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ЯЗЫКОВАЯ ИГРА В СОВРЕМЕННЫХ РОССИЙСКИХ ТЕЛЕВИЗИОННЫХ МЕДИАТЕКСТАХ: ТИПОЛОГИЯ И ПРИМЕНЕНИЕ

Аннотация. Определены формы использования и разновидности языковой игры в соответствии с уровнями языка (фонетический, словообразовательный, морфологический, лексический и синтаксический) и обозначены их ключевые выразительные функции в современных телевизионных медиатекстах с целью привлечения и удержания внимания аудитории, а также обозначены лингвистические проблемы использования языковой игры в медиатекстах для предотвращения проблем декодирования и стереотипизации речевого поведения журналистов. В результате детального анализа приведенных примеров выявлено, что современные телевизионные журналистские дискурсы оказывают влияние на стратегии и тактики самопрезентации у адресата телевизионного дискурса в системе средств массовой информации и представляются одной из первопричин трансформации и изменения лингвокультурного типажа представителей русского лингвокультурного сообщества.

Ключевые слова: языковая игра, медиатекст, НТВ, привлечение внимание, прием.

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LANGUAGE GAME IN MODERN RUSSIAN TELEVISION MEDIA TEXTS: TYPOLOGY AND IMPLEMENTATION

Abstract. The presented article has determined the forms of Language-game usage and its varieties according to the levels of language (phonetic, word-formation, morphological, lexical and syntactical) and has outlined their key expressive functions in modern TV media-texts in order to attract and retain the attention of audience, as well as identified linguistic problems of language game usage in media-texts to prevent the problems of decoding and stereotyping of speech behaviors of the journalists. as a result of the detailed analysis of the given examples the article reveals that contemporary TV journalistic discourse influences the strategies and tactics of self-presentation used by the addressee of TV discourse in the system of mass media and becomes one of the major causes of transformation and change of the linguocultural type of the Russian linguistic and cultural community.

Keywords: language game, media text, NTV, attracting attention, technique.

Introduction

Since the language game is a quite fascinating and vivid phenomenon implementing the human language function and extensively penetrating virtually all areas of language spoken language, fiction, the language of advertising texts, the language of mass media and communication (print, radio, television, Internet), in political discourse and, most

surprisingly, even in the sphere of scientific speech.

What is the key to creating effective, bright, eye-catching headlines that can attract and retain the attention of the audience? Certainly, the resources of the language game provide us with a tremendous amount of assistance. Through radio and television broadcasting, it is possible to study language influence and develop skills in convincing, competent

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written and spoken language and to consolidate these skills [9].

Therefore, a language game is a non-standard creative use of any language units to generate witty statements, including those of a comic character. In the texts of journalists, the language game can capture the attention of the audience, hold the attention of the viewer for example: just imagine for a documentary (NTV – НТВ) journalist Vadim Takmenev (Вадим Такменев) was made up 45 possible title variants, and as a result the film was called (Code of Silence – *Кодекс молчания*) it was dedicated to deaf-mute people but in order to come up with a catchy title sometimes it is necessary to look through a huge number of options, what was the suggested title (gesture of despair, difficulty of sign language interpretation, can't be silent, missed hearing, mute scene, the gift of speech, speechless question, hearing Not Deaf, conspiracy of silence, hearing test, deaf wall, silent boys, deaf-mute love, deaf-mute, Motherland hears, Vow of Silence, No. words, moments of silence, silent terror, silent game, right to speak, silent abysses, Keepers of Silence, Great mute, sound bar-

rier, part of speech, No. one will hear, shouting to heaven, One hundred years of solitude, one hundred years of silence, deaf defense, living silence, deafening life, deafening success, Nest of the deaf, quiet time, asking for silence, mute, sounds of mu, and silent sadness silent – *жест отчаяния, трудности сурдоперевода, не могу молчать, прошел слух, немая сцена, дар речи, немой вопрос, слышу не глухой, заговор молчания, проверка слуха, глухая стена, молчание ребят, глухонемая любовь, глухомань, Родина слышит, обет молчания, без слов, минуты тишины, тихий ужас, игра в молчанку, право голоса, тихие омуты, хранители тишины, великий немой, звуковой барьер, часть речи, никто не услышит, докричаться до небес, сто лет одиночества, сто лет тишины, глухая оборона, живая тишина, оглушительная жизнь, оглушительный успех, гнездо глухаря, тихое время, прошу тишины, немой, звуки му, и молчи, грусть, молчи*). of course, many of the different options were rejected because they violate ethical norms, and most likely, the journalist was just looking together with the editor-in-chief for some original option and tried different ways, using different

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tricks of the language game, to come up with a bright headline at once. More reason to sketch out as many as 45 variants in such quantity. But here are some techniques to try and take on board that will diversify our speech. At the present article are analyzing language games on five linguistic levels: phonetic, word-formation, morphological, lexical, and syntactic in various at the present article are analyzing language games on five linguistic levels: phonetic, word-formation, morphological, lexical, and syntactic in various media texts Russian media texts.

1 – Paronymic attraction: an effective stylistic technique called paronymic attraction is based on the conjunction and contamination of words in which the substitution of a sound gives rise to a new meaning. Here are examples of speech changes such as: TV-announcement take “ЖЭК-Потрошитель” – from the name of serial killer *Джек-потрошитель* (Jack the Ripper) but ЖЭК here refer to housing and communal services tariffs – ЖКХ ТАРИФЫ, “Мёртвые души” – is a 2012 Japanese horror comedy film directed by Noboru Iguchi, but taken from the 19th century Russian novel by Nikolai Gogol “Мертвые души” – “Dead Souls”, “Еда не приходит одна” – “food never comes alone”: taken from a popular proverb – “Trouble never comes alone” – “беда не приходит одна”). Recalling the unexpected visit of French politician Ségolène Royal to Russia in 2007, who was aptly referred to by TV reporters as “the Royal in the bush” – “притёсок Рояль в кустах”. Incidentally, this is the technique that the author Lyovsh Nikolai Leskov frequently used in his styling of vernacular speech, for example: “voshpital” – “вошпиталь” – from the words “вошь” and “госпиталь” – “louse” and “hospital”, or “Gulvar” – “Гульвар” instead of “boulevard” – “бульвар”, “spinzhak” – “спинжак” instead of “пиджак” – “jackets”.

Thus, the language game is a creative use of any linguistic means to produce witty expressive statements, including comical character in the sphere of language, it implements various functions:

Well, firstly, the language game is widespread in modern media texts and today in connection with the desire of the media to amplify expressiveness and explicitness, because it is expressiveness that underlies the language game, so it is possible to refer to the tendency of the language game and its incredible popularity in order to create new turns of speech and enrich the vocabulary, Secondly, the language game is implemented in speech with regard to the features of the speech situation and the interlocutor, which means that it is necessary to realize his desires.

Theoretical Framework. The Expressive Functions of Language Games in Media Texts

The language game is carried out by the following rules, firstly, it is the presence of the participants of the game; that is, the author and the recipient of speech, secondly, the presence of the game material; that is, the language means used by the author and perceived by the recipient of speech, and thirdly, appropriate conditions and rules, which will regulate the communicative behavior of the game participants; in this case, the language game.

Accordingly, the language game in the media has specific functions: first, the evaluative function, which is aimed at influencing the audience in an interesting game form, and secondly, the aesthetic function is the conscious desire to experience itself and cause its listeners, readers, and spectators' pleasure from the form of speech itself, well and of course the pragmatic function, which is aimed at attracting attention to the original

form of speech. And still, one must not forget about the expressive functions, which serve a more figurative and more vivid transfer of thought. The means of all language levels are used for the language game [1].

Levels of Language Game Corresponding to the Levels of Language in TV Media Texts and Announcements

First of all, it may assert the easiest technique – graphic level, in the language of modern media is widespread graphic language game example and then goes large, highlighted font “George Bush” – “Джордж побушует” and here in the word “po**Bush**uet” – “но**Буш**ует” is highlighted “Буш” – “Bush”.

A variation of the graphic game is to use the Latin alphabet or other iconic symbols, for instance: “Какое пиво Мы вы**BEER**-аем” – “What kind of beer are we going to drink”. Another example: “Audience” – “Аудиенция” – “Аудиенция” is written in the same way as the brand name of a famous German car. Nowadays, the world is living in self-isolation and there is such an interesting example of a graphic game and sound: “*Sidi* дома” – “stay at home”, “sidi” is written in the Latin alphabet means “stay”, or “Минимальный кредит” – “Mini” is written the same way as the Audi name means minimal, “специены” – “спе\$ены” – “special-price” we can often see that the Russian letters “ц”, “с” are written as “\$” dollar symbol is the simplest method, all of the above examples are the most obvious examples of graphic language game [2].

There can be also another level is the phonetic level, to catch attention, journalists use techniques based on sound effects; that is, using rhyme, the consonance of the words. For example, in the songs of the famous Russian artist (Сергей Шнуров – Sergei

Shnurov) there are often expressive titles, you remember what Shnurov writes us: “ты баба-бомба” – “you baba-bomb”, “в Питере – пить” – “in Peter – drink” and “Ты просто космос, Стас” – “You just cosmos, Stas” that is constantly alliteration assonance.

Further level of the language game is the word-formation level and this is where the rich resources of the word-formation system of Russian are used, for example, the usage of Russian word-formation suffixes, which are typical for place names, such recognizable suffixes when we use them in foreign proper names or place names, immediately it looks like a kind of norm violation, as a means to attract attention, so as to achieve a certain goal, for example: “крестьяне тихооцины – Мичигане при Миссисипи перевыполнили план по весеннему силу” – peasants of Tikhotsk – Michigan under Mississippi.

Yet another common trick of language games is to form a new word by combining parts of two words or expressions associated with each other by some associations, once again we will give very simple examples, their purpose is merely to show everyone the scheme and the model itself, not to make people laugh, for example: “желтопрессная газета” – “a tabloid newspaper” from the words “жёлтая” и “пресса” – “yellow” and “press” or “государственная благотворительность” – “state blog charity”, but it only says “блог” and “благотворительность” – “blog” and “charity”, so it’s a misuse of the words “блог” – “blog” and “благотворительность” – “charity” that results in “blog charity” or “кремлетрясение” – “the Kremlin” and “earthquake”). Well, this is exactly the same scheme I showed earlier.

One of the favorite tricks of journalists is the use of idioms in the language game. Idioms can be substantially transformed by analogy with the well-known proverb “не хлебом

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единым жив человек” – “not by bread alone man lives”, the author, for example, in one of his publications has resorted to the language game “*неметаллам единым*” – “does not metal alone” is an article about the South Urals region, which is focused on the extraction of metal.

The headline of the article «*врачи прилетели на помощь населению России*” – “doctors flew in to help the population of Russia” by analogy with Alexey Savrasov’s famous painting “*Грачи прилетели*” – “The Rooks Have Flown In”, “*Кто был ничем, тот ни при чём*” – “Who was nothing is nothing” the famous words of the international Proletarian anthem International.

Many people like the headlines of the newspaper (Kommersant), let’s try to find out what trick Kommersant journalists have been using for more than 30 years, they use precedent phenomena in the language game, and if earlier the problems of precedent phenomena in the language game were interesting only for specialists, now this very precedent became one of the main distinctive features of modern journalism in general. The fact is that the leading features of the postmodern era are intertextuality, just as it presupposes a linguistic game of meaning in the rarified ordinary quotations, the rollcall of texts by different authors and the media [7]. The media are precisely the conductors of mass culture, so the main problems of literature have also affected the language of the texts of journalists and bloggers. Thus, the precedent phenomena in the language game are a manifestation of the intertextuality of the modern unrestrained media text [3].

Just in modern media texts, journalists skillfully use different stylistic devices, they try to select some kind of precedent names and introduce additional connotations into them, that is, some shades of meaning, thereby highlighting the internal form

of this precedent phenomenon, as can be seen in the example: “*Рояль в кустах*” – “The Royal in the bushes” is a Frenchwoman who challenged Jacques Chirac himself and the documentary film by Vadim Takmenev “*мир под каблуком*” – “the world under the heel” – a technique of paronomasia, which was a synthesis of phonetic and connotative information – this is a very common technique for playing with precedent phenomena and its popularity is due to what is perceived by the viewer the auditory and influencing function of the radio text or texts on television increases significantly, for example: a special issue of the program “*профессия репортер*” – “profession reporter” of NTV – НТВ) was dedicated to “*Тюльпановая революция*” – “the Tulip Revolution” in Kyrgyzstan and the voluntary resignation of the country’s president Askar Akaev, since this film was called cursed days, the audience those familiar with the work of Ivan Alekseevich Bunin immediately felt the connection of this precedent statement with the source text “*окаянные дни*” – “cursed days”, this is Bunin’s diary pamphlet about the revolution and civil war in Russia from the first days of 1918 to June 1919, and those who understood the deep meaning of the statement, were able to appreciate this language game, because in any case, the author was able to achieve the desired emotional reactions of viewers and thus increased this influencing pragmatic potential of the off-screen text, that is, those who understood “*окаянные дни*” – “the cursed days”, a reference to Ivan Alekseevich Bunin reached them, and those who did not they only understood what Askar Akayev meant “*окаянные дни*” – “damned days”, they saw the first level of the language game, maybe they didn’t immediately consider the deep meaning, didn’t feel what kind of game it was, that is, they didn’t understand any direct meaning, but the multifac-

eted subtext arises when the listener, viewer, reader is faced with the use of precedent phenomena of the language game in media text. Another good example, it seems to us generally great “ВРЕМЯ Ч” – “TIME CH” the first association we have is about Che Guevara, this name was used by Andrei Loshak in a documentary in which he talked about the leaders of the Latin Alliance and the great Bolivarian Revolution, the journalist specifically updates the direct meaning of the components. the precedent statement “ВРЕМЯ Ч” – “TIME CH” at the same time retains the meaning of the statement as a whole, because “ВРЕМЯ Ч” – “TIME CH” is the start time of the operation, the symbol for the start of military operations, and this is from the speech of the military and the meaning of the name becomes clear to viewers only from the context, and this context is reinforced by the video nearby because that, we are talking about such a television text and, accordingly, in all media texts – the effect of surprise arises due to the fact that the usual expression “ВРЕМЯ Ч” – “TIME CH” is used here in a literal sense – this is a literal metaphor. The return of direct meaning by the utterance component and thus the influencing potential of the text increases due to the viewer’s positive assessment of the language game with the precedent name. You give your listener pleasure, including intellectual pleasure, because it’s still a mystery – it’s a thread cipher, and when your audience solves this cipher, it smiles, rejoices and praises itself internally and enjoys it [4].

What other techniques we might have for utilizing precedence in the language game, first of all it is worth noting that the contamination of two precedent names, as in the film by Alexander Zinenko, who was preparing a documentary on NTV, where he described girls who were underage, who became mothers at a very early age and generally

covered the problem of the child sexual revolution in Russia and the contamination of two precedent names was used “Мадонна с младенцем” and “Лолита” – “Madonna with a baby” and “Lolita” are both precedent names from which the film was called “Лолита с младенцем” – “Lolita with a baby”.

Methodology

Our study used the qualitative approach which provides a means for testing objective theories by examining t

he relationship among variables. We have synthesised utilisation and contentment theory with the current literature on news agency credibility and selection of media outlets [8].

A linguistic content analysis is a technique for coding textual content data through the categorisation of textual keywords and the identification of the relationships between these words. The coded textual data have been analysed by using the methods of logic regression [10].

Results and Discussion. Linguistic Issues in the Use of Language Game in Media Texts

The use of a language game in the media often speaks of the desire of a journalist to creatively use the possibilities of language when creating material, but there are also negative aspects, for example, very often we are faced with the following such linguistic problems, we see how derogatory terms very often in the press occurring. and we can find many examples of the use of precedent phenomena of the language game, revealing such topics of the bodily bottom, for example, a journalist can use the shock function in these precedent phenomena in the language game, this is especially common in the announcements of such yellow mass programs, on NTV we could often see such programs: “максимум, русские

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сенсации” – “Maximum, Russian sensations”, which shows the announcement of the documentary film “*Звезда в подарок*” – “A Star as a Gift” from the Russian sensations cycle people. This informational detective story by Mikhail Popov was about the lives of show business stars, that is, it is a performance at corporate parties, weddings, and birthday parties of wealthy people: “*Стол заказов шоу-бизнеса: артистов вызывали, красавица к столу Баскова на стол Леонтьева под стол Киркорова по кругу*” – “Show business order table: artists were called, handsome to Baskov’s table to Leontiev’s table under Kirkorov’s table in a circle” imagine this sounds live on the federal channel and is repeated many times a day because this is an announcement, that is, talking about private concerts abroad and Russian artists [5].

Journalist knowingly appeals not to the precedent situation, in this case it is the challenge of such women of light behavior and the call of prostitutes, artists called, the journalist immediately knowingly calls this association and then goes on, Hints of some sexual act in Kirkorov’s perverted form in a circle, so it’s clearly like, the very imposed coarse association with capricious and very often such a violation of linguistic norms causes the opposite effect and it repels an educated audience with a high income and such an audience is by the way very valuable to the advertiser, so in general, we can think of these examples as communicative failure, because it doesn’t attract, it alienates and offends a very valuable audience [6].

In some cases, derogatory of tragic situations is unfortunately unacceptable and it is often found in the media, for example: “*очередной пожар в театре Станиславского и Немировича-Данченко*” – “another fire in the theater of Stanislavsky and Nemirovich-Danchenko”, so the headline is again an attempt of language game:

“*артисты погорелого театра*” – “the artists of the burned theater”, No. it is not quite successful, or for example: how the stars lit a movie from the cycle of Russian sensations about such a harmless topic as the first concerts of celebrities, the author in the promo text consciously instead of the word “*дебют*” – “debut” uses “*эвфемизм*” – “euphemism” is a replacement for some word more soft, or directly used instead of the word debut “*эвфемизм*” – “euphemism”, it is firmly connected in the consciousness of the big Soviet people with the word “*секс*” – “sex”.

“*Все звёзды делали это, у Аллы Пугачёвой это было в метро, у Эдиты Пьехи в автобусе, а Филипп Киркоров сделал это с родным отцом*” – “All the stars did it, Alla Pugacheva had it on Metro, while Edita Pieha did in the bus and Philip Kirkorov did it with his own father”, “*первые концерты знаменитостей, секретные материалы шоу-бизнеса, что пела Ротару на хуторе бабушкам, кто ночевал с Веркой Сердючкой, признания пехотного капитана*” – “first celebrity concerts show-business secrets what Rotaru sang on the farm to her grandmothers, who spent the night with Verka Serdyuchka, confessions of an infantry captain”, represent here a precedent phenomenon it dates back to the precedent situation of the Soviet time on the topic of sexual intercourse, interpersonal communication and post-perestroika water on Russian television, remember even the Talk Show by Elena Hengi “*Про это*” – “*Pro Eto*” – “About This”. This is dedicated to the issues of sexual relations, this program can be seen as a text that has become a precedent and in these examples which we now analyze can be seen as two insults at once: a hint of incest in the family of Kirkorov in the statement: “*Киркорова делал этот с родным отцом*” – “Kirkorov did this with his own father”, and a hint at the homosexuality of Andrei Danilko in the statement: “*кто ночевал*

с *Веркой Сердючкой, признания пехотного капитана* – “who spent the night with Verka Serdyuchka the confession of the infantry captain”, we specifically cite these examples to show how linguistic norms can be violated in a language game and specifically want to emphasize that this parasitism on basic psychological concepts such as: fear, sex, violence, is unacceptable for people who want to preserve Russian culture.

Tatiana Surikova, a wonderful researcher of linguocultural problems, stated that this is one of the linguistic consequences of the general mental tendency of the expansionist mass media, that is, the comprehension of life through the prism of the human bottom of social, biological, linguistic, but most educated people are tired of this bad and do everything to protect themselves from such dirt and their children too, That is, instead of watching a documentary advertised in this way, they will just turn off the TV, so the author of the text should always remember the principle of communicative cooperation of the addressee’s and addressee’s interests, it is necessary to remember Maxim Graca and read what means effective ways of communicative cooperation, otherwise, the prestige of the profession of journalist will continue to fall after this, the ratings of the program will decrease and the final confidence of the audience will simply be eroded, so do not forget that that the use of precedent phenomena in a language game especially if this definition of the phenomenon of questionable quality is fraught with lawsuits to protect the dignity of business reputation.

True, some use the opposite of any shock moment as a reason for the hype, a reason to popularize themselves and we want to show you an example of how such a spin doctor strategy was used in the overall program *Maximum* on the TV channel NTV as-the voice-over version uses the attributive

nomination method, the journalist called “*солистка группы “Шпильки” – “Поющие трусы”* – “*solistka gruppy “Shpil’ki” – “Poyushchiye trusy”* – the soloist of the band “*Stiletos*” – “Singing Panties”, he mentioned that the band Singing Panties – “*Поющие трусы”* and the musicians and the producer of this group decided to intellectually replay, the bullies came up with an original transition, the group’s soloists designed a new collection of women’s lingerie, here we see exactly such an unusual continuation of the language game, but in general modern journalists certainly need to remember that the older generation, unlike young people, has a certain immunity, because brought up by the ordinary Soviet school and university, they continue the tradition of Russian system disciplinary knowledge, and if a person cannot resist this nonsense, if he is young and in recent years just a wave of information from the TV screens and therefore young people are completely unprotected and they are formed mosaic culture that gives a lot of knowledge but does not assume the presence of anythe scale of value as axiological jackals, in fact, the new generation cannot independently figure out what is good and very often heard in the media space phrase “*если звёзды раздеваются, значит, это кому-нибудь нужно*” – “if stars undress means someone needs it”, teenagers start to repeat: and if one of the young people; Parents and teachers explain that this transformative precedent statement is based on the text of Vladimir Mayakovsky that most do not know about it and it turns out that the work of Vladimir Mayakovsky into the consciousness of young people begins to associate exclusively with nude film artists, on the screens and in the press, such a switch happens if you summarize what we mentioned above.

And so we note that the authors of media texts, bloggers and people who publicly

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speak out are obliged to counter this trend and in no way undermine Russian culture by their own efforts, and when it comes in particular to the use of precedent phenomena of language play of course – this problem of incorporation is the unjustified inclusion in the context of these precedents of unjustified names of precedent phenomena, turns a communication act into a language game, lacking a meaningful and graphic design. The problem of incorporation leads us to the question of the justified and unjustified use of precedent-setting phenomena of the language game, the fact that by appropriating the culture of the community, the person attributes also its social and ethnic stereotypes, in this way, stereotyping elements are embedded generally in the nature of the cultural community, and, to a certain extent, it suppresses the personal behavior of the individual.

The linguistic identity has a lot of ready-made statements, as a result, the writer creates the illusion of his own text, in this case, we say, of course, not possessing the substitution of new knowledge in the finished speech formula, and reproduction by the linguistic personality of a foreign formula of foreign content. The problems of language in modern media texts and in particular when speech tries to exhaust itself in quotations from nowhere and the vexation of the capricious self of the speaker once again saying a common phrase or referring to a known situation not only refuse the authorship but also deprive those who first came up, invented an aphorism or a plot that uses. This is such an interesting problem, of course the most professionals are concerned but nevertheless that you see how many ready-made aphorisms, ready statuses in social networks; right in these ready-made Russian quotes, we mentioned that we live in an era of ready-made word, and this is a trait of postmodern-

ism and there is always juggling with ready quotes, allusions, a reference to something previously created.

We emphasize once again that in order to use language game resources effectively, you should always answer yourself a question about the appropriateness or inappropriateness of using, for example, precedent phenomena in a language game.

There's another decoding problem, so you offered a language game to your listeners, your viewers, your readers, and whether they were able to decode the numbers that you sent him, For example: in recent years people with an analytical mind tend to draw conclusions based on the analysis of facts, modern TV journalists increasingly call as: *Дукалис, Каменский, Фандорин* – Dukalis, Kamensky, Fandorin it is all clear Fandorin hero of the novel Akunin Dukalis and Kaminsky these Russian characters of TV series, it all reflects the cinematic preferences of representatives of the new generation of Russian fans of television series; but we did a small express question and realized that the older generation does not always understand statements with these precedent names out of context, that is, people of a certain age may simply not decode these precedent names, but then the precedents *Холмс, Пронин, Пинкертон* – Holmes, Pronin, Pinkerton) used in such a minimized designation investigator, that is, it is necessary to take into account gender, age and social status, the person who listens to you he may not understand what the game may even be offended by and often try to compliment erudition for your audience and cultural competence for his listeners, the journalist finds himself in a situation where readers, listeners and viewers cannot decipher the received message and this causes a communication failure, and it is also important to stress once again the problem of decoding, the problem of incorporation

and unconditional ethical aspects of the use of, inter alia, case names in the language game and other ways of creating a language game, that is, we once again want to emphasize that the use of names: the function of offensive nicknames, Tragically tragedies, language consciousness desacralization, derogatory can all lead to communicative failures when using precedent phenomena in media texts.

Conclusion

It was proposed the definition of the language game as a non-standard creative use of any language units to create witty statements, including comic ones. The techniques of language play make it possible to achieve the main principles of media text creation: to achieve maximum expressiveness within a minimal text segment.

Examples from various television media texts were given by us, it was obvious that aggressiveness as one of the leading discursive features of the genre system of media texts, which often leads to the violation of communicative and stylistic norms in media texts (the problem of incorporation, the problem of decoding, the problem of stereotyped speech behavior of the journalist), as well

as ethical standards (using names as offensive nicknames; the travesty of tragic situations, “massaging strawberry”, desacralization of modern Russian linguistic

The results of many years of observation of the development of language play in the language of Russian television media texts indicate the following observations.

1. The entire set of playful means is continuously enriched both by acquiring newer resources and by combining existing ones, indicating that language play in the language of contemporary Russian television media texts is a dynamic phenomenon.

2. Meanwhile, the settings for expressiveness also have a flip side: language play acquires the features of pretentiousness and, at times, of negligence. Exceeding the threshold of the addressee’s competence, as well as the violation of ethical and aesthetic norms can lead to communicative failure.

3. The prevalence of orthographic games in the language of texts of Russian television media, on the one hand, is consistent with the tendency to the constant search for ever new techniques of attracting attention, on the other hand - refutes the installation on the inviolability of orthographic norms.

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