

PRECEDENT PHENOMENA AS AN OBJECT OF PERCEPTION AND EVALUATION IN THE MECHANISMS OF THE LANGUAGE GAME

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Abstract

This article provides detailed information on precedent phenomena in the mechanisms of the language game in modern works of art.

Keywords: precedent phenomena, language game, works of art.

Introduction

A language game based on the use and transformation of precedent phenomena is one of the most important speech techniques in modern media discourse. However, if in the latter such a language game is associated mainly with strategies for attracting attention and manipulation, then in a literary text it has fundamentally different functions.

Modern literature, including poetry, partly remains associated with the tradition of postmodernist discourse, the specificity of which is largely determined by the orientation of culture not to reality, but to culture itself with its complex associative links that provide intertextuality, precedent, and parody of literary texts.

The stylistic functions of the use of precedent phenomena are that they help the author to express his attitude to the world by comparing two or more "realities" that "create a multi-layered semantic field" of the text [3]. Often in modern poetic texts, "the contrast with the pretext turns into a connection, as a result of which the intertextual connection acquires the character of a pun, hyperbole or their mutual superimposition", thus "the 'high' and 'low' registers are combined" [5, p. 33]. Intertext in a work of fiction can be a "kind of interpreter" [Denisova 2003: 171], which reveals new meanings in it. The described function can correlate with other functions of intertext: expression of the author's assessment or assessment of the character, generalization of the situation, comparative-assimilative function, characterological, ornamental, function of influencing the addressee of the text [1, p. 227]. However, "in addition to precedent texts, which are axiologically loaded units, the language game also carries an assessment" [2, p. 16]. Contemporary Russian fiction is characterized by the reader's involvement in the space of a linguistic and literary game with the author, "who is sometimes deeply ironic, and, as if frolicking, opens up to us previously unknown dimensions and angles of the incomprehensible universe" [5].

The basis of the language game in modern fiction is often the authors' appeal to precedent texts and statements, both elite and mass culture. According to I.A. Chemezova, the "precedent model of the language game" is based on the discrepancy between the original meaning of the



precedent text and its new referential correlation, and is aimed at re-emphasizing "the value attitudes of perceiving the meaning of a well-known cultural fact" [5].

In modern literature, the following mechanisms of the language game are relevant when using precedent phenomena: a language game based on the polysemy of the lexeme; contamination of precedent statements and precedent names; literalization of the meaning of the lexeme included in the precedent statement; the use of consonant lexemes. It is noteworthy that in the process of the language game, the initial meaning of the precedent phenomenon and its actual meaning in the context are often correlated as "high" and "low", creating a deromanticized, reduced artistic image.

It should be noted that there is a tendency to transform plots from precedent works on the basis of rethinking the lexical meaning of a particular word. The language game "as a means of conveying the author's thoughts, feelings, emotions, sensations, non-verbalized ideas" [2] is a popular technique in modern poetry when introducing precedent phenomena into the text. "Discrediting", the lowering of the status of a significant cultural fact in the process of a language game, is aimed, as a rule, at revealing contradictions and inconsistencies (comic or tragic) that arise in the depicted "anti-world".

In studies devoted to the study of the linguistic features of modern fiction, developing in the mainstream of postmodernism, it is emphasized that it is characterized by the use of language as a matter through which the main author's intentions are expressed, which, in turn, determines the manifestation of one of its striking features - the language game.

According to I.S. Skoropanova, "playing with language as a secondary and primary sign system" is evaluated as a "generic property of postmodernism", through which "escape from the totalitarianism of language" is carried out, meanings are shaken behind strictly fixed concepts, probabilistic characteristics and new semantic shades are acquired [5]. V.D. Chernyak, in fact, expresses the same idea and emphasizes that "the practice of language games of postmodernists" is characterized not only by diversity, but also by fundamental openness and nonlinearity, and "is found in works of different styles and genres, extending either to the entire text or to its individual fragments, that "the form of the word becomes the object of the author's special attention"[5]. in which we live.

When reading the works of modern authors, it is necessary to distinguish between mass literature, which exploits these cultural and artistic stereotypes of consciousness, and high, true literature, which addresses the essential problems of existence. These principles are included in the artistic and aesthetic arsenal of many modern authors (V. Erofeev, S. Dovlatov, L. Petrushevskaya, T. Tolstaya, V. Pelevin, etc.). In numerous studies of the works of modern writers, it has been revealed that "the essence of the artistic creativity of postmodernism is a game with what has already been created." Initially, this game was understood by researchers very simply: as "a parody of artistic means and standard meaningful meanings that were understood by readers. Then, gradually, in the context of postmodernist aesthetics, this phenomenon is reconsidered: the game is not limited to copying techniques, but rather approaches the global category of philosophy of the 20th century – HOMO LUDENS (J. Huizinga's term) – the Man Playing [4].



Thus, in the evolution of the postmodernist aesthetics of writers, there was an opposition (distinction) of two levels of realization of the category of play:

- 1) play as a separate particular technique;
- 2) the game as a global principle.

Summing up, let's define the role of precedent phenomena in modern postmodern fiction:

- Appeal to common language memory makes it possible to facilitate communication with the reader, expands the possibilities of writers to implement the author's intention, to be adequately understood.

"At the same time, free treatment of precedent phenomena – distortion of formulaic combinations, contamination of initial statements, truncation, dissemination and transformation of well-known quotations, texts, names – makes it possible to destroy the automatism of the reader's perception, to tune the reader to search for meaning in the subtext, in the interval that arises between established and newly constructed texts [3].

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