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HISTORY OF PHILOSOPHY

GAME IN PHILOSOPHY OF JEAN BAUDRILLARD: LIMITS OF UNDERSTANDING

Abstract

This paper analyzes the essence of the phenomenon of the game in the philosophy of J. Baudrillard. The conceptual core of the study consists of the following aspects: game as a sign of reality, game as a game, in reality, game with reality through the media, and game as a postmodern carnival. The study led to the following conclusions: the game is an integral part of the leading concepts and themes in the philosophy of Baudrillard, such as implosion, apotropa, singularity, hyperreality, simulacra, etc.; the interpretation of the essence of the game in the philosophy of the French philosopher changes depending on the plane of the research; the game escapes definition, fitting into the various contexts of the topics raised, being a phenomenon with an ambiguous status; the game has conceptual boundaries within various themes, but acts as a transgressive phenomenon.

Keywords: game philosophy, gamic, reversibility, transgression.

Introduction

Arguing about any concept in the work of philosophers of the postmodern era, you will certainly come across a huge number of questions that arise about the meaning of certain concepts. So it is with the phenomenon of the game in the work of J. Baudrillard, a philosopher of his time. Analyzing the game in view of such main themes of his work as simulacrum, simulation, virtual reality, temptation, and illusion, it is quite difficult to determine the status of the game as such. In other words, answering the question: "What is the game of J. Baudrillard?" is very difficult. Therefore, it is obvious that there are many other questions about the essence, meaning, significance, and what is important: the presence of conceptual boundaries and the phenomenon of the game. Without setting the task of creating the concept of the game, as, for example, J. Huizinga, R. Caillois, L. Wittgenstein, etc., did, most modern philosophers have sub-

jected the game to serious modifications, which was partly the result of the total gamification of the whole era. And this is not a metaphor since playing within the framework of modern philosophical discourse most often means shifting boundaries, moving from one perspective to another, and producing a variability of meanings.

The proposed study is based on the assertion that Jean Baudrillard was one of the most influential and controversial intellectuals of his time. However, the study of his legacy is usually based on a certain, well-established style of reading and interpreting popular concepts and ideas, which is not justified, and, moreover, acts as a kind of limiter, narrowing the significance and value of those wonderful concepts in the legacy of the philosopher. One of such concepts is the game in which Baudrillard himself was involved.

The game is a kind of password that leads into the world of ideas, into the world of signs of the philosophical heritage of J. Baudrillard, which lets the author demonstrate his own reality

to the world. However, the confirmation of the proposed position is complicated by the definition of the boundaries of the game and the definition of demarcations, by which it would be possible to argue that the game in the system of views of J. Baudrillard has clearly defined boundaries. Of course, there is no denying that Baudrillard's game is integrated into the contexts of certain themes. However, this does not prevent the game from undergoing a variety of appeals, from succumbing to transgression both within individual topics and the legacy of the philosopher as a whole. That is why the consideration of the game as a phenomenon with an uncertain status does not lose its relevance, which is connected with the formulation of the topic of this study. In this paper, an attempt is made to analyze the essence of the game and discuss whether the phenomenon of the game in the philosophy of J. Baudrillard has limits.

While conducting such a study, it is necessary to take into account the following: the phenomenon of play is often a "cross-cutting" element of many works of the philosopher, characterized by multivariate interpretations; the game, closely intertwined, is built into other conceptions of the author, which makes it difficult to isolate or separate it from other philosophical concepts; J. Baudrillard did not set himself the task of creating a full-fledged, logically designed concept of the game. Given the above positions, one way to study the game, in this case, is to use the method of context analysis, which allows you to isolate the game from the philosophical heritage of the philosopher, in the search process, to delve into the content of other concepts, since the way and manner of J. Baudrillard's writing, in some works, can be characterized with ambiguity and polyvariate interpretations, as many texts of representatives of postmodernity. At the same time, one of the leading methods in the proposed study is a retrospective analysis aimed at studying the stages of the formation of the concept of the play, with the possibility of comparing the phenomenon of the game by Baudrillard with the

concepts of other philosophers. Of course, the study of the role of any significant concept in the creative heritage of a famous person is impossible without referring to the hermeneutic method, which, in this study, is the basis for interpreting the meaning that Baudrillard puts into the phenomenon of the game. Also, when discussing the existential nature of the game and exploring its ontological foundations, an appeal to existential methodology is inevitable. In addition, the existential methodology makes it possible to set a certain starting point in search of answers to questions such as: "Is Baudrillard's understanding of the game still relevant today, more than 10 years after his last characteristics of the game?" or: "And how would Baudrillard interpret all those changes in the sphere of playing reality today?". Thus, the proposed study is based on a comprehensive methodological basis. The authors are also sure that Jean Baudrillard is such a complex and multifaceted personality that the methodology of monism simply does not stand up to criticism regarding the study of his heritage.

A well-known researcher of his work, Gerry Coulter (2004), argues that Baudrillard's notion of "reversibility" has, among other things, a connection with challenge strategy. Based on this, suppose that J. Baudrillard challenges the game as well.

Literature Review

A lot has been written about the work of J. Baudrillard in versatile types of literature, which only emphasizes the versatility of the directions of his research. Thus, the researchers Richard G. Smith, David B. Clarke and Marcus A. Doel (2011) state that the topology of Baudrillard's work is a double spiral, in which conditions and criticism are superimposed on each other. A.V. Dyakov (2008), A. A. Gritsanov and N. L. Kat-suk (2008), in their research, appeal to the strategy of radical thinking, which is based on ambivalence, which allows ambiguous perception of the

creative heritage of the French philosopher. R. Abbinnett (2008) suggests approaching the reading of J. Baudrillard as an “evil genius” of the simulation era, as a person who haunts the systemic modelling of directions, themes, and ideas in general. G. Genosko (2011) dwells on the need to parse Baudrillard’s reading strategy.

There are not many studies devoted to the comprehensive analysis of the phenomenon of the game in the philosophy of J. Baudrillard; most of the development of aspects of the game turns out to be related to the themes of virtuality, media and simulation (Sogorin, 2015; Wilujeng, 2018; Hulsey, 2016). Separately, it is necessary to highlight the study “Radical Illusion (A Game Against)” by A. R. Galloway (2007), which argues that play is a term that describes the ontological plane of being, that game is a generic concept for J. Baudrillard, which refers to large complex transformations within reality.

The game as a Sign of Reality

In the philosophical heritage of J. Baudrillard, in particular in such works as “The Consumer Society” and “Passwords”, we find an approach to the game as a sign of contemporary reality for the author. In “The Consumer Society”, the game is an integral part of market relations; in particular, it is characteristic of the process of choosing one or another product the buyer plays while choosing. The very dominance of the game principle in post-industrial society is conveyed by the author through the example of gadgets as the brainchild of modernity and the special game behaviour associated with it. Thus, Jean Baudrillard extrapolates the attitude towards the gadget to the whole public attitude towards purchases, which very often lose the principle of expediency, and utility, turning either into a game of chasing fashion trends, and sales, or into a relaxation game, as a way to get rid of negative psychological state.

In this work, the game already turns out to be tightly connected with the medial reality, the re-

ality of signs, that transfers from which are dominant in the consumer society, in particular in the aspect of the formation of a pseudo-event such as “a game without players” (Baudrillard, 1998, p. 113). Media in the “social game” (the author himself calls the game) by J. Baudrillard is represented by means of symbolic consumption, which become a kind of codes of communication between people, the media “load” signs with all sorts of connotations, regulating the media network of events.

Criticizing contemporary culture, stating that the media, along with other signs, in the consumer society form a simplified gaming culture. This implies the influence of various media on people in general because, according to the French philosopher, the message from modern media is not the translated images but new ways of attitudes and perceptions, acting as markers imposed by them. Such signs of consumption are an integral part of the social game, in which the consumer, as a social player, experiments with his own personalization, “moving” from one media content to another. The concept of objective information is thus simply reduced to a simulacrum.

Accordingly, in work “The Consumer Society. Myths and Structures”, the category of the game is closely included in the concept of the existence of modern society, being an element using which the author reveals trends in the development of social processes. The game puts on a sign, becoming an element of the sign reality in a consumer society, functioning according to its own rules.

The game is a sign of the modern policy of double standards, in which modern society is forced to live in conditions of double morality. The moral sphere and the market sphere arrive at different poles. Game in this symbolic antagonism is relegated to the realm of the “imposing”, which does not reckon with the moral or the immoral. Mass immorality is equated by Baudrillard with the field of gameplay. “There might be said to be a moral sphere, that of commodity ex-

change, and immoral sphere, that of play or gaming, where all the game itself advent of shared rules” (Baudrillard, 2003, p. 11). Baudrillard’s game has the character of chaos and hypersensitivity, in a view of which Baudrillard believed that in the future, we would face an exaggerated development of the virtual. In this case, Baudrillard most likely meant the ever-increasing involvement of the world in virtual reality, as in work “The Gulf War Did Not Take Place”. This is confirmed by one of the latest studies by the author, “Carnival and Cannibal” (Baudrillard, 2011).

The representation of the game as a sign of reality practically negates the clear definition of its boundaries, perhaps only within the framework of the proposed concept, and then with difficulty, since acting as a sign of modern society, the game turns out to be scattered in various planes of sociality. In each element of the social system, the game appears differently - refracting and transgressing, modifying its form and meaning, which is embedded in its understanding. The game, in the context of the reality of signs, is placed by Baudrillard into the ethical, moral plane. More precisely, using the category of the game, the philosopher speaks of those tectonic shifts that occur with the concepts of norm and anomaly in the modern world. The function of the game in this situation turns out to be dual. On the one hand, the game, acting as a sign of reality, penetrates into various spheres of life, smoothes, and facilitates the social transition to new norms - the norms of life perception and consumption. On the other hand, it turns out to be the basis, the foundation, of a new “normality” in the life of society, a tool for carrying out various manipulations in the sphere of public opinion, the formation of significant events in the life of society or their levelling.

Reality as Game of Reality

“Reality has passed completely into the game of reality” (Baudrillard, 2016, pp. 94-95). In the

work “Symbolic Exchange and Death”, the French philosopher focuses on the fact that modern society is a society of simulacra and simulated reality, in which game takes its place and functions according to its own rules.

In modern society, the third-order simulacra dominate, and according to J. Baudrillard (2016, p. 94), this means that we no longer live in reality (“Today reality is hyperreality”). However, simulacra in our reality are not just elements of a game or certain social relations, and they are endowed with powerful authorities that contribute to building a game in a simulated reality.

The concept of a game is associated with the simulacra of different orders. So, in a simulacrum of the first order - a counterfeit, the game consists in the desire to imitate nature itself through the game in architecture, fashion, and art. That is, the essence of the game in simulacra of the first order aims at playing out social norms, ideas, statuses, and an imitation. Here the game can be understood as a kind of mirror of reality. In simulacra of the second order, the process of play is complicated by the fact that within its limits, reality without an image arises. It is no longer possible to find differences; here, the game unfolds in a copy. Here the relationship between the simulacrum and the original changes; they acquire not the status of opposition but the status of analogy and reflection. The game itself within these limits lies in identity, turning, along with a simulacrum, into reality itself. Thus, within these limits, the game acts as a part of reality, an attempt to distort reality, beating it.

At the present stage of the formation of a simulacrum, hyperrealism replaces reality itself. The latter becomes aleatory and acquires a gaming character. During the reign of the third-order simulacra, there are no longer any questions about the difference between the original and the copy. The replacement of reality with a simulacrum is relevant here. There is no reality - there is a game of reality present in everything. Also, it should be noted that the simulacra themselves in modern society carry out another game directed

against the person himself - a mimicry game, i.e. the game, the substitution of reality itself by its conventional similes.

The current thesis about reality as a game of reality found its further confirmation in the work "Simulacra and Simulation". In particular, here, the game turns out to be directly related to the concept of hyperreality; more precisely, the game is the simulation that makes up the hyperreality itself.

In the era of hyperreality, the game continues to manifest itself through the prism of architecture, culture and other elements of social life, based on simulations and emptiness as works of contemporary art. Today, the game turns out to be not a part of simulacrum or reality - it is an integral component of simulated hyperreality, within which simulacra function as universal signs of reality.

Game is now not only the basis or space of something; the game is now the foundation that connects the eclectic mosaic of modern sociality. The modern hypermarket is "a game of splitting in two and doubling that closes this world on itself" (Baudrillard, 1994, p. 76). In general, the current idea of a "hypermarket of culture" characterizes the general state of the decadence of sociality. And since the game is now a full-fledged part, if not all, of social reality, it can be assumed that the ideas of the French philosopher, in the context of changing views on the game as such, relate to the game as an integral part of the existence of formal and informal institutions of society. Baudrillard's enactment of the ontology of the game comes to the fact that practically all structures of society are filled with a "game phenomenon", which is demonstrated by the author in his studies "The Gulf War Did Not Take Place" and "The Spirit of Terrorism".

Within the framework of the analysis of the game as an element of the thesis about reality as a game of reality, it can be assumed that game is a phenomenon with an ambiguous status, dissolved among the main ideas of the French thinker, such as hyperreality, aleatoriness, simu-

lacia, etc. And this ambiguous position of play complicates the possibility of carrying out its clear boundary outline even within a certain subject. The game eludes meaning, infinitely integrating itself into new contexts of the topics raised. In general, it can be assumed that the concept of reality, which has become a game, is reflected in the context of the Covid-19 pandemic when most of the usual, everyday things for mankind were simply forced to put on their simulated copies. Life during the pandemic in most countries of the world has turned into a simulated virtual reality that cannot be touched and has no materialization. So, for example, the authors of this work tend to consider as a game reality in a pandemic - the process of obtaining an education without real interaction of all participants in the process, a forced total transition to electronic payments when there is no tactile contact with banknotes, and other things have become elements of simulated reality. Of course, in the post-pandemic world, some processes and phenomena will receive their materialization back, and some will already remain in the form of a simulacrum.

Game With Reality Through Media

J. Baudrillard, in his "Requiem for the Media" (Baudrillard, 1981), demonstrates to the reader the media reality, included in the game of social - media play with us through a monopoly, one-sided presence in our life, on the one hand. On the other hand, there is an expansion of the boundaries of the meaning of media in modern society, with an emphasis on the variability of interpretations of the concept of an event. This, in turn, leads to the construction of its own game of models of meaning in society. The oversaturation of the medial space leads to slipping away, the disappearance of the whole image of reality. J. Baudrillard comes to the conclusion that the influence of the media in the context of the game of the social can have the opposite effect, the so-

called effect of negative communication (Baudrillard, 1983). It is obvious that playing with reality and playing in real life leads to the absolutization of games in virtual reality, where the game, in the overwhelming majority of cases, is a means of manipulation, suppression and deception.

The transformation of views on play in the medial space is associated, in many respects, with a change in views on other concepts in the philosophy of the French philosopher. So, in the study "Simulacra and Simulation", we find the following: "The media are producers not of socialization, but of exactly the opposite, of the implosion of the social in the masses" (Baudrillard, 1994, p. 81). Obviously, in this case, the author proposes to perceive implosion not only as an explosion directed inward but also as drawing reality into virtuality, which is reflected in the trend towards a decrease in the level of awareness, on the one hand, and dependence on communication means, on the other. There is a blurring of the very boundaries of the media space, and it merges not only with the environment but also with the subject.

J. Baudrillard, using the example of analyzing one of the most frightening phenomena of our time - war and terrorism, reveals to the reader the entire construct of the influence of the game model of media on people. "We are all hostages of media intoxication" (Baudrillard, 1995, p. 25) or "terrorism would be nothing without the media" (Baudrillard, 2012, p. 24). In particular, this aspect of media games is related to the topic of violence through the media since society turns into hostages of information. The game is revealed in full in the context of the function of social control, in conditions when the media content claims to have absolute or maximum knowledge of the event, controls the life of certain segments of society, speculating on their "involvement" in the process of covering events. Games of media and games of media agents become dangerous to reality because cinema is approaching reality, becoming commonplace, which inev-

itably leads to the loss of certain functions. Cinema is deprived of the imaginary. The flirting of events, themes, and incidents in media hyperreality, inevitably leads to the disappearance of events and themes in reality. The media not only "talk about" most of the problems and topics, but they also form the viewer and the user a habit of something that is impossible to get used to in real life. J. Baudrillard, reasoning about this, sets the example of a television project associated with Auschwitz. The pervasiveness of a virtual reality game has to do with position - in order to become an event, and you need to become a media event.

Within the limits of the theory of hyperreality, there is no longer the imperative of obedience; now, people themselves are becoming models in the media space. Media are no longer localized models; they are practically an integral part of our life, in which people always find themselves on the other side of the screen. The media are playing a game of apotropy - a game of deterrence, intimidation, a game of dissuasion.

The game with reality through the media can go to extreme limits, leading to the disappearance of social instances through the invasion of the game into discursive social practices and the realm of values. In other words, according to J. Baudrillard, the aleatory nature of the game space dominates in modern society, with the uncertainty and unpredictability of the development of the game according to the rules. Even the rules of the game are singular for each particular case. The field of game of modern society is the field of singularity (Baudrillard, 2004).

Speaking in the words of J. Baudrillard, it should be noted that the implosion of the game in modern times is no longer possible - it has nowhere else to expand. We are all hostages to the game of hyperreality.

Thus, in the context of this thesis, the game turns out to be associated with the concepts of implosion, apotrope, the process of communication as such, as well as the phenomenon of singularity. The above makes it possible to assume

that the phenomenon of the game in medial reality in the views of J. Baudrillard is a multifaceted concept, with the help of which the author demonstrates the consequences of the influence of various media on modern mankind.

Playing with reality through media is probably the most popular aspect of demonstrating the essence and role of the game in the philosophy of J. Baudrillard. Based on the analysis of this provision, one can come to the conclusion that the very phenomenon of hyperreality in the modern world is directly related to Baudrillard's game. Probably, it would be worth putting an equal sign between the concepts of game and media. However, the most important thing in this aspect is the provision on who and how manages this game with modernity. Indeed, according to Baudrillard, a virtual game is only a type of game; the media themselves, in the broadest sense as means, act as means of the game for Baudrillard in the context of globalization.

Game as a Postmodern Carnival

Formulating the thesis on the relationship between play and carnival, I would like to draw your attention to the fact that in this sub-clause, the concept of carnival partially included what M. Bakhtin (1990) once put into it, namely: carnival as a value space of the game, carnival as a space for the anti-structure, ridiculing the elements of the official order, as a place of the game's other being, as a game in life.

Game as a postmodern carnival finds its realization primarily in the work "Seduction" (Baudrillard, 1990). Gerry Coulter (2004) believes J. Baudrillard challenged the real world through the symbolic, associated with reversibility. This reversibility is central to "Seduction". This assumption, most likely, is based precisely on the multidimensionality of the phenomenon of play, and its representation in the context of various themes of "Seduction". The space of seduction is the space of boundless meaning and boundless

symbiosis, the space of implosion of meaning.

The game is an integral part of the frustration and charm simulation. The connection between game and seduction, according to J. Baudrillard, can be characterized as follows: seduction is inherent in any game. Later, J. Baudrillard will express himself about the seduction as follows:

"Seduction is not so much a play or desire as a playing with desire. It does not deny it, nor is it its opposite, but it sets it in play" (Baudrillard, 2003, p. 22).

The concept of the game is based on the opposition to rule and law. J. Baudrillard defends the idea of free play, apparently because of its totality. Thus, in Baudrillard's game, people are freed from the rule of law, but this does not make them completely free since failure to comply with the rules brings them back under the law. At the same time, the rules of the game, as the French philosopher believed, do not restrict the subject since the participants in the game are spared the requirement to transgress it, as is the case with the law. Game is a territory of freedom, and its rules are nothing more than the possibility of playing a game as a social practice.

Also, in this work, attention is drawn to the author's focus on the ability of the game to transgress. In fact, J. Baudrillard calls the transgressive forms of games sublimated, under which game practices as interdisciplinary categories fall. Baudrillard's game is a transgression, not absolute, but limited, one that violates the boundaries within the space allotted to it. Playing in modern society, according to Baudrillard, means shifting boundaries, moving from one perspective to another, and producing a variety of meanings.

The game has undergone a huge evolution from the simplest games to a large-scale palette of various games of our time. J. Baudrillard calls the universe playful, which is cause for concern. "What is more serious is the cybernetic absorption of play into the general category of the ludic." (Baudrillard, 1990, p. 159). The gamic, as a new way of interpreting the game, connotes the

polyvariety of the aleatory combinations of the games of our time.

Based on the analysis of the presented game in “Seduction”, it can be assumed that it is not possible to outline the limits of the game and understanding of it since J. Baudrillard questions the very idea of the social, using for this the category “The degree zero of seduction” (Baudrillard, 1990, p. 155). It is this zero degree of seduction (a concept that brings J. Baudrillard and R. Barthes (2001) closer to each other) aimed at removing the rigid opposition “game-non-game”. This spread, mixing of the game with the non-game, like the interpenetration of opposites, removes the idea of binary oppositions, which are familiar to classical philosophy, and in this case, makes it possible to talk about the infinity of the game, at least about its interpenetration with the space of “non-game”, which complicates the study of the game as a separate concept in the philosophy of J. Baudrillard. Perhaps an attempt has even been made here to bring the game to its zero degree.

From the above analysis, it follows that the idea of a zero degree of seduction makes it practically impossible to limit the scope of the game, to separate it from reality. It can be considered the fact that the game in the modern world has undergone many transformations, mutations and modifications. “The ludic is everywhere, even in the “choice” of a brand of laundry detergent in the supermarket” (Baudrillard, 1990, p. 159).

Galloway, A. R. (2007) argues that the concept of the game towards the end of Baudrillard’s life “metastasized” so much that the game became simply a synonym for the world itself or life, or an ontological plane in itself. Of course, the game as part of the postmodern carnival received its greatest realization in the work “Carnival and Cannibal”. As part of this work, the game passes through the cannibalism of power, carnivalizing, and repeating farce on a global scale. Thus, J. Baudrillard associates the globalized world with the “great parade of cultures” (Baudrillard, 2011), engaged in self-devouring.

Dr Gerry Coulter, characterizing the recent studies of the French writer, calls this work “Baudrillard after Baudrillard” (Coulter, 2011) because, in this study, J. Baudrillard does not offer a way out of the picture of the world presented by him, does not offer reversibility, demonstrating to the readers only a game of reversibility, the game as a vicious circle of the existence of the modern globalized world, self-devouring itself in the form of a total masquerade.

So the game as a phenomenon of postmodern carnival turns out to be a concept for J. Baudrillard, which escapes structuring, and despite the negative attitude of the French philosopher to the phenomenon of the transgression of game, the game presented by him becomes transgressive, reversible in its manifestations as a game-non-game. In other words, it is not possible to determine where the game ends in the universe of aleatoriness.

Discussion and Conclusion

The game itself can be interpreted in completely different ways - in the direction from the complete non-recognition of its place in postmodern discourse to the extreme absolutization of the game, with a claim to a new paradigm, which is based on the transformation of an established meaning formation. But for sure, the presence of a game in philosophical discourse is an indisputable fact, as evidenced by the already well-established concepts of studying the game in postmodernism: “game of structures”, “language game”, and “media games”, etc.

The philosophical heritage of J. Baudrillard is so diverse and great that many of its facets are still subject to careful revision within the framework of the historical-philosophical, socio-philosophical discourse. Just as J. Baudrillard revised his views several times, for example, on simulacra, adding to them, later, simulacra of a different order. J. Baudrillard’s study of the last years of his life, for example, G. Coulter, is largely considered a revision, a reassessment. The same thing

happens with the concept of a game. Baudrillard treats it differently in different periods of creativity.

Although J. Baudrillard set the task of creating a full-fledged concept of the game, the role assigned to it in many works of the philosopher allows us to draw some analogies with other concepts of the game. So, for example, their concept of the game by Huizinga also allows you to question the limits of his - Huizinga's understanding of what the game is. Ontology of the game in his work "Homo Ludens" (Huizinga, 2014) is revealed through various spheres of human life, such as poetry, philosophy, science, war, everyday life, and customs, which speaks of its diversity and the complex process of establishing boundaries between the game and its absence. This position turns out to be quite close to the limits of Baudrillard's understanding of the game, where the game, as shown in this paper, has a wide field of application. Also, Baudrillard and Huizinga are similar in their opinion about the game as a territory of freedom. However, in Huizinga's works, this provision finds the realization of the culture-forming function of the game, where culture itself is a space for free play. For Baudrillard, however, a free game is bound by social practices carried out according to the rules. However, Huizinga (2014) himself was convinced that modern culture is losing its gaming tradition, the gaming element in it is decreasing, and such processes contribute to the destruction of culture, which is losing its aesthetic moment, which is directly related to the reproduction of spiritual values. The very role and the presented variability of the existence of games in Baudrillard's studies speak of a refutation of Huizinga's thesis.

Perhaps the essential difference in the understanding of Huizinga's and Baudrillard's game lies in the different starting points of the study. So Huizinga substantiated the space of the game, while Baudrillard used the game to substantiate his social concepts.

Also, if we draw analogies between Baudrillard's views on the game and, for example, Caillois, then we can find that Baudrillard's position will differ significantly from his. R. Caillois, recognizing the ambiguous nature of game instincts, warns against prejudice regarding the realization of game moments in non-game reality. R. Caillois is an adherent of the idea of the isolation of the game and insists on a separate or parallel co-existence of the game and reality (Caillois, 2001). In Baudrillard's works, on the contrary, the game, often the game rules themselves, are the basis for the existence of most social practices, being a sign of reality.

Of course, it is quite difficult to draw direct analogies about the essence of the game between Baudrillard and the authors of the developed game concepts. Therefore, it makes sense to talk about the tendentious similarity of some positions of postmodern representatives in the game. Thus, J. Deleuze's opinion that the mixing of different games leads to new meanings (Deleuze, 1995), that in the modern world of simulacra, there is a deep game, a game of difference and repetition (Deleuze, 1998) is consonant with Baudrillard's ideas about the game of simulacra in hyperreality, that the penetration of certain types of games, the game model of perception, into real life, into the sphere of consumption, for example, changes the meaning of the entire process of acquiring the necessary goods.

Also, Baudrillard's ideas about reality as a game into a reality, the dissolution of the game in various concepts, borders on the question of the ontology of the game by J. Derrida (1995), who connects the game with naming something a game. This leads, in turn, to the fact that the game has a unique opportunity to disappear or dissolve into ontological structures, according to Derrida.

The idea of simulacra games is also similar to the position of J. Bataille (1997), who presents the game as part of a person's inner experience, as a project of simulated reality.

The indicated positions of modern philosophers only emphasize the complexity of the development of the stated topic and the relevance and necessity of studying the issue of the limits of understanding the game in the modern space. Also, the outline of these issues suggests that the limits of J. Baudrillard's understanding of the game are wide, diverse, and are revealed in the styles of postmodernist traditions of presentation. The game problems raised by him, although they do not have a conceptual design in the classical sense, are deeply rooted in the most important themes of his work. Baudrillard's game does not have a negative connotation but is only part of his way of characterizing the world and is part of his social theory.

A. R. Galloway (2007) argues that J. Baudrillard's games are capable of transcending, going beyond the world through the establishment. The analysis, in turn, gives grounds to supplement the thesis put forward above with the provision that game in the philosophy of J. Baudrillard appears as a transgression that changes its ontological status, the form of its existence, undergoing "reversibility". Baudrillard's limits of the game are a vivid example of modelling in non-classical ontology, where the game is a way of being, characterized by opposite tendencies: rooted in discourse and escaping from its structures.

Based on the positions presented in the analysis of the game in the philosophy of J. Baudrillard, the following can be noted. The presented position that the game is a sign of reality, Baudrillard may have proceeded from the fact that the game, which is the basis of human goal-setting, is capable of influencing the processes of managing social processes in the modern world. And this is the great merit of Baudrillard, his contribution to the interpretation and justification of the entire "playing" XXI century. By demonstrating the essence of the game as a game of reality, J. Baudrillard significantly supplements his theory of modern sociality as a game, subject to widespread manipulation, speculation and flirting with cultural norms and ethical concepts,

reality. Furthermore, media in the modern world has moved from the means of communication to practically a condition for the normal life of mankind, and Baudrillard also demonstrates this through the game.

It was in the present study, among other things, that an attempt was made to imagine what a sociality would be "stretched" through the implosion of the game. Of course, the authors of this study are aware that many of the topics discussed here, associated here with the game, are connotative in nature and can be perceived as debatable, which is the norm when trying to interpret the ideas of postmodernists as such.

It is obvious that the phenomenon of the game in the philosophy of J. Baudrillard occupies a special place. This is due to the fact that the game acts like a conductor, a password for the disclosure of more and more facets of his work. What is more, the French philosopher himself remained involved in a double game: the game of ontology in the modern world and the game of interpretations which was offered to his readers. Therefore, conceptually the game by J. Baudrillard has limits - the limits of the existence of ideas, hypotheses, and problems, of which it, the game, acts. On the other hand, it is worth considering whether such phenomena as hyperreality, aleatory, and reversibility, in the understanding of J. Baudrillard, have limits. The game and the gamic are a part of the latter.

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