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ДИСКУССИОННЫЕ СТАТЬИ /
DISCUSSION PAPERS

Типы и архетипы карнавальной
политической культуры

Дискуссионная статья /
Discussion paper

Types and archetypes of carnival political
culture

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Аннотация. Политический карнавал понимается как искаженный мир, в котором правят три главных демона – ложь, зло и аморализм. Они и создают извращенное представление об объективной реальности. Карнавальные деятели смотрят на мир с плотно закрытыми глазами и не видят того, что все легко созерцают. Политический карнавал оценивается как девальвация политических ценностей, как девиация правящих элитных групп, как деструктивная сила способная разрушить пришедшую в состояния кризиса политическую систему. Мир политического карнавала — это мир абсурда, фальсификации и лицемерия. Это доведенное до политического цинизма лицедейство. В его кривых зеркалах отражаются пороки человеческой натуры, такие как: тщеславие, коррупция, лицемерие, ханжество, гордыня и т.д. Все эти пороки не скрываются, а, напротив, восхваляются и культивируются. Именно как агрессивная реклама пороков мы и оцениваем сущность политического карнавала. Это мир, где каждый держит другого на крючке компромата. Они легко перенимают психоз другого. Безумие одного становится безумием всех. В любой момент они могут притвориться кем угодно. В этом смысле политический карнавал — это эпидемия аморализма. И с этой экзистенциальной угрозой человечество сталкивается постоянно. В структуре такого зла постоянно воспроизводятся определенные типы и архетипы карнавальной политической культуры. Именно анализу этих типов и посвящается настоящее исследование.

Ключевые слова: элиты, политический карнавал, карнавальная политическая культура, тип и архетип, политиканы, король и шут, политический маскарад, политический цирк, фрики

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Abstract. Political carnival is understood as a distorted world in which the three main demons rule – lies, evil and amorality. They create a perverted view of objective reality. Carnival figures look at the world with tightly closed eyes and do not see what everyone easily contemplates. Political carnival is evaluated as devaluation of political values, as deviation of ruling elite groups, and as a destructive force capable of destroying a political system in crisis. The world of political carnival is a world of absurdity, falsification and hypocrisy. It is a facade brought to political cynicism. Its crooked mirrors reflect the vices of human nature, such as: vanity, corruption, hypocrisy, sanctimony, pride, etc. All these vices are not hidden, but, on the contrary, they are praised and cultivated. It is as an aggressive advertisement of vices that we appreciate the essence of political carnival. It is a world where each keeps the other on the hook of compromise. They easily adopt the psychosis of the other. The madness of one becomes the madness of all. At any moment they can pretend to be anyone. In this sense, the political carnival is an epidemic of amorality. And this existential threat is something that humanity is constantly confronted with. In the structure of such evil, certain types and archetypes of carnival political culture are constantly reproduced. It is to the analysis of these types that the present study is devoted.

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Keywords: elites, political carnival, carnival political culture, type and archetype, politicians, king and jester, political masquerade, political circus, freaks

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Introduction. The political carnival has certain types of its participants, which are reproduced by the very nature of carnival culture as a whole. Political carnival culture adds to this a whole series of additional types-characters that distinguish political carnival from other types of carnival actions. Such types include such as the king and the jester (which is the archetype of the political carnival), the concepts of the naked king, the “drunk satyr”, the masquerade of the political carnival, the political circus/theater (as the setting for the political carnival)... Through these categories we reveal the essence of the political carnival and the character types of its participants.

Immersion in a carnival political culture is a loss of subjectivity, when a politician turns into a politician, when everyone begins to perceive him as an object of political manipulation. Carnival becomes a marker of a person's loss of his face, his personality. Instead of a face, he has a mask, and instead of a personality, he has a chimera, a freak of a political masquerade. Political anomalies of this kind represent an area of increased risk and threats to national security. The behavior of political elites is becoming inadequate and unpredictable, which cannot but cause concern among critically thinking members of civil society. By exposing the political carnival, we thereby take public interests out of harm's way, which often turn out to be the main victims of poor management of political elites.

Elitological studies of carnival political culture. On the pages of world history we can often find traces of carnival political culture. In this regard, the works of such ancient historians as Gaius Suetonius, Plutarch, Polybius, Procopius of Caesarea and others give us a concrete idea of how politicians of the past behaved in conditions of political carnival action. Nowadays, reports about the political carnival often appear in the media, which are simply replete with stories in which representatives of elite groups find themselves in frankly ridiculous, funny and absurd situations, often arising through their own fault. Elitological studies have previously recorded this kind of anomaly, but only recently have they begun to systematically study this destructive phenomenon of big politics.

Political deviation of the ruling elites is one of the most important threats to national security. Research on this kind of deviations has been carried out for a long time, but for the first time, a systematic study of carnival political culture and the political carnival itself began in the journal “Questions of Elitology” in 2020. The articles published then became a kind of introduction to the problems we are considering. [See: 6-8]

Subsequent publications examined both the conceptual apparatus with which the phenomenon of political carnival was described, and specific carnival processes. [See: 3-5; 10-11] The result of this work was monographs based both on the richest historical material [2] and on current political processes. [9] The popularization of this topic led to the release of the first specialized issue (Vol. 3. No. 4. 2022) of the journal “Elitology Journal” (www.elitology-journal.com), which presented the works of specialists from such related scientific fields as history, [See: 18] political science, [See: 1; 12-14; 19] cultural studies, [See: 15-16; 20] philosophy. The publications have expanded our understanding of what a political carnival is and what the role of carnival political culture is in the socio-political processes of our time.

In this work, we will consider a number of theoretical provisions of the political carnival, which reveal to us the nature of this phenomenon, its internal properties and features.

Let us recall that, as a pathology, the political carnival always deals with various kinds of deviations that indicate a crisis of the political system in general and the degradation of a specific ruling elite in particular. When kings become naked and turn into jesters, it means that their professional degradation has reached its limit, its culmination, and it is time for political science to begin its pathological studies of political stupidity.

Carnival political culture of elites realpolitiks. For behind-the-scenes players, the political carnival is important primarily as a screen to divert their eyes from what is hidden. In the sphere of public policy, their puppets find themselves, who with their noisy performances distract attention from the true puppeteers of big politics.

There is so much stupidity and absurdity in the world of politics that sometimes it seems that all the scum of humanity is attracted there, as if by some magnet. And most importantly, politicians understand this very well and, in general, are not offended and do not even mind when they are so harshly criticized. They agree with this diagnosis and willingly play by the rules of carnival political culture. And all because it turns out to be much more convenient for them (simpler, more comfortable). The political carnival removes the heaviest burden from them - the demand for responsibility for their deeds and words. It gives them the opportunity to live lightly.

Realpolitik amazes us with its outright cynicism, formalism and noisy fuss of double political standards. There is a process of conscious stupidity of the professional class of politicians. It is this unprofessionalism that gives rise to carnivalism. And people constantly come into politics who are very far from the profession of politics and who have the vaguest idea of what politics really is. Hence all the ensuing consequences - everyone has to lie about their professional competence. And this lie becomes the basis of the political carnival.

American journalist Seymour Hirsch, exposing the American political carnival, noted that in the summer of 2023, US Secretary of State “hawk” Antony Blinken wanted to try on the mantle of “peacemaker” of his predecessor Henry Kissinger, who concluded the Paris Peace Agreement in 1973, which ended the Vietnam War. However, Blinken learned from the CIA that the Ukrainian offensive would not work. It was a show put on by Zelensky, and some in the Biden administration believed his nonsense. “Through the Agency, information reached him that the Ukrainian offensive would fail. Zelensky staged this show with a counter-offensive, and some in the US administration believed his lies.” Meanwhile, Blinken also had Napoleonic plans - he “wanted to mediate a peace agreement between Russia and Ukraine,” but “it all turned out to be a big failure; Blinken got too ahead of himself. *But he doesn't want everyone to mock him like a court jester* [Emphasis – author's note].” [19] In this case, we are talking directly about the political carnival and its participants. Such remarks are evidence that journalism has long assessed the activities of this kind of politicians in the categories of carnival political culture. The general conclusion of S. Hirsch became the verdict of the entire American policy: “wishful thinking within the framework of the White House's military concept, when communicating with the American people, will continue. But the end is near, even if the judgments Biden makes to the public are straight out of comic books.” [19] Critical politicians also agree with critical journalism. So, according to the director of the Foreign Intelligence Service of the Russian Federation S.E. Naryshkin, at present there is a complete disgrace in the Western world - the collective West is deprived of its image (face), which is simply erased: “man is created in the image and likeness of God, and the West is trying to replace man with transgender people and *biomechanoids* [Emphasis – author's note]. It's scary for a physically and spiritually healthy person to come to Europe, so many different kinds of perversions have proliferated there.” [20]

Politicians themselves understand what kind of outright politicians (clowns) they have to deal with. Such political clowning testifies to the outright scum of Western politics.

Participants in the political carnival are people of absolute lies. They constantly construct “their own truth,” which is not much different from ordinary lies: “that's just how they see reality” (!). It is impossible to seriously negotiate anything with such politicians. They simply live with kaleidoscopic changes. They cheat on everything and everyone.

The carnival politician is a man of the show. For him, politics is not destiny, but a performance (PR advertising, shows, provocations, etc.). The political actor lives only by this theatrical action. These are people with weak and damaged minds who are accustomed to provocations - they provoke everyone, firmly convinced that they will not suffer anything for it.

At the same time, he is not at all offended (because he does not react) to offensive epithets addressed to him. For example, German Chancellor Olaf Scholz is assessed by many political scientists as an absolute political moth! Before that, he was insultingly called “offended liverwurst”! And also no reaction from the German Chancellor. Zero ego. Stunning political deafness. When necessary, the carnival politician is blind, deaf and dumb, like the well-known monkeys.

Immoral, cynical and extremely deceitful...

Archetype king and jester. Throughout the history of the political carnival, the archetype of the king and the jester remains unchanged. Let us recall that a literary archetype is often repeated images, plots, motifs in folklore and literary works; this is a “end-to-end”, “generative model”, which, having the ability to undergo external changes, harbors an unchangeable value-semantic core; as K. Jung believed, these are archetypal prototypes, prototypes that have accompanied humanity for centuries and are manifested in images, characters and plots of mythology, religion, and art. This dichotomy is stable across all historical times and all earthly peoples. Even among savages we can meet this ancient duet. The plot remains the same - a smart jester gives advice to a stupid king, actually playing the role of a king, and the king, without knowing it, begins to perform the function of a jester. This archetype is interesting for us because it allows us to reveal a certain layer of carnival political culture and identify its features.

In this archetype, the same question always arises - are all the acting characters in their places, or have they already changed them?! And how many more times can they change them? The correct answer would be: an infinite number of times. This is an eternal kaleidoscope. Eternal turmoil of positions. Constant movement to nowhere. The meaning of particular statements may be deep (the wise thoughts of great authors may even be quoted), but, in general, this is vanity of vanities, i.e. scream into the void.

The jester at the royal throne is an indispensable attribute of political culture, especially when this culture is openly carnival in nature. The jester is neither a minister, nor a general, nor a bishop, nor even a favorite. But he can easily play the role of both. He could even easily be a people, or a choir of angels, or a crowd of demons from the underworld. Like a theater it has many faces and like a carnival it is noisy and unpredictable.

The jester performs a protective function. He is the very whistle through which the steam of intense court life (the struggle for power over the king) comes out. That's why he's always in sight. That's why he gets it first for everything. Those who are especially close to the sovereign are the first to receive a slap (this also applies to ordinary labor relations in the work collective!).

The Jester is actually the secret king, he is his shadow. He is the night ruler of the palace and throne. Being among the chamber pots, he administers his judgment over them. And sometimes this court is the court of history. Moreover, a smart jester is the conscience of his time. He sometimes turns out to be the only one who has the right to morally judge others. And many people hate him for it. They hate him because they themselves want to be in his place. They want to, but cannot due to their limited nature. That's why they take revenge on the jester for his moral superiority over them. Sometimes sincere hatred for the jester turns out to be directly proportional to the deceitful love of the courtiers for their king.

And here one logical question arises: the king with the jester or the jester with the king?

Apparently both of these situations happen.

Thus, A. Dumas in the novel “The Countess de Monsoreau” just described such a situation when, in fact, the King of France Henry III Valois was with his jester Chicot. The jester was everything to the king - a stern father, a caring mother, a strict teacher, a loyal friend, the first minister, and the head of the secret political police... He has many faces. He manages to do everything everywhere. He's everywhere. He is its think tank. He is the soul of his court. Take him out of this system and everything will collapse. Because Chicot is the main supporting structure of this whole world. He is actually the king of France. But a secret, night king.

Another example is "Rigoletto". This character acts as a means of royal deceit and ultimately becomes a victim of his lust and treachery. In Verdi, he is a sufferer who is plotting revenge, although he realizes that he himself was a participant in similar crimes. But, despite his devotion to his monarch, the king exchanged (betrayed) him at the first opportunity...

We specifically give examples from world fiction so that it is clear what we are talking about. Kohl and the jester, the jester and the king act in conjunction. Individually, each one of them looks much poorer and weaker, while together they are a system, they are a force.

Naked kings of the political carnival. The main image of the political carnival is the fairy-tale image of a naked king. It is this “king” that is a symbol of political stupidity. By getting naked,

he not only demonstrates his nakedness, he shows everyone his natural stupidity. He becomes the object of universal ridicule and mockery.

Such “kings” (politicians) are especially common in the dens of the political carnival. This is one of the most persistent stereotypes for assessing a carnival politician - he is stupid, he is a trumpet, he is everyone’s laughing stock. I don't feel sorry for him at all. It’s the opposite - everyone should feel sorry that he is like this in their lives. You also need to be able to endure this spectacle - the spectacle of a stupid king undressing in front of everyone. Behind this figurative speech lies a deep ideological meaning. Let's try to understand it in more detail.

Naked means something (from an ethical point of view) unprotected, vulnerable, humiliated”; from an aesthetic point of view - beautiful or ugly; living or dead (ontology, history); knowable or not (epistemology); has values or not (axiology); ordinary or selected (elitology)... Naked is what is close to the essence of nature. And politics is the opposite of it. Therefore, the naked in politics is an anomaly.

The image of a naked king is a symbol of power that has fallen into outright insanity. When, because of her ignorance of what to do, she begins to commit frankly stupid actions or is completely inactive when everyone expects decisive and wise actions from her. In fact, these are drones on the throne. They only consume, without creating anything in return. But their blindness (they do not see obvious things) gives rise to a monstrous deception around them, gives rise to corruption that is gross in all respects. With such kings it is easy not only to deceive, but also to steal. And everyone knows that they will not be punished for this theft. Therefore, the naked king is not only a fool, but also a blind man who has been robbed by everyone. But he cannot be considered a victim - he himself is part of this system.

Demonstration of one's own nudity becomes the daily norm for such politicians. But most importantly, they expose their own spiritual misery. And everyone sees and understands how insignificant and wretched they are. Nakedness does not make them beautiful, but disfigures them. But that's not so bad. The trouble is that those around such naked kings begin to behave accordingly, i.e. naked too. And this political nudism precisely reinforces the mass character of carnival political culture.

In the psychology of the naked king, feelings of self-deception and complacency play an important role. He is happy with everything. He is under the illusion that everything is fine. False world of false values. Does he suspect this? Even if he suspects it, he refuses to believe it. He is in a state of illusion of achieved success. He is busy with self-admiration. He is not just happy with everything, but believes that he has reached the pinnacle of his new success.

But besides naked kings by delusion, there is another type of them - naked king by conviction. This is when politicians maliciously play the role of such a king in order to attract public attention. At this point, they themselves become living advertisements. They speculate on this, extracting specific mercantile benefits from this fraud. This is the height of cynicism, absolute immorality.

The image of the naked king is a situational image. Characteristics of one moment when politics falls into this kind of inadequacy. An inadequate person is always dangerous due to his unpredictability. Nobody knows what to expect from him in the next second. And all because he is a tyrant. And many rulers of Russia were tyrants, even very successful ones - Tsar Peter 1 and Generalissimo Joseph Stalin. Apparently, this behavior was a kind of payment for their success.

When the very entourage of the naked king begins to convince him that he is a great ruler, while they themselves do not believe in this nonsense, when the lies not only go off scale, but fill the entire political space, then the royal nogata becomes especially grotesque and carnivalesque. The political carnival itself jumps out of them, itself is squeezed out of all their cracks. Examples? The first President of Russia (1991 – 1999) B.N. Yeltsin, whose entourage in every way inspired him that he was “Tsar Boris the Second” - the great and wise ruler of the great Russian state. Everything in this formula was false - both the greatness of Russia in the 1990s and the wisdom of the old drunkard and senile man. Society laughed openly, and the elite pretended that this was all the truth, which could not be doubted... As a result, the king really found himself naked, and the country itself found itself in ruins. Here is such a sad story about the “goldfish” of Russian liberalism of the “dashing nineties”...

Before him, such “naked kings” of Russian political history were: M.S. Gorbachev, N.S. Khrushchev, A.F. Kerensky, the last Russian Tsar, and also such Tsars as Alexander I, Peter III, Anna Ioannovna, Peter II, Catherine I, Vasily Shuisky... Not only were they all losers, but they also created such strange things that scientists are still studying they argue about their role in Russian history. Let us emphasize once again that the state of a naked king is situational. But the too frequent repetition of this situation by the same politician already indicates a chronic state of his political inadequacy.

It is known that Tsar Ivan the Terrible regularly fell into a state of carnivalism. Apparently, for him such political buffoonery was both a mockery of his own absolutism (they say, look, I can do anything) and psychological release. The king could allow himself to be weird. His carnival was under his strict supervision and management. He knew exactly when it was possible and when it was not. Therefore, I allowed carnival into my life in doses. Most likely, his theatricality was contrived and well-orchestrated. In this regard, the Tsar is a great actor, director, screenwriter, and producer. He is a man of the orchestra. Apparently, on such days, hours, minutes, the tsar was on “vacation”, he took a time out from his eternal hard work - to be the tsar of the Russian Land...

It's not for us to judge him. But we still judge him because we don't understand him.

Some methodological remarks. If we repeat something in our analysis of the essence of carnival political culture and the characteristics of the political carnival, it is because their very essence is an eternally eclectic field, constantly returning us, now to one or another of its elements, often in no way not related to each other. Hence our own returns and repetitions. But this is a necessity from which they cannot escape.

"Drunk Satyr". The image of a cheerful and eternally drunk king, who is not affected by both everyday and political concerns. He lives for himself. It can be harmful, or it can be harmless. A sort of Falstaff. But it is completely unsuitable for politics, i.e. takes someone else's place. From Russian history, the teenage Tsar Peter II immediately comes to mind: a reveler, a spendthrift, a merry joker, a ladies' man and a drunkard. An unfortunate young man who became a victim of cruel court games. His grandfather, Tsar-Emperor Peter Alekseevich, also played the role of a drunken satyr in fragments. Drunkenness was generally the norm for Tsar Peter I. Everyone drank. They drank a lot and almost constantly. Therefore, chronic alcoholism was the most important court gentleman at the royal court. Tsar Peter's second wife, Empress Catherine I, burned prematurely from drunkenness. Everyone had their own measure. But the fashion was set by the Tsar himself, the main satyr of the Russian government.

The behavior of a drunken satyr is always anecdotal. He himself is a walking joke, because various kinds of non-standard stories constantly happen to him. Much is simply attributed to him by his admirers and well-wishers (as, for example, in the case of Emperor Paul I, of whom his entourage made a historical satire to justify his murder). A political joke is dosed information about the character traits of a particular politician or historical era. And such sources of information should always be taken very seriously and extremely delicately.

A shameful scene emerges in the memory of Russians when (August 31, 1994) the first President of Russia B.N. Yeltsin danced drunk and conducted a military orchestra in Berlin. In the finale, Yeltsin sang a little from Kalinka-Malinka. The president did not know all the words. He performed it as best he could - he sang with his soul. [2]

The drunken satyr is an outspoken hedonist. He is a playboy on the political throne. Political power in hands like his is always contested. There will always be a frivolous attitude towards him. There will always be a suspicion that he is in the wrong place. And such a suspicion is fraught with oppositional ferment of minds and, as a result, a coup d'état. A drunken satyr suits everyone as long as it doesn't threaten anyone. But as soon as he becomes, at least for a while, an “evil clown,” spit immediately begins to fly into his back and knives are stuck into his back. He is demonized and becomes a sacred victim of political necessity.

Deaf, blind, dumb... When it suits them, the participants in the political carnival become deaf, blind and dumb in their assessment of objective reality. They resemble those three monkeys who are symbols of purposeful silence, ignorance and deafness.

In big politics, unusual situations often arise when it is beneficial for politicians to pretend to be deaf, blind and dumb. This state allows you to be immune to criticism and pain. They justify everything that cannot be justified. But the blind, deaf and dumb can do it.

Not reacting to objective reality becomes a necessity for such politicians. They somehow exist without noticing the world around them. They see only their political carnival. They were seduced by him. They fell into the delusion of self-deception. They deny reality because it contradicts the canons of their carnival. More precisely, it is the carnival itself that radically distorts objective reality.

Blindness is clearly visible in the example of rabid political propaganda. Regarding the blind military propaganda of V.S. Pikul in the novel "I Have the Honor" notes: "The Warsaw radio announcer fiercely informed the whole world about the victorious attacks of the Polish lancers, about the heroism of the young lieutenants who, in a zealous gallop, cut down the Krupp armor of the German "Panzers" with sabers, soon - in his words - Berlin will fall before a raid by the unsurpassed Polish cavalry. But his speech was occasionally interrupted by a frightened female voice, calling on the residents of Warsaw to take refuge in bomb shelters." [17, p.197] Such political blindness has always led to serious political tragedies. And Poland in 1939 once again ceased to exist as a state, it was simply erased from the political map of the world...

"Moral evil" of political freaks. For normal people, evil and morality are in no way compatible. But in carnival people they combine into a chemical morality of evil, creating a monstrous oxymoron. Evil suddenly creates its own "moral standards", which it begins to forcibly impose on everyone. And this moral chimera of evil is spinning and twirling with all its might in a political carnival. Only political freaks could create such a chimera. As is known, the freakization of political life leads to a political carnival. A freak in politics is an unacceptable thing outside the framework of a political carnival. [3] Only political freaks can create a "freak morality" - a "morality" of monstrous perversions. Moreover, this is not just immorality, but "perverted morality" for perverts (monsters).

The political carnival always rolls down a moral mountain. And he rolls towards his eternally broken trough. Evil creates its own "morality", which justifies the crimes it commits.

The political carnival legitimizes sin, imposes a perverted form of democracy and liberalism, a crime of a spiritual sacred nature. Infernal evil is understood as a demonic inhuman entity that demonstrates the most disgusting thoughts and deeds of man. To become such a negative character must be the product of such infernal evil - have a sharp mind, an absolute understanding of his own actions and a complete absence of regrets; such evil has a very attractive form (appearance), which further emphasizes the ugliness of their soul.

Political carnival masquerade. A political carnival is an endless series (kaleidoscope) of masks changing on the faces of politicians. Many people have a whole wardrobe of different masks, which they put on every now and then in order to appear not like carnival politicians (clowns and jesters), but as serious politicians. Even such a giant of Anglo-Saxon political history as W. Churchill always had several masks at the ready, which he skillfully used, accurately feeling and predicting which way the political wind would blow in the next minute. His British followers no longer possess this skill. Although the tradition of political hypocrisy is in their blood. What would England be today if it did not have such political experience!?

In the political carnival, two trap masks are often found - the "wolf's mouth" mask and the "fox's tail" mask: brutal violence and flattering deception. These are masks of a trap. They don't promise anything good. But they serve as an eternal reminder - attention to danger! Either they will deceive you, or they will eat you... Those who do not notice these masks are most likely their carriers themselves. They themselves deceive everyone and take advantage of everyone.

The carnival in politics is especially noticeable when openly masks fill the political Olympus and begin to rule not only their own states, but also try to manage world processes. Then their stupidity becomes so blatant that the world majority begins to laugh at them, first secretly, and then openly.

Political circus/theater of the absurd. Most of the acts of the political carnival take place behind the scenes, maliciously avoiding the public sphere of politics. As you know, events always happen behind the scenes of the theater that should not be brought to the stage, much less made the

subject of national discussion. In big politics, many fateful decisions are made in informal settings, at cocktails and parties. The political carnival is precisely an uncontrolled continuation of these non-public events.

The setting of a political carnival is usually called a “political circus” or a “theater of political absurdity.” The terminology is already well-established in the media, and in certain scientific circles. What is meant by this terminology? First of all, we are talking about a distorted political space; the place where the very action of the political carnival takes place. These are the scenes and what is behind them (behind the scenes) of big politics; a backdrop against which politicians stage their theatrical performances, passing them off as serious politics.

Most often, a political carnival consists of a continuous bustle around the scenes, with a chaotic rearrangement of constantly dropped decorations. The scenery changes so often that they are simply dropped. The political circus is a world of constantly falling scenery. Both the new Babel towers of carnival kings being erected and the simple huts of ordinary politicians and political cheaters are collapsing.

The world of politics in the political circus is particularly grotesque. This is a very turbulent, very noisy and challenging world. The atmosphere of the political circus clearly does not provoke reflection on philosophical topics (life-affirming meanings). On the contrary, it is a frantic rhythm. A race in circles, chasing your own tail. However, not everyone always understands that they are chasing their own or someone else's shadow. But according to Plato, we know for sure that the world of shadows is a false world, a world of illusions, dreams, unrealistic fantasies. This is a self-invented false reality. Manilovism. A mass of great plans that are never destined to come true. Idle talk. In short - vanity of vanities. But no one feels the languor of the spirit, since no one has the spirit itself. There is only its imitation. Endless empty conversations about everything and nothing. Participants in such conversations later cannot remember what they talked about and what they spent so much time on. But time is the main deficit in our lives. And his political carnival is thoughtlessly spent on all sorts of trifles.

In an ordinary circus, everyone laughs at the clown. In the carnival political circus, all participants in this performance turn out to be clowns, i.e. Every viewer is also a kind of clown. He looks at everyone from the outside and sees only clowns, and at some point he himself also begins to feel like a participant in this masquerade. It's obvious he's a situational clown. But this situation can often arise with him and then last indefinitely.

* * *

The political carnival is an empire of lies, evil and immorality. Only people like themselves believe in the product of such an empire. Truth here is perceived as a crime: truth, goodness and morality are undoubtedly harmful forces for lies, evil and immorality. It is precisely to exclude the latter that the political carnival seeks. Therefore, he always finds himself on the other side of truth, goodness and morality. In his distorting mirrors, reality becomes its opposite.

In the political carnival we find a certain system of depersonalization of power, a system of digital fascism and totalitarian information technologies. In fact, the political carnival turns its participants into an infernal monster. The absurdity reaches its apogee when absolutely immoral political types talk in all seriousness about morality - about their own high “moralism” and the immoralism of others. To put up with this state of affairs means to play along with it, it means to accept the rules of the political carnival, i.e. he himself becomes a participant. And few people would voluntarily wish to become the object of manipulative influence and moral bullying. Only those who hope to benefit from this carnival make a deal with their conscience. But such characters enter into an open deal with the devil and then bear cruel retribution for it...

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