

## SOME FEATURES OF LANGUAGE GAMES IN THE WAY THEY ARE USED

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**Annotation.** The article discusses some of the features of language games in the way it is used. Language games are thought of as components of activity 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 objective and other actions with speech.

**Key words:** language games, ways of using, different situations, clarification procedures, variations of specific games.

The idea of a language game assumes that language is a non-static phenomenon in principle, that it - like the performance of music, stage performance, sports and other games - is dynamic by its very nature, lives only in action, deed, in the practice of communication. Wittgenstein emphasized: signs as something "material" - in sound, written, printed form - are dead, but this does not mean that in order to breathe life into them, you need to add something fundamentally different from the material - something purely spiritual. The philosopher resolves this old-old difficulty in his own way: life gives a sign its application! And such, of course, presupposes the real life of a language or a language game. The interpretation of the meaning of a sign as a way of using it [2] and the principle of language games are aspects of an essentially unified position.

The concept of a language game is based on the analogy between the behavior of people in games as such and in different systems of real action, into which language is woven. Their similarity is seen, in particular, in the fact that both here and there it is assumed that a set of rules has been worked out in advance, constituting, say, a kind of "charter" of the game. These rules set possible combinations of "moves" or actions for a particular game (behavior system or life form). After all, a game without rules is not a game: an abrupt change in the rules can paralyze the game [1].

At the same time, the rules define the "logic" of the game loosely; variations and creativity are envisaged. A system of actions subject to strict rules is no longer a game. The purpose of such "reconstructions" is analytic-philosophical: to come to a clear understanding of the functions of this or that concept, to achieve the correct correlation of the verbal and the real for a variety of specific cases. Clarification procedures are often complex, and the degree of their complexity is determined by how confusing the understanding is, how many obstacles are piled up on the way to the desired clarity. Wittgenstein's fantasy in inventing the most incredible language games knew no bounds. Sometimes he himself laughed sincerely: so absurd from the point of view of real language were the games he invented [3].

But at the same time, he nevertheless constantly acted within the framework of the fundamentally permissible in the language (not contradicting its nature), in the field of those possibilities that in other conditions, in other cultures could turn out to be the realities of sign-speech behavior. Language games, in Wittgenstein's understanding, are infinitely diverse, and this applies not only to possible variations of specific games, but also to their types and varieties. And this means that conceptual speech practices are not subject to any clear classifications or delineations. To comprehend the idea of play in the philosophy of the late Wittgenstein, it is important not to lose sight of this.

So in the "Philosophical Investigations" we read: "How many types of sentences are there? Say, a statement, a question, a command? - There are countless such types: an infinite variety of ways of

using everything that we call "signs", "words", "sentences" And this diversity does not represent something stable, given once and for all, on the contrary, new types of language arise, or, one might say, new language games, while others become obsolete and forgotten. An approximate picture of this process can be given to us by changes in mathematics" [5].

They have to "give orders or carry them out, evaluate the appearance of an object or its size, make an object according to its size, inform about an event, put forward and test a hypothesis, present the results of an experiment in tables and diagrams, compose a story and read it, play in the theater, sing round dance songs, solve riddles, joke, tell funny stories, solve arithmetic problems, translate from one language into another, ask, thank, curse, greet, pray" [4].

This is one of the lists of possible language games, constantly supplemented in Wittgenstein's texts with more and more new examples. Among the purposes of the idea of a game is the following: to bring to the consciousness of readers an extraordinary variety of language tools (types of words, sentences, etc.) and ways of using them, to shatter the idea that language always works in the same way and serves the same goals. The author warns the reader: "Regardless of the variety of language games, you are likely to be inclined to ask questions like: "What is a question?" - is it a statement of my ignorance of this or a statement of my desire for another person to tell me oh ...? Or is this a description of my state of uncertainty? - Is the call "Help!" also such a description? Think about how many different things are called "descriptions": a description of the position of the body in spatial coordinates, a description of facial expressions, a description of tactile sensations, a description of the mood. Of course, you can replace the usual form of the question with a statement or description like "I want to know ..." or "I doubt that ..." - but this does not make different language games closer to each other ..." [5].

Wittgenstein showed endless ingenuity in varying language games. Let's say a person during a walk tells us about some cases of his life. This is a specific language game. But her character completely changes if we add to this that everything that happened to this person was in a dream. After all, a story about a dream is a completely different language game [4].

Such a change of context is also used: it seems that phrases spoken in real situations sound on the theatrical stage, in the performance. It is clear that they acquire a completely different character. And here is another of the many examples: the language game of the report, messages. In ordinary cases, it involves a story about something, the transfer of some information about certain realities. But the game can be given a different twist, change its meaning, while sometimes changing nothing in the "texture" of the game.

So one and the same (seemingly) message can serve as information not only about the subject of the narration, but also about the narrating person. This happens, for example, on an exam, when the teacher finds out, first of all, the student's knowledge. Here the goal and the means are emphasized differently. The purpose of such a game is to obtain information about a person telling or writing about something. The message about the subject of his narration becomes secondary, subordinated to the main task. After all, the question to which the student answers is more or less random and may well be replaced by another question. The level of his knowledge is important. In life, I will note that such turns of the game are quite common. It is easy to imagine different situations in which it is not so much the content of messages that is important, but the way of their construction, emotional expressiveness, clarity of the story (cases of a demonstrative lesson, a trial lecture, acting, etc.).

In language games as mental experimentation, playing speech variations, the feature of the method under consideration is clearly manifested that it allows artificially inventing an unlimited variety of cases, shading any side of the matter necessary for the researcher, including capturing nuances ("subtle shades of behavior", as they are called Wittgenstein). The possibilities of free variation are as unlimited here as they were when inventing games in the true sense of the word. This is another feature of the similarity of the proposed methods of speech clarification with games. Further, not only in games as such, but also in language games, many conditional "substitutions" are

used - taking one for another, assigning people or objects of various roles according to conditional rules, changing the semantic load of forms of behavior, gestures, phrases, etc.

A clear understanding of the hitherto vague, confused, incomprehensible is achieved in many ways. At the same time, the clarifying procedures are often quite complex. The degree of their complexity is determined by how confused the understanding is, how many obstacles are heaped up to a clear correlation of the verbal and the real in a particular case

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