iJRASET
International Journal For Research in Applied Science and Engineering Technology



INTERNATIONAL JOURNAL FOR RESEARCH

IN APPLIED SCIENCE & ENGINEERING TECHNOLOGY

Volume: 9 **Issue:** XII **Month of publication:** December 2021

DOI: https://doi.org/10.22214/ijraset.2021.39442

www.ijraset.com

Call: 08813907089 | E-mail ID: ijraset@gmail.com

International Journal for Research in Applied Science & Engineering Technology (IJRASET)
ISSN: 2321-9653; IC Value: 45.98; SJ Impact Factor: 7.429
Volume 9 Issue XII Dec 2021- Available at www.ijraset.com

Methodological Status of the Concept of World Picture and its Philosophical Origins

Halimova Firuza Rustamovna,
Assistant Professor of SamSIFL

Abstract: ***The world picture in a literary text is created by linguistic means, while it reflects the individual picture of the world in the mind of the writer and is embodied in the selection of elements of the content of the work of art; the selection of the language means used; in the individual use of figurative means. The artistic picture of the world is a secondary, mediated the world picture, and it is mediated twice - by language and individually - by the author's conceptual picture of the world.***
Keywords: artistic reality, worldview, methodological characteristics, reality, linguistic approach.

I. INTRODUCTION

In Soviet literary studies, the problem of a comprehensive study of this phenomenon was first posed in the work of B.S. Mailah. By an artistic picture of the world, the author understands “a synthetic panoramic representation of the concrete reality of certain ranges of space and time recreated by all kinds of art” [Mailah, 1983. p.120]. According to T.A. Chernysheva, this term was more successful than the methodologically amorphous “artistic reality”, since it was “intended to remind that a work of art reflects real reality, but this reflection is not adequate, not mirrored, that reality created by the artist's imagination lives according to its own laws” [Chernysheva, 1986. p. 56].

Philosophical literature has formed its own approaches to the definition of the concept of an artistic picture of the world:

1) Worldview, according to which the artistic picture of the world represents the core of worldview knowledge and beliefs;
2) Epistemological, defining the place and role of the artistic picture of the world in the cognitive understanding of reality;
3) Figurative-semantic, based on the specifics of the language of art [Pestryakova, 2001].

The philosophical aspect of the study of the world picture emphasizes the relationship of this concept with consciousness, thinking, reflection, worldview, representation, reality, etc. Hence, the essential characteristics of the world picture as an integrative education based on the reflection of information are revealed; models, pictures of reality; representations of the world, including the worldview [Golikova, 1996].

An extensive logical and methodological characteristic of the world picture as a special conceptual picture is given by V.I. Postovalova in the collective monograph “The role of the human factor in language: Language and the world picture”. According to V.I. Postovalova, a person forms an picture of the world as the basis of his life activity: “The picture of the world is an integral global picture of the world, which is the result of all spiritual activity of a person, and not any one of its sides. The picture of the world as a global picture of the world arises in a person during all his contacts with the world” [Postovalova, 1988. p.19].

So, the fundamental and starting point of the day of understanding the phenomenon of the world picture is the fact that it is a subjective picture of objective reality created by man.

The very term of the picture of the world goes back to the tradition of German philosophical thought, where it penetrated from the scientific discourse of the early XX century. The use of this concept by L. Wittgenstein in the “Logical and Philosophical Treatise” became widely known: “2.1. We create pictures of facts for ourselves. The picture (das Bild) represents a certain situation in a logical space, represents the existence and non-existence of events. 2.12. The picture is a model of reality. The objects in the picture correspond to the elements of it... 2.141. The picture is a fact. A certain ratio of elements in the picture creates the idea that things relate to each other in this way. This is how the picture connects with reality; it comes into contact with it. 2.161. The picture, in order for it to be an picture of the depicted at all, must be in some way identical to it... 4.01. A sentence is an picture of reality, a model of reality as we imagine it” [Wittgenstein, 1994. pp.8, 9, 19]. And although it is known that the late Wittgenstein revised his views (the key metaphor “language – picture” was replaced by the metaphor “language – game”), when referring to this term, Wittgenstein is most often remembered (see, for example, [Pishchalnikova, 1999]).

©IJRASET: All Rights are Reserved

According to O.A. Radchenko, the internal form of the term “Weltbild” in Weisgerber (not Bild — painting, but Bilden — to create) is dynamic. Weisgerber's postulate about “sprachliches Weltbild” reads: “Linguistic world-creation is understood as all directed spiritual energy acting in the native language, which is used to transform the world by the linguistic community” [Radchenko, 1990. p. 446], which clearly echoes the ideas of V. Humboldt about ergon and energy, about the linguistic worldview.

In a report read in 1938, M. Heidegger speaks about the advancement of the subject in the New European history and the appearance of a picture of the world, a picture of existence as a result of his active cognitive activity. “Where the world becomes an picture, there they start to exist as a whole as what a person is aiming at... In this “make an picture”, competence, equipment, purposefulness sounds” [Heidegger, 1986. p.103]. The picture of the world, according to Heidegger— is the result of active reflection, ordering, systematic work of human thought, not a picture depicting the world, but the world understood as an picture. “The main process of modern times is the conquest of the world as an picture. The word “picture” now means a construct of an objectifying representation” [ibid., p. 106].

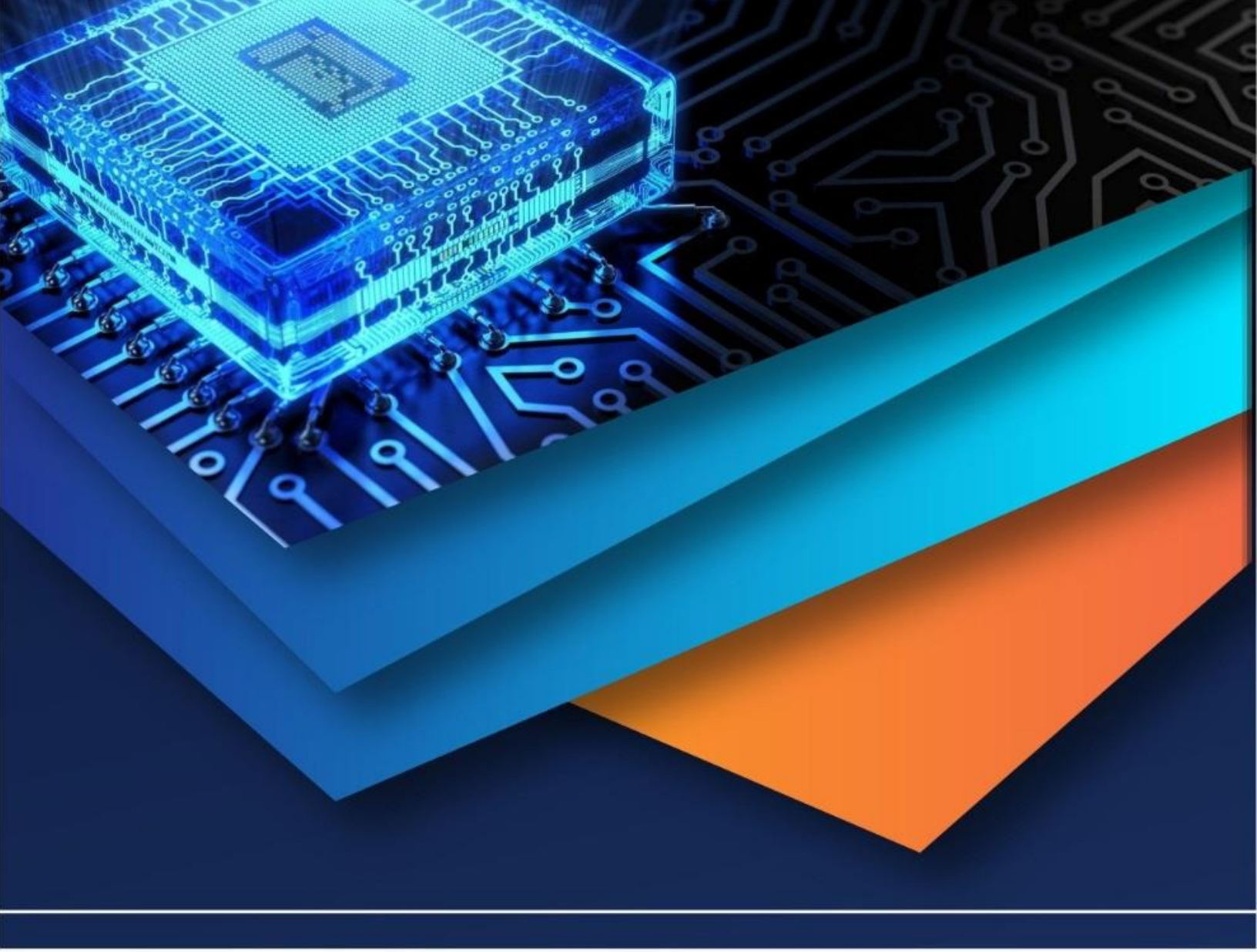
Thus, according to the fair remark of M.V. Nikitin, “when they talk about the “linguistic picture of the world”, it is quite legitimate to ask what kind of world they are talking about”, because “through language, speech draws many other worlds besides the real one. Consciousness creates, and speech conveys in diverse combinations pictures of real and unreal worlds, real and imaginary, possible and impossible and mixed” [Nikitin, 1999. p.8].

V.I. Postovalova draws attention to the fact that the world picture is created as a result of two different procedures: 1) explication, objectification and comprehension of the pictures of the world underlying human activity; 2) creation, development of new pictures of the world, carried out during a special reflection, which is systematic. In the first case, there is a pure reconstruction of the picture of the world in its footsteps, in the second - its pure construction [Postovalova, 1987. p. 24], which occurs in secondary modeling systems, including in art.

USED LITERATURE

[1] Витгенштейн Л. Философские работы: В 2 ч. Часть I. – М.: Гпозпс, 1994. – 612 с.
[2] Голикова Т.А. Слово как интегративный компонент репрезентации концептуальной картины мира (на материале творчества В. Набокова): Автореф... канд. филол. наук. – Барнаул, 1996. – 22 с.
[3] Мейлах В.С. Философия искусства и художественная картина мира // Вопросы философии. 1983. №7. – С. 116-125.
[4] Никитин М.В. Об отражении картины мира в языке // Studia Lingüistica - 8. Слово, предложение и текст как интерпретирующие системы. – СПб., 1999. – С.6-14.
[5] Пестрякова Л.С. Художественная картина мира: логико- гносеологический аспект. Автореф... канд. философ, наук. – Саратов, 2001. – 18 с
[6] Пищальникова В.А. Концептуальная система индивида как поле интерпретации смысла художественного текста // Язык. Человек. Картина мира: Материалы Всероссийской научной конференции. В 2 ч. 4.1. – Омск: ОмГУ, 2000. – С. 45-51.
[7] Постовалова В.И. Язык и человек в лингвофилософской концепции Гумбольдта // Сущность, развитие и функции языка. – М.: Наука, 1987. – С. 51-58.
[8] Постовалова В.И. Картина мира в жизнедеятельности человека // Роль человеческого фактора в языке. – М.: Наука, 1988. – С. 8-69.
[9] Радченко О.А. Языковая картина мира или языковое миросоздание? (К вопросу о постулатах Вайсгербера) // Известия АН СССР. Сер. лит. и яз. Т. 49. 1990. т. – С. 444-450.
[10] Хайдеггер М. Время картины мира // Новая технократическая волна на Западе. – М.: Прогресс, 1986. – С. 93-119.
[11] Чернышева Т.А. «Художественная картина мира», «экологическая ниша» и научная фантастика // Художественное творчество: Вопросы комплексного изучения. - Л: Наука, 1986. – С.55-74.

©IJRASET: All Rights are Reserved



10.22214/IJRASET

45.98

IMPACT FACTOR: 7.129

IMPACT FACTOR: 7.429

INTERNATIONAL JOURNAL FOR RESEARCH

IN APPLIED SCIENCE & ENGINEERING TECHNOLOGY

Call : 08813907089 (24*7 Support on Whatsapp)