LANGUAGE GAMES IN LITERARY TEXTS REVIEW OF DISCUSSION THE LANGUAGE GAMES IN LITERARY TEXTS

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Abstract:

The article considers about the analysis and a clear definition of the term language game and the study of this phenomenon in scientific works. There were found and systematized the content of the concept of a language game in the studies of domestic and foreign scientists. This work consists of several parts. First, the idea of language games is described, how it originated and what its essence is. Then the language game is viewed in the light of metalinguistics and communication theory. After that, the language game is understood as a lexico-stylistic device and is considered as a linguistic experiment. Finally, the functions of the language gamesare described.

Language games are a kind of analytical method (set of techniques) to clarify the language. Language games are understood as models (samples, types) of the language, and its variable functions. From the point of view of compliance with speech realities, language games can be interpreted as local areas or aspects of language, as integral languages of a simpler type than a complex modern language, or as the practice of teaching children their native language. Being simplified speech forms, language games actually underlie the complicated forms and therefore serve as a convenient abstraction that provides a key to understanding them. Language games are thought of as components of activities or forms of life, moreover, no less diverse than the life practices themselves. In different situations, people do this or that, as a rule, combining object and other actions with speech.

Introduction:

Game is a phenomenon, interest in which gives rise to numerous studies of scientists of different directions from antiquity to the present day (Plato, F. Schiller, I. Kant, J. Heizinga, M.M. Bakhtin, Z. Freud, R. Barth, J. Deleuze, M. Foucault). For the first time, Plato expressed theoretical propositions about games in his project of an ideal state. He predetermined the further appearance

and development of numerous interpretations and concepts of the game, pointing out its duality, which goes back to the doctrine of the dualism of things and ideas.

The phenomenon of a language game is a special case of a game. For the first time, F. de Saussure and A.A. Potebny presented a comparison of language with game in works on linguistics. The subject of attention was the game of chess, viewed as "system and rules" and "highly specialized thinking".

The theory of the playful origin and functioning of language belongs to Ludwig Wittgenstein. The Austrian philosopher, logician, linguist was the founder of the broad interpretation of the term "language game", according to which any kind of activity associated with language is a game. There are also narrow interpretations (N.D. Arutyunova, T.A. Gridina, E.A. Zemskaya) that define the language game in different ways and, accordingly, highlight its various features as the main ones.

Determined by the pragmatic approach, which expanded the understanding of linguistic functions and led to the emergence of a different view of the essence of language, which was previously considered as the main means of communication and information.Thestudy of the language game moved, as the review of the existing linguistic literature shows, into the mainstream of metalinguistics and communication theory. As the main feature of a language game, a number of scientists call an orientation towards creating an aesthetic, (usually) comic effect, achieved in different ways.

In the works of linguists as Lazareva E.A., Likhachev D.S., Panchenko V.S., Fonyakova O.I. In recent decades, an approach in which a language game is understood as a deliberate violation of the norm has become increasingly important. However, not every purposeful violation of the norm is a language game (a play on words), which means that a language game, violating a language norm, points the recipient to certain features of the language.

The types of language games include jokes, puns, sharpness, and so on. It seems to us possible to consider a nickname as one of the types of a language game, since all five of the above game features are manifested in it.

The game principle in speech activity has many sources, one of them is the non-identity of meaning and content. "In the game text material, two simultaneously existing features are distinguished: the referential nature of the material with ideas about reality and the reflectivity of the material, its correlation with the world of meanings with ontological pictures in the context of the recipient's action."

Materials and Methods:

The phenomenon of language gameis explained, as we know, by the desire for the expression of speech. Extra-linguistic reason for the "escalation of expression" (V.G.Kostomarov) at the end of the 20th century. In the democratization of society, inralinguistic in M.Y. Fedosyuk tendencies of "communicative equality of the addressee of speech", based on "a fairly similar fund of general knowledge" and, as a result, on the "comprehension" of the addressee.

The spread of the language game in speech led to its active study in cognitology and linguistics.

"Philosophers and psychologists consider game as one of the fundamental properties of human nature. It is a type of activity that does not pursue any specific practical goals. The goal of the game is to please people who take part in it:"… [Gorelov, Sedov, 1997, 138]

In modern literature, the idea of a language game belongs to the field of verbal communication, and the language game itself is viewed as an "embellishment" of speech, which "usually has the character of acuity, jokes, puns, jokes, etc." [Sannikov, 1999].

Scientists note,"The recent increase in interest in the phenomenon of the language game" [Gridina, 1998, 239].

One of the reasons for the spread of the language game in the speech reality of the late twentieth century, according to the researchers, is the "communicative equality of the addressee ", in which the addressee has the opportunity to count on the understanding of his speech creativity in the form of a language game."In a colloquial style the presumption of communicative equality of the addressee, in particular, the attitude towards high awareness (and, if I may say, "comprehensibility") of the addressee, was manifested: in the widespread use of the language game "[Fedosyuk, 1998, 4].

A language game is a special kind of speech-creative semiotic activity. Like any game, it is carried out according to the rules, which include:

1) the presence of participants in the game – the producer and receiver of the speech,

2) the presence of game material – language means used by the manufacturer and perceived by the recipient of the speech,

3) the presence of the conditions of the game,

4) familiarization of the participants with the conditions of the game,

5) the behavior of the participants, corresponding to the conditions and rules of the game.

The condition of a language game concerning the behavior of its participants is understood as the obligatory use in the process of a language game of this type of mental activity.Inwhich the producer of speech appeals to the recipient's presumptive knowledge and "pushes" him to establish an inference [cf .: Richard, 1998, 125; Krivonosov, 1996], the premises of which are the verbalized text and non-verbalized presuppositions – the fund of general knowledge of the producer and recipient of speech.

In speech activity, the speaker can consciously switch to the position of "Home ludens" ("a person playing") [Huizinga, 1992, Gridina, 1998, 239]. Depending on when the speaker switches to the position of "playing person" and how he does it, one can distinguish between the types of language games.

The facts indicate that the transition of the speaker to the position of "playing person"is observed in the following cases.

In the communication games used in the method of learning foreign languages, in the artificial, for the purpose of teaching, the creation of game situations by the communicants "In the theater", "In the store", "In the hairdresser's", etc.

In case of a deliberate violation of a linguistic norm, which has the same purpose, it is the expression of an additional denotative or connotative meaning. "If an educated person says" well run away "or" where can I put my things? ", He knows that"run away "and"where" can't be a deviation from the norm. But it is the awareness of such a deviation, the deliberate mixing of literary norms and regional elements that makes play by play "[Gorelov, Sedov, 1997, 139].

Such a language game is based on deviations from stereotypes while realizing the inviolability of these stereotypes [Gorelov, Sedov, 1997, 138]. Compare: "Realized precisely in conflict with the standard, the express me is most easily formed as a result of a violation of the general language literary norm of word use" [Kostomarov, 1971, 160]. In this understanding, a language game is defined "as a kind of adogmatic speech introduction, based on a deliberate violation of the linguistic canon and revealing the creative potential of a person in the implementation of systemically specified capabilities" [Gridina, 1998, 239].Inother words, as a deviation from the standard, as speech creation in the field "the ratio of the linguistic stereotype (standard, uses, norm)" and "the possibilities of deviating from this stereotype in speech activity set by the system mechanism."

When creating an allusion – using in speech known to native speakers, precedents, texts – a phenomenon called text reminiscences [see, for example: Karaulov, 1987; Suprun, 1995; Zemskaya, 1983; Gridina, 1998, 240-241]. Researchers note "the wide distribution of all kinds of allusions and reminiscences in recent journalistic texts" [Fedosyuk, 1998.4].

Thus, if we exclude from situations in which the speaker switches to the position of a "playing person", the didactic situation that takes place in the study of a foreign language, then the phenomenon of language play in the speaker's speech-making activity takes place

1) with some deliberate use of language means without violating the language norm,

2) with a deliberate deviation from the language norm,

3) when referring to precedent texts, which is accompanied by an appeal to the literary and cultural knowledge of the recipient. The goal of a language game in all three cases is the expression of a denotative or connotative meaning in addition to the directly, that is, without the help of the expressed meaning.

The unit of speech in which the result of mental play activity is embodied, with the goal of expressing a certain denotative or connotative meaning indirectly, using the technique of a language game, would be logically called a paraphrase. Considering the second goal of the language game – the desire for expression, such a paraphrase could be called expressive paraphrase, or paraphrase – expressive (expressive is the term used by V.G. Kostomarov). The result of the language game is the creation of the so-called periphrase– expressive.

Such a condition of a language game as the obligatory knowledge of the rules for generating and perceiving meaning expressed in the process of a language game by the producer of speech. Perceivedby its recipient translates the solution to the problem of semiosis of a language game into the cognitive plane, where it can be solved from the standpoint of cognitology as a science of knowledge.

Since the phenomenon of language game primarily takes place in speech circulation, where the speaker's speech activity is carried out by generation, and the listener is carried out according to the perception of speech.Thenone of the most adequate approaches to the study of language play, the existence of the phenomenon of which is due to the peculiarities of speech-making and perceptual activity, will be approach, the object of study in which is "human – language" [Baranov, 1997, 4]. The statement of A.G. Baranov suggests the idea of the adequacy of just such an approach to the phenomenon of a language game: "The central object of research in such dynamic linguistics is creative author and recipient, and the main problematic is semiosis: the generation and understanding of the text (and their prerequisites – cognitive, linguistic, motivational and psychological).

From the cognitive point of view, the problem of the semiosis of a language game can be viewed in the light of the concepts of declarative and procedural knowledge [Solso, 1996, 546; Zalevskaya, 1999, 71-79], known in cognitology as static and dynamic frames, or scripts, [Mol, 1975, 147-148; Velichkovsky, 1982, 262; Minsky, 1978 – cit. according to: Kamenskaya, 1990, 26-27], under the name of general (relational, procedural) and specific knowledge (knowledge of events, situations, consequences of an action) [Richard, 1998, 7, 63-85, 124-129], etc.

Periphrase– expressive as a result of a language game is built by the writer by appeal to the presupposition of the reader. To the presuppositions of the linguistic or existential and at the same time to the logical or operational.

In terms of cognitive linguistics, an appeal to the linguistic and existential presuppositions of the reader is an appeal to static, declarative knowledge, or frames, and an appeal to a logical (operational) presupposition, that is, bringing the reader to the need to establish logical, causal, dynamic connections is an appeal, procedural knowledge, or scripts.

A kind of cultural knowledge is philological ("literary") knowledge – philological frames. Philological frames are knowledge of precedent texts that served to create text reminiscences [Suprun, 1995, 17-29; Gorelov, Sedov, 1997, 139-150]. Textual reminiscences can be typified depending on the types of cultural and philological knowledge that determine the mechanism for generating and understanding the expression-paraphrase. Expressions, which are the result of the inclusion of precedent texts in speech, can be further studied in terms of identifying the sources of textual reminiscences [Suprun, 1995; Frazer, 1987], ways of including precedent texts in the created text, the degree of transformation of the precedent text, its relationship with the created text in informative and connotative terms, etc.

The cognitive and pragmatic essence of the language game is embodied in the units of the content plan, organized by the rules, or conditions, of the language game, which consist in the fact

that the language game is the operation of declarative and procedural knowledge – frames and scripts – of a linguistic personalityю.Bywhich we mean non-operational (existential, pragmatic, cultural, philological, as well as linguistic) and operational (logical) presuppositions. Operating with knowledge is accompanied by an appeal to declarative (extralinguistic and linguistic) knowledge (static frames) contained in the addressee's "individual cognitive system".Andby the addressee's involvement in the process of understanding speech – the output of new knowledge – procedural knowledge (dynamic frames, scripts), connecting topics or another kind of logical relationship "visible and audible text with invisible and inaudible subtext" (Zvegintsev).

Results and Discussion:

The term "language game" was first used by L. Wittgenstein in his work "Philosophical Studies". He also owns a broad interpretation of the language game as "one of those games through which children master their native language." In recent studies, the term "language game" has received a slightly different (narrower) interpretation: a language game is understood as a deliberate violation of the norm. In this approach, the language game is opposed to the language error that arises as a result of an unintentional violation of the norm.

The concept of a language game implies a pluralism of meanings. The concept of a language game is replacing the concept of a metalanguage. In Russian linguistics, the term entered into wide scientific use after the publication of the work of the same name by E.A. Zemskoy, M.V. Kitaygorodskaya and N.N. Rozanova, although the linguistic phenomena themselves, designated by this term, have a rather long history of study. As indicated in this work, these are "those phenomena when the speaker"plays"with the form of speech, when a free attitude to the form of speech receives an aesthetic task, even the most modest one. It can be an unpretentious joke, and a more or less successful wit, and a pun, and different types of tropes (comparisons, metaphors, paraphrases, etc.)".

A language game is some kind of linguistic incorrectness (or unusualness), and, which is very important, an incorrectness recognized by the author and deliberately admitted. At the same time, the reader must understand that this is "said so on purpose" otherwise he will evaluate the corresponding expression as incorrect or inaccurate. Especially if the reader is a child, i.e. a reader without the knowledge and erudition of an adult reader. A language game directed at such a reader should be simplified and built on vivid, memorable examples and uncomplicated associations.

Despite the apparent obviousness and consistency of this opposition in the modern language situation, it is not always easy to draw the line between error and play. So, in linguistic studies of the last decades of the twentieth century the idea that the "norm-error" relation is being replaced by the "norm-other norm" relation sounded more and more insistently. "Another norm" is stylistic and contextual, or situational, i.e. what has traditionally been qualified as a mistake.Forexample, the unjustified use of a capital letter in modern advertising texts, in abbreviations, is perceived with this approach not as a violation of the spelling norm, but as the implementation of a communicative norm determined by the objectives of the advertising text.

It was Ludwig Wittgenstein who made a major contribution to the isolation and study of language games, who shows that a language game relies on implicit assumptions that determine both questions and possible answers within it, the truth and falsity of which cannot be proved within the framework of previous thinking. A sentence, revealing the state of objects and phenomena, is associated with them as an image, but it is also an independent sign of a special kind, expressing a holistic thought.

In order to attract the attention of the interlocutor, when using the language, a person resorts to some elements of the game, but only those who know the language norm can understand them, it is especially important to be able to use elements of the language game for the authors of texts intended for a children's audience.

To create a comic effect, you can use the word-formation capabilities of the Russian language.

The result of creative word formation are occasionalisms, which are created in speech in a certain situation (disposable) and do not belong to the language. "Occasionalisms show what the language is capable of generating new words, what are its creative potential, deep forces." They are produced deliberately in violation of the laws of word formation, with a "mindset for creativity."

There is a graphic highlighting in contaminated formations. Contamination, according to the generally accepted point of view, is one of the independent types of a language game, the result of which is the creation of innovations of contaminated structure and semantics.

Structural features of contamination have been studied well enough, while their semantics have not been sufficiently elucidated.

We will adhere to a broad understanding of contamination, which is based on the following provisions:

1) both original words are formally represented in the neoplasm by at least one letter (more precisely, a phoneme);

2) in the meaning of a neoplasm, the meanings of both original words are intertwined in a complex way.

A fundamentally new thing that distinguishes this type from the previous one is the violation of spelling norms (or, rather, the usual appearance of the word).

Strictly speaking, contaminated education is a new word with its own graphics and spelling, but created based on ordinary words and therefore associated with their appearance. In other words, a violation of a norm is possible only if a norm exists.

1. Usually they talk about the destructive power of laughter, about discrediting described as an indispensable part of a joke, distinguishing it from a language game (which can sometimes even exalt its object). "Without a doubt, laughter is one of the most powerful weapons of destruction; Voltaire's laughter beat and burned like lightning" (A. Herzen); "… laughter is the most terrible weapon: laughter can kill everything – even murder" (E. Zamyatin.). And yet it would be more correct to speak not about discrediting, but about reducing, since the concept of a joke, undoubtedly, includes cases of friendly teasing, amorous banter.

2. Where discrediting a particular person or object described is not the main task of a joke, other functions of a language joke and a language game come to the fore. One of the main functions of a language game was well described by N.I. Khmelnitsky in the "Nevsky Almanac" for 1846. (Citedfrom the article by V.V. Vinogradov"Naturalistic grotesque"): "Having attacked any word, I play it like a ball … Believe me, if we often played like this ball, we would rather learn to master a language that is not yet flexible enough for the spoken language."

3. It seems to me that one more extremely important function of the language game should be highlighted– linguistic. In this regard, the following perplexed statement of S. Freud is of interest: "What kind of economy does wit gain thanks to its technology? Uttering a few new words, which in most cases could be found without difficulty. Instead, the acuity goes out of his way to find one word that immediately covers the meaning of both thoughts. Wouldn't it be simpler, easier and, in fact, more economical to express both thoughts exactly as needed? Will not the savings gained by the expressed words be more than a waste of intellectual energy destroyed? " (Freud 1925: 58-59). Freud does not take into account one important circumstance: intellectual costs do not disappear without a trace: what is found in the act of individual creativity is often fixed in language as a new, brighter way of expressing thoughts. The language game is one of the ways to enrich the language. There are many phenomena that can be qualified as a game that has ceased to be a game. Wed "Formulaic expressions"– comparisons (evil as a dog), metaphors (fresh wind, iron will), genius constructions (rivers of blood), creative constructions (gold, not a man), etc., which have already become common language. It was not realized for a long time (and is not fully realized until now) that a language game, perhaps unconsciously, pursues not only momentary interests (to intrigue, make you listen), but it is designed to fulfill another goal – to

develop thinking and language. What is mastered by language is fully mastered by thinking. A thought for which the language has found a short and clear expression becomes the property of the people and the people's thinking, and this thinking can rise to the next, higher level. Language reinforces the achievements of thinking.

4. Among other functions of the language game, the desire to entertain oneself and the interlocutor is usually indicated, as well as the desire for self-affirmation –"triumph due to the health of one's own intellect or the discovery of a negative trait in others, from which the observer himself is free, which awakens in him a pharisaic contentment with himself. "(Buttler 1968: 12).

Self-affirmation through ridicule of the environment becomes a justified necessity in some special conditions of social life. It is no coincidence that an anecdote, which occupies a very modest place in our modern stormy social life, was a favorite, almost the only way to "take the soul away" in the previous seventy-year period of our history. "Humor is a refuge in which smart people hide from gloom and filth," A. Vampilov wrote in his notebooks. "The new acuity has the same effect as the event in which the greatest interest is shown; it is passed from one person to another, like the news of victory just received"(Freud 1925: 18-19).

So, a language game is both a wonderful teacher of literature, and a funny interlocutor, and a great comforter-psychotherapist.

Conclusion:

As a conclusion we can say that the language game was studied in the works of L. Wittgenstein, V.V. Vinogradov, E.A. Zemskaya, N.D. Arutyunova, T.A. Gridina, V.Z. Sannikov, B.Y. Norman, N.D. Golev, N.A. Yanko - Trinitskaya and this is not accidental.Since"A language game (in the broadest possible sense of the term) is an unconventional, non-canonical use of language, this is creativity in language, this is an orientation towards the hidden aesthetic possibilities of a linguistic sign."

"A language game activates the attention of native speakers to the language form, to its structural elements," it is associated with a situation of surprise, "caused by the violation in the game text of any norms and stereotypes and the awareness of this violation."

For example, L. Wittgenstein defines a language game as both a context and a certain historically developed form of activity. Pointing out that actions and words are closely interrelated in a language game, Wittgenstein opposes a purely theoretical consideration of language as a formal structure, picture, and set of meanings. Wittgenstein's goal is to show that all forms of experience and activity are manifestations of language and are impossible outside it. A language game is a special kind of speech-creative semiotic activity.

In the light of metalinguistics, a language game is defined like any game, it is carried out according to the rules, which include:

-the presence of game participants - the producer and recipient of speech,

-the presence of game material - language means used by the producer and perceived by the recipient of speech,

-the presence of the conditions of the game,

-familiarization of the participants with the conditions of the game, 5) the behavior of the participants, corresponding to the conditions and rules of the game

As a lexico-stylistic device, a language game is a certain linguistic incorrectness (or unusualness), and, which is very important, an incorrectness realized by the author and deliberately admitted. At the same time, the reader must understand that this is "said so on purpose", otherwise he will evaluate the corresponding expression as incorrect or inaccurate.

The functions of the language game are also cases of friendly teasing, amorous banter, the desire to entertain oneself and the interlocutor, as well as the desire for self-affirmation. One more extremely important function of the language game can be distinguished - linguistic.

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