

CHARACTER CONCEPT “MAN OF DUTY” IN K. NOVOSELOVA’S STORY “THE STAR OF ALTAIR”

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Abstract

The article deals with the character concept "people of duty", created by a Russian-speaking writer. K. Novoselova creates the character concept "man of duty" comprehensively, multi-vector, illustrating his social activities, patriotism, high professionalism, proven by daily work. In the novel by K.I. Novoselova "Star of Altair", the implementation of the concept is impossible without an understanding of cultural events, archaeological research in Samarkand at the beginning of the 20th century.

Keywords: Russian-speaking, concept, work, professionalism, patriotism, man of duty, character, people, feat, art, hero, literature, writer, excavations, monuments, observatory, museum, great, Turkestani.

INTRODUCTION

In the modern literature of Uzbekistan, one can single out a group of character concepts “people of duty” created by Russian-speaking writers. It is noteworthy that we are talking about real people who have become objects of "artistic comprehension." First of all, this is the archaeologist V. Vyatkin and the creator of the Nuku Museum I. Savitsky. The life of these people was subordinated to a lofty goal, today we can talk about its implementation, about the fulfillment of a duty to their country. The great work of the "Russian Turkestan" V.L. Vyatkin, the discovery of a planetary scale - Ulugbek's observatory and excavations at the site of Afrasiab. The great feat of the Russian artist I. V. Savitsky, leaving Moscow, to devote his life to collecting paintings of the Russian avant-garde of the twentieth century and objects of Karakalpak art for the museum in Nukus. Therefore, they can be considered an ideal embodiment of the concepts of "duty/honor/conscience": "The execution of an idea in deed is an act" ... Strengthening the

degrees of presence of the personal in an act is the process of personality maturation" [Kolesov, 2006: 525].

Main part

These statements of V.V. Kolesov, as it were, expand the possibilities of the nominative field of the concept “debt”, due to the introduction of “meaning components”. Obviously, following the terminology of E.A. Fiery, the concept-elements "deed and deed" are the components of the concept "Man of Duty".

Noteworthy are the arguments of VV Kolesov about concepts in terms of studying mentality in language and text. V.Vyatkin and I.V.Savitsky, remaining Russians by passport, increasingly understood and accepted the Uzbek culture and mentality of the people throughout their lives. Both are real creative Personalities who have made it their goal to work for the sake of Uzbek culture.

E.A. Ogneva, exploring the cognitive and cultural parameters of a work of art, writes: "A literary text occupies a specific place in the system of speech realizations of the concept, since it is a fixed version of the totality of parts of an individual author's concept that sets the framework for the cognitive and communicative concept sphere of a work of art" [Ogneva, 2013:80].

This definition does not contradict the fact that the main concept "duty" does not just push the "frames", it is implemented in the plot, in any situation it centers the subconcepts to characterize the "character concept". V.L. Vyatkin and I.V. Savitsky, both in life and in their "figurative embodiment", can rightfully be considered "people of duty". It should be noted that when analyzing the nominative field of the concept, one should keep in mind its "symbolic segment, literary and cultural background". In the novel by K.I. Novoselova "The Star of Altair", the implementation of the concept is impossible without an understanding of cultural events, archaeological research in Samarkand at the beginning of the 20th century. "Associative segment - associative links with other conceptual fields" is necessary for us to clarify Vyatkin's characteristics: we need to use the "Associative segment, associative links with other conceptual fields" [Ogneva, 2013: 81], "doing one's duty, deeds without a focus on conscience » are unthinkable. It seems interesting and productive to analyze the diverse range of meanings and examples of the representation of the concept "duty" in relation to the activity of such a "type" as V. L. Vyatkin.

K.I. Novoselova does not create a biographical novel; she immerses the reader in the everyday life of V. L. Vyatkin, a connoisseur of antiquity in Samarkand. The novel consists of two parts, the first is devoted to the excavations at Afrasiab, the second to the discovery of Ulugbek's observatory. This is the implementation of the concepts of "work - duty", which led to grandiose scientific discoveries. N. S. Bolotnova, speaking about the method of conceptual analysis, emphasizes the features of the manifestation of the concept in a literary text: "However, not only the

frequency factor of keywords is important, but also the awareness of their ideological and artistic significance in the text based on the system of their aesthetic actualization used by the author » [Bolotnova, 2009:109]. We believe that the use of the concept "duty" frequently and in direct lexical form would destroy the logic of Vyatkin's image. K.Novoselova uses the technique of indirect characterization of the hero with the consolidation of this concept: "... obsessed with his science ... for the sake of his life goal, for the sake of loyalty ...". The next thesis of N.S. Bolotnova theoretically substantiates the expansion of the "associative-semantic field" of the concept: "The efforts of the interpreter, who pays attention to the semantic features of the concept and its structuring in the text, are aimed at identifying the semantic space of the concept" [Bolotnova, 2009: 110]. K.Novoselova creates such a sequence of events when there are no big or small deeds in the hero's activity, there are no priority or passing actions. In emotional perception, they all make up a mosaic of his "duty" to the city.

Understanding the culture of Turkestan and its preservation by V.L. Vyatkin are indivisible, which is reflected in his daily activities: the preservation of the Zargaron mahala and broken pieces of mosaic from the monument; translation into Russian of "Samaria" and the search for an observatory; that is, small and large in their harmonious unity. V.L. Vyatkin resolutely fights against the unjust seizure of land by the rich Zargaron. His actions are always connected with social activities, and not motivated by his own benefit: "Conscience is generally understood as the power of internal control over one's actions" [Kolesov, 2006:505]. All actions of the hero are done for the benefit of the city and the preservation of cultural heritage, therefore, they realize the semantic facets of this concept of "duty". K.Novoselova in different situations creates the image of such a fictitious person who is able to be very firm and resolute in order to protect others. In a dialogue with a friend, a resident of the mahala, the hero resolutely declares that the land will not be seized: "This will not happen," Vyatkin said calmly.

-_Help, Vasil-aka!(brother) You are a dear person to us, you will not let us be offended" [Novoselova, 1984:16].

We can say that Vyatkin is doing his duty towards the mahalla where his friends live. His attitude to life, expressed in words, is supported by decisive actions: "And I am also ready to defend the good of the common people with my chest." With his own money he buys documents for the Samarkand Museum: "I gave half of the money intended for wedding expenses to Idarov's wife" [Novoselova, 1984: 26]. In these situations, Vyatkin transforms, becomes adventurous and daring. For the sake of obtaining documents "for the land and baths of Mirzo Ulugbek", he plays the role of a bailiff: "Call your master," Vyatkin ordered. ... Let him go, I have a revolver, and I can use it" [Novoselova, 1984: 30-31]. We believe that the concept of "duty" is implemented in "character" subtexts: "One of the stages of an adequate interpretation of character subtexts is the allocation of specific semantic units-concepts in their structure" [Boronin, 2008:17].

Accepting the foregoing, one can single out Vyatkin's "programmatic statements" about the importance of scientific discoveries as the basis of his "personal subtext": "... there is a large culture here, but few people know about it. Our goal is to make humanity know and love Turkestan. Then the desired liberation of people from national strife will come, and they will begin to respect and appreciate each other" [Novoselova, 1984:58]. We emphasize that the word "goal" is also a "subconcept" - which, in conjunction with others (deed and deed) represents the concept of "duty".

Everything connected with Turkestan is marked as if with a high style, which emphasizes Vyatkin's great love and duty to Uzbek culture. K. Novoselova creates a number of situations in the novel that allow the hero to openly confess his love for the region.

In the scene when General Arendarenko offers Vyatkin diplomatic service, he categorically refuses, ardently explaining to his wife: "Here, in Samarkand, for a week, for a month, like the holy of holies, they come from St. Petersburg,

Moscow, America And I have the happiness of living here, in the midst of these riches. All treasures are open to me.... And I'd be a fool if I gave it all up even for a moment. For the sake of ranks, money, tinsel of life" [Novoselova, 1984:83]. Therefore, all the affairs of Vyatkin lie on the same scale, which greatly outweighs the "goods of life", that is, we are talking about the fulfillment of a "spiritual high duty." The writer implements this fulfillment in the daily and painstaking work of a low-ranking official and a great scientist.

K. Novoselova, giving dry information about Vyatkin's career growth, appeals to the reader's knowledge of the "volume and parameters" of his work: "... appoint the caretaker of the ancient monuments of the city of Samarkand, with the right to prosecute those responsible for their damage" [Novoselova, 1984 :68]. V.V. Kolesov gives an interesting analogy that is not applicable to the essence of the Character Concepts in K. Novoselova's novel: "Morality is duty," Hegel argued ... the idea of duty was born on the substrate of personal conscience After all, duty is a personal responsibility, while duty is imposed from outside" [Kolesov, 2006:532]. This quote is important for the idea of combining concepts: morality, duty, conscience, duty. In K. Novoselova's individual interpretation of the hero's image, all these concepts are "subconcepts" of the "character concept".

VL Vyatkin is pleased with his duties, which expand his ability to conduct excavations, protect monuments, and examine documents. K. Novoselova cites a number of situations proving the combination of "subconcepts" and binary concepts "duty and duty, conscience and duty", which is expressed in the actions of the hero.

1. An earthquake for Vyatkin in the first place is a concern for monuments, and not for his own house. He behaves in complete accordance with tradition (he dismounted at Rukhabad-M.E.), but as a caretaker, he is extremely tough on the robber: "... pushed the crowd apart with his shoulder and grabbed Mullo Maruf by the scruff of the neck ... shouted at the thief, kicking him aside" [Novoselova, 1984:123]. I

traveled around all the monuments and "only returned home in the evening." The duties of a monument keeper dominate Vyatkin's mind over personal interest.

2. Promotion and the opportunity to work on monuments, recognition of his merits allows you to do a lot with the firmness of the conviction: "And yet it must be done." In this phrase, in various modifications found in the text, the concepts of "duty and obligation" are included.

3. Vyatkin's initiative to open the museum is almost criminal: "... arbitrarily occupied the building of the People's House as a city museum. ... At three o'clock in the morning Vyatkin ... hung a large lock on the door of the empty extension" [Novoselova, 1984: 139]. Realizing the illegality of his actions, the hero is confident in fulfilling his duty to the archaeological finds: "Let them hang me, crucify me on the cross, let them give me any punishment, but the museum will remain here" [Novoselova, 1984: 139]. Having received the punishment of "a month of house arrest", Vyatkin hopefully asks the governor: "... will the museum remain there?" Vyatkin's fanaticism in his work is reinforced by the parameters of time, which create his understanding of "labor": "He went to the museum in the dark and returned in the dark", the time spent on Afrasiab and on the excavations of the observatory is noted.

It is important to emphasize that Vyatkin worked or did his job in many respects in contrast to some of the bosses who said that he was "just an accumulator of facts." However, the discoveries and everyday work on the preservation of monuments was appreciated in St. Petersburg: "elected to the members of the Russian Committee for the Study of Central and East Asia", and then "for the opening of the observatory of Mirza Ulugbek ... to award the Rosen Harrow Gold Medal" [Novoselova, 1984: 136]. Note that Vyatkin's "duty" has been assessed.

The author creates the character concept "man of duty" comprehensively, multi-vector,

illustrating his social activities, patriotism, high professionalism, proven by daily work.

1. Vyatkin fulfills his civic duty in relation to the memory of V. Vereshchagin, motivating with his own categories of benefit to society and the city: "In the evening, he wrote an obituary to the Samarkand newspaper, and a petition to the Samarkand economic department: V.V. Vereshchagin has long deserved before Samarkand ..., the memory of him forever preserved in the hearts of at least the name of one of the streets" [Novoselova, 1984:125].

2. Appeals to local newspapers "about the use and restoration of antiquities of waqf means, buys documents with his own money, protects Ishrat-khona from destruction, as "he managed to compile lists and descriptions of the ancient buildings of Samarkand and the region, which have artistic value and are subject to indispensable restoration" [Novoselova, 1984:81]. Such an enumeration of cases, initiatives, a list of scientific work is the fulfillment of the high duty of a learned archaeologist and a "Russian Turkestan"

Vyatkin's service to his cause, the fulfillment of his duty for a long time is evaluated not even by awards from St. Petersburg, but by the true reverence of the inhabitants: "It was from that time that the custom appeared in Samarkand to get up when Vyatkin entered. At the same time, all the men of the Old City put their hands to their hearts and bowed to the respected "elder" [Novoselova, 1984:68]. It should be emphasized that the author of the story combines in this sentence the national gesture of respect, the generalization "all men", the Uzbek capacious word "aksakal", which gives special significance to the accomplished deed for Samarkand. This insignia is the equivalent of Vyatkin's fulfilled duty and the result of a huge effort to preserve the monuments of Samarkand.

The nominative field of the concept "duty" in the novel includes in its semantic "orbit" primarily the subconcepts "work-business-goal". Vyatkin's linguistic-stylistic self-characterization is characterized by the high-

frequency word "need", which is a synonym for "duty". Making an estimate of the repair work on the monuments, he: "...decided to register and protect the Dagbit monuments...it would be necessary to tinker with Afrasiab again...It is necessary..., it is necessary... to remove..., it is necessary to carefully inspect the wall..." [Novoselova, 1984: 147].

K. Novoselova uses exactly subconcepts that correspond to such a character concept, since the pompous word "duty" would destroy the artistic truth of the image of a modest and reserved hero. "Necessary" and "necessary" is the verbal program of actions of Vyatkin, who, as a diligent owner, is responsible for the preservation of monuments.

The fanatical ministry of Vyatkin, his growing popularity in St. Petersburg, contribute to "promotions", which in turn make it possible to "read and translate ancient qazi acts and waqf documents." Knowing the incorruptibility and honesty of Vyatkin, his friend Egam-hodja notes: "It's good, Vasil-aka, that you will be in charge of the cabinet with old documents. This will only benefit the people" [Novoselova, 1984:10]. As you can see, the concept of "conscience" is presented in this quote, deployed, which does not distort its essence. The author of the novel does not create the image of a dry "bookworm", but on the contrary, even a purposeful person who is romantically minded and in love with his work: "... spent the first hours of his stay with pleasure in a new capacity as an official, ... he dreamed ..., passionately waited for a meeting with witnesses for a long time past human deeds and deeds" [Novoselova, 1984:11]. Novoselova shows Vyatkin's difficult and successful way of preserving ancient monuments. He does not cling to his place in the Office. It can be emphasized that in the novel "The Star of Altair" a counterbalance is also created to the "Man of Duty" by the "Master of the Position", which is represented by the narrow-minded Governor-General Odeshildze.

K. Novoselova in this scene expands the "associative-semantic field" of the concept "debt". Vyatkin is not touched by the

derogatory characterization of the boss: "Museum work is quite sufficient for your low education and rather limited cultural outlook, an occupation" [Novoselova, 1984: 151]. When the primitive chief demands his resignation and the transfer of the protection of the monuments to Mulla Maruf, the main enemy and the plunderer of tiles, Vyatkin declares a real war. This scene in the office is important to show a real fighter - Vyatkin, who is ready for "his own cause" (in fact, public - M.E.) to fight high authorities, disobey orders, even sabotage him: "... I refuse to surrender things to him. I also refuse to resign. I was appointed to this post by the governor-general of the region and approved by the Imperial Archaeological Commission of Russia..." [Novoselova, 1984:151]. For the first time in the entire narrative, Vyatkin's "personal subtext" is dominated by the pronoun "I", which enhances the intonation of the speaking "petty official" and the meaning of his immediate superiors "And it is not in your power to dispose of me" [Novoselova, 1984: 151]. Summing up, we emphasize such a pattern that the "personal concept" "man of duty" is impossible without the antipode of the "Master of the position", who holds a high position, but does not realize his status for high goals or projects.

It should be noted that the novel "The Star of Altair" presents characters who actually lived in that historical time, representatives of the Russian administration, Orientalist scientists from St. private collections. Creating them as characters that helped V.L. Vyatkin in his excavations, K. Novoselova does not mention their own significant merits to the culture and science of Turkestan. It seems important to note the fulfillment of their "duty" to Samarkand. V. Bartroll created a multi-volume study on the history of the Timurid time, the book "Ulugbek and his time", was a deep connoisseur of the culture of the region, its researcher. It was thanks to the professional patronage of V. Bartold that "the name of Vyatkin was already well known to orientalists in St. Petersburg and Moscow, even abroad they knew his collection of manuscripts on Sufism and Muridism, on the history of Islam and Islam" [Novoselova, 1984: 33]. Moreover,

it is V. Barthold who knocks out subsidies for Vyatkin's work: "Having received 200 rubles from Barthold." It is important that the specialists also fulfill their duty disinterestedly, serving high goals: "The Kastalsky arch was designed, of course, for free. Some materials were planted by Petrovsky, of course, also for free" [Novoselova, 1984:156]. Thus, a galaxy of "character concepts" is created in the novel, which are important in the general plan of the concept sphere of the entire novel "The Star of Altair". They are interconnected by the understanding of the common duty of serving the culture and science of Samarkand. Therefore, K. Novoselov, taking into account the opinions of authoritative and knowledgeable personalities, creates the main characteristic of Vyatkin - "A Man of Duty", high service to science, which adds new facets to such a large-scale personality.

Engineer B. Kastalsky, an irrigation specialist, emphasizes the significance of the "world-class discovery" of the observatory. When B. Kastalsky sent his collection for the museum from Katta-Kurgan, Vyatkin proudly notes in this disinterested gesture "a man of duty": "And how you need to love your land, your Turkestan, so that from your meager salary ... jewels" [Novoselova, 1984:18].

K. Novoselova gives a detailed characterization of the "man of duty" in the scene of General Arendarenko's conversation with Vyatkin's future wife Liza, noting: "I need a person who would devote himself entirely to some big business. And not just a diligent person, but an obsessed one who is completely fascinated by his work" [Novoselova, 1984:42]. This is the understanding of the meaning of the concept "duty" and at the same time the personal parameters of the Character concept. General Arendarenko, in a slightly ironic way, draws the appearance of an eccentric person (from his position as an esthete, author of the book "Leisure in Turkestan" - ME.): "He studies the Turkestan region so closely that he does not cut his hair, does not shave and wears instead of a uniform a wadded Uzbek dressing gown, and instead of European books, reads selflessly, Muslim archival documents... can make up your ideal" [Novoselova, 1984:18]. It seems

that in these statements the "components of meaning" are epithets that emotionally complement the concept-elements and sub-concepts: business-work, study of documents.

Conclusion

The author of the novel evaluates Vyatkin's ministry, the fulfillment of duty in his own understanding of their meaning as everyday work, constant study: "The concept is a fact of life, social consciousness, theory expressed in linguistic form The content of the concept is made up of the content of many words, contexts and texts, in which a common understanding of a certain fact of consciousness is laid down" [Matveeva, 2003:36]. This definition of the "concept" by T.V. Matveeva confirms the implementation in the novel of the parameters of the "Man of Duty" (a fact of life), contexts. The final scene in the novel, when hereditary authoritative masters highly appreciate Vyatkin's constant work on the highest Muslim categories of merit: "... when you die, Vazir, you should be buried at the foot of the mausoleum of Kussam-bin Abbas ..." [Novoselova, 1984: 159].

This phrase is a generalizing chord of the importance of fulfilling a duty, when a character concept receives such a high assessment of its work, which is also created by the mention of a precedent name for the Muslim world.

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