

*Е. А. Ломакина (Магнитогорск, Россия)**Е. А. Пикалова (Магнитогорск, Россия)*

ТИПИЗАЦИЯ МАСОК АНТИЧНОЙ КОМЕДИОГРАФИИ: АРИСТОФАН И МЕНАНДР

Аннотация. В статье анализируются особенности типизации маски как художественного приема в комедии театра античного периода. Актуальность настоящей работы определяется все большим вниманием современной филологии к комедийному жанру, как способу выявить определенные закономерности типизации в русле развития комедийного жанра в период античности. Целью исследования является рассмотрение особенностей типизации характеров художественного пространства драматургических произведений Аристофана и Менандра. Выбор данных античных авторов художественных драматургических текстов объясняется их недостаточным изучением. Для достижения поставленной цели использовались следующие аналитические методы: типологический, историко-генетический и функциональный, позволяющего изучить приемы функционирования определенного художественного средства (маски) в отдельных произведениях. Новизна исследования заключается в рассмотрении комедийнографических типов в контексте использования различных категорий масок как художественное и одновременно литературное средство создания комедийных образов в творчестве античных авторов Аристофана и Менандра. Кроме того, рассматривается возможность раскрытия представления и понимания художественного приема маски посредством передачи через внешние средства не только информации на пример о возрасте и социальном положении персонажа, но выражения содержания самого характера при помощи поступков и поведения в контексте пьесы. Важно отметить значение принципа «наоборот» применение, которого, начиная с языческих карнавалов, позволило трансформировать и использовать прием маски не только как внешнего атрибута, но средства создания индивидуального художественного образа в драматургическом произведении. Результат проведенного исследования показал, что развитие и трансформация маски начинается с рассмотрения значения маски для культуры Античности в целом и для становления античного театра в частности. Осмысление и анализ особенностей творчества античных драматургов указывает на использование ими маски, как особого художественного средства для создания типичных образов художественного пространства, создаваемого античными авторами в их драматургических произведениях.

Ключевые слова: комедия, художественный прием, маска, типизация образа, Менандр, Аристофан.

*Ye. A. Lomakina (Magnitogorsk, Russia)**E. A. Pikalova (Magnitogorsk, Russia)*

MASK TYPES IN ATTIC COMEDIOGRAPHY: ARISTOPHANES & MENANDER

Annotation: The article analyzes the features characteristic for the typification of the mask as an artistic device in the ancient comedy period. The relevance is determined by the increasing attention of the modern philology to the comedy genre, as a way to identify certain patterns of typification in the course of comedy development during the Attic period. The aim of the research is to consider the peculiarities of typifying the characters of the artistic space created within the dramaturgical works of Aristophanes and Menander. The choice of ancient authors is explained by insufficient study in the field of the mask use as not only a theatrical decoration or a scenic symbol but also as metaphorical device created by the author. The following methods were used typological, historical-genetic and functional, which allow studying the function of a certain artistic means. The novelty of the study lies in the consideration of comedic types in the context of various categories masks use as a non-artistic and at the same time literary means of creating comedic images. In addition, the possibility of revealing the idea and understanding of the artistic reception of the mask is considered by transmitting through external means not only information on the example of the age and social status of the character, but also explaining the character insight through actions and behavior. The result showed that the development and transformation of the mask begins with understanding the significance of the mask for Antiquity culture in general and for the formation of the ancient theater in particular.

Keywords: comedy, artistic technique, mask, image typification, Menander, Aristophanes.

Introduction

The history of the mask in European literature possesses multifaceted lot: these are antique masks, masks of commedia dell'arte, masks of Shakespeare, masks of the Restoration period and further on eras all

of them reflected the unique features of their times and became key elements of the emerging artistic systems in literature or any other sphere of art. At the same time, the mask is traditionally considered in common views and in literary studies, primarily as a carnival mask. A sufficient number of works of domestic researchers are devoted to the mask of commedia dell'arte. Foreign and domestic works are devoted to the masks of the theater of ancient Greece and Rome, as well as the court mask-a performance, a special genre of English drama of the first half of the XVII century.

When considering about the evolution of the literary mask and its types within the notion as a literary phenomenon, it is necessary to define boundaries of the concept itself. The mask can act in its direct function and in "metaphorical", when its features are transferred to socio-cultural events. Following the distinction formulated by Yu. Lotman [9, p. 177], it is possible to distinguish: a mask as an "cover" that hides the face, and a mask as an artistic form. The artistic form may include the mask-genre, which has an independent artistic value, as well as the author's mask, but regarding the mask as a set of means of characterization, expressed using a special "principle of the arrangement of the material" in the text defines the mask as an artistic technique which contributes to analysis of the various types of masks rising within different artistic structures [5, p. 70]. In our work, we turn to another facet of the mask – its metaphorical or literary-artistic function.

Undoubtedly the mask in its genesis in different poetic genres had an exceeding effect on Attic culture, literature, theater. The idea of the mask evolution within the Attic comedy comes from various drama works of the period and the researches done on the subject under consideration [4, p. 69; 17, p.41; 14, p.32; 18, pp. 28, 11, 21].

The mask evolution originates mainly from the differentiation between the cast of characteristic common types whether a protagonist or a secondary personage and an individual characters showing up their names and peculiar qualities in kind of a sketch form. The mask stands to be a means both to make stage personae as a whole category and distinguish some special theater type in dramas and comedies made by Aristophanes and Menander as primary illustration to mask type use.

Aristophanes

Aristophanes mask-types possess exceptionally exterior even decorative features, Aristophanes did not create his personae as separate individuals rather than a common category of a personality – "a sketch personage" and even without individualizing the speech of the actors [6, p. 45; 14 pp. 28, 19, 13]. In the researcher's opinion "Aristophanes' classic style" could be determined as: "The artistic style of Aristophanes' comedies is an unusually expressive example of a purely classical style, that is, it is based not on psychology, not on the analysis of experiences or pictures of everyday life, but on the image of the abstract-typical in an individual-plastic form" [8, p. 177]. The playwright's main goal was to "get the comic and show it up" [4, p. 73]. Aristophanes did his best as a caricaturist taking hold of false impression of the created mask clown characters alongside shaping and filling their language with kinks way criticizing scornfully people's ostentatious dominance.

The new lexis was not the only way to make a mask type for the play writer. Aristophanes composed his works out of folklore and ordinary life. One scene was enough for Aristophanes to show a complete convex image so he grasped the common human types of the time (a craftsman, a parent a slaver or a master) and skillfully put them into the canvas of his plays. His choice of grotesque and ugly masks aroused from very vivid sin traits which are to be maligned and mocked in those who possessed them. In his comedy "The Clouds" the author criticises and teases the newborn philosophers who could make really bad thing to be not as bad as someone thinks and do the same with a good one. The clouds are made by the author to be the new gods who in Socrates words do not need any Zeus – "Why Zeus? We have new gods (clouds) which have thunder, lightning and the wind which does really rule <...> and we can punish the sinners on our own (as Zeus does not do so as we see) using the arguments. Thus, there is the trinity: Clouds Wind and Dispute".

At the beginning of the ancient attic theatrical art one of the essential features of masks types was their usage as metaphors to the expression of the drama mood. All masks of tragedies used to have long foreheads - "oncos" meaning any sort of superciliousness. In the "Dictionary of Polydeucus" there was a list of masks used in comedy of the time. There were forty – four of them: nine for the roles of old men, eleven for young men, seven for slaves, and fourteen for women.

The distinguishing category of the mask type there used to be a mask in a visual rendering of different emotions giggling mourning harmonically serene or depressing – the shift of the character situation within the play meant the alteration of the visible effect joy to sorrow pain to health and so on. The mask mood change was intended into the plot of the play by the author.

The color of the mask used to be another vital feature for personae differentiation. The mauve meant an bad-tempered man, the ruby was for a sly one; the dark skin tone pointed at rustic work, the white complexion stood for wealthy people; a warrior was supposed to wear long hair. The characters possessing the identical hairdo or haircut were meant to belong to the same domicile, family unit. Thus, the very reality supplied the author with the masks which types were comprehensible and easy to recognize for each one.

One more vital trait that added up to mask-type characteristics was an outfit mask - kind of symbolic garments, which made it possible to identify the personage job. For instance the "diviners" got a mesh as clothes; "herdsmen" threw the goatskins over the bodies. Besides there were also figurative elements of the costumes being the prototypes to the mask-object – the coronet onto the emperor, Dionysus and the vine, Athena and her helmet and olive branch. The humorous outcome was gained with help of surprising and random interchanges within the acknowledged attributive mask group.

However, along with the changing socio-political situation the spectacular experience of the audience was altering quite progressively. If the early Aristophanes comedy was not, in fact, earthly like and gave sketches to the characters only "on the way, in the course of action", then the distinctive feature of his later works becomes quite an obvious focus on the formulation of everyday and social problems. The public issue and its solution had to be exposed taking into account the life situation area of the particular personae and their personal relations. So the satire itself and some archetypal common traits lack the power to generate the required distinctive metaphors

Menander

The next period in mask genesis was Menander creative activity emerging from the involvement of one's single temperament and the way it affects the social status focusing on the individualistic allegoric features common to the characters.

Politics and economy are out of Menander's focus, he does not include them into the everyday life of his plays. Actually his focus of interest is the feelings, hate, promise, and anxieties which are inherent to people, which, in J. Duckworth words are "universal", i.e. universal in nature [1, p. 133; 18, p. 464]. In the comedy of Menander primarily presents the individual traits of various characters, at the same time being imbued with their routine interests, passions and aspirations. A. Losev noted, Menander became famous for the fact that he began to "fundamentally avoid the image of conventional characters and sought to derive action from the characters themselves." [8, p. 220]. In fact, his idea was the inner immaterial invisible experience existing within each personality going along the ordinary one and being the inward ego that is to be found in the long run. Being the peripatetic Theophrastus' (from Aristotle school) student in philosophy Menander moved the focal point from typical and common to unique and single revealed in a typical character.

Starting with his years at Aristotle philosophy school Menander came to know the topic about human nature from Theophrastus' treatises "Human Types" and "About Emotions" in which Menander's philosophy teacher researches mostly the negative human qualities and the insights and the outwards belonging to various temperaments., So, Menander "reproduced in his comedies the real life, carefully looking at the varieties of human characters, trying to give more genuineness to the action of the play" basing on the views taken from Aristotle and Theophrastus philosophical values [12 p. 70].

Going back to the ancient attic theater and its prototypes characteristic to the whole art period Menander followed that mode joining the typical heroes into the units within his plays, still he endowed the outer shapes with some special distinguishing originality. He created his own common fictional temperaments, at the same time mixing quite effectively unique and natural aspects of the personality. Besides, surely Menander's characters' features are given/drawn along with the mythological properties of the greek gods. In Menander's comedy "The Grouch" its main character the grouch Khnemonus displays his own nature through his speech wishing to possess Perseus power to fly away or turn anybody into the stone – "I would be twice as happier, by the way; As Perseus, first having wings would leave all beings on the Earth; And secondly would convert into rock one who bothers or annoys too much; Oh if could have such gift there would be stone sculptures all around!"

Once taking as his ground the deep philosophical mental knowledge about individual reasons and deeds Menander created his own mask system focusing on disputable relations expressed by the notion agon and the caricature masks as a launch for individual differentiation among masks. Menander masks were quite fixed in their shape and position within the plot of the play but inside their scope embodied the real characters possessing a number of human traits.

This complication of the mask is not accidental. Even though by Menander epoch the duality as a concept used to have quite an extensive existence, while Aristophanes plots were straight and clear. Masks, fun

disguises are strongly relative to comic nature of human beings which found its expression in various, often coming from ancient times, festive laughter marches, parades and carnivals, and then later in comedy as an art genre rising from street or processions spontaneous performances. In these processions, there prevailed the so-called "principle-on the contrary". Conventional attitudes overturned, people changed their social places for a while. Thus, everybody exchanges their places the deprived switched over to the privileged; the youth took the place of the aged, female turned into male. Since that time there came the mask shift into the category of family circle enjoyments with mummers and maskers losing its social long-running privilege to be an attribute of the religious rites of priests and hierophants. While taking somebody's place putting on the disguise clothes, the participants of the marches made in a specific way their dreams of blissful life come true. The principle of "reverse/ on the contrary" manifests itself quite significantly in a concept of conversion varying in the plays "Flatterer", "Hateful", "Fishermen", "Frasileon", "Eunuch", or of some other kind "Arbitration court", "Samiyanka", "Cut braid" bearing some fantastic inversion, which, in our opinion, personifies the mask [12, p. 6; 15 p. 268; 16 p. 6]. Thus, already at the very origins of the mask, functions as a shift from the initial original status of things.

People walking on mysterious marshes being on the "reverse" side of the worn mask had an idea of altering their lives and fates committing the shift of "reverse" from one status to another sometimes even from life to death following the Dionysus' tradition who hiding himself behind the mask of a certain role that made him the sacral figure of the saturnalia. So, the Dionysus cult stands out to be the starting spot when religious service turned into a real theatrical action.

The idea of the renaissance is inspired through the sacral matrimony and the sacrifice inside divine dominance standing for elements of the Dionysian sacrament – "transformed into tragedy and comedy, resulting in the dual nature of the theatrical mask" [14, p. 37]. There was no coincidence in the idea that the comic mask was not even outwardly came down to pure comedy, but was a slightly modified tragic mask: the muscles erected in an intricate scowl, bearing sneaky and gloomy emotions, a hostile glance concealing some meanness on its expression, but going inward of the emotional border would allow to discover some pain. Tragic and comic masks come from one origin as a reflection of duality with the tragic lip corners raised up with two fingers forcing them to smile or laugh, altering its angles and the view. Thus, the original masks initiated from the ideas of reincarnation, werewolves, and metamorphosis.

The existing dramatic philosophic typecast and emblematic (up to the period) masks costumes or portraits used at Menander times was quite sufficiently altered by the play writer, when "the external appearance of the character should have predetermined its internal characteristic"[17, p. 55]. Menander abandons the grotesque caricature of Aristophanes' masks and begins the process of sort of reviving them. To him, the mask is no longer just an external artistic and stage means, indicating gender and social status, it gains some other features which perform special individual characteristics relative to his fiction personae. In other words, the newborn comedian masks of Menander offer a distinguishing view in understanding the disguise as the "outward to another" [2, p. 352]. Quite often the contradictory or unconscious "I" (private "I") receives rather depressing features from the first point of view of the conscious counterpart.

Thus, the human nature directing the life onto the outer surface gets the mask notion at the same time opposing to internal part of any individual making it all the element of one and the same idea of human psychic as a ground to harmony between inner and outer side the personality expressed with the help of mask no matter of its kind the cover up an outfit or a coloured wig.

Conclusion

So the ancient mask was gradually accumulating individual typical features of the characters coming from the common comedian and even drama personae which were firstly picked up out of the ordinary life and ancient mythic Greeck parades by Aristophanes. The sketch personality was endowed with special characteristic features through a way decorative attributes such props as size, colours, hairstyles, manners by which it was possible to determine the occupation, temperament, maturing or social position of the characters bearing all of them.

At the attic period the concept of mask, have gone through the shift from its being a carnival attribute of the open performances or festive processions, and a means of making individually typical images in the plays of antiquity to the changes in its function from the direct to artistic; and its meaning from straight jovial to somewhat dual and metaphorical. Via Aristophanes mask in a way emblematic categories and Menander turning more distinguishing characters the antiquity theatre obtained the expressiveness of another quality.

ЛИТЕРАТУРА

1. Аникст. А. А. Теория драмы от Аристотеля до Лессинга. М. : Наука, 1967. 458 с.
2. Бахтин М.М. 1961 Заметки // Собрание сочинений. В 5 тт. Т. 5. М. : Русские словари, 1975. 352 с.
3. Брабич В., Плетнева Г. Зрелища древнего мира. Л. : Искусство, 1971. 270 с.
4. Варнеке Б. В. История античного театра. М. : Искусство, 1940 310 с.
5. Выготский Л. С. Психология искусства. М. : Высшая школа, 1986. 486 с.
6. Гаспаров М. Л. Комедия античная // Литературная энциклопедия терминов и понятий. М. : НПКи-телвак, 2003. 983 с.
7. Ломакина Е. А. Художественная маска Реставрации как проявление персонифицированной двойственности морали // Libri Magistri. Т. 4. 2017. С. 17–23
8. Лосев А. Ф. Античная литература: учебник для высшей школы / под ред. проф. А. А. Тахо-Годи. Изд. 6-е, испр. Москва : ЧеРо ; Минск : Асар, 2001. 541 с
9. Лотман Ю. М. Куклы в системе культуры // Лотман Ю. М. Избранные статьи. В 3 тт. Т. 3. Таллинн: Александра, 1993. 458 с.
10. Пиотровский А. Аристофан. Театр. М.-Л. : Искусство, 1927. 238 с.
11. Раков Ю. А. Сокровища античной и библейской мудрости: происхождение афоризмов и образных выражений. СПб. : Паритет, 2007. 350 с.
12. Соболевский А. И. Аристофан и его время. М. : Лабиринт, 2001. 235 с.
13. Трубочкин Д. В. Древнегреческий театр. М. : Памятники истории мысли, 2016. 446 с.
14. Фадеева Н. И. Трагикомедия. Теория жанра: дис. ... д-ра филол. наук. М. : МГУ, 1996. 302 с.
15. Шкловский В. Б. Тетива. О сходстве несходного. М. : Наука, 1970. 377 с.
16. Штейн А. Л. Веселое искусство комедии. М. : Художественная литература, 1990. 356 с.
17. Ярхо В. Н. Социальная утопия в комедиях Аристофана. М. : Лабиринт, 1986. 267 с.
18. Duckworth G. E. The nature of Roman Comedy, Princeton, Princeton University Press, 1952. 486 p.
19. Ehrenberg V. The People of Aristophanes: A Sociology of Old Attic Comedy, New York, Routledge, 2015. 422 p.
20. Hughes A. Performing a Greek Comedy, Cambridge: Cambridge University Press, 2011. 311 p.
21. Henderson J. Attic Comedy, Oxford: Oxford Handbooks, 2018. 374 p.

REFERENCES

1. Anikst. A. A. Teoriya dramy ot Aristotelya do Lessinga, Moscow, Nauka, 1967, 458 p.
2. Bakhtin M. M. 1961 Zаметki, Sобрание sochinenii, v 5 tt., t. 5, Moscow, Russkie slovari, 1975, 352 p.
3. Brabich V., Pletneva G. Zrelishcha drevnego mira, Leningrad, Iskusstvo, 1971, 270 p.
4. Varneke B. V. Istoriya antichnogo teatra, Moscow, Iskusstvo, 1940, 310 p.
5. Vygotskii L. S. Psikhologiya iskusstva, Moscow, Vysshaya shkola, 1986, 486 p.
6. Gasparov M. L. Komediya antichnaya, Literaturnaya entsiklopediya terminov i ponyatii, Moscow, NPK Inteltvak, 2003, 983 p.
7. Lomakina E. A. Khudozhestvennaya maska Restavratsii kak proyavlenie personifitsirovannoi dvoistvennosti morali, Libri Magistri, vol. 4, 2017, pp. 17–23.
8. Losev A. F. Antichnaya literatura: uchebnik dlya vysshei shkoly / pod red. prof. A. A. Takho-Godi, Izd. 6-e, ispr., Moscow, CheRo; Minsk, Asar, 2001, 541 p
9. Lotman Yu. M. Kukly v sisteme kul'tury, Lotman Yu. M. Izbrannyye stat'i, v 3 tt., t. 3, Tallinn, Aleksandra, 1993, 458 p.
10. Piotrovskii A. Aristofan. Teatr, Moscow-Leningrad, Iskusstvo, 1927, 238p.
11. Rakov Yu. A. Sokrovishcha antichnoi i bibleiskoi mudrosti: proiskhozhdenie aforizmov i obraznykh vyra-zhenii, Saint-Petersburg, Paritet, 2007, 350 p.
12. Sobolevskii A. I. Aristofan i ego vremena, Moscow, Labirint, 2001, 235 p.
13. Trubochkin D. V. Drevnegrecheskii teatr, Moscow, Pamyatniki istorii mysli, 2016, 446 p.
14. Fadeeva N. I. Tragikomediya. Teoriya zhanra: dis. ... d-ra filol. nauk, Moscow, MGU, 1996, 302 p.
15. Shklovskii V. B. Tetiva. O skhodstve neskhnodnogo, Moscow, Nauka, 1970, 377 p.
16. Shtein A. L. Veseloe iskusstvo komedii, Moscow, Khudozhestvennaya literatura, 1990, 356 p.
17. Yarkho V. N. Sotsial'naya utopiya v komediyakh Aristofana, Moscow, Labirint, 1986, 267 p.
18. Duckworth George E. The nature of Roman Comedy, Princeton, Princeton University Press, 1952, 486 p.
19. Ehrenberg V. The People of Aristophanes: A Sociology of Old Attic Comedy, New York, Routledge, 2015, 422 p.
20. Hughes Alan Performing a Greek Comedy, Cambridge, Cambridge University Press, 2011, 311 p.
21. Henderson Jeffrey Attic Comedy, Oxford, Oxford Handbooks, 2018, 374p.

Ломакина Е. А., Пикалова Е. А. Типизация масок античной комедиографии: Аристофан и Менандр // Гуманитарно-педагогические исследования. 2021. Т. 5. № 2. С. 50–55.

Lomakina Ye. A., Pikalova E. A. Mask Types in Attic Comediography: Aristophanes & Menander, *Gumanitarno-pedagogicheskie issledovaniya* [Humanitarian and pedagogical Research], 2021, vol. 5, no 2, pp. 50–55.

Дата поступления статьи – 21.04.2021; 0,65 печ. л.

Сведения об авторах

Ломакина Екатерина Александровна – кандидат филологических наук, доцент кафедры иностранных языков по техническим направлениям Института гуманитарного образования ФГБОУ ВО «Магнитогорский государственный технический университет им. Г.И. Носова», Магнитогорск, Россия; leakaty@mail.ru.

Пикалова Елена Анатольевна – кандидат педагогических наук, доцент кафедры иностранных языков по техническим направлениям Института гуманитарного образования ФГБОУ ВО «Магнитогорский государственный технический университет им. Г.И. Носова», Магнитогорск, Россия; epik76@mail.ru.

Authors:

Yekaterina A. Lomakina, Candidate of Philology, Associate Professor Foreign Languages for Engineering Chair, Institute of Humanities, Nosov Magnitogorsk State Technical University (NMSTU), Magnitogorsk, Russia; leakaty@mail.ru.

Elena A. Pikalova, Candidate of Pedagogical Sciences, Associate Professor Foreign Languages for Engineering Chair, Institute of Humanities, Nosov Magnitogorsk State Technical University (NMSTU), Magnitogorsk, Russia; epik76@mail.ru.
