

## The Role of Word Play in the Formation of Artistic and Aesthetic Thinking in Young People

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**Abstract:** *The role of word play in the formation of artistic and aesthetic thinking in young people is expressed by the fact that the object of satire is a form of reflection of the world. The creative mechanism of satire is studied at a high level in the process of reality and artistic-aesthetic, word-game perception.*

**Keywords:** *satire, language, spiritual, aesthetic thinking, beauty, joy, fun, pleasure, purpose, irony, art, comfort, aesthetic activity, nobility, artistic values, national values*

### Introduction

Before analyzing the problem of satire in the word game, it is necessary to dwell on the concept of "game". The physiological process of the game is inherent in animals and humanity. To distinguish between both the basics, we will briefly analyze the important aspects of the game of people and animals in a comparative way. Games in the animal world are called abiotic forms of animal behavior, which, in principle, offer their intended actions to meet the vital needs of animals (for food and convenience), as well as those that do not fall into the category of directing activities. In the first period of human life, he plays with himself, and later, becoming a participant in the game world, he plays with other players. "When a person plays or is played by someone, he became both the player and the object of the game"[1]. It can be said that a person is manifested at the same time as a playful – playful subject, as well as a playful – puppet object, both in the influence of natural and social forces. The main task of the game in the animal world is a safe way to master any movement.

The game is understood as the activity of a person at the current stage of development of science, aimed at the conditional modeling of this or that extended activity.

### Main part

The emergence of the game in the process of evolution of the animal world is associated with the complication of the life of species and the need to master the experience of the association of species by young animals. The researchers noted quite correctly that both animals and children have the function of exercising the game, in their opinion. The game behavior is characteristic of animals, which are not limited to the automatic implementation of instinctive actions and require constant adaptation to changing conditions of existence. This idea is very relevant for the current stage of rapid changes in the mediation of the transition of mankind to the information society. "The concept of the game is a polysemantic (multi-meaning) concept that embodies multilayer polivariantly, associativity and even non-objectivity"[2]. Therefore, in the comments about the game it is natural to encounter expressions that exclude each other. "The dialect of the game is that it can have aspects that make a person's lifestyle, spiritual or household life miserable, absurd, while at the same time it can be a process that enriches, makes content and gives pleasure"[3].

The game is understood in modern philosophy in relation to man, as a physical and intellectual activity that is not directly intended for practical purposes. The concept of " game " due to the classical work of Johan Huizinga "Homo Ludens" (1938) entered into wide scientific use. In ontogenesis,

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personalities perform a similar educational function. It is common that the task of the game is to teach adult actions. N. Leont'ev emphasized this rule in his work "Psychological basis of Preschool Games". "In the process of child activity, on the one hand, with the rapid development of his need for action with objects, on the other hand, there is a conflict between the development of operas that carry out this action.

The child wants to manage the auto himself and himself wants to walk on the boat, but he can not perform this action, because he does not have and can not master operations that require real object conditions of this action. This dependence is an activity – game, which in the child can be solved only in one.

The concept of "word game" in Postmodern philosophy covers a lot of storytelling practices. True freedom perceives itself through the practice of storytelling in postmodernism. G Gadamer said about it: "any conversation has an inner infinity and everything that is said is always true, not only by itself, but also by pointing to something that has not yet been said."

The game is highlighted from different sides by many researchers as an important feature of the joke. I. Kant wrote about comics as a game of pure ideas, a game of ideas. Comics-the play of the Mind, The Daily moral and spiritual purification J. Renar highlighted. K. Fischer's statement describes the mind as a sentence actually similar to the play. Comic is described as a kind of play in E. Obue research.

It carries out the ability to determine the way of reading it by means of a strict description of the vital reality, the phenomenon, the creation of a model of the behavior of a person or group and the formation of a text. "The word game phenomenon is based on the existence of the possibility of voluntary use of the rules for the use of words and meanings (without violating them). This, in turn, dictates the free use of language elements (in the style of the game), the occurrence of vocabulary and pluralism of meanings, otherwise the language would have received the appearance of a strict linguistic algorithm that does not have game characters"[4].

In national artistic thinking, there are many opinions, aphorisms about the power of the word. The word art shows us naturalness as a work of art, through various decorations, paints, in general, to the future generation. The attractiveness of the word is measured by how rich it is with national-ethnic elements, its sequence, its beauty. In the poem "Language and Nation" by the people's writer of Uzbekistan Pirimkul Kadyrov there are very impressive observations on the development and importance of the national language: "our patriotic and nationalist writers have harmonized the art of artistic elegant vocabulary of our classical literature with the lively colloquial language of the people in their works and developed a national literature. Overcoming the pressures of the ideology of the tyrannical, the best poets and writers who created in the XX century from the immortal spirit and classical vocabulary of such great leaders as Alisher Navoi and Babur Mirzo received great support in creating attractive heroes in the national language"[5]. It is possible to observe that the linguistic possibilities of the Uzbek language are also studied in the form of euphemism and dysphemism in various word games in the course of speech. Commonality of language and spirituality, language and spirit manifests itself. Therefore, the problem of national spirituality globalizing today and it is important to study the euphemism and dysphemism means of expressing the National mentality.

The emergence of euphemism is associated with the conception of mankind and the development of moral values. It is manifested not only as a phenomenon of language (a word, a combination of words or a phrase used in place of units, which is unfavorable from the point of view of the person expressing it), but also as a person's tendency to change the speech situation to some extent. While the acceptable word can be used, the unfavorable environment that can arise as a result of the application of units forbidden by the speaker (taboo) is softened. When forbidden words are said to be equated with humanity, there will be no exaggeration"[6].

According to modern linguists, in the process of conversational communication, the speaker "plays" with the words[7]. The idea of a language game in the doctrine of postmodernism is developed

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on the basis of the concept of "text reader". According to this idea, in the process of reading, three sides (the reader, the text and the author) form a single whole, creating an infinite area of the word game during communication and communication [8]. In this infinite semantic field new images, meanings, ideal models come into being.

Laughter is the perception of inconsistency in a playful context that can accompany laughter, says McGee. The fact that the object of laughter intellectual moment as an important component of play, is one of the main factors in the consideration of the problem of effective motivation for creativity. L.Rubinshteyn conveyed vividly and figuratively. He wrote that the sense of humor is similar to thinking in terms of the degree of generalization. On the example of successful professional communication, it is worthwhile to consider the process of effective use of humor as a word game. Thus, humor is actively used in the field of psychological counseling and educational psychology, because of the fact that people are very interested in it as a specific type of game. For example, you can talk officially with a client who visited the presence of a psychotherapist, and then soften the situation by making jokes, pun.

Satirical narrative feature: a situation rich in irony, reflecting the social, psychological attitude on the basis of the situation; the development of vocabulary, escapism through the effect of laughter in the image of a person or creature and the formation of painting on the basis of a monologue, grace in dialogue, gestures; fraud against the background of sagacity, resourcefulness, condemnation of cunning; the state of bring to the surface [9].

Word games are mastered by individuals in the process of socialization and acquisition of linguistic competence. In the process of communication, a person not only understands the language what it means to master, but also follows a certain rule. To the same extent, the identified important features are characteristic of humor, which is expressed in word games. At the same time, the multiplicity of humor is vividly reflected in the language game (Words, polysemia, amphibole, etc.). L. Vitgenstein wrote that the word game is "a model designed to shed light on the possibilities of our language with similarities and differences" [10]. Word game is a special form of life in which not only the word, the language, but also the truth itself is passed through the word prism and perception.

In the word game concept introduced by L. Vitgenstayn and E. Spranger (1922) takes a new interpretation of the concept of "life forms": the concept of life forms is based on the practice of speech of certain word games as certain variants of socio-cultural artistry of human existence. It turns out that the main parameters of the word game are meaningful determinants of life forms, which give such characteristics as the usual basis, normative rules, etc. The word game translates speech (and, accordingly, socio-cultural reality) on the basis of play, which determines the possible factors of individual and socio-cultural experience, incompatible with the existing ones.

Another important contextual position in the context of describing the creative meaning of satire is the idea that "the essence of the word game is self - development as a result of a violation of the symmetry of the system"[11]. In this regard, humor, manifested through the word game, is one of the most creative ways of reflecting parts of the world. Let's take a closer look at V.A.Pishchalnikova's view that "the possibilities of definition in the word are endless, and this already reveals the ability of the language to actually show unlimited combined possibilities". This rule states that there are such object carriers as the word game for the manifestation of the phenomenon of human intellectual activity.

The phenomenon of the significant prevalence of word games in the form of attitudes to humor, researchers explain that "In everyday speech practice, the speaker and listener are able to get aesthetic pleasure from certain speech sounds," [12]. This phenomenon undoubtedly contributes to the consolidation of this type of reaction and the desire to repeat them. At the same time, the described events are not repeated in the word game, but they say that we need to think about the events and enrich our thoughts about them with various emotional charges. For example, the following example of word games will undoubtedly bring out a smile in a person.

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In conclusion, the mechanism of the development of cognitive knowledge of young people who read the word game in the Uzbek artistic-aesthetic thinking, creates in their thinking charisma, integrity, diversity. The authors in their works embody reality through images and refer to the types of satire in order to bring them closer to real life. Whether it is in the style of a monologue or in the style of satire, it does not deviate from the universal law, and it is read aloud by the people.

### Conclusion

The authors believe that the use of satire by the addicts brings them a lot of convenience.

First, the word savings in artistic text, aesthetic decoration increases, and the word game turns out very interesting. The speech of satiric images, various acts of which cause a ridiculous situation;

secondly, the speech of the hero of the work, his experiences, monologue increase the cognitive potential of the reader, understand the ridiculous situation, determine the tragedy of the satirical social reality;

third, the word wealth, playfulness in artistic thinking, the work is performed by the hero, expressing the art of being able to apply all the relevant words through self-ridicule. This, in turn, indicates the eagerness of the work to high artistic and aesthetic thinking.

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