



## Formation of Cognitive Aspects of Satire in Aesthetic Outlook System

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**Abstract:** *The article considers the cognitive aspects of satire, which are formed in the system of aesthetic thinking, and the cognitive basis of satire is expressed in the fact that satire is a form of reflection of the object of the surrounding world. The creative mechanism of satire is highly studied in the process of perception of reality and a literary text.*

**Keywords:** satire, aesthetic thinking, beauty, joy, fun, pleasure, purpose, irony, art, comfort, aesthetic activity, nobility, artistic values, national values.

The cognitive nature of satire and its importance are determined by a number of factors. In particular, satire is a universal category, which denies looking at everything in the world from the point of view of "seriousness" and successfully realizing their learning from the point of view of satire. As practice shows, satire is always rich in the object of laughter, and seriousness also adds to these ranks. In due time, Lord Chesterton recognized satire as a necessary way of connecting relationships in the most serious situations. Secondly, according to Jean Paul Richter, satire is a dynamic process with the ability to enter into any form according to its nature(1-134-p).

Thoughts in the works of Plato and Aristotle, which are classics of philosophy, give us an idea of how cognitive satire is in the minds of antiquity. Satire in Plato is the idea of a sharp influence on the human consciousness of this spiritual, ideal world(2-55-p). In this regard, Jean Paul emphasized: "Plato's irony

(joke) is recognized as a "World joke" in the world satiric experience. It is a process that not only makes you laugh over individual journeys, but also affects all kinds of knowledge, play, dance and songs, free like flames, consuming and enjoying everything, moving easily, and at the same time trying only to reach heaven"(1-134-p). In the future, we will consider the feature of satire in detail as a game that contributes to the rise of thoughts and emotions.

For Aristotle, satire is a sign of the freedom of the individual and is one of the cognitivismisms in society that does not allow subordination of the rich or abuse of power over the weak to the strong. Thus, according to the author's position, the manifestation of satire is the freedom of the individual through cognitive selection.

The analysis of the cognitive and impulsive foundations of the category of satirism continued even in the Middle Ages, with an interesting idea of the concepts of "humor" and "ingenuity". Thinkers have argued that cleverness is a method of linking and comparing different concepts to each other. As the figurative confirmation of their opinion B. Grasian uses a living metaphor:"the light of thought, which does not have a strong judgment, sits in the deprived Sun." At the same time, it is noted that intelligence, ingenuity is a necessary quality of creativity. This idea, expressed in the Middle Ages, is supported by researchers of the later period. So, at the end of the XIX century K.Fischer had argued that ingenuity is playful reasoning.

Diachronic and synchronous analysis of actions aimed at determining the essence of satire and comparative analysis of this category brought the following conclusions: 1) the category of satirism is tragic (Aristotle, Shiller, Shelling), glorious (Jean Paul Richter), perfect (Mendelson) and impressive (Novalis) . There is also a form of satire, which is known as the tragi-comedy of such a high type. According to Aristotle's definition of this type of satirism: "imperfection and shame that does not bring suffering to anyone and does not harm anyone" [about the art of poetry, 1957, 58-th page]; 2) the main object of satirism is in "ugliness"(Plato), "in self-criticism of ugliness" (Hegel aesthetic K. Rozenkrants), "in nothing" (I.Kant) was also seen in solving something important.

Apart from this, satirism was studied in the following main directions:

1. on the basis of the theory of the negative feature of the object of ridicule. According to it, the subject of satire appears when it knows the predominance of a funny object (Aristotle, Hobbes, Beyl, Bodler, Adler, Groos, Uberxurst);
2. affect arising from the solution of a funny situation (Aristotle, Quintilian, Kant, Spencer, Freud, choir, Bern, Lorentz, Kestler) ;
3. the theory of contradiction, according to which satire is a combination of contradictory essences (Shopengauer, Hegel, Fischer, Chernishevsky, Lemke);
4. the theory of degradation (Bane, Stern, Bergson, Vitvitsky), which considers satire as an obsolete moral assessment;
5. theory of dependence-resistance. Here satire is interpreted as a reaction to the sequence of events of the same order (Lok, Kant, Jean Paul, Lipps, Gefling);
6. the theory of deviation from the norm, which is interpreted as the perception of a phenomenon that does not correspond to the norm of satire

(Obue, Sross, Dzemizdok, Tshinadlevsky, Eliot, Milton-Neyhem).

A comparative analysis of the theories of satirism shows that this definition includes only the characteristic of the object and the subjective abilities of the individual as a result of the relationship between the subject and the object. The most common idea is the position of laughter to deviate from the norm. The discrepancy between the object properties of the object and the idea of the norm existing in the human mind is the main condition for satire.

Satire is a syncretic category. For many reasons satirism is educational to all spheres of content, stage, performer, method of creation. Satirism in terms of content is universal and ambiguous, it is manifested in self-praise and deterioration. Satirism has become the main method of play, execution skills on theatrical scenes or puddles performances all over the world. From the point of view of performance, this often creates a cheerful state of the author, actor and viewer.

The existential basis of satire is a bright reflection in the emotional reflection of the nature of a particular object or phenomenon through the methods of creating satire. Methods of creating satire: exaggerating the volume of objects or phenomena - cartoon (from Italian cartoon - loading, exaggeration), this image is created by combining real and fantastic, exaggerated and sharp characteristics. Features: genre of Fine Arts (usually graphics), which is the main form of Fine Arts, which derides any social, socio-political, everyday events, real persons or characteristic types of people, often with a prone socio-critical orientation, a friendly cartoon, a funny image (usually a portrait), in which, with observance of similarities, the characteristics inherent in a person are changed and emphasized. But it is also necessary to pay attention to the moral-valued essence of the formation of satire.

For example, the satire publication of France, Charlie Hebdo (French literary and artistic weekly political satire magazine, published every Wednesday), the demonstration of the Holy Prophet Muhammad karakatura of the religion of Islam, caused a strong terrorist act.

Fantastic combination this is a grotesque that summarizes and sharpens the problems of existence through a strange and anti-existent combination of real and fantastic. Grotesque (3-57-p) seeks to represent the basic, fundamental problems of human life as holistic and multifaceted (F. Rabelais, N. V. Gogol, F. Kafka, M. A. Bulgakov, X. Bosch, P. Bruegel, O. Daumier, M. Three in Chagall works).

Cognitive abilities of humor are conditioned by its existential basis in the structure of satire. This concept was introduced into active scientific circulation in the XVIII century. Humor is a form of reflection of the object world, the creation and perception of humor is a intellectual activity (reduction - revival) that mediates dynamic perception of reality. The process of cognition, based on humor, continues through the solution of dependence, and intellectual activity is mediated. Humor manifests itself as the identification of two or more elements that simultaneously exclude each other, which leads to the active independent development of the process of thinking. Humor is an intellectual feeling, which is realized through the interaction of cognitive and impulsive components. Humor helps to optimize the emotional state of a person, in which the objectivity of perception through the separation of senses abides.

The epistemological peculiarity of humor consists in the implementation of cognitive methods based on the methods of intelligence-intelligence (paradox, absurdity, metaphor, kalambur, etc.) as forms of explanation of meaning. In the structure of satirism, humor is realized through a series of cognitions: communicative, creative, gelozoic, axiological.

The communicative mechanism of humor is a deliberately provoked situation (a change in meaning

as a result of crossing different words or phrases that are similar in sound, structure, meaning). [Musiychuk, 2008]. It is carried out by conducting communicative pronouns (the resulting motivations and communication goals): refers to the process by influencing the perception of the content of humor through a linguistic form, based on the presence in the language (in speech) of impulsive forms that affect the change in the content of the statement. To understand a joke, for example: to bring to an absurd state, to decipher styles, irony, metaphor, uncertainty, paradox.

Cognitive cocktails of satire in relation to the individual consciousness can be identified as follows.

First, satire creates conditions for the mobilization of communicative resources by changing the individual's target and operational relationships, the hierarchy of funny linguistic communicative means of price silencing (devaluation and price exaggeration);

secondly, the linguistic form and the state of humor, based on the interpretation of the situation through the prism of the situation or the interpretation of the situation through the prism of the linguistic form, constitute the realization of the meaning in the conditions of the individual characteristics of the speaker;

thirdly, the dynamization of the semantic system based on humor leads to the creation and maintenance of communication with the minimum time spent on it;

fourthly, transfer to the audience in a funny communicative way in a closed meaningful state of reality;

fifthly, in understanding the generated humor, semantic structures require a certain set of general (or background) knowledge in order to construct them, and these skills are not pure linguistic, because we understand the meanings regardless of the linguistic forms chosen to convey them.

The creative (5-22-26-p) mechanism of satire in the process of perception of reality and artistic text, the mediation of higher contrast (dialectic binary) and higher contrast positioning based on the change in meaning (the formation of a new meaning) and the appeal of the individual to his or her creative abilities, is expressed as follows: 1) the determination of hidden content through; 2) to create alternative meanings to existing ones through the emergence of a new meaning, which is formed as a result of a significant deviation from the normative composition mediated by the playful essence of humor; 3) to arouse additional interest in the problem through non-logical forms of proof; 4) to foresee the consequences by playing in linguistic funny models, making certain decisions.

The axiological mechanism of satire in the individual and public consciousness arises from the inseparability of the social life of society from jokes and is manifested in concentric tendencies, which determine the necessary direction of change in the world by the hidden organization of works on the basis of fragments of humor. It is possible to clarify the meaning and meaning for today's life through World Fiction and folklore, which expresses the people's attitude to the event, phenomenon, by solving the problems that characterize it as the most extensive and profound way of establishing the connection between the outside world and the sub-human experience(6-31-35-p). The axiological mechanism of satire is manifested in a number of functions: differentiation and integration, control-evaluator, praxeological, accumulative. On the basis of satirism, the conflict between the social process of accumulation of knowledge and the individualization of the process of assimilation of knowledge is eliminated. Satire as a species is associated with a fatal mockery of events that appear to the author as a yacht. Humor as a species is distinguished by its worldview, rich in meaning in assessing existence. According to the methods of creating satire, it is represented by a cartoon, a grotesque, includes a humorous joke.

The cognitive basis of satire is expressed by the fact that satire is a form of reflection of the objective world. The process of cognition through satire continues on the basis of elimination of dependence. Cleverness in satire, now responsiveness are the inherent qualities of this creative process and the perception of creative personalities.

Features of a sense of humor, methods of demonstrating humor in the emotional sphere, it is desirable to study humor as a kind of relaxation of tension.

The relationship between the cognitive and impressionable nature of satire is also reflected in psychological tests to assess the sense of satire. Thus, among psychologists, psychophysicists and philosopher scientists, the main aspects in the process of understanding the cognitive essence of satire are the following important aspects:

first, the creation and perception of satire is a intellectual activity that mediates the dynamic perception of reality;

secondly, satire is like a logical generalization of thoughts, a funny expression of one's own point of view abstract thinking;

thirdly, the cognitive mechanism of satire is a communicative pronoun, which is based on a rational-intellectual approximation and a comparison of two (or more) incompatible approaches when considering something (a person, an idea, a situation;

fourthly, the object of satire is manifested by the identification of two or more elements that simultaneously exclude each other, which causes the active independent development of the thinking process;

fifthly, satire is fun-situational intellectual as a type of game that will help you master new experiences and learning and make innovations;

in six, the creation of the cognitive basis of satire the following rules are of fundamental importance: a funny situation is a cognitive form of reflection of

the objective world, and its creation and perception are regarded as a intellectual activity that mediates the dynamic perception of reality;

in seven, the cleverness of the mind, now the responsiveness is an indispensable attribute of the creative process and the thinking qualities of creative personalities.

in eight, from the point of view of logical generalization, it sounds like funny abstract thinking. Funny is manifested by the identification of two or more elements that exclude each other at the same time, which causes the active independent development of the thinking process.

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