Game Poetics as a Literary Concept

Mukhamedova F. B.

Independent researcher, lecturer, Uzbek State University of World Languages
feruza9106@mail.ru

ANNOTATION

The reception of game poetics has become widespread in world literature. The definition of the very concept of "game" is associated with certain difficulties associated with complexity and elusiveness, which can be overcome by referring to the etymology of the word "game", identifying differences and similarities in its understanding in the languages of several peoples (J. Huizinga, P. Pavi, D. Elkonin, V. Dahl, Plato, I. Kant, F. Schiller, G. Spencer).

An analysis of the works of linguists, philosophers, literary critics, culturologists, psychologists devoted to the study of the concept of "games" allows us to conclude that the game is on the verge between serious work and fun, pleasure, it synthesizes both. Game is defined as an indisputably important biological factor that makes it possible to fulfill the need to release excess vitality, submission to the innate instinct to imitate, preliminary training before any serious business in life, an exercise in self-control. At the same time, there is a "certain element" in the "game" that is present in all human abstractions. In a general philosophical sense, a game is a departure from real life, any activity that models a different reality with its own set of rules and exceptions to them. The game enables a person to try on the role of a creator, forgetting about the vanity of his own being, he has the opportunity to play "beautiful games", one of which is art.

The work of the cultural theorist J. Huizinga "Homo Ludens" (1938) marked the beginning of the study of the game as a cultural phenomenon. Today, the principle of the game is considered by many scientists as one of the most important factors that influenced the development of civilization. After the publication in 1965 of the work of M. M. Bakhtin "Francois Rabelais and the folk culture of the Middle Ages and the Renaissance" (the work was completed in 1940), interest in game issues in the artistic text increased. Researchers are trying to identify the play principle, elements of carnivalization in literary works.

In the works of representatives of classicism, romanticism, realism, symbolism, for whom playing with the reader is not an end in itself, there are also elements of game poetics, in particular, theatricalization of action, carnivalization. J. Huizinga in his work "Homo Ludens" notes that at the beginning of the 17th century "... a great world stage was born. <...> Each of the poets... compared the world to a stage where everyone has to play their part" [2, 25].

Game principles have been present in the literature to a certain extent for a long time. A certain tradition in world literature, which has a fairly long, even centuries-old history, has been embodied in game texts. Luxembourg A.M. claims that "starting with the novel by L. Stern "The Life and Opinions of Tristan Shandy. gentleman" in world literature, a whole line of development is being formed, uniting many dozens of various game texts" [9. With. 513], although in fact, according to the scientist, this trend is clearly indicated already in Don Quixote by Cervantes [8. With. 6]. In the majority of literary works of the last decades devoted to game poetics, the material of research is the work of modernists and postmodernists. Their works are built on game principles; we can say that a specific game text appears, aimed at game interaction with the reader, which is achieved through various artistic techniques that allow the author to create his own poetics of the game. A. M. Luxembourg and G. F. Rakhimkulova (representatives of the Rostov school of play poetics) identify properties characteristic of play texts: deceitfulness of the plot, playful narration (drawings in the text, replacement of the text with dots, breaks in the narrative), playful structure of the text, ambivalence (various interpretations of the text), intertextuality, "labyrinthism", kaleidoscopicity, theatricalization of the action, the presence of the author in the text along with the characters, playfulness text style [1].

The game acts as a stable metaphor in philosophical, historical and historiosophical prose. Many thinkers and artists compare the course of history with a theatrical action, a performance, a masquerade. Such metaphors can be found in the texts of V. V. Rozanov (comparison of the fall of the Russian Empire with the end of the performance, the image of the "Iron Curtain" [3]), N. A. Berdyaev (metaphor: revolution is a masquerade [4]), M. A. Aldanov (the depiction of history in the form of a theatrical performance in the tetralogy "The Thinker" [5]), E. S. Radzinsky (comparison of historical events with the performance of politicians - with actors [6]) and other authors.

However, game principles in literature begin to acquire conceptual significance precisely in the era of postmodernism. This happens because the postmodern, as N.A. Malishevskaya. is a natural continuation of the previous era, and the game, without losing its ontology in relation to culture, and gaming practices that absorb not only forms of artistic culture, but also claim to be total in the social sphere, act as an absolute cultural paradigm of this time, a common principle, concept that underpins a variety of often, multidirectional trends [10. P. 8]. Thus, during postmodernism, game elements become an integral part of literature and literary and artistic works. "With the advent of postmodernism, an era begins when some unambiguity disappears in the relationship between art and meaning. Now this relation is purely playful. Equalizing the rights of the real and the fictional, the game leads to a situation of an unlimited number of meanings of the work: after all, its meaning is no longer connected with the previous reality" [6. P. 288].

The tradition of considering postmodern texts as playful ones was founded by such theoreticians as J.-F. Lyotard. J. Derrida. Y. Hristova. At Eco. J. Baudrillard. Among the conceptually significant properties of the art game. characterizing postmodern literary discourse, first of all, parody is noted (pastish, as in F. Jamison, M. Rose and L. Hutcheon). called to life, according to N.A. Malishevskaya. transformation of parody, irony, mimicry, simulation and substitution of reality, those. aesthetic categories of postmodernism, which N.B. Mankovskaya includes a simulacrum in the general concept of postmodern aesthetics [11. With. 57]. Unlike parody, which is designated in the Theater Encyclopedia as "a literary genre, a work that is a comic or satirical rethinking of some art phenomenon" [13. With. 282]. such parody is completely devoid of a parodic beginning and is in no way connected with comic or satirical rethinking, ironic imitation, ridiculing the features of literary works, the author, the literary trend. It manifests itself in playing with models, clichés, stereotypes, plot-plot situations of previous literature, genres, artistic movements, specific authors, texts, their

episodes, etc. Moreover, the focus on the game with the reader is the main setting of parody, and the goal is to generate specific game relationships between the reader and the text, to encourage the erudite reader to intensely look for cultural, literary references, alleged objects of parody [9. P. 515-516].

Another key category of game text is pluralistic. In 1969, Leslie Fiedler in Cross the Ditches. fill the borders" designates the author of a postmodern literary work as a double agent, designed to connect elite and mass art, aesthetic and metaphysical, reality and fiction, public and artist. Fiction also acquires, according to Leslie Fiedler, a dual language and a multi-level structure, and become texts containing several stories, as ifdesigned for different types of readers: one layer can be a tabloid detective story, the other - a philosophical treatise [7].

Another property of the game text is intertextuality. The modern literary theory of intertextuality is based on the understanding of the phenomenon of intertext by Julia Kristeva, the most prominent French post-structuralist and student of Roland Barthes. She introduced the term "intertextuality" in the article "Bakhtin, word, dialogue and novel", published in 1967. Kristeva is based on the concept of "dialogized consciousness" by M.M. Bakhtin, who "considers the literary word not as a certain point (stable meaning), but as a place of intersection of text planes, as a dialogue of different types of writing - the writer himself, the recipient (or character) and, finally, writing formed by the current and previous cultural context" [4]. She. according to I.P. Ilyina, defines intertextuality as "such a textual interaction that occurs within a single text. For the cognizing subject, intertextuality (from Latin intertexto - to weave into fabric) is a sign of the way in which the text reads history and fits into it" [5, p. 225].

Thus, the entire human culture is considered as a sign system, as if a single text included in being, that is, a kind of single supertext. Each new text in this case, on the one hand, basically has a single pretext (cultural context, literary tradition). On the other hand, it is in turn a pra-text. as it becomes a cultural phenomenon and can be used as an element of the artistic structure of new texts [3]. Such consideration of the phenomenon of intertextuality explains the involuntary and voluntary, unconscious and conscious assimilation and processing by each new work of literature of certain elements of previous texts, the previous and surrounding cultural context. These elements appear as speech units and formulations, linguistic material for a new work and exist in the form of various cultural codes and structural components of a literary text, acting, first of all, as a means of meaning formation.

However, in artistic discourse, various pretexts and their elements can not only be simply involved in the narrative structure. but also perform certain functions in it [9, p. 515-516]. In this case, we can talk about the use of intertextuality in a work, which consists in the conscious introduction of certain cultural inclusions into the text and the meaningful creation of intertextual links through such techniques as citation, allusion, other style inclusions, plagiarism, aphorism, etc. At the same time, the communicative functions of borrowed texts and their elements cease to play a key role in a work of art. Orientation to the reader's perception, his life, cultural and historical experience becomes the fundamental setting of all intertextual references. So that the text does not remain misunderstood or understood superficially, the reader must be highly erudite and must be able to find the necessary information and interpret it correctly. Thus, all intertextual elements of the text are placed in it with the initially implied super-task to work on the game with the reader [12. P. 51].

In addition, a well-known semiotician. culturologist, and specialist in the theory of postmodernism I.P. Ilyin draws attention in game texts to "the use of combinatorial rules that imitate mathematical techniques: duplication, multiplication, enumeration, discontinuity and redundancy. Closely related to each other, they are all equally aimed at disrupting the traditional cohesion (coherence) of the narrative" [5. P. 163].

So, in one form or another, the phenomenon of game text, its metaprosaic properties, various aspects of its organization, individual game techniques and elements used by specific authors of game texts. repeatedly touched upon and analyzed by many scientists, researchers and theorists.

However, it is precisely in recent times that the theory of play poetics has gained particular relevance, with the goal of creating a comprehensive explanation of all the structural and play principles on which all play literature is based. This concept is intended to comprehend the accumulated experience devoted to game elements in works of art. highlight the principles that are of general methodological significance and applicable for a generalized view of the problem, a. therefore, to provide a critic, literary critic, philologist with a system of approaches that allow to adequately analyze the text built on the game with the reader [8. P. 18].

The term game poetics has received different interpretations from different researchers. So. N.N. Bolshakov, based on the study of works. belonging to the genre of a literary fairy tale, argues that in ludic texts the game dominant serves as a constitutive way of deploying and reading the text narrative, organizes its elements into a certain game system. By building such a system, the author aims to involve the reader in the game, activate his creative and intellectual abilities, encourage him to look for riddles woven into the fabric of the work and learn to solve them. It follows from this that the whole system of artistic means that contribute to the creation of the game specificity of a human text constitutes the game poetics of the works of this genre [1. P. 9].

Thus, according to N.N. Bolshakova, "game poetics has an integrative character, includes both linguistic artistic means and the compositional level of creating a game atmosphere in the text" [1. P. 6].

Malishevskaya N.A. notes that "the concept of game poetics is basically equivalent to the concept of the poetics of metafiction and, more precisely, the often used concept of the poetics of postmodernism. The main property of game poetics is the focus of the text on game relationships with the reader [10, p. 24].

At the same time, the famous literary critic and critic A.S. Dolinin, exploring the game texts of V.V. Nabokov, also uses the concept of game poetics and highlights in its context a number of techniques used by V.V. Nabokov in The King, Queen, Jack (1928). According to the scientist, these techniques form the core of V.V. Nabokov: "Random coincidences combine into significant doublets and series, secondary motifs and events retrospectively turn out to be hidden anticipations of the novel's future, realistically motivated replicas of the characters acquire a double meaning, ironically commenting on the plot and construction of the text. In addition, characters of a special type are introduced into the novel - a kind of "agents of fate who have a significant - albeit implicit for the characters - influence on the course of events" [2. P. 23].

At the same time. it is the theory of the poetics of the game text, developed by A.M. Luxembourg, at the moment is, in our opinion, the most fundamental and well-developed. From the point of view of A.M. Luxembourg. "game poetics is the poetics of game text. This is the whole system of artistic means that provide the game specificity of the text" [8, p. 6]. At the same time, according to the scientist, game poetics is also a set of literary methods necessary to identify and analyze this aspect of the game test [8, p. 6].

At the same time, under the game texts of A.M. Luxembourg understands this type of artistic test, in which the author provides for the need for specific, ludic in essence, relationships between the reader and the text, which is achieved due to the special structural characteristics of the work, the originality of its internal organization and the consistently used specific artistic techniques, thanks to which the reader's acquaintance with text is equivalent to the resolution of the game situation and is associated with the solution of riddles, mysteries, rebuses, etc. modeled in its artistic space. [8, p. 5].

Luxembourg A.M. singled out a number of artistic principles that are characteristic of game texts, and. accordingly, can be considered as the basic properties of game poetics. These include the following:

➢ Game structure. The text is structured like this. that its structural organization is not obvious, lends itself to various interpretations. or different structural elements, interacting with each other, cause certain game effects.

➢ The deception of the plot. The outer narrative layer of the text masks its essential, hidden content elements.

The game text involves the reader's search for deeper semantic layers hidden behind a deceptively clear narrative that evokes specific reader expectations.

➢ Playful use of intertextuality (and parody). Previous literature, various pretexts are not only involved in the narrative structure, but also perform key functions in it. A sophisticated allusive-parodic field is formed in the game text, which encourages the erudite reader to intensely search for cultural and literary references, the alleged objects of parody.

➢ Ambivalence. The writer purposefully lays down various options for interpreting the text, and the number of noticed possibilities for reading and interpreting it depends on the "qualification" of the reader.

➢ Unreliability of the story. The so-called "reality" constantly eludes the reader and is often not significant at all.

➢ Labyrinthism. The text is constructed according to the principle of a game labyrinth. and mastering it by the reader is likened to moving along it.

➢ Kaleidoscopic. Game text can be modeled as a kind of game kaleidoscope, where there is a quasi-random alternation of repeating elements.

➢ Theatricalization. The action is likened to a performance, the interior - to the scenery, the place of action - to the stage, the stage, the characters - to the actors. role performers. Some of the characters seem like a playwright or theater director manipulating other characters. Correlation with the performance becomes one of the ways to emphasize the artificiality of the text of the work, the destruction of lifelikeness. undermining the picture of "reality".

➢ The presence of the author in the text. The author includes himself, using various masks, among the characters, actively intervenes in the development of events and corrects them.

➢ Game narration. A set of techniques that give game originality to the narrative itself. The specific forms of manifestation are different: leaving voids (omissions of chapters), replacing the text with dots, introducing drawings into it, deliberate breaks in the narrative, etc.

➢ Game style of the text. The game text is characterized by a special, game style [9, p. 515-517].

Thus, from the above, the following conclusions can be drawn:

➢ the presence of game principles in the literature has a fairly long history. However, they begin to acquire conceptual significance precisely in the era of postmodernism, becoming an integral part of the literary and artistic works of this period in the development of literature;

➢ among the key categories of game text stand out: pastiche. pluralism. intertextuality, violation of the coherence of the narrative;

➢ in recent years, the theory has gained particular relevance, according to which the playful beginning of a work is realized at the level of text structure and at the level of language, and. respectively, delimiting game poetics and game style. Luxembourg A.M. believes that. on the one hand, game poetics is the whole system of artistic means that provide the game specificity of the game text. On the other hand, it is also a set of literary methods necessary to identify and analyze this aspect of the game test. The scientist identifies a number of artistic principles that are characteristic of game texts and, from this point of view, are the basic properties of game poetics;

Literature

1. Bolshakova H.H. Game poetics in the literary tales of Michael Ende: author. diss. ... cand. philol. Sciences. - Smolensk, 2007.

2. Dronova E.M. Intertextuality and allusion: the problem of correlation [Electronic resource] // Language, communication and social environment. -2004. - Issue. 3. - Access mode: www.tpl1999.narod.ru/WEBLSE2004/ LSE2004Dronova.htm.

3. Ilyin I.P. Poststructuralism. Deconstructivism. Postmodernism. - M.: Intrada, 1996.

4. Kuritsyn V. Russian literary postmodernism [Electronic resource]. - Access mode: www.guelman.ru/slava/postmod/Lhtml.

5. Luxembourg A.M. Game Poetics: An Introduction to Theory and History // Game Poetics. Issue 1. - Rostov-n / D: Literary Fund, 2006.

6. Luxembourg A.M. Reflection of reflections. Creativity V. Nabokov in the mirror of literary criticism. - Rostov-n / D: Rostov University Press, 2004.

7. Malishevskaya H.A. Game practices in the discourse of postmodernity: Ph.D. diss. ... cand. philol. Sciences. - Rostov-n/D, 2007.

8. Rakhimkulova G.F. Olakrez Narcissus: Vladimir Nabokov's prose in the mirror of the language game. - Rostov-n / D: Rostov University Press, 2003.