The Analysis Of The Foreign Concepts About The Language Game

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ABSTRACT

The article examines the interpretation of the language game in the sociological, psychological, philosophical and cultural studies of foreign researchers. The language game arouses genuine interest of both domestic and foreign researchers and becomes an independent subject of study for a number of influential areas of modern thought. Here these interpretations of scientific approaches are analyzed and summarized.

KEYWORDS

Language game, interpersonal relations, communicative activity, creative process.

INTRODUCTION

Linguistic play is considered a kind of game as a type of human activity. Consequently, it is advisable to highlight the current scientific approaches to the study of the game itself as such and the language game, since the consideration of exclusively linguistic works makes it impossible to study this phenomenon from a three-dimensional perspective.

So, the phenomenon of play and language play arouses genuine interest of both domestic and foreign researchers and becomes an independent subject of study for a number of influential areas of modern thought: philosophy, psychology, sociology, cultural studies, pedagogy, physiology, anthropology, linguistics, etc. [6, p. 110].

In philosophical and cultural studies, play is analyzed from the point of view of its role and significance in society, in culture and in the individual being of a person. In sociological and psychological works, scientists turn to the concept of "play", describing models of

human behavior in various situations, as well as the roles that he plays when entering into interpersonal relationships. In pedagogy, the game is viewed from the standpoint of its influence on the development of the creative potential of the individual, on his ability to social integration.

MAIN PART

The first broad interpretation of the term "language game" (Sprachspiel) goes back to the concept of the Austrian representative of the analytical philosophy L. Wittgenstein, under whose influence the theory of speech acts was later formulated by the English logician J. Austin and the American logician J. Searle developed. In his authoritative "Philosophical Studies", published in 1953, the thinker understands the language game primarily as "a single whole, consisting of language and those activities with which it is gossiped" [7, p. 79]. Thus, the scientist connects it with the use of language in a certain sphere of communication, based, on the one hand, on a system of conventional rules and agreements for the use of linguistic units, on the other hand, not constrained by them, contextually modified. A language game, as the philosopher notes, is "a form of life of language, an integral component of communicative human activity, the meaning of which is actualized only in specific situations of using the language" [7, p.37]. Thus, linguistic play in the representation of L. Wittgenstein is a creative process of generating, expressing and transmitting people's thoughts to each other, always pragmatically motivated. This understanding indicates the ambivalence of language games, which recreates the dual nature of the person himself.

After the dissemination of the results of L. Wittgenstein's scientific research, the concepts of "language game" and "game" come to the fore in Western and Russian studies of philosophers, culturologists, sociologists, psychologists, anthropologists, linguists and representatives of other humanitarian areas of science.

So, in 1934, a significant work "Theory of the Game" was published, written by a specialist in the field of physical education E. Mitchell in co-authorship with the sociologist B. Mason [5]. Scientists put forward the theory of self-expression (self-expression theory), arguing that a person develops a craving for the game because of the desire to show himself, his I. People from their very birth have different abilities in different spheres of activity. Someone, for example, shows outstanding results in sports, someone is talented in art. By playing, a person realizes his ideas or satisfies desires. Reaching the goal, he experiences the joy of accomplishment, which ultimately pushes a person to play. E. Mitchell and B. Mason write: "A person plays in order to achieve, create, conquer, acquire, impress, get approval. Therefore, based on his capabilities and abilities, he is engaged in those activities that help him achieve his goals. For him, play is a means of expressing his individuality" [5, p. 81]. Researchers into motor, sensory, and intellectual, subdivide play activity. The language game within this classification, from our point of view, is more related to the latter type.

The game also becomes the leitmotif of the work of the Dutch cultural historiographer J. Huizing, the creator of the fundamental work that appeared in 1938. Arguing that a person a priori perceives his life and everything connected with it as a game, he also reflects on its role in the formation of language ... In his opinion, "the spirit that forms the

language" has a playful character, which "every time playfully jumps from the level of the material to the level of thought. An image, a metaphor is hidden behind every expression of an abstract concept, and a play on words is hidden in every metaphor" [3, p. 18]. Thus, the scientist believes that play is the mechanism by which humanity creates its expression of being, that is, a fictional world parallel to reality, realized in communication, in texts.

The book by linguist, culturologist and anthropologist Peter Farb "The Language Game: What Happens when People Speak", first published in 1974, attempts to rethink the recognized ideas of the previously mentioned researchers of the previous generation [1]. In the process of analysis, the author comes to the following conclusion, which is relevant to our scientific observations: human speech behavior should first of all be considered as interaction, as a game in the direct meaning of the word. Since in the process of communication the interlocutors consciously or subconsciously follow a clearly defined system of rules, conventions and speaking strategies adopted by all members of their linguistic community. And also have the opportunity to freely create in the use of language resources in order to attract the attention of the interlocutor, influence him and win, having achieved the previously set goal.

The 1998 edition of the "Newest Philosophical Dictionary" presents the definition of "game" that has become universal and recognized over the years - the result of the work of a galaxy of outstanding scientists who have studied this phenomenon. The game is interpreted as "a kind of physical and intellectual activity, devoid of direct practical expediency and providing an individual with the possibility of self-realization that goes

beyond the framework of his actual social roles,". And also notes the presence of two main components in any kind of game: "The first of them is associated with acute emotional experiences players and observers, achieving an excited-ecstatic state; the second, on the contrary, is rational in nature, within its framework the rules of the game are clearly defined and their observance is strictly required "[8, p. 252].

To a certain extent, such an interpretation is also suitable for a language game as one of the varieties of an intellectual game, which really is a conventional creative process of realization by the sender and addressee of their linguocreative abilities (in the terminology of T.A. Gridina [2, p. 5]). Through non-standard use linguistic means, aimed, however, not only at obtaining aesthetic pleasure (as, for example, in literary texts), but also at achieving the desired perlocutionary effect and corresponding pragmatic influence (for example, in media texts or advertising).

To one degree or another, many scientists of the 20th century, whose scientific activity is directly or indirectly related to the problem we are discussing, cover the topic of the language game and give it their valuable comments. For example, the French postmodernist and literary theorist J.F. Lyotard believes that no statement can be non-fiction, he says: "To say is to fight, in the sense of playing. This does not necessarily imply that they are playing to win. You can make a move out of the pleasure of inventing it. The constant invention of phraseological units, words and meanings, which at the level of speech serve as a factor in the evolution of language, is a great pleasure. But, undoubtedly, this pleasure is not free from the feeling of victory, torn out, but at least from

one, but formidable rival - the common language, its well-established connotations "[4, p. 62]. In addition, in his works, for the first time, the idea of "including the reader" in the process of creating a text appears, which becomes one of the basic ones for a language game.

Thus, the philosophy of postmodernism emphasizes the aesthetic orientation of the language game, as well as its bi-directionality and, most importantly, anthropocentricity. A language game directly appeals to the creative potential of a linguistic personality, to its linguo-creative thinking, which manifests itself consciously or spontaneously in the free manipulation of linguistic forms and meanings, in the non-standard use of language means and leading, both in the production and in the "reading" of a language game, to a deep emotional experience. its sender and addressee. Agreeing with the opinion of the postmodernists, the French structuralist F. de Saussure laconically complements their idea, comparing language with "playing chess", namely defining it as a kind of communicative intellectual "entertainment" of people.

RESULTS AND DISCUSSION

The constant invention of phraseological units, words and meanings, which at the level of speech serve as a factor in the evolution of language, is a great pleasure. But, undoubtedly, this pleasure is not free from the feeling of victory, torn out, but at least from one, but formidable rival - the common language, its well-established connotations "[4, p. 62]. In addition, in his works, for the first time, the idea of "including the reader" in the process of creating a text appears, which becomes one of the basic ones for a language game.

In an ever-expanding theoretical context of direct linguistic research, uniting around the global idea ofthat the game is an inherent characteristic of the language, there is also no unity of views on the description of its essential nature, mechanisms, techniques and functions, which is determined by the complexity and multidimensionality of the language itselfphenomenon. Basically, the following generally recognized approaches to the study of a language game are highlighted and analyzed in detail, which are in relation to completeness (complementarity) and form about it modern representation.

So as a conclusion we can generalize the viewpoints about language games below. Systemocentric researchers views the language game as an experiment that reveals the flexible structure of the sign system, tuned to self-renewal and self-development, and potential the possibilities of language models to "anomalous, asymmetric". They use against the background of the norm and canon, allowing the linguistic personality demonstrate your creativity in front of the recipient (the recipient of the language game) and learn the dual nature of language and implement language resources that are not required by the norm. Worth also to explain that in this case the verbal-semantic level is affected linguistic personality.

Psycholinguistic researchers in turn, focuses on the fact that a language game is, firstly, a feature of the behavior of a "natural (biological) person", and secondly, a form of linguocreative thinking and speech activity of a language personality, that is, its natural way and creative process explicit and implicit self-expression (self-realization). "A language game should be characterized as a form of linguo-creative thinking, which is based on associative mechanisms and shows the ability

of speakers to intentionally use a non-standard language code in different situations of speech activity." In this case, the communicants show themselves as "homo ludens" ("playing person") and "homo creans" ("creating person").

Communicative-pragmatic researchers note that a distinctive feature of a language game is its communicativeness and anthropocentricity. Indeed, the basis of the language game is a priori an appeal to the interlocutor.

In addition, gambling techniques are used by communicants directly intentionally: on the one hand, in order to satisfy the need to realize your personal creativity, on the other - maximally productive to achieve a certain perlocutionary effect and appropriate pragmatic impact. In this context, speech goes, of course, about the pragmatic level of the linguistic personalities of the addressee and the addressee of the language game.

Linguocognitive researchers highlight the work of linguistic individuals at the cognitive level and emphasizes that a language game is, on the one hand, "the unconscious metalinguistic activity of speakers. Since the ability to play with language and the ability to assess its creativity are due to the correct setting of the language code ", on the other hand, the cognitive process of encoding and decoding the content of information enclosed in the form of a language puzzle with a game element.

An active part in this process is taken, firstly, by individual cognitive spaces (a set of knowledge and ideas that possesses any linguistic personality). Secondly, collective cognitive space (a set of knowledge and ideas possessed by all linguistic personalities of a particular society). And thirdly, a cognitive base (a set of mandatory knowledge possessed by all members of a particular national-linguocultural community). Its effectiveness the language game will manifest itself only if these spaces and the cognitive base of the linguistic personalities of its sender and receiver harmoniously intersect and relate to each other, as well as when both linguistic and existential as well as logical (operational) presuppositions. More detailed description of which is given in the corresponding paragraph of the thesis about the characteristics of the participants of language game.

Functional researchers identifies the following functions of a language game, correlated with the functions of its components - language and game: aesthetic, pictorial, emotive (expressive or attractive), phatic (contact-establishing), comic, camouflage, psychotherapeutic, meaning-forming, influence function, anthropocentric, modal, entertaining, retrospective cumulative, worldview, information compression function, actually human and others. Which can be classified as primary or secondary in relation to each other in their hierarchy, depending on in which sphere of literature the game is actively used: in colloquial speech, in literary texts, in media texts etc. The incompleteness of the list of functions of a language game is explained by the complexity of this phenomenon and the creative nature of oral and written speech, in which the implementation of language functions is not always presented in a clear form.

Structural researchers shows that in the understanding of modern linguists, the language game is not reduced exclusively to play on words at the lexico-semantic level, but represents is a rather complex phenomenon

with both stylistic and multilevel linguistic and macrotext representation, the productivity of which is manifested in certain texts not in equal degree.

CONCLUSION

Thus, postmodern philosophy emphasizes the aesthetic orientation of the language game, as well as its bi-directional nature and, most importantly, anthropocentricity. A language game directly appeals to the creative potential of a linguistic personality, to its linguocreative thinking, which manifests itself consciously or spontaneously in the free manipulation of linguistic forms and meanings, in the non-standard use of language means and leading, both in the production and in the "reading" of a language game, to a deep emotional experience. its sender and addressee. Agreeing with the opinion of the postmodernists, the French structuralist F. de Saussure laconically complements their idea, comparing language with a "game of chess", namely defining it as a kind of communicative intellectual "entertainment" of people.

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