



## Classification of Game Technologies in Professional Education

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**Abstract.** This article reveals the basic concepts of pedagogical technologies and considers games as one of the types of technologies. The article provides a definition of the game, motives, features and needs for game activity. The author presents the basic pedagogical foundations of the organization of game activity. The methodology of the article is based on the effective use of various modern pedagogical approaches, accompanied by gaming technologies in the study of Russian as a foreign language. The practical significance of the article lies in the possibility of further application of situational role-playing games, both in psychological and pedagogical activities and in the educational process.

**Keywords:** technology, pedagogical technologies, game technologies, didactic games, situational role playing games, the role of the teacher.

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### Introduction.

Language has naturally emerged and evolved over the course of human development, serving various functions within its system and advancing alongside societal progress. It performs several tasks, such as fulfilling the role of communication in society, conveying specific messages, expressing emotions, and evoking feelings, thereby serving an expressive-informative function. Furthermore, it articulates sensations, feelings, and emotions, fulfilling an expressive-emotional function<sup>1</sup>. With over a hundred functions attributed to language, linguistic units serve to investigate language from a functional perspective. The linguistic-poetic analysis of poetic texts, based on language functions, determines the linguistic and aesthetic value of the text. The expressive power of the creator, being the product of poetic thought, demonstrates the influential force of poetic texts. When a text's author creates poetic works, they address issues such as transmitting information and conveying messages to readers. According to the classification by psychologist and linguist K. Bühler<sup>2</sup>, the **representational** function of language is considered as conveying information. Research on language functions has been primarily analyzed from psychological and linguistic viewpoints. The **representational**, **expressive**, and **appellative** functions of language are analyzed based on psychological concepts. Psychologist and linguist K. Bühler emphasize the importance of understanding and experiencing events and phenomena through the lens of these three functions.

K. Bühler categorizes language's three functions as follows: the designation of various types of speech acts as the "representational function of speech," the expressive function as the expression of sensations and emotions, and the appellative function as conveying a directive towards action<sup>3</sup>.

<sup>1</sup> A. E. Mamatov. The Most Important 100 Functions of Language. – Tashkent: "BAYOZ", 2014. p. 5.  
<sup>2</sup> Buller K. Language Theory. The Representational Function of Language. – Moscow: Progress, 1993. – 501 p.  
<sup>3</sup> Buller K. Language Theory. The Representational Function of Language. – Moscow: Progress, 1993. – 37 p.

The **representational** function among these functions forms the basis of our dissertation work. **Representation** is a phenomenon related to thought. In the representational function of language, neither the addresser nor the addressee directly perceives the congruence of ideas between them. Only the observer who notices this situation can comprehend it. The addresser (speaker) does not necessarily attach significance to visuality in poetic text. However, only the addressee may demonstrate the representation in various contexts. Each addressee can interpret the representational function of a single poetic text differently.

In communicative interaction, direct communicative units between interlocutors and a specific object (or situation) or objects are directly related. This function allows the speaker to refer to a specific object, while allowing the listener to compare it directly to that object, providing the possibility of association<sup>4</sup>. Thus, the representational function is directly related to poetic thought. Linguistic representation is formed based on metaphors. The creative process of an artist, the transmission of a message to the listener, allows the listener to imagine another object in their mind. For example:

"Women cry at night, writing letters to the moon,  
Men lie down on the ground, gazing at the stars,  
Friend, the one who doesn't know pain in the darkness

Hides in the clouds and cries."

"Shavkat Rahmon. Saylanma." – T.: Sharq, 1997. – 219 pages.

Through this text, the author sometimes reflects on the moments when the homeland is left empty, and even nights seem to witness the departure. Sometimes, the gathering of "moons" (guests) from various families and their departure leaves us feeling melancholic. When the author refers to the term "moon," the reader might envision a woman, a home, a mother, a daughter. While the creator directly addresses the "moon," in reality, it represents the sky, the vast expanse that encompasses the entire universe, primarily depicted in a singular, whole form. However, in poetic texts, the phrase "moons gather" is often used in the plural form. As a result, we can observe the creation of a metaphorical meaning. This implies that girls, women are noticed and admired.

Objects, things, and events expressed through literary means via personification or metaphor are considered the **representative** function of language.

In poetic texts, the author indicates his own perception by providing a proposition based on the similarity of specific objects to others and expresses a metaphorical meaning<sup>5</sup>. Here, "The propositional act being described arises from the strength of comparison, reflecting the speaker's intention."<sup>6</sup> For example:

I'm in paradise, my heart is in a garden,  
My mint, you're in the desert's expanse.  
My sister, golden in the light of the meadow,

<sup>4</sup> A. E. Mamatov. The Most Important 100 Functions of Language. – Tashkent: "BAYOZ", 2014. p. 30.

<sup>5</sup> U. Nosirova. Pragmatic Characteristics of Poetic Texts. p. 70.

<sup>6</sup> Hakimov M. Foundations of Uzbek Pragmalinguistics. – Tashkent: Akademnashr, 2013. p. 101.

I am yearning for you in the world.

Your eyes weep, mine dry up,  
 How many lifetimes must I search?  
 If I could transfer my pain to your tongue –  
 I would have left its trace on your palate.

I'm not a poet, nor am I versed,  
 My poetry isn't suitable for fame.  
 Through one kindness, I've endured a thousand lapses,  
 I remain indifferent to your charm.

Oh, my fair one, my azure-skinned one,  
 I shall come to match your embrace,  
 If I sigh, it's only because you do,  
 Like a breeze coming down from the hill.

In this poetic text, the word "mint" is used to express a beautiful similarity in the third line of the first stanza:

My sister, golden in the light of the meadow

Here, the reader perceives a beautiful analogy between "mint" and "sister" (even if there is no direct connection). Usually, one would not associate a poplar tree with a pine tree. It's a metaphorical creation to perceive the scent of the poplar near the pine, implying that the scent of the beloved, in the guise of a poplar, is seen, thus creating a metaphorical meaning. The speaker chooses the "mint" to represent the object for his purpose. In this instance, the author demonstrates his unique, individual style. The representative function of language can also be observed in the first and second lines of the final stanza. Here, "mint" is likened to a blue dress. The "mint" is considered a fragrant, tall perennial plant. Therefore, the author, as the creator of the text, compares the "mint" to the "sister." The fragrance of the "mint" merges with the scent of the pine (especially, the scent of one's mother comes from the pine, as it is said). In the following lines, addressing "mint," "your eyes," and "my blue dress," there is an apparent connection and correlation between similar and dissimilar objects and concepts.

In poetic texts, the expression of metaphorical meaning is often found in various contexts. For example:

The waters now recede, it's time to plant cotton,  
 Summer. People are tending to the fields.  
 Attention, news is spreading,  
 Our guest is about to arrive!

They came. We saw. And what a welcome!

(Those who recognized said, "Attention").

The village was in a festive mood –  
Our guest must be a poet.

We spent a day wandering the valleys,  
One day we climbed the hills and picked berries.  
We're the children of his heart,  
He's searching for topics for his poetry.

But as evening descended,  
He patted my shoulder with his hand,

Whispered softly into my ear:  
"There's no art in hospitality..."

Our guest left. I was left speechless,  
I couldn't find a response.  
Summer. People are tending to the fields,  
But I couldn't return home.

If I go back: they'll ask if my tongue is missing,  
If I return: they'll ask if my eyes are gone.  
They'll ask if my words have disappeared.

**In the island, cotton candy,  
A statue of Marhamats**

From the above lines, it is evident that the author has conveyed the importance of the cotton policy to the state's significance to some extent.

Human sociability has led to the creation of a specific worldview and is closely related to politics<sup>7</sup>. It is known to us that during the cotton dictatorship period in Andijan, cotton cultivation was always prioritized, and it was at the forefront even in the delivery of cotton. The author acknowledges this fact by stating "In the island, cotton candy, a statue of Marhamats." In these two lines, the author's urgency is evident. The poetical text encompasses the author's observations of the contemporary era, the cotton policy, the nation's prosperous destiny, and the depiction of the Andijan people who did not emerge from the depths of winter and summer. "We know that the governance system of any state in the world is analyzed in terms of its development and societal events. In this analysis, attention is paid to the reforms and initiatives undertaken by the government, the attitude of the citizens towards these reforms and initiatives in that country. In countries where democracy is weak, the public's criticism of politics and initiatives is subtly expressed. In the poetical text above, the pain of the people is depicted skillfully, with "A statue of Marhamats" representing the collective outcry of the entire nation. This representation demonstrates the language's **representative** function. Despite the absence of a direct connection between similar and dissimilar objects, the poetic text's chain-like connection can be observed. The juxtaposition of **cotton shrouds** with the embodiment of **a statue of Marhamats** is only possible within this context of

<sup>7</sup> N. Mahmudov. *Myself and My Words*. – Tashkent, 1997. p. 107.

metaphorical creation.

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