

A STUDY ON COMIC AND TRAGEDY IN WORDS OF LENNY BRUCE

Swarna Devesh Keswani

Assistant Professor, Faculty of Arts & Humanities, Kalinga University, Naya Raipur

Abstract: *American Comedian Leonard Alfred Schneider better known by his stage name Lenny Bruce. The preceding analysis has shown that Bruce's humor makes use of 3 sub strategies. First, his use of language not solely sets him apart however accounts for humorous effects. Second, the utilization of taboo-words provokes and will increase attention and tension and prepares for the third: logical argumentation. Logical argumentation is employed to question former norms and values, reveal them as invalid and thence change reflection of previous ethical and social restrictions.*

Keywords: *Humor, Comic, Tragedy, Argumentation*

1. INTRODUCTION

An American stand-up comic and satirist later became a poster for freedom speech. Man renown for critical form of comedy-Politics, Satire and Religion. Bruce introduced a style of humor that combined fantasy and reality. In mid-20th century Lenny was considered as one of the most influential comedian.

Lenny Bruce began operating as a comedian within the late Forties when being discharged from the military for carrying women's vesture. In late 1950s, he emerged as a leading "Sick Humor" patron. Bruce used comedy as a vehicle to shock audiences out of their complacent acceptance of the status quo in the late 1950s and early 1960s. His early act was clean-cut, that includes impressions of celebrities like James Cagney and Audrey Katharine Hepburn that were commonplace fare for comedians at the time. He was heavily influenced by his mother. Bruce's mother performed in night clubs with her very own comedy act, from which he learned to hide irregularity of life with laugh.

Bruce enjoyed some initial success, however he had issue standing enter big Apple City's huddled comedy scene. He eventually abstracted west associated took employment operating as an emcee at "Strip town," a seedy la burlesque club with a socio-economic class patronage. It absolutely was here that he began to develop the profane comedic vogue that he would become acknowledged for. Bruce worked at Strip town from 1953-1956. His job was primarily to introduce the feminine performers, and keep the audience pleased throughout breaks.

He would generally upstage the dancers but with short improvisational bits, lewd jokes, and songs, sometimes doing his performances carrying nothing however black socks and shoes. when his stint at Strip town Bruce began playing often at Burlesque clubs like "Duffy's Gaieties" and jazz joints like "The Crescendo," common stops on Los Angeles' comedy scene at the time.

It was throughout this era that he developed longer bits, and commenced building a cult following. Bruce's comedic vogue was sarcastic and cerebral whereas he did use utterance in his performances; it absolutely was generally deployed strategically as a way of creating a bigger purpose, not as the way to induce a simple laugh. In fact, creating the audience laugh was virtually secondary to him.

Instead he appeared driven primarily by a want to reveal corruption and hypocrisy whenever doable. In his obit, the big apple Times' editorial workers mirrored on Bruce's comedic style: [Bruce] furious and pleased people along with his biting, sardonic, introspective free-form patter that always was a sort of therapy for his listeners though he perceived to be doing his utmost now and then to antagonize his audiences, he conjointly displayed associate air of morality to a lower place his brashness that some felt created his lapses in style usually excusable.

His humor on the stage seldom elicited a snug belly laugh. It needed concentration, and so usually created a wry smile and maybe a fighting gleam within the eye. By the late Nineteen Fifties Bruce had gained a national following. He was drawing giant crowds and earning substantial paydays whereas his act was thought-about too risqué for thought shops just like the Ed Sullivan Show, he attained a name as associate avant-garde comic United Nations agency was a favorite of "hipsters" and artists.

2. REVIEW OF LITERATURE

John Matthew Taylor, (2010) This thesis addresses the probabilities for humor to function political action whereas humor has been studied since philosopher, and lots of theories concerning its effectualness as a rhetorical type abound, most claim at the best that humor produces a lesser result than different, additional serious styles of discourse. Once audiences, establishments, up to date students and even the comics themselves address humor, they have an inclination to see the theories of foundational students - theories that serve to circumscribe the place of humor as essentially non-political and non-efficacious. Such modalities of humor span several theories, together with intentional forms cherish irony, parody and wittiness, specializations cherish the carnival sue; effects primarily based criteria cherish pleasure and/or laughter (as critical pain and/or outrage). Once haunted at associate institutional level (whether by legal or economic establishments, or perhaps by pedantic institutions), these pre-set modalities comprise sets of rules, or litigate, that preempt the chance for a few of humor's most progressive functions. To study humor, this study begins with the foremost marginalized of bantering forms, stand-up comedy. starting from a viewpoint of essential rhetoric, routines by comics cherish Lewis

Black, Lenny Bruce, Dave Chappell, Margaret Cho, author Colbert, Bill Maher, archangel Richards and Sarah Silverman square measure wont to show the restrictions of latest theories, moreover on means the chance for stand-up comedy to enact critique. The first finding is that bantering techniques produce a separation between the expressed and therefore the inferred, which provides potentialities for audience judgment that's prudent within the sense of operative while not pre-set models. The two chance of prudent judgment permits humor to enact detournement, the detour, diversion, hijacking, corruption or misappropriation of the spectacle.

Feibleman, (2008) we have a tendency to examine the notion of obscenity in respect to constructions of somebody gender in stand-up. Since Lenny Bruce, stand-up has been outlined by extreme license. Acknowledging that stand-up is dependent on the development of performing artist identity, we have a tendency to examine the routines of girl Barth and Pearl Williams, feminine somebody contemporaries of Bruce, in distinction to Bruce, and show that Bruce used his construction of somebody identity as a virus to beat a wider, additional general audience, whereas Barth and Williams used theirs as the way to ridicule and deflate themselves and their in the main somebody audiences. All defendant of obscenity, these comedians said themselves as 'dirty' instead of obscene, implying a distinction between dirtiness and obscenity. Exploiting this distinction, they pushed the latitudes of comic license. Though all of them attacked hypocrisy, their targets and goals were completely different. Some sixty years later, Bruce is usually acknowledged because the father of contemporary stand-up - he's immortalized and holy - whereas girl Barth and Pearl Williams square measure forgotten. We argue, however, that their personae persisted in Bruce's feminine inheritors: Joan Rivers, and Sarah Silverman. We have a tendency to examine chosen material from Rivers and Silverman, tracing public and domestic uses of 'dirt' as a way of attack in somebody comedy. Their performances strictly interrogated social mores whereas at the same time questioning and funny deflating obscenity. We have a tendency to conclude that, like their forerunners, in their intensely somebody construction of self, obscenity is authorized as merely dirtiness.

Pant Babita (2016) during the study, introduce and outline my new term, story(alit), which needs refocused attention on the truths on the market through nonfictional prose stories told, written, and performed during a contact zone, that could be a social area wherever cultures meet, clash, and grapple with one another. All of the texts employed in this thesis exist in reality zones and square measure either true nonfictional prose experiential tales or fake to be, and every one of those texts have the potential to change the recipient's perception of reality and truth. The project begins with the problematic text *Stiya: A Carlisle Indian lady reception*, a text that pretends to represent truth and reality, then the thesis moves on into the twenty first century to associate examination of Native yankee story practitioners in 2 non-academic fields: stand-up comedy and internet style, and so concludes with a review of serving to students use rhetorical sovereignty during a basic composition category to find out additional concerning their own stories and perceive their own truths and realities from a replacement perspective.

Sanford M., (2012) Commentators from a broad vary of views are at pains to clarify Donald Trump's transition from have businessperson to advocate presidential candidate. This text attracts on social anthropology, linguistic social science, and rhetorical theory to argue that the success of Trump's campaigning within the 2016 Republican primary was partly because of its price as comedic diversion. We have a tendency to examine the ways in which Trump's unconventional political vogue, significantly his use of gesture to critique the social group and caricature his opponents, brought momentum to his campaign by making spectacle. Post-structuralize and neo-Marxist students have declared that late capitalist economy values vogue over content: Trump took this characteristic to new heights.

3. LENNY BRUCE'S WAYS OF HUMOR

Towards the top of his life, marked by his exhausting struggle against the courts, Bruce claimed urgently that he didn't think about himself a comedian any longer. Curiously, his definition of his art was quite totally different some years earlier. in an exceedingly radio interview in 1959, he outlined a comedian as "a private United Nations agency creates his own material, a bloke who's got a funny bone" and separates the comedian from "comedy actors" whose performances aren't solely certain to an exact person, however are often performed by any reasonably sensible comedy actor. what is more, Bruce delineate himself as a comedian United Nations agency creates his own material victimization "the aspects of theater" so as to be ready to touch upon things.

Bruce usually slipped into totally different characters and endued with them with distinctive voices. Thus, Bruce was ready to be way more than associate observer commenting from the skin wanting in" Instead, he became a vigorous participant, adding vitality to his performance.

As Paul Krassner states in his review of Collins and Skover's *The Trials of Lenny Bruce*, it's the creation of "mini-theatrical dialogues - regarding racism, sexuality, nuclear testing, teacher's salaries, drug laws, abortion rights, organized faith - peppered with impermanent spoken-jazz riffs" that's therefore typical of Bruce's distinctive vogue. It is, even so, necessary to grasp that Bruce didn't think about himself politically dedicated, nor was social criticism his main objective.

When I do a irony, it'll simply be fun for fun's sake. The sole things that I feel terribly powerfully regarding - and I'll attack them through irony - square measure some principles of yank heritage." The on top of statement capably summarizes the objectives of the subsequent analysis: what's the pure supply ("fun for fun's sake") that makes Lenny Bruce's performances humorous and the way will vital statement (satire on principles of yank heritage) evoke laughter?

The structure of this chapter issue "from the skin to the inside": which means that a primary examination of the visible (gestures, facial expressions) and hearable (language, articulation, tone) is followed by a radical examination of content .

The analysis of the previous - Lenny Bruce on initial impression - is predicated chiefly on Bergson's "mechanization of the living" in addition as incongruousness theory. Thus, Bruce's repetitive use of words, his singsong, and his habit of attendant himself on drums are explained by analyzing elite performances. Within the following analysis of the psychological content of Bruce's performances the exact same performances are analyzed with relevancy their content victimization Freud's psychotherapy approach to the comic.

4. CONCLUSION

Comedy and tragedy intersects the orbit of tragic action while not losing its autonomy. Authentic communication may be a sacrifice Associate in Nursing feasts a discussion and a passion; it's by constant token a saturnalia an orgy, Associate in nursing assertion of the willfulness and vitality.

Comedy is basically a carrying away death, a conquer mortality by some absurd religion in rebirth, restoration and salvation. Comedy may be a unleash, a initiating the masquerade to handle that we've to place on the handle others United Nations agency placed on good masks to handle United States. Comedy isn't any less mithridatic in its effects on the self and has its own catharsis. Like tragedy comedy is homeopathic. It cures folly by folly.

The tragic law works a transformation: from sin and suffering come back calm mind and resistance to disaster, to fears that weaken United States. The transformation in come backdy is equally miraculous from license and parody and exposure or golf stroke on another mask come revived saneness and responsibility.

The comic rites area unit essentially impious for comedy is blasphemy furthermore as release; this is often why comedy is intolerable to the sober moralist Rousseau United Nations agency protested the ladies of Geneva would be corrupted by reaching to stage to visualize playwright jest at virtuous men like Alceste.

In the oldest comedy there was a struggle or celebration with the deceiver (Alazon) United Nations agency looked with defiling eye upon afraid rites that has got to haven't be seen. The Alazon was place to flight when a contest referred to as the eiron, "the ironical man" United Nations agency professed mental object to scale back the Alazon to bring him to confession. Ritual comedy was a combat of the king eiron against the deceiver persona non grata Alazon.

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