

# THEORETICAL FOUNDATIONS OF LANGUAGE GAME AS A LANGUAGE PHENOMENON

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## ABSTRACT:

The article considers about the theoretical approach of the notion “language game” as a language phenomenon. It substantiates a broad understanding of the language game in science. The language game is analyzed as a linguistic phenomenon generating a rethinking of the stereotype of education, and using it as linguistic units contributes to the dynamic development of the language as a whole.

**KEYWORDS:** language game, human activity, character of imitation, procedural, philosophical thought, speech activity.

## INTRODUCTION:

In modern linguistics, interest in the manifestations of the creative function of language, one of which is the language game, has significantly increased. In this regard, the study of a literary text with a high degree of linguistic conditionality is particularly relevant, the distinctive feature of which is the author's focus on the intentional modeling of semantic, lexical, syntactic, word-formation, pragmatic anomalies. Normativeness and expediency are elements of speech culture, which together form speech mastery. The ability to use normative speech structures correctly and linguistically correctly, knowledge of linguistic norms is necessary when creating any utterance. Human speech activity is based on the use of mainly ready-made communicative units. When creating both prepared and unprepared statements, schemes and clichés are used. Communication

stereotypes, in which linguistic units are linked to typical situations, are manifested at the level of genre forms. Genre frameworks are characteristic of various speech forms (dialogical and monologue, prepared and unprepared, official and unofficial), implemented in various communicative situations: In real communicative situations (mainly in colloquial speech), a conscious violation of the linguistic stereotype often occurs, caused by the desire to draw the interlocutor's attention to the non-standardness of his own speech, as well as the ability to master the associative potential of linguistic units. In this case, it is permissible to talk about the aesthetic elements of everyday eveyrday communication. The peculiarity of live conversational communication lies precisely in the fact that, due to informality, immediacy, ease, stencils and standards are combined in it with a clearly expressed attitude towards creativity. In communication, creativity manifests itself primarily at the level of a language game. The personal experience of the creative nature of language is greatly enhanced when the word becomes identical to the game. The playful function of the language is very important. It frees the subconscious, makes the process of comprehending the world free, direct and attractive. “Human culture has arisen and is developing in the game, like a game ...” asserts I. Kheizinga [6].

From a systemic-linguistic point of view, a language game is viewed as an anomaly - “a phenomenon that violates any formulated rules or intuitively felt patterns” [2], “a deviation from the stereotype of perception, education

and use of language units programmed by a language game" [5].

As a phenomenon of the sphere of discourse, a language game, according to N.A. Nikolina E.A. Ageeva, "assumes the consistency of the language (and the consistency of its use) as a prerequisite for the implementation of various kinds of derivations, deviations from the" correct "(habitual, communicatively conditioned) construction of linguistic and functioning of speech units "[7].

The main communicative task of a speaker using a language game is deliberate detachment from the word, verbal reflection both in the mind of the addressee and in the mind of the addressee of speech.

As the philosopher Th. Lipps, language play in speech gives us "contrast of representations", "meaning in nonsense", "confusion due to misunderstanding and sudden clarification." "The contrast arises, for example, due to the fact that we recognize a certain meaning behind words, which, however, we cannot then again recognize for them" [3]. To appreciate the funny, you need the ability to analyze, reason, compare. The game presupposes an obligatory focus on a communicative situation that has signs of ease, informality. A language game serves as a marker of colloquiality, since the listed features "refer to the components of a communicative act that form spoken language. In other words, colloquial speech creates optimal preconditions for the emergence of a language game, however, the language game itself becomes ... a sign of a certain communicative situation - a situation of easy communication "[7].

Psychologists consider play to be one of the basic properties of human culture. The authors of the textbook "Fundamentals of Psycholinguistics" I.N. Gorelov and K.F. Sedov consider the game as a type of activity that does not pursue any clearly expressed specific practical goals: "The purpose of the game is to

please the people who take part in it." Researchers propose the following definition of the phenomenon under consideration: "A language game is a phenomenon of verbal communication, the content of which is an attitude towards the form of speech, the desire to achieve in expression effects similar to the effects of artistic and literary language" [4]. These kinds of effects are comic in nature.

The language game is set for a comic effect. In this context, the ideas present in Bakhtin's works about the unofficial nature of laughter, which creates a "familiar festive collective", opposed to any official "seriousness", are very indicative in this context. "Real laughter," the researcher noted, "does not deny seriousness, but purifies and replenishes it. Cleans from dogmatism, one-sidedness, ossification, from fanaticism and categoricalness, from elements of fear or intimidation, from didacticism, from naivety and illusions, from bad uniqueness and from unambiguity ..." [1].

The mechanism of the comic can be manifested in the implementation of illocutionary components: jokes, witticisms, jokes, puns, ridicule, and irony. The comic effect reduces the distance in interpersonal communication, helps to decipher the hidden irony, the perception of a joke.

The comic is certainly based on some kind of contradiction, the unification into one whole of several representations, which are alien to each other in their inner content. In this regard, the philosopher Th. Visher and the poet Jean Paul noted figuratively: "Wit is a priest in disguise who crowns every couple ... He most willingly crowns that couple, whose connection the relatives are intolerant" [3]. Language play does not contain logical necessity, but it liberates and unravels the thought process.

The discoveries that the participants in a communicative situation make, push the limits of imagination, encourage creative search, bring

up the ability to listen and hear, and develop quick response to a word. The effect of suddenness and unexpectedness in the made linguistic discoveries enhances their impact on the addressee, and the humorous coloring, the desire to play a joke make them understandable and accessible.

The conducted research allows us to draw the following conclusions. The ability to play is an important indicator of a person's level of development. The very principle of a language game, assuming a departure from the standard, requires mastering certain methods of generating and using linguistic units in an unusual function. The language game affects all levels of the structure of the language. The language game develops linguistic flair, the ability to think logically, listen and hear freedom in handling concepts, ease and joy of communication.

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