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Models of Space Perception

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ABSTRACT

The authors develop the concept of the value space of culture, which is understood as a social environment defined by a particular combination of values and bounded by a conditional frame of time and place. The methodological approach is based on the thesis that the values of a particular community can be both actualised and de-actualised under the influence of a literary process. At the same time, the article points out the representational function of literature - the dependence of its axiological message on the socio-cultural environment in which the author of a work of fiction was formed.

KEYWORDS: space, two-dimensional space, character, picture of the world, harmony, perception, verbs of movement, symbol, manor-type, nomadic peoples.

In the most ancient picture of the world, space was not divided vertically and horizontally and was perceived through spatial points or fragments: a house, a yard, a tree, a river, a mountain, etc. The exploration of space by man, associated with his nomadic lifestyle, has formed a space of two dimensions in his perception. The scientist and revolutionary N.A.Morozov, reflecting on the different dimensions of space, imagined two-dimensional space as a plane on the surface of which, like on the surface of a lake, creatures move that cannot dive under water and move like shadows. It was the two-dimensional space that was reflected in the first mythological descriptions of the earth as a flat disk floating on the surface of the ocean on the backs of certain amphibians (turtles, whales, etc.). At the same time, the sky was perceived as a continuation of the world ocean, on which the disk of the sun floated. Later, the sky began to be perceived as a spherical dome covering the earth. This model was replaced when a vertical was formed in perception, and the sky "broke away" from the earth, the space of three dimensions and three parts of the vertical came. [1, c. 8].

The three-part model of the world, which divided earth and heaven, man and God, man and nature, spirit and matter, was actively adopted by the Indo-European countries professing Christianity. The basis of spatial perception for them was the vertical, which in architecture found its embodiment in Gothic, in the architecture of narrow European houses stretched upwards, in the structural organization of society divided into classes, i.e. vertically arranged social strata that did not connect with each other even through kinship or marriage. There were few horizontal ties in society: everyone aspired to the top, which was pushed by competition, common among agricultural peoples. The horizontal closeness of the Germanic space, as G.Gachev noted,

meanwhile manifested itself in the etymology of the word denoting space (German Raum – room, space), and in the closeness of the Germanic character, and in the closeness of the German word. [3, c. 5].

The horizontal, flat model of the world has been preserved and has become predominant in the Russian language picture of the world. The word space itself, conditioned, as G.Gachev notes, by the word country (as well as wandering, wandering, side, wanderers), is associated with horizontal movement. Russian Russians perceive both heaven and hell as remaining on earth, so Russians are always in search of paradise ("Who lives well in Russia", "It's good where we don't exist"). Not only the heroes of fairy tales, but also classical literature, in search of happiness, seek to change places. The motif of the road is one of the most important in Russian literature. The motive of the road is the infinity of the path, its incompleteness, so the heroes do not find happiness. [2, c. 11].

Russian novels are not completed, they are open. The symbol of Russia becomes a troika, reflecting the desire for eternal and rapid movement.

Only in Russian grammar verbs of movement represent a special group, with their own laws (unidirectional – multidirectional movement, shades of modes of movement, which are transmitted using prefixes and prepositions). The verb "to go – to walk" acquired the meaning of "to function": the tram is going, the clock is going, the movie is going, we are going through practice, business has gone, etc., and the verb "to walk", denoting aimless movement, meant lack of functioning, idle pastime (well walked). The use of verbs of movement in relation to stationary objects meant destruction, change of functions: the fur coat climbs, the crane flows, "the roof went", the money sailed away, etc. [4, c. 6].

Verbs of position in space, which make up the specifics of the Russian language (stand, sit, lie, hang), also play an important role. So, for example, the verb "to lie", associated with the adjacency of the object to the surface with the maximum number of points (things lie in a suitcase, the folds lie flat), symbolizes a state of rest, harmony (there is a night haze, the lake lies in the mountains), and also means inactivity and the inability of the object to perform its functions (the article lies under the cloth, the film is on the shelf, the person is in the hospital, the house is in ruins). [5, c. 21].

The verb "sit" means the position of an object in which its body and especially its support occupy a curved, unstable position relative to the surface (squatting, a hare sitting in bushes, a fly sitting on the ceiling). This provision makes it possible to carry out only limited types of actions (to sit at books, for a report) and does not allow me to function completely (I am sitting without money, with a child, on a diet, in prison), especially to "go" (the ship ran aground). A person from a sitting position cannot move to horizontal movement on the surface.

The verb "stand" indicates the perpendicular position of the object in relation to the surface, the presence of a stable support (stand firmly on your feet, stand on your head, plates are on the table) and the readiness to fully switch to functioning (stand on duty, at the machine, on watch, hence: to become a teacher, to become a person), in particular – to move on the surface (ships are on the roadstead, the car is in the garage).

The verb "hang" means separation from the surface, so a person can take such a position only for a short time (hang on a horizontal bar, on a branch), otherwise it can lead to death (hang, hang).

Russian space's openness and horizontality begins with the "law of the open syllable", reflected in Russian squat architecture with manor-type houses and wide streets, with porches, open galleries and balconies, through which communication with the outside world was carried out. Russian House is also open for

communication (hospitality), since Russian society is built on the principle of horizontal ties adopted by nomadic peoples (relatives, acquaintances, thieves).

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