therefore he was a two-color crystal of topaz: the bright part snapped out the funny, and the dark - Osenyala serious and terrible.

Olesha's comprehension of reality is imposed on the comic couple, which is "ridiculous" overtone of "serious", - abusive challenges to the world of foolish "Siamese" acquire the character of universals, called to revive the world and humanity. Saturnalievsky (naked) confessional tone of Kavalero concludes the mockery of any officiality that becomes in the 1920s. It is the voice of a screaming minority [39, p.54], rejected, wasted. In his confessions, self-disclosure sounds the undisguised nihilism of new people (Makarova, Babicheva) and sincere rejection of her own self, defending her "truth", worthless from the point of view of "the brightest prince" Babichev, the new hierarchy of values of the proletarian "mass consciousness" era. This unofficial seriousness, emanating from

the suffering "scapegoat", is the reverse side of the carnivalization of the word, image, genre. Therefore, the "pure curse" should be replaced by "pure praise" (hosanna), which happens in the finale of "Envy". The anathema "gulu of time" passes into "toast" Indifference and ends with a passive acceptance of the established by the gun volleys of that measure of things that has already been approved by the new Order, and according to which all private things are won by the public (cheap "Chetvertak"), and all living things - mechanistic (Valya Hovers, like the doll car Ophelia). If we accept "indifference" for the existential, then the Cavaliers, choosing this modification of impersonal being, are simply afraid to become another - similar to those like Volodya and Babichev - and this "rebirth" pursues him no less than "humiliation and fear of punishment" from "monsters "Beer, the terrible idol of Sable, the spear-maker Ophelia. "The second birth" involves the concentration of the forces of the human being around some effort, ... the efforts of thought, "says Mamardashvili. It is not: no thought, no figurative perception of the world - the machine generation flees these bright joys of the spirit as from fire - and Kavalero has no reason and no basis for the birth of his new "I".

Ivan Babichev's escapades are theatrical - he needs an atmosphere of spectator contact, which now moves the world, but does not throw his bowler - a unifying sign. In a word, the "individualizing universal" is dissolved in the screaming mass. The ultimate protest of Olesha's individuality, eager to perpetuate (glory), against change and renewal by the spirit of collectivism, the protest against dissolution in the "whole" is drowning in a serious sea of moralistic comic characters. Thus, the tungsten stress of "seriousness" is removed by grotesqueness of the image: the double-body overcomes the deaf personality (reflecting the "scapegoat" in the arms of the old social whore), and the smug majority (Babichev is mistaken for entertainer, goalkeeper Volodya failed). The declamatory style of Ivan's speeches, his natural artistry (with dirty cuffs and with a flower in his buttonhole), the appearance of the comic is designed for the area entertainment, which is mandatory for carnival travesty. The "aesthetics of destruction" introduced by the jesters provocateurs is also a tribute to the tradition of dethroning, sham

warfare-beatings of scarecrows or bacchanal torment. Scandalous escapades of Kavalero and Ivan are all the same "sham fights": "beating" monsters and idols. The machine Ophelia destroys the construction of the "Quarter", but "kills" and its creator - in a dream - subconsciously. External destruction is accompanied by the internal disintegration of Kavalero: humiliation by "inattention" on the part of the beloved leads to an adultery and a transfer to the annihilating environment of indifference, which is quite dangerous in the time of optimistic ecstasy and colored positivism.

Lying is rhetorical, this propaganda machine of violence, embodies the person and structures for the sake of himself and under himself. And to help the "blind", we need a guide - a new philosophical surprise, an awakening of consciousness that will shake the thinking of each personal experiences and images, linking with the cultural heritage of the past, and will allow us to continuously move in the search for meaning. It is something that is bestowed by the blessed mirror of being. In Olesha, in general, there are frequent cases of observation, as it were through a mirror, glass (not even binoculars, but a magic telescope of some kind) - from there he descends the reflective rays of his "periscopic eye". He seems to see the "reverse" side of the objects of the surrounding world, and therefore, the essence. He looks in the wrong direction and we see the wrong side of the world. "Death from within can not be spied on. You can not see your neck without resorting to mirrors," Bakhtin said. Writer Olesha, using the primacy of mirror metaphors in the descriptions of existential situations, paints a picture of the incompleteness of being - the becoming communist paradise. The subject of staring at the hero is not only an outsider: a fat-looking, shortened trousers, contemplating his indifferent absurdity, his far from the standard appearance of the spinning intellectual, his blooming body, but also the inner man, his paradoxical worldview, figurative language and "individual" truth. Such a mirror of the soul enters the flesh and blood of the hero, and already provokes an imminent storm - a conspiracy of feelings against its completeness, the final status in the eyes of others, i.e. Against extramural "death" and unwanted "renewal".

And therefore, having listened at first, Olesha transferred his hero to the "preparatory class" of the second part, which gave carnival incompleteness (duality, grotesque body), enqueued the "envious person" and broke off on toast, inviting toast to the conversation.

Thanks to the "interpretations" of many, we learn the world and ourselves in this world. Since we are always in the phase of becoming, "adding" ourselves, our consciousness is a "mirror" that we use to see ourselves, and this is not passively reflecting glass, but actively refracting the optics of others. The word of lonely self-consciousness, according to Bakhtin, in the dialogue is mostly colored in ironic or parodic tones of reduced laughter. The reduction of laughter is asymmetric: it affects basically the positive, resurgent side of laughter, without touching its negative, mortifying side. Laughter in the novel is neutralized by Kavalero's reflection. It is the grotesque consciousness that joins the bitter skepticism about the perceived reality, the cynicism of the broken psyche and the drizzle of illusions. In the new carnival of life, only act of hypocrisy remains; External modification, since the inner is impossible, - the consciousness, that "scandalous" head of Orpheus, is thrown out of the temple of the newest Dionysius. And just as Bakhtin said about Dostoevsky that his "reduced laughter relieves the intensity of carnival fun," one can speak of Olesha's reduced laughter, painted in ironic tones of doubt, that the tragedy of the existential personality conflict is being retouched during the period of the totalitarian system that is becoming. Kavalero "the abyss of stars is full" opened before the mirror, but his inner inexhaustibility is not in demand - he is superfluous. Kavalero expelled from the realm of objectivity, unequivocal readiness, useful necessity. He joined Ivan with free breads into the world of freedom and uncertainty, surprise and permissiveness, a mismatch with himself and - reached the absolute depth of the "fall". But the boundaries of the realm of freedom, warns Bakhtin, as the course of knowledge progresses, they move further and further. The "Socratic" (infinitely free) feast at the widow also hints and marks this other possibility of another mode of existence for the hero, for the Knights are not a thing-in-itself, but a world-in-itself. And therefore, "Envy", unquestionably, is

an existentialistic novel. The grotesque consciousness of Olesha, the artist of reflecting, diluting the tragedy of objective reality with the overtones of the ridiculous, introduces ambivalence as a positive sign of life perception, and puts into one single image of the exeging hero mockery and comprehension of social phenomena, condemning the wheel of "existence" to roll further.

"Chevengur" Platonov shows how the tragedy is real, fetid and two-faced with its "truth", let into the consciousness of the "farce" permissiveness. It is reflection that gives rise to a punish abstraction of reality, and not vice versa. We add: if the dystopia entails a travesty of images, then the utopia is an increase in the effect of tragic empathy-complicity. But the revolution (and the novel depicts its consequences) itself was a great travesty, a carnival that established an inverted scale of values. The writer transferred the images of his surrounding reality onto paper, not aiming to compare them with any mythological or literary tradition. But a certain genre (anti-utopia / transutopia) fixed the status of immunity for the novel: it shone with the light of a distant star-the fatal, unearthly light of a distant star-and therefore of interest to specialists even now. Note the uniqueness and accuracy of the writing language - the Platonic phrase reflected "absurdity", "ugliness", "absurdity", "ambiguity", "stupidity", "fallacy", "strangeness", "senselessness" of various phenomena of human life, as they turn out to be private Manifestations of creatively fruitful general chaos. This is the merit and valor of his consciousness, as a Person of the Socratic Warehouse. Generalization without detailed detail, blur or lack of scenery, typical of everyday fairy tales, did not prevent the "Chevengur" from watching a living, objective world saturated with specific details of the revolutionary anarchy of the early 20's. Elements of the "supernatural" in the epochs, without violating the natural laws of nature, deform reality, turning it "inside out." Note that this "transformation" is possible only in the consciousness - the region of the supersensible. And the crowd of people, like tinsel, silently flew into the broken ground, and the mighty centaur, who conquers all the evil of the world, and the boy with a finger in the iron armor of a

woodcutter-all these are metaphors of generalized images of the world of a real artist, refracted by the imagination. Grotesque Bosch, Brueghel, Goya also reflected the perception of modern reality, and not its refraction in myth. In such a world filled with the "supernatural": the abolition of the night as a turn of rivers, scattered episodes of the novel are strung as if on the core path of the hero, spiraling the novel into the Myth about "Vortical ancient Rus".

The desperate heroes of the Chevengur are witnesses not only of the world breaking, but also of the transformation of the world, they are, as if the leaders of the universal metamorphosis - the new Trojans, canonized, and think precisely because they drop the master's hand into a mysterious substance - the "foremother" of death. In this connection, it is interesting to trace the parallel in the depiction of the image of death in the story "Sliver" by V. Zazubrin, written in 1923, but published in the journal version, like "Chevengur" in the late 80's. Zazubrin portrayed the tragedy of the Russian revolution, which ends in a ringing silence - language as a talking consciousness was pulled out and crucified, and murder itself was perceived as part of the routine: "execution is worldly." Platonov also presented the tragicomic experience of the revolutionary carnival: his guards of the revolution, clapping their hands at the beat of the shooting machine gun, jokers prone to a paradox and anecdote. Zazubrin's "bloody slaughter", and Platonov's "bloodless massacre": the terrible, visible details of the human slaughterhouse in one and the metaphorical nature of the other. In the novel, "terrible" is given with "ridiculous" - the writer is quite conventional, but as an artist he only wins: not getting stuck in the blood-spitting turtles of everyday death, his carnivalized consciousness admitting elements of "low", revealing absurdity and grotesque, Shifted "being from the horizontal" ordinary "to the vertical" metaphysical".

High judgment requires not a planar image, but a three-dimensional image involving both poles of all categories and concepts - serious and funny. In our opinion, Platonov hastened to transfer to paper all the absurdity created by the plowed-up idea of being, the tragicomedy of the empty-voiced idea that gripped the consciousness of the

majority, and the vital cruel context was certainly important to him as singing clay when casting the "speaking" bell. But if he resorted to heroes-fools, it was only because such figures did not require moralizing framing, since they carried mockery and condemnation in themselves, being the salt of the popular laughter tradition, for behind every pun and paradox there is a reflection.

Platonov showed that gloomy-solemn collapse of the hierarchy, which was accompanied by "general madness", that, denying the world the former, whipped in a whisper, shouted about the metamorphosis of the world: "to his perelitsovke, the transition from the old to the new, from the past to the future." But at the same time, he succeeds in combining his journalistic, full of civic courage, with a deep theme of speculative disposal from his own "consciousness", which was explained by the motive of folding and squeezing the existence, which he masterfully metaphorically - using the example of the unstable space of the novel. And this loose, viscous, and ridiculous Mobius tape, the narratio successfully copes with the function of the "deliverer" in an alliance with time: the trap of the "chronotope" acts without fail - the characters are either squeezed in Chevengur or squeezed out of it, The thrust of space turbulence - Chevengur threatens to absorb the universe. "Deliverance" comes in any case - the final scenes will release finally from the obligations to be Hamlet, Panurgh, Don Quixote or Ivan the Fool. "Foolishness" of the being refers to the consequences of such "liberation", the realization of which also passes under the cleansing rain of Laughter.

Mockery and comprehension (seriousness) first of all corresponds to the topos of foolishness, or to the image of a holy fool, who always "balances on the line between the funny and serious, embodying the tragic version of the laughing world". He is both condemnation and mockery of people, a kind of two-faced defilement of the world. The people consider holy fools to be God's people, finding in their unconscious deeds a deep meaning, a sign or providence. Foolishness is ambivalent: associated with disguises, it in the spirit of a carnival comedy exposes the "wisdom" and "logic" of the world, opposing them to its

"stupidity" and "clarity." And since accusation is a consequence of the feat of foolishness, and not vice versa, and the laughing moment may be completely absent, the active side of foolishness is the duty to "swear to the world" among people, exposing the vices and sins of the strong and weak, while paying no attention to the public Decency, and his contempt for good and decency make him an untouchable leper, to whom he must listen. Thus, the passive side of foolishness - the humility of the reproach and all the hardships of wandering, stimulates the second: he has the right to "swear at a proud and vain world". But in this case, the burden of foolishness is in its "disgrace", which is both an incentive to protest, and "fare" in the cynical lewdness in the "extra" expresses of our being.

Likhachev called the "inverted world" the time of the coup - the last third of the 17th century, caused by the impoverishment of the masses, when the real world was like the world "in vain": it became a dysfunctional "world of poverty, naked and hungry people." Such a metamorphosis was repeated when Russia emerged from a completely prosperous state overnight, after wars and revolutions, turned inside out in the twentieth century: it became a country of beggars and ideological fools. The holy fool, who was a bright accuser and blasphemer of a prosperous world, after the "rebellion" of the whole world, became one of many, of whom there are thousands, darkness darkening those who "cooks from the swans and nettles." Therefore, as we think, it is permissible to consider the phenomenon of foolishness in the changed category - plurality, a kind of collective body, a group body that together carries the beliefs of foolhood. These "other" yurods are not so persecuted, as many are rejected and defiled: "The tenth part of the people - either fools or vagabonds, sons of bitches, they did not work for peasants - whoever they want to go for." The real quote of Platonov allows to understand, how much he was perspicacious. Let's notice, the holy fool never worked, playing the role of "buffoon", he did not mix, but taught, with his disgrace revealing the vices of the world, his imperfection. The statements of the holy fools were often rhythmically organized, and the rhyme was to give the utterance to the mystical nature of the prophecies and reproaches. The "catgap" of the Platonic foolish symbolizes the

process of a general rolling-field, which the insurgents preferred, and therefore the homeless masses, forgetting about work and land, despite the not declared rights to them, is the guarantee of instability of the most chaotic system Platonov portrays.

Staying in the unity of poverty, Platonov's characters resemble the characters of another carnival - from the picture of F. Goya. In his "Carnival" wall of gray overalls against the background of the same shy dismal facades are the participants of the "holiday". These are probably fools or lepers, who were forced to wear hoods that hide deformities. From the court painter Goya is demoted for his capriccio - graphic grotesques (modern graffiti): he is chasing for what actually turned into a holy fool. He could not "swear to the world," since reality appeared before him in the soulless simplicity of the wrong side, inhabited by terrible werewolves, and he denounced only what he saw, the truth that was revealed to him. The picture reflected not a painful worldview, but the true vision of the artist, who is always a "jerk", because he sees the wrong side of the world, and convinced that carnival is not a temporary phenomenon - he is constant, and because people are forced to wear masks to cover their "shame" , And be equally faceless. Likewise, foolishness: "it is always" - and hence dressing in "tattered and indecent riza" is inevitable both as a reducing gesture, and as a protest against the ungraciousness of the world. However, foolery is not only a challenge to society - it is the proclamation and dissemination of a new ideology, this is evidence of the accession of the "whole world" that replaced the present. Carnivalized consciousness chooses precisely this method of ambivalent substitution - changing places, as the main in the tradition of dressing, wrapping. But the author's detached view shifts the angle of view a little, translates into the character's inner world, thereby protecting him from contempt and ridicule, writing the role of "dramatic psychos," which combined mockery with condemnation, "dissipated the heaviness of the burning soul of the people."

The most vivid in the guise of the holy fool is Chepurny: he is unselfish, extremely ascetic (an overcoat like a shirt, refusal to eat, taming the

flesh: he gave his wife "to the sufferer") and freed everyone from labor service, believing in divine predestination - communism. As an ambitious grandfather, he makes fun of his wife, calling her Klabsdyusha, justifying her adultery. But plus to all he is a cripple, miserable: "Chepurny could not express himself." This is akin to the tongue-tied mutterings of the holy fools, understandable only to them, these are the same "words dull" that Andrei Tsaregradsky used to pronounce, and resembles infant speech (but children's "nonsense" in the Middle Ages was considered a means of communicating with God) when he, like a child, For help to Prokofy, that he translated his prophecies ("revolutionary forebodings") into a common language, and, as a god, Karl Marx appears, merged in Chepurny's mind with the Sabaoth. "Disease" was formed because of the inability to "think in the dark - at first he must shift his mental excitement into a word, and only after hearing the word, he could clearly feel it" - so sarcastically the writer speaks of the revolutionary commander of the city (!) But so here Dostoyevsky thought "fit", in the world Ignaty Moshonkov, And the heroes of Fonvizin, and Moliere. And Aesop does not ignore them. Is not it true that it is amusing to write about the disease of dyslexia, which now, after a hundred years, affects the consciousness of many, and the history of such epidemic danger for a person in the period of technical flowering is not completely clear?

Regular descent into the "holy of holies" holy fool: his inner world of reflections, comprehending what is happening, with a painful search for an excuse for his realized forebodings, introduces sympathetic notes into the sarcastic author's voice. The irony of Platonov in the language and in the subtext is exactly where Homer, Catullus, Mor, Erasmus, Shakespeare, Dickens, Gogol, etc. concealed it. Despite the expected laughter, the utterance of the tyrant ("But we gave our own measures") makes the reader to be unmindful of the horror, Covering the glass cap of the tragic imperfection of the world: patterns can be traced in the endless corridor of mirror reflections, in which the foolish face of the Chevengur world is crooked and the fool's fool understands. That is why the holy fool is a "tragic version of a laughing world". The actions and conclusions of Chepurny, Pashintsev, Fyodor Dostoevsky, God

of freedom, Yakov Titych, Piyusi, Soty, etc. seem at first sight to be absurd, but their "inadequacy", noticeable to the outside observer, who the reader is, does not cause laughter from those with whom they get in touch. All participants in the "foolish dispute" are holy fools, only among themselves are they serious: some represent an imaginary frenzy, and others - an imaginary sanity, when membership fees are the only requirement of "proof" of belonging to the proletarian bed - a special group of participial and participle, which will become a mandatory standardizing one Pass and the right to class "Masons". Proof of involvement in the secret mission, the clan, the idea - there are different things, metas, words, but in the minds of many it will reflect the only and joke password to all questions: "Whiskers, paws and tail are my documents!" (As, Many remarks from the films of Danelia or Gaidai, Alena or Tarantino, others will be content with a golf club, a university diploma, a haircut and other tinsel). Thus, in the novel "Chevengur," the accusation and mockery of the world is given in the novel "Chevengur": when Kopenkin asked the men he met, "whether it is possible to establish Soviet power in an open place without buildings," then the fools who pretend to be fools answered. In their paradox was the wisdom that sees into the distance: "You can. If only poverty was near, and somewhere far away - the white guard. " The foolishness of the fool kept the essence of the phenomenon - to achieve domination on someone else's terraces, one should start fear and sow poverty.

When hunger and nakedness began, since the 17th century, a reality for the crowds of the dispossessed exploited masses, and not only the dominant of the foolish asceticism, the "tiny" world, having ceased to be ridiculous and becoming tragic, changed the planes "negative" to "positive." But in order to make the anti-world ridiculous, according to DS Likhachev, "it must remain a world of wandering, unstable, the world of the former." So the world of misfortune and unhappiness, the former "laughable", its misfortunes, instability, disorder leads to the real world, and, thereby, introducing elements of masquerade. He carries with him the carnivalized consciousness that arises as a result of the "rebellion" of the entire world, that is, As a result of the transition of elements of a

laughing culture into a normal life. And so the holy fools, dispersed by the environment of the maxims, transform the world into an anti-world, and their numbers multiply from page to page: "The God of freedom of the Peter and Paulites had living similarities in the provinces of the province." But since the anti-world of Chevengur is a disorderly world, the carnival world of confused relations and ambivalent images, an illogical world with a mobile chronotope, it is ridiculous. "Chevengur" was just that world of matting, the world of unstable relations, when "masses of people wandered" between the yard ", which became possible due to social catastrophe, spread out and plunged into insanity the whole country in which the reality was replaced by" the crisis of phenomena " Crazy madness. " The carnival sensation, multiplied by the reverse, spreads like a virus - and the absurd becomes the norm, in which it is gradually erased, like Gopner's body, damaged by the "long work", the human band.

Thus, a stationary, chaotic system is determined by the interpenetration of the world and the anti-world. The moving chronotope of the novel, for all its instability, reflects the change in the boundaries of the new world: the revolutionary carnival introduced the scale of space in which time was compressed, then stretched out by a spring; why, real phenomena and objects acquired fantastic features and violated the laws of formal logic. Chevengur, as a place where spatial displacement constantly occurs, correlated with the emerging coordinates of the world, turns out to be the "threshold" to which Bakhtin takes the plot-forming function. And without stepping over this "threshold", as the scientist points out, but when frozen on it, plunging into this "borderland", there arises a "hierarchical perspective of the world" of workers and peasants, overturned into non-being. And at all times this picture was terrible. The movement of the top and bottom in the carnival system of images carries an ambivalent negation, the logic on the contrary and inside-out settles deeply and permanently in the consciousness of the Chevengurians. Using the inversion, changing the statement to denial and vice versa, they have learned to see what can not be, that is, to perceive reality as the result of speculative constructions: the sun "works" one for all, because it was declared "the world

proletarian". The project of the foundation of Communism, which Chepurny and his comrades persistently reads, is read as one of the tales of Bochka J.Svift ("We have a good time in Chevengur - we mobilized the sun for eternal work, and the society was dissolved forever". Universal recourse turns into an injustice for each individual: it loses its originality, the other piece. "Life made the whole world (the world of anticulture) too similar to reality," D. Likhachev writes, "but in the world of order, its actual disorder - injustice showed." It was this injustice that affected Platonov, as a writer and citizen, and it was he whom he ridiculed and condemned in his only novel, which did not become a *veche* for the contemporaries, for those who intended and for whom it was written.

The syllogism of Chepurny, with its transparent transparency, highlighted the existential problems of the novel: is it possible for man to exist "in the world" or "in peace with himself"? But in the mouth of the holy fool "conviction" is overturned by "ridicule" - he is blissful - "a holidaymaker from a team of convalescents." But such are all the revolutionaries of the Chevengur commune: they are like the holy fools, who are elevated to the rank of great-grandees for their sacrificial feat - but publicly ridiculed: "people are good, only fools ... and do not live long." Fools were the leaders of the crowd, the spokesmen of her "vague" conscience, her suppressed fear of moral feeling. The holy fools were obliged to curse the oprichniks and the king Herod, they sought public evil and pointed to it. Falling under the carnival downpour, foolishness undergoes an inversion: the persecuted buffoon-thing can turn into the actual creator of the nonsense (the transfer of houses and gardens in his hands was caused by the need to strengthen the unity and spirit of others). Or the announcement and execution of the "second coming" for the bourgeois with the aim of the early arrival of Communism, so everything for him in Chevengur has long existed: both land and fundamental buildings and home implements - otherwise, the "Old Testament exodus", which is presented in a sham. As the shooting of the group that was going to move, as it really happened in the Crimea during the Civil War: commissar Zemlyachka shot hundreds of people from the machine gun with

her own machine gun, superfluous, as they said at the time, and shot for hours without stopping, the truth about this was revealed only towards the end XX century, but Platonov knew about it - he was a participant in the "revolutionary everyday life," but to speak the truth about "truth" was dangerous - he began to tell her metaphorical language, the language of paradoxes, inserting into the form of fables and anecdotes. Quite reasonable from the totalitarian point of view, the idea of Proshka "to reduce the person gradually" looks like, in order to deprive him of his property, thereby freeing him from his desires. To do this, we only need to rally the others to an organization where "no more than one person thinks, and the rest live empty and following the first one." Is not this happening now in our world, where socialism has long become capitalism, and the world of capital plays according to the rules of the French revolution - freedom, equality and brotherhood? The parallel with the Grand Inquisitor, who deprived the will, draws in imagination many variants of such a scheme, which turns a person into an obedient dwarf, who needs nothing but guiding "forebodings," even his own mind does not rely, because "he is worse than stupidity". Is not this the whole world of management, carefully growing "consumption vitamins" "office plankton"? In this purest world, in his "inarticulate" truth, the reader recognized and recognized himself - but this one took off, others - consoled, others - blinded.

"The grotesque is comical when, like the whole comic, it obscures the spiritual principle and reveals its shortcomings - explains the nature of the grotesque V.Propp. "He becomes terrible when this spiritual principle in man is destroyed." The death of reason under the yoke of public order is reflected in the "Capriccios" of Goya - in the pictures of society without masks. From his paintings burst into chaos, the madness that engulfed people in the years of terror during the Napoleonic wars: crowds of small people rushing to an unknown place, confused, almost crushed by the Colossus war. The entire novel of Platonov is inhabited by such flimsy people, no one unnecessary "other", humiliated forced reconsideration. They are ridiculous with their pity and insignificance, but they are almost holy, because they carry with them a stuffy halo of death. It seems that the appeal of Goya to the

image of the crowd is due precisely to the tragic attitude of the world, provoked and accompanied by the popular uprisings of 1814-1820. The crowd as a main character of the time frighteningly fascinates, and presses outrage. What would an artist of his level feel in similar circumstances a century later? Same. The frenetic absurdity and insane inconsistency of the new life of 1914-1920, which were noticeable to the "foolish" minority as a result of the breaking of consciousness in the pitch-back rebellion of the matriarchal majority, led the ironic skeptics to choose the grotesque as a figurative denial of contemporary reality, which was equated with power to the armed Sedition, sabotage of the established regime. "Dream javi gives birth to monsters" - it was about this that grotesques of F. Goya and A. Platonov cried. The engraving needle of Goya penetrated too deeply under the skin of the entire society, which survived both war and revolution: its grotesques were horrified, as if people noticed signs of leprosy. But the unwillingness to contemplate one's own vices, the fear of discovering oneself in the "crooked mirror" of grotesques was pushed to flee from his paintings-the "dirt" seen by the visible mind forced us to reach for a real clod of dirt. Platonov was also thrown to the "stones", seeing the grotesque and satire on the modern reality, and hence for every anachoret living in it. His prose was declared a far-fetched, malicious parody that had nothing in common with the present, not recognizing its roots, stuck in the historical landscape of folk culture, for "comprehending" was death like: who thought, then the destiny was determined strictly topographically: down-to death. Platonov achieved only his own isolation. And as a figure of "inattention" he for decades enjoyed the glory of a gloomy existentialist - the scarecrow of official literature.

Tragedicism is that absolute decor, without which human existence ceases to be existential, or otherwise: humanistic. When the "tragic" began to descend from the stage into the thick of everyday life, then the "unnaturalness of the real", which the tragedy had long depicted, acquired everyday features. And this routine, in which there was no single-valued monotonousness, confused laughter with tears, full of absurd things and phenomena, in whose

ambivalence the regularity was felt, reflected the "reality of the unnatural," in which the tragic, brought to the absurd, caused only laughter. That the philologist Pumpyansky, while in custody, then will call - "re-stripped absurdism." We believe that in the Chevengur the satire tragedy of the insurgent people is played out according to all the rules - it is a goat chorus whispering a trifle about itself, for it feels death from within, with its intestines. And this discordant chorus proves to spectators a paradox: "human band" is being destroyed by collectivism. Platonov, as a writer and a citizen, mocked and condemned the fact that the whole world (the world of anticulture) turned out to be too similar to reality, and because of his satire tragedy, proclaiming the ontological definition of the revolution: "revolutions are the violent thing and the power of nature," it reaches a truly cathartic comprehension. The reality of what was happening.

Participants in the carnival, expressing directly their attitude to any component of the official hierarchy, had in mind very specific recipients, and therefore their gestures that carry sacred and profane meaning are turned to the present, and not the future, but touching the established order or world order, they opened the existential core of phenomena indirectly, in jest, without accusatory pathos, in the brilliance of anecdote and oxymoron. Hence the satirical thrust of "Chevengur" with its ideological contexts, with an allusion to specific people and events. "Mockery", which carried with it a grotesque, relieved the tension of the tragic worldview of the post-revolutionary era, but thus the tragedy acquired a gigantic scale.

Signed works of the twentieth century - "The Heart of a Dog" by M. Bulgakov, "Envy" by Yu. Olesha, "Chevengur" by A. Platonov - can be described as works of existential order. The crisis time of social changes of the past century forms the context for the emergence and development of ideas of the philosophy of existence, which Russian literature of the 1920s fixes much earlier than foreign literature has expressed. In Russian prose, the features of existentialism acquire pamphlet and travesty forms. The pamphlet as a form of artistic expression of grotesque consciousness also determines the genre specificity of post-

revolutionary literature. Grotesque is characterized by us as a stylistic feature of post-revolutionary prose, and as a way of transferring the author's consciousness. The grotesque consciousness is carnivalized - overthrowing and overturning, dualistic, in which the positive and the negative are inseparably merged - the artist's consciousness, giving in grotesque images the comprehension and mockery of reality. Preserving the tragic worldview of the modern author of reality (co-being) under the satirical cap, it reflected the perception of the "shifted" being in its insoluble contradictions. Grotesque consciousness as a characteristic sign of unstable being and the way in which a subjective author's "I" exists in him gives a more accurate diagnosis of carnival, unstable, crisis time as a socio-cultural phenomenon.

The analogy with the dissipative system and the fractal attractor in the chapter on "Chevengur" contributes to a deeper understanding of the "mechanism" of the grotesque consciousness, which acts as a bifurcation point in the system of dynamic chaos, which, in fact, the whole post-revolutionary situation appears. The grotesque consciousness, possessing the actual carnival system of coordinates and creating the structures of nonequilibrium grotesque molecules, will act as a pendulum of a dissipative system based on the principles of disequilibrium and mobility, and whose obligatory friction, otherwise meaning, will arise from ambivalent particles scattered in the foolishness of everyday life. And as a point of bifurcation, it will be that fractal attractor that attracts different points of view and is able to influence perception, since it has an unusually complex structure. In view of the above comparisons and comparisons, the following can be concluded: the disequilibrium, ambivalence, dichotomy of opposing meanings, dissipativity, turbulence, diffusion of grotesque images, paradoxical thinking and duality of perception will characterize the consciousness of a person who is doing precisely this critical, catastrophic period of time. The use of a common tool for so different sciences - exact and humanitarian - in describing such a noisy, irrepressible and provocative phenomenon as a "grotesque consciousness" is possible and possible, since the paradox of human thinking is that a solution or answer is sought in the

otherworld behind the looking-glass, on someone else's Territory of knowledge.

So, the philosophical and aesthetic category - "grotesque consciousness" - allowed me to read the literary work in the light of the refracting rays of the carnival "mockery", giving the reverse perspective of the worldview, returning the integrity of the perception of the artistic text lost in the ideological contexts. The images of the ambivalent sphere, referring the reader to a serious perception of the world, preserving the tragic attitude of the world, reconciled with the "reality of the unnatural" laughing ironically - not loudly, but sonically. Irony is not a satire, it does not encourage action, but it saves glimpses of meaning hidden in a work of art. "The irony is a clear realization of the eternal variability, of the infinitely complete chaos," says F. Schlegel. Chaos is always fraught, and literally bursts under the jerks of meanings - and everything is seized with ambiguity, all at the mercy of its diffusion affect, since life in antinomies, in the "borderland", is socially determined and directed, the world has long existed along the lines and within the boundaries of the anti-world. Writers M. Bulgakov, Yu. Olesha and A. Platonov, acutely experiencing the incompleteness of their dialogue with society and being, created works in which the "reverse" perspective of the worldview is hidden in grotesque. Using the method of the grotesque, the "ironic minority" portrayed who, with gentle grace, who with masterly tongue-tie, are those monstrous monstrosities, the routine of absurd situations that resulted from the tectonic breakdown in the social structure of society. The great mockingbirds are the same holy fools, "private thinkers" who are always "in sight" and "on the roadside", but are able to push the boundaries of consciousness with their clear ambivalent word, comparison, paradox that carries a special label of objective reality. Their "poetic" liberties are the metaphysical tables of being.

Consciousness is a category that allows you to connect regions that are equidistant from each other, like natural science and culture, and also exclusively closed and self-sufficient systems, like natural science and culture. And now the possibility of the interpenetration of the sciences, which has always existed and which is

now seriously proved by quantum mechanics, is already perceived as a completely clear axiom of modernity - the convergence of the sciences, which opens the horizons to the cognizer, colors the vast field of interpretations with searchlights of new meanings, including the rainbow spectrum of the fountain "Friendship of Peoples" . Neutron relevance refreshing perception.

I note, in fact, any artifact of the "grotesque consciousness" should be seen as a crushing gesture, bullying, mocking and comprehending, standardizing the mythology of society, including power, faith, freedom and their many-sided simulacra. It is this consideration that allowed me to find the origins of the "grotesque consciousness" - they are much deeper than the medieval carnival: its roots in the ancient worldview, attic lyric poetry and satire dithyramb, which preceded the Greek tragedy, and described by natural philosophers as a two-fold view, for Bakhtin's theory Heraclitus about the fluidity of the world and all that is contained or observed in it: the opposite parts of the same pushing are attracted in the end, forming a single idea of the pr Usmet or phenomenon, - but it happened after the defense of the thesis and the first two books, when I continued to search and string "grotesque" representatives of "grotesque consciousness" on my rosary beads. They are not small. I will mention one more - the contemporary of the first three - Pavel Filonov, known as the "eyewitness of the invisible", but still a participant in the world war and revolution.

An artist who lives in an unstable time, does not observe harmony, can not display it in his work. Grotesque is an insurrection, rebellion against the seeming ideal, correct, vision, which is used by the demiurge from art, deprived of real knowledge of life, as it appeals and manipulates the lines and sounds born in artificially deduced paradise beauty - an illusory world of due, but not always real. What was connected with the world view was related to the field of philosophical understanding, that is, it served as the basis for the worldview, and therefore retained a dual structure, presupposed a comic perception: laughter directed to metaphysical comprehension of being-in-the-world, for "tragic" had to have its own The comic side, otherwise catharsis, would not lead to a

meaningfulness, would not reach the divine heights. But this is the Heraclitic formula of existence: the thing or phenomenon does not exist without its own wrong side, the reverse side, like the moon without the sun, the day without night, the life without death, and everything in the world is relatively and always changing, changing from one image to another, As if changing the locus of existence, being modes. But the "empty" reflection of the phenomenon will only be a joke, since "the underside" also has its serious significance, but in the other - on the other side (on the other side of the beholder) of the world.

Grotesque in painting XVI century (the turn of the century XV-XVI) appears as a protest against social disasters in society - peasant uprisings, wars, famines and revolutions. The resulting sense of disproportion that awakens the grotesque as a means of reflecting a truly disproportionate co-existent that disrupts the stable, canonical perception of the world legitimizes the grotesque as a protest against the economic crisis and political repression. Thus, the grotesque itself, as a method of artistic imagery, built on contrasts, carried a special revolutionary character, as it violated the limits of what was permitted, turned (from the Latin *revolutio* coup) the habitual perception of an object or phenomenon by deliberately mixing figurative plans and artistic details. And the classical canon of beauty was overthrown and grotesque impudence tramped, and was crucified by distortion of lines, forms, colors, sounds, because the very meaning of human existence was distorted. And he became revolutionary not because he absorbed all sorts of revolutionary ideas, but because he himself was a distortion-distortion, carrying an insurrection in himself, and these shifters as the element of waves are the storm, exposing the contradictions of the society, affecting its basis and the central nervous system.

This insurrection concerned a man with his peripheral reflexion as a point of bifurcation, which arouses rebellion as a way of liberation from the standardizing shackles of society, and as a provocation to the exploding society creates grotesque images called to find the truth and causes of contradictions. Creating a fantastic and funny, grotesque and burlesque, the ancient

comedy cultivated a mythological travesty. Hercules - equally the main figure of both tragedy and comedy - such enrollment of the mythical hero puts him first number in the line of reflecting "scapegoats", persons suffering, ridiculed and unnecessary in the standardizing mechanics of the society: it was a hero, to whom all the bumps fell due to his quick-tempered, but complaisant (in the sense of obedient) character, and who preferred all other strategies to the strategy of achievement: the eternal search for oneself. However, this search for self in the riot will inevitably result in the loss of oneself in the carnival dance of spontaneous transformation - for example, Odysseus' twenty odyssey odyssey, which did not lead to the "transformation" of the king of Ithaca, but showed proteus transformations at the time of clownish robes. The storm changes only signs - and therefore, it must be perceived at the level of myth: the image through polar oppositions creates a mythological travesty about any revolution. The law and arbitrariness with its hybrid duet will not abolish inequality in a society filled with symphonies, but it is this couple that is capable and, by its dissonances and nuances, satirical dithyrambs, accustomed to the idea that equality can not be found on barricades, but rebelling, resisting, reborn and transformed, its own independence, it is possible to develop, while using the Kantian opposition as a metric: parental capital from the starry sky and the law within itself.

The grotesque is directly connected with the imagination and the imagined - we see in grotesque tones, we hear grotesque notes, we perceive the grotesque of linguistic perplexes; finally, we notice the absurdity and absurdity of situations - but all these "visions" are to us, as if passing through the process of processing - awareness. Comprehension through mockery is not only a part of the cultural Russian tradition, we inherited all this feature from the ancient Greeks, for whom the ironic skepticism was the pledge of the agonistic spirit. The grotesque vision was born much earlier than the term "postmodernism" appeared, and if Dionysus would not exist, he would be invented anyway, in order to be comforted by the burden of earthly life and the death that it brings to man on the wings of his illusions inexorably, and the despair into which Archaic man was driven by the law

of predetermination. Thus, from the concept of the immortality of the soul, a system of world outlook, critical self-consciousness arose - first, by the example of one god, and then of a man. "Consciousness historically comprehends reality, reality is historically expressed in human consciousness. The whole ideology is created and created through the invasion of other meanings that were not previously. What has become this, gives life: a change, a change in the ratio, "O. Freidenberg will notice. This will be written and told at the lectures during the Russian war in besieged Leningrad, at the same time and in the same place where Filonov was on duty on the roof of his house, dropping incendiary bombs, fearing for his paintings that he bequeathed to his people, and not sold any. And both philosophers, and they always felt themselves philologist and artist, living desperately difficult, understood that "the whole ideology is and is created thanks to the invasion of new meanings that were not previously", and only a change, a change in the relations, gives life. The images of Pavel Filonov were born from the synthesis of impressions from the Russian icon-painting tradition (harmony) and physical imperfection, represented in the *Kunstkammer* (ugliness), where he worked for hours. And everywhere he was at first a diligent copyist, an attentive student who stubbornly followed the images of the Russian icon, but was persecuted by the real forms of natural deviations, terrible in his naturalistic, dead, but continuing to live in the consciousness of those who saw them, because they were consciously fixed by his "pupils", which is controlled by consciousness "(Freidenberg), and placed already in the visual images of the "chamber" of his consciousness and reliably there hidden. The sight was refracted, intertwined, and already through such a mixed, kaleidoscopically broken optics, Filonov proposed to see and perceive the world of his images, in which the reality surrounding him was reflected. This real mixture - harmony and ugliness - was the real texture of his images. He saw the exposure of nature to the muscular nerve. The image appeared in all its beauty of anatomy, and at the same time preserved the perfection of the spirit, which is characteristic of icon painting. The foresight of war, and then the war itself, influenced his work, forcing us to weave a myth about modernity, revolutionary, created in the eyes of the images

of disintegration and the grotesque plasticity of the "coup". With the light hand of the poet Khlebnikov, far from being easily perceived, he is called an "eyewitness of the invisible", although he was an eyewitness to the visible, the obvious, from whose sight the eyes were blinded, the head refused to believe, since many wished to stab eyes like King Oedipus, escaping from the visible hell, not believing in what was happening, but had to live, but because to preserve the illusion of the similarity of the natural preferred the effect of the invisibility of the naked king, others put on a cap of foolishness and lived with a knife in the heart. Filonov chose the latter, but with a twisted smile of the sufferer - a Sardinian laugh.

"Sardinian laughter was a proverb, just as in ancient times they talked about the laughter of Ionian, Chios, and Tirinfc," Losev explains, using sources like Homer: "... I smiled in my soul sardonically" (HH 302). This is a saying about those who laugh at the time of their own doom. That is, Sardinian laughter is a kind of muscular mask that protects those who go to death from pity to their torment, a kind of shocking gesture, bullying the executioners and provoking imitation. "Laughter, which does not benefit anyone, was called sardonic" (Paus. X, 13, 13 Cond.) - perhaps this is the source of the myth of the Orleans Maiden, Brunov's burning, and the legend of Thiele Eulenspiegel, undying, enduring and forever Laughing. And the last of the century in the century became larger, and maybe because the planet itself was gaining weight, growing in hybrids, multiplying contradictions and fatherlessness, depriving people of the sky, and the law of introvert meaning.

The paintings amaze with the grandeur of calling and ridicule, and the mockery of "earthly", manifested through grotesques, over "the divine." We can say that the images contain a double mockery: we show how God laughs at the orders of the earth and sends temptations to his apologists and how a person (in the person of the artist) laughs at the divine law of humanity, which turned out to be an individual, essentially an amphibian, initially distant, But pre-prepared for perfection, impossible-achievable, unattainable, because man is not able to not only the world, but himself, transform-transform.

The pictures shine from within with an icon-painting glitter - paint: layer by layer, with varnish, apparently in a special way, gives the phantasmagoric likelihood effect of reviving the paintings depicted on them objects. Ugly as the reverse side of harmony. Aspiring to him, the artist opened the wrong side of the world, that he saw

him
One permanently. It is a foolish gesture to show that the world is ugly (imperfect), that it is more ugly in it. Grotesque image as a reflection of the imperfection of the world itself and the person in it existing according to the laws of illusion. The grotesque of Filonov is created as a result of the mixing of previously inadmissible colors (for the body), as if removing the skin, while maintaining proportionality and some thickening of the tragic colors and gloom of the models that creates the impression of a mask. The light emanating from the person stops flowing: the figures are barely discernible against the backdrop of a multicolored, well-ordered city pezhazh. A person appears as part of a design that has not yet been completed or rejected by the creator, the architect in whose hands the city appears as a set of broken toys. Filonov breaks the perception of color, removes light from the depicted objects, as it hides it in the shadow of color, exaggerates the form itself, without violating it, but deliberately coarsening. It's like chopping proportions with an archaic chisel. There is an intentionally ugly, not ugly, but not beautiful, not repulsive, but bewitching magic ugliness as an antithesis to the ideal. Rather, they can be recognized as mannequins - monotonously soulless, not seeking any impressions, or worldviews. Thus, the coming Apocalypse is pictured in the regime of really come social instability - on the eve of wars and revolutions (the work of 1910-1914).

The antique beauty of proportionality was born in the age of Pericles, the age of relative social calm, when the polis system protected from the revolutionary revolutions, when nothing prevented a dream of a harmonious, perfect creation, like God. Then the perfect proportions of man (Policlet) were calculated by the sculptors, the idealistic conceptions of man arose (Plato). In the fifteenth century, in their calculations of perfection, Leonardo and Durer made the harmony of proportions in the visual arts (although sometimes they resorted to a shift

in the balance), being outside of revolutions and peasant revolts - in Italy, where any artist was perceived as a master of equal God, unlike the unstable Netherlands, Germany, Belgium, where peasant riots XV-XVI centuries. His everydayness equated the artist to the craftsman, accustomed to see not only the underside of the world, but also the strange face of the man himself, participating in the robbery of the world itself. Brueghel, Bosch, and Cranach, living in a revolution (in the sense of topo-temporal unity), chose a grotesque manner to represent reality. Since the revolution as an unstable system destroys the existing (arisen) relative harmony of relations in the world before it, there is a reception of a reflection of this collapsed balance of forces - the disharmonies sounding in unison. Grotesque in painting XVI century (the turn of the century XV-XVI) appears as a protest against social disasters in society - peasant uprisings, wars, famines and revolutions. The picturesque manner of classical antiquity was not in demand, because it did not correspond to the views of artists who created surrounded by social ugliness - murders, executions, tortures, and therefore the very imperfection of the world they portrayed through grotesque - the method of distorting optics: drawing an unbalanced man - grotesque - distorted by vices, devoid of symmetry (spiritual and physical beauty attainable, but only in the static balance, inactivity), and because the asymmetry of physical deformities so beat looking in eyes mu - she emphasized the ugliness of spiritual or social. An artist who lives in an unstable time, does not observe harmony, can not display it in his work - there are no proportions, the balance is shaken. The classical canon of beauty is trampled down by grotesque impudence - distortion of lines, forms, colors, sounds, because the very meaning of human existence is distorted. The art of the 20th century, breaking its canons, and, in all its genres and spheres, is scratched and distorted - like a tattooed man Bradbury: silent and melting.

Filonov lived and felt the disintegration of the world in which he grew up. Decadence of the Silver Age with the bells of Art Nouveau ushered in impending instability, provoking art into futuristic manifestos and avant-garde disobedience. The Filonov figures (heads) are not a primitive, they are a rejection of old

proportions (academic drawing), a rebellion against the established and generally accepted harmony of reflection (not without idealization), but also laughter at all the notions of the world that exploded from the illusions infused by it Mystery prophets and genius egoists, that from reality a card house was added. Filonov invented his "Canon and Law", where the grotesque concealed a meaning that sometimes ran away, hiding in a distorted "beautiful", and, being its underside, like the shady side, had the fullness of the phenomenon. And it was truly a feat - he tonsured first into a grotesque (satirical formalism), then to graphics (colorlessness). How great was the austerity, the heavy cross of renouncing oneself, the academic draftsman and the bright painter, is witnessed by the memoirs of his disciples. Schema creative intensified real austerity of malnutrition: a loaf of bread and tea a day (revelations of the diary), from 1910 until his death in 1941. Filonov stepped on his throat to his own song, forbidding himself to draw "beautifully," but he did not forget to paint anatomically correctly and correctly (portrait of Stalin and a still-life from field flowers of 1936) - it was a deliberately chosen schema, a kind of a vow of silence. Filonov was made "scarecrow", "scarecrow" for those prophecies, by which he tried to warn first about the impending and then reigning humanitarian catastrophe in society - the degradation of the personality, the dropping of harmony to the feet of the ugly dwarf, the disintegration of the previous picture of the world. The painting "The Rebirth of the Intelligent" is a mockery of the very fact of "rebirth", which, in fact, is impossible. The reflective person, who is an intellectual, is multifaceted - he remains so - many-faced and confused, his reflection does not disappear anywhere, and remains with his shadow, so his "rebirth" is a fiction, as it ends with a kicks, an empty sound, nothing, Showing the intellectual in the former multitude and multicolored. His drawings of the 20-ies. Shouted about the global destruction of man and the world, depicting with a microscopic accuracy the dissipative structure of chaos - the smallest grains of the universe were written out with a small brush in several layers for months, fixing, as if recalling from memory, elements after the Big Bang. It seems that the scrolls of the scientific film, in which the cells come to life, the atoms rage, organize matter, in order to visually demonstrate to the

recipients how everything was "was", how their universe was born, the spiral of the universe was twisting. Whose consciousness Filonov demonstrated to the world - his or the universe?

When he showed his paintings of disintegration, the artist told what was most exciting for him: people became like animals, the beast went out into the street, there was no man, for he lost his face, lost the divine tablets, lost all ideals, resembling the severed heads thrown on the area of the uprising Or pinned to the gate by the servants of tyrants, which were depicted by the artist in a schematic way, like geometric figures. Filonov saw into the root, because he witnessed a global social and political catastrophe, a man's loss of the innermost for the sake of acquiring the self, and so he talked with his contemporaries. Or did this Consciousness of Pure Reason guide his hand? His paintings are sharp and frank, perhaps, as bold as grotesque Goya for contemporaries, who saw in the insights of the former court painter delirious Pictures of a master who has forgotten how to paint. The obsolete tradition is to be an antipode for monastic asceticism, which was instilled as a norm of conduct - the best, ideal - a kind of etalon of imitation and an implantable pattern of medieval ethics for all without exception. But! It is worth acknowledging that Filonov's monasticism is not a panacea, only a deliberately chosen utopian strategy of non-being in the reality of being, where the schema was excluded as a challenge to individuality, where bees were everywhere divorced and the world measured where it was otherwise dangerous was to be measured. And here Filonov was different: he built his ladder in the sky - she spun from the bast (a typical material of the holy fools), he did not hurry: a bundle behind a knot pulling himself out of the swamp, like Munchausen. The artist seemed to live between heaven and earth - on a rope ladder, shaky, twisted, not Potemkin - flying. Filonov flew into a pipe of oblivion, following Aesop and Swift, laughed, stabbed the eyes of the blind with the whole truth of the universe and was not understood as the Dark Heraclitus, and now he is forgotten for the ugly and terrible in his Canon and Law.

4 Conclusion

Artistic works that figuratively captured the author's critical worldview of reality caused a negative reaction of public consciousness precisely because of the artistic language, and therefore their analysis until recently was reduced to an aesthetic assessment ("The Heart of a Dog"), a psychological interpretation of the idea ("Envy"), or comprehended Only in the categories of "tragic" ("Chevengur"). After explaining the origins, dynamics of origin, forms and ways of expressing this type of consciousness, I was able to understand how natural this phenomenon is for the national culture, and now, 20 years later, how strong its foundations in science and culture are as a phenomenon. But the urgency of the research, caused by the need for new interpretations of the work of art, awakening the reader's consciousness from old lullabies to comprehending new meanings, since life itself corrects our perception of the past and the present, demonstrating the cyclical regularity of the historical process, discovered a magic crystal - the fundamental problem of Consciousness: how it works? Who causes the artist to fight, becoming a shadow? Who includes the horn of Oberon for him? What kind of war is with the artist his own consciousness, if it is his?

"Grotesque consciousness" is always directed to the present - it is beyond time, but within the circumstances. And so the artist will prefer the double arcane of Laughter, as a figurative language, to communicate discussing the problems of that reality, which demonstrates in abundance the absurdity of human existence at the time of the artist's life and work in it. He chooses a grotesque - a camera obscura, a formatting worldview and linking existential problems with the social. The art either started this discourse, or was part of it, artistically designed, most vivid and visible, boldly representing the creativity in the space of the tradition of "Comprehend" - to get to the bottom of things, stumbling over with laughter. And the reality is that the "grotesque consciousness" is aimed precisely at this: it restores lost meanings, it is concerned with the problems of the day of today, the day of the "extraordinarily" living according to the laws of the anti-world, and, regardless of geographical breadth - the

instability of this pitching offers only one language Communication - grotesque - ancient and double-edged, that, being twisted, it is ready to become a veche bell. They were brilliantly owned by Aristophanes and Lucian, Shakespeare and Cervantes, Goya and Gogol, Bosch and Filonov, Swift and Munch, Shostakovich and Bulgakov - their consciousness, creating anti-crisis pills for many, resorting to the plasticity of fluid imagery, that is, , Stable instability, otherwise pathological revolutionism, went deeper inside its own "I", until it annihilated completely in the indifference of the environment. The meaning is only harmony - there is no need for it.

Since irony always needs resistance, then, I repeat, "grotesque consciousness" is the ability of the brain to produce an enzyme of resistance.

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