



## LANGUAGE GAMES IN LITERARY TEXTS

Shaxnoza Sagatova

Lecturer, Tashkent State Dental Institute, Tashkent, Uzbekistan

Email address: shakhnoza.sagatova@bk.ru

### Annotation

The article examines the features of language games in literary texts. It characterized language games as "life forms". And also from the point of view of compliance with speech realities, language games are interpreted as local areas or aspects of the language, as integral languages.

**Keywords:** language games, use of language, use of signs, samples of speech practice, forms of life, family resemblance.

### INTRODUCTION

Language games are understood as models (patterns, types) of the language, its variable functions. Like all models designed to clarify the complicated, incomprehensible, "language games" appear in Wittgenstein's concept primarily as the simplest or simplified ways of using language, giving the key to understanding more mature and often unrecognizably modified cases. "Language games are simpler ways of using signs than we use signs in our highly complex everyday language," Wittgenstein explained his idea in lectures to students.

The understanding of language games as "the simplest forms of language" is preserved in "Philosophical Investigations" and subsequent works of the philosopher. Moreover, it is constantly emphasized that the root forms of language are inherent in an inextricable connection with life: "I will also call a language game the whole, consisting of language and actions in which it is woven." "Games are examples of speech practice, the unity of thought-word-deed, as well as the circumstances under which all this taken together is carried out," works. "To explain the idea of a language game, Wittgenstein sometimes compared it with a theatrical performance, where they are combined into one whole." stage platform ", " acts ", " actions ", " roles ", " specific " scenes ", " words ", " gestures "(" moves "in the game). Over time, the philosopher increasingly began to characterize language games as " forms of life "... The concept of a language game, like all others in the concept of late Wittgenstein, does not belong to the number of clearly delineated, theoretically defined. Its boundaries are "blurred", but you cannot blame the philosopher, if only because his task did not include - it was emphasized many times - the creation of any kind of theory - be it a theory of language, meanings of signs, or something yet.

Theories (or something-concepts) did not now seem to Wittgenstein to be in any way effective for clarifying the mechanisms of language and mastering them (knowledge-how). Unlike the first period of creativity, he is no longer guided by the ideal of accuracy, since he has comprehended that in the practice of language the alternative "exact-imprecise" becomes very mobile and relative. In other words, in different types of practice, in different situations (contexts), these concepts acquire different meanings - different "business games" are played with them, and therefore, language games.



And at the same time, many cases are found for which special accuracy (mathematical, logical, technical, linguistic, etc.) is not required at all and therefore its search becomes unjustified and ridiculous. The philosopher also classifies the concept of play as a concept that does not imply and does not admit a "precise definition". The fact is that games in general, like many other realities, do not have a set of stable typical features inherent in each of them separately, and therefore, in all games taken together. The similarity between them has that special character that Wittgenstein called "family resemblance." From the point of view of compliance with speech realities, language games can be interpreted as local areas or aspects of the language, as integral languages of a simpler type than a complex modern language (say, as the languages of primitive tribes), 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.

In addition, reading Wittgenstein's texts, you notice that language games are often invented artificially, as a mental experiment. In this case, they may not have a direct real analogue and serve only as a means of revealing and understanding what is present in ordinary language in a latent form, indistinctly. However, the same is essentially the purpose of the "games", which have quite real speech analogs. For every speech practice at least developed, its elementary samples are sought. Then, on this basis, a gradual mental re-creation or "reconstruction" of more mature practices is carried out. And now, arbitrarily complex types of games, including those associated with the use of artificial languages, are in the field of attention. In other words, in a Language there is, as it were, a multitude of languages that perform very different functions. When a child or an adult, Wittgenstein explains, learns what might be called special technical languages - i.e. using maps, diagrams, descriptive geometry, chemical symbols, etc., he learns new languages). At the same time, Wittgenstein's texts constantly mean the logical-genetic subordination of games according to the principle of "primary / secondary" or "initial / derivative" and its role in conceptual clarifications is very important [1].

So to clarify such a complex concept as "infinite", a group of fictional, but in principle possible, plausible linguistic practices is introduced. For example, a tribe is invented that can count to 10, then tribes that have a complicated count, say, up to 159 or more. Finally, a community is mentally constructed that has at its disposal two ways of calculating - closed and open. The second, unrestricted, account system is associated with the operation "et cetera". It is this operation that clarifies, according to Wittgenstein, the mystery of the birth of the idea of the infinite. Revealing its simple earthly "sprout", it allows you to mentally "nurture" it, to trace step by step possible transitions from simple to more and more complex cases - up to those abstract judgments about the infinite in pure mathematics and metaphysics that cause the characteristic effect of dizziness, feeling mystical. Such a reconstruction sees the way to overcome the philosophical and linguistic illusion about the unusually difficult, incomprehensible nature of the concept of the infinite. The use of language games makes it clear that our use of the word "endless" is essentially as straightforward as the word "open", and the idea that its meaning is "transcendental" is inspired by a misunderstanding.



# Academicia Globe: Inderscience Research

ISSN: 2776-1010      Volume 2, Issue 5, May, 2021

As a result, the "infinite" acquires a completely earthy basis: the open system of calculus is characterized by the fact that the "game" goes with the system of constructed numerals. The given example shows that the method of language games (as a clarifying procedure) includes - along with other points - a kind of "grounding" of abstractions [2], the search for their "root basis".

## Reference

1. Kozlova M.S. The concept of knowledge in the philosophy of L. Wittgenstein // Modern idealistic epistemology. M., 1968.
2. Kozlova M.S. Philosophy and language. Moscow: Mysl ', 1972.256 p.
3. Sagatova Sh.B. Language Games In Literary Texts Review Of Discussion The Language Games In Literary Texts// PJAEE, 18(4) (2021) P.3950
4. Sagatova Sh.B. The Analysis of the Foreign Concepts about the Language Game// the American Journal of Social Science and Education Innovations// the USA Journals, Volume 02 Issue 09-2020. Pages: 47-52.