

The game is an activity that dominates children's lives and has a special meaning in the development and education. That is why in the process of studying the English language great attention should be paid to the creation of conditions for spontaneous playing of games or directed games for the purpose of accomplishing certain communicative effects.

What's more the significant changes in children's environments, leisure time and social lives have affected the types of games nowadays children choose. The tendency is computer games are replacing traditional games. It means that something has to be done to popularize the traditional games. With regard to traditional British games, they can be successfully used during English lessons.

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UDC 008

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VIDEOGAME CULTURE IN RUSSIA

Introduction. The modern interactive world is no longer conceivable without gamification (video games), which offers a person not only to realize ideas in the digital space, but also gives the opportunity to actively interact virtually “without borders”. Moreover, gamification has come to be seen as an art form that, in one way or another, influences culture and society. Realizing gamification as an art form opens up many questions for researchers from different academic fields. To consider one of the most pressing questions, namely the formation of Russian video culture, what it is, its uniqueness, its development strategy, multitasking and a certain synergy, it is necessary to return to the origins of video industry development in Russia. Video games are considered as “a new kind, a phenomenon, of modern art. Gaming combines various elements, such as interactivity, graphic design and musical accompaniment, plot and gameplay, and also forms a new scientific discipline” [1, p. 14].

Main part. Among domestic game designers we can mention A. L. Pazhitnov who developed the video game “Tetris” in 1984—1985, N. A. Skripkin who created the video game “Perestroika” in 1989. We should also mention the company JSC Buka, which became a manufacturer of game consoles and distributor of game consoles Sega, Nintendo, Sony, but also a producer of its own games (since 2010 and for iPhone) in 1993, And also the Russian studio Mundfish with Artem Galeev's development of a new shooter — Atomic Heart in 2023.

“Video games are considered a new kind, a phenomenon, of contemporary art. Gamification combines various elements such as interactivity, graphic design and music, story and gameplay, and also forms a new scientific discipline” [1, p. 14—16]. In Russia, where gamification as a video game culture is becoming increasingly popular: there are many large companies involved in the development and publishing of video games, such as (посмотреть произношение) Gaijin Entertainment, Mail.ru Group, Wargaming, Nival, ZeptoLab, and many others, which also hold various gaming events such as exhibitions, conferences, and tournaments.

Having considered the wide range of the video game market in Russia, from strategy and shooters to sports simulators and role-playing games, the most popular genres of video game applications include first-person shooters (Counter-Strike: Global Offensive and Call of Duty: Warzone), as well as online games (World of Tanks and World of Warcraft).

According to the “Live Report of the Video Industry in Russia” by Vasily Ovchinnikov, Director of the Video Game Industry Development Organization (VDI) for October 2022 — May 2023, which is designed to collect and accumulate data on the global and Russian market. According to news about Russian studios, technological trends, and potential support measures, the Russian video game market ranks 13th in the world and 6th in Europe in terms of revenue. In 2021, the market reached 158 billion rubles, which was a 7.7 % increase compared to 2020. In recent years, attitudes towards games have also changed in Russia. In 2019, only a quarter of the population supported gaming or had a positive attitude, while in 2020, it was already one in three people (25 % and 33 % respectively). However, according to a sociological study conducted by the NAFI Analytical Center in 2022, the number of gamers in Russia has increased to 60 % [2].

In May 2022, the analytical agency Mediascope estimated that 69 % of Russians aged 12 to 64 years at least sometimes play games on different platforms. 55 % spend time playing games regularly. The report also states that on February 15, 2023, the Ministry of Digital Development, Communications and Mass Communications of the Russian Federation announced assistance in the release of domestic games in China. The economic effect of the video

game industry as a whole is also expected to be at a high level in Russia, if such an effect is already estimated by the volume of the world market at \$ 200 billion. The drivers of such a large-scale and high growth of consumers of video game products was the pandemic, as well as the result of the development of cloud technologies, which significantly reduced the cost of promotion and introduction of new video game developments [2].

The social effect has also become obvious: new communities of players are being created, which have become so large that they compete with social networks. And finally, the development of mobile gaming applications allows players to participate in the video game process always and everywhere. Consider the main pros and cons of using video games. The advantages include: the development of motor skills and the ability to concentrate, the development of memory, attention, spatial thinking; high motivation (educational process); the growth of spaces for communication of players, as well as the formation of new communities; video games as part of therapy in recovery from serious illnesses; employment opportunities, including for people with disabilities health. The negative side also takes place, namely: addiction, negative consequences for the physical and emotional state, an increase in aggression, loss of oneself as a person, self-closure. Also, with open communications of communities and spaces, there is a possibility and danger of negative influence or manipulation, as well as financial fraud.

All of this indicates that video games are capable of raising social and educational issues, influencing human behavior and worldview, and thus have a direct impact on culture. When discussing gaming in Russia, it primarily refers to Russian video game culture. “There is a saying that first a person creates a new technology, but then the technology itself starts creating a new person, determining not only their place in the world but also the world in which this person lives” [3, p. 197].

There is a lot of discussion about the positive and negative impact of video games, but before talking about the influence of gaming on human behavior, the connection between games and creativity or decision-making ability, a player’s ability to strategize or develop time-management skills during the gaming process, it is necessary to start from the essence of the so-called core of the video game. The game’s “Core” or basic gameplay dynamics is the fundamental thing around which the gameplay is built and what the game designer initially envisioned. There can be many interpretations of such a core, most often related to basic mechanics, whether it’s killing enemies, flipping cards on a turn, or selling units to other players [4].

Presumably, the author-developer asks questions that clearly reflect not only the main principles of building a video game but also have the ability to forecast the impact on players’ worldview: “This game is about...” — the game’s plot (situation); “This game allows you to feel...” — the player’s role in the given situation (plot); “This game teaches...” — the goal of the game; “This game simulates the feelings of...” — the player’s emotions (intensity of experiencing the plot/situation) (Figure 1).



Figure 1 — 4 Main principles of video game building

Gaming has become deeply integrated into the lives of Y generation, but this form of art has also given society the concept of gamification, synergizing with other spheres. According to the philosophical approach to the study of video games by A. A. Vetushinsky, there are three main ontologies of video games: as artifacts, as a set of virtual worlds, and as a technological environment [3, p. 153].

Games are being applied in various spheres of life: staff management, customer relations, environmental protection, education, and many others. Video games are used for educational purposes to improve skills such as problem-solving, logical thinking, communication, and creative approach. Currently, there are numerous platforms specifically designed for educational purposes based on puzzle games and simulators. For example, Kahoot and Hoopla.

Conclusion. Both games and art serve as translators of experience. What we have previously felt or seen in one situation suddenly becomes apparent to us in a new form of material [5]. It is clear that in a globalizing world, the differentiation between the concepts of “gamer language” and “video culture” is becoming more pronounced. The relationship between these concepts is revealed through the four main principles of video game design, which play a significant role and have a direct influence on a person’s behavior and worldview. After considering the development of gaming, it has become apparent that video game culture has had a massive impact in Russia. In order to manage local consumption of video products, it is necessary to take into account not only the content but also its influence on the formation of cultural values among users. The desire to consume local video game products and the preference to play in one’s native language can be seen as a form of empowerment.

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UDC 81.25

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FASHION FOR WORDS: THE DIACHRONIC ASPECT

Introduction. In today’s scientific world, Internet communication, is an important subject for study. As time goes, the World Wide Web as a communicative field is significantly changing, which reflects changes in different aspects, firstly in communication between naïve (who do not have a specialized philological education) and native speakers [1]. The evolution of language is traced through language lexical units that undergoes significant changes even in a short period, for example, in the third decade of the 21st century compared to the second one. In this regard, the particular urgency is given to the need for in-depth study of the Belarusian, Russian and English meta-communicative comments, which illustrate the notion of “buzzword” from the point of view of the members of the appropriate linguoculture in diachrony [2].

The scientific novelty is that the “fashionable words” of 2022 were firstly chosen and compared with the “buzzwords” of 2017 and the diachronic changes were revealed. On the basis of the conducted research was firstly created the author’s mobile application “Trendy Words”.

The object of the research is metacommunicative message with the lexical marker “buzzword” and its equivalents.

The subject of the research is represented by the changes of lexical units marked as “fashionable” by native speakers themselves during two last decades of the 21-st century.

The aim of the research is to identify the vocabulary dynamics of metacommunicative comments with the evaluation of words as “fashionable” in the Belarusian, Russian and English Internet communication in 2017 and 2022.

The minor objectives: 1) to clarify the concepts of metacommunication and metamarkers on the basis of the works of national and foreign linguists; 2) to compile the selection of the English language material which illustrates the notion of “buzzword” in the perception of the members of communicative culture; 3) to analyse the Belarusian, Russian English contexts of the third decade of the 21-st century to identify the metamarkers of “buzzword”; 4) to compare the selection of buzzwords of 2017 and 2022 in diachrony; 5) to create a dictionary of fashionable words in the form of a mobile application “Trendy Words” based on the Android operation system.

Main part. During the research we have analyzed 374 microcontexts in 2017 and 292 in 2022 with the metamarker “fashionable word” taken from the Internet commentaries of Belarusian, English and Russian-speaking users discussing various topics via social networks for public exchange of messages using Web interface, Twitter, Instagram, Facebook and Tic-Tok. We have analyzed 6 Belarusian, 169 Russian and 199 English, microcontexts of Internet-discussion in 2017 and 13 Belarusian, 59 Russian and 220 English where the most frequent topics are social life, feelings and emotions, politics, business and Internet, etc.