



ARTISTIC ORIGINALITY OF D. RUBINA'S STORY THE DOG

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The article analyzes the artistic world in the story "The Dog" by D. Rubina. The author's attention is focused on sensory poetics, the specifics of extra-plot elements, symbolism, coloristics and landscape, onomastics.

Keywords: Artistic world, symbolism, coloristics, landscape, onomastics.

Introduction

Dina Rubina's story "The Dog", created in 1982, became a special contribution to her extensive collection of works, which were published in the book "Always, Always" in 2016. This collection includes novels and stories written by D. Rubina in the period of the 1980s - a time of deep changes in her life: a change in marital status, moving from Tashkent to Moscow and immersion in cinematographic creativity - participation in the filming of a film based on her own story "Tomorrow, as usual". This period is characterized by incredible creative activity: Dina Rubina writes actively, her works are not only published in prestigious magazines, but also come out as separate books. In 1982, at the age of 24, she became the youngest member of the Union of Writers of the USSR.

The works created during this time are distinguished by the versatility, freshness and brightness of images, where the fine line between drama and irony, light and shadow, sound and color becomes the hallmark of her unique style.

In the story "The Dog" the main theme is the theme of fate. The main character of this work talks about fate from the very beginning of the story, this word is repeated seven times in the text. The story begins with the protagonist's farewell to his beloved, but he says goodbye "intentionally carelessly and did not allow her to see him off. He believed that it was not worth drawing the attention of fate to these farewells, so that "it would not occur to her to put her merciless stroke under one of the farewells" [1; 10].

The narrator believes in fate and, one might say, does not want to change anything in his life, goes with the flow. "He was afraid of fate and never made plans further than for tomorrow, he was afraid that fate would be angry with him for frivolous self-confidence. Maybe this was the only thing he was afraid of in life..." [1; 10].

There are two favorite women in Victor's life - his mother and Irina. But his relationship with them is very difficult. He loves Irina, but does not propose to her, constant quarrels have already become habitual in their lives. Irina's husband died 8 years ago and left a son. Victor cannot leave his mother and does not go to Irina.



The main action in the story takes place in the mountains, where Victor is going with his friend Andrei. The chronotope has a symbolic sound. An important detail is that the "narrow dusty road" along which the characters wind is associated with Victor's life, with his relationships with women, with his friend. Climbing the mountains allows Victor to look at his life from the outside, and the fall makes him think about making the right decision. The story has a circular composition. The chronotope has a spiral base, symbolizing the path of the hero. At the beginning of the story, it is a room, then the space expands, rises and again falls, a sharp descent and a return to the "dusty highway". At the end of the work, the hero again sees juniper, similar to a saxophone and a deserted highway, and only a "turn of the road". "It occurred to him that it was like his life; only a piece of it is visible and understandable, one turn is the present day" [1; 46].

In this story, there are many associations, repetitions, symbols, a special role is played by landscape, sound painting, color painting and odorism.

On the way to the mountains, the heroes pay attention to an unusual juniper, which resembled a saxophone in shape. This juniper was supposed to serve as a guide for the heroes. The irregularity of the shape of juniper is also a kind of symbol of the unevenness of the life path of the protagonist. Visual images, a picture of nature amaze the characters with their beauty and brightness. "Below were humped hills, painted in ochre, from dark to golden, with yellow and green bald spots, reddish-brown rocks rose above the mountains. Above all this, a hot empty sky was shining" [1; 10]. Unusually selected colors from yellow, gold to reddish-brown. The color palette in the landscape varies from warm shades to dark ones. The red color is a symbol of anxiety. This color is present in the description of the rocks and is then repeated in the description of the blood of the wounded dog and Victor, as well as in the description of the sun before Victor's significant encounter with the dog.

"From the top of the mountain, a daytime sunset opened: the sun, poured, with a **bloody** weight in its belly, settled heavily into the tuberous ridge of clouds" [1; 11].

The red color is parallel to the brown color of the brush when Victor painted over Irina's gray hair. And gray hair is a symbol of all Irina's troubles. Victor was stunned when he saw the gray hair of his beloved woman, he remembered Irina's words "we will paint our life in a beautiful color."

Smells in the story create a certain atmosphere. The air was filled with "fragile lingering smells", "lemongrass, sage - he learned - What else? Mint... oregano" [1; 13].

The hero runs away from his problems, far from the city, he wants to "breathe into himself **the fragrant grace of the air warmed by the sun** and not think about anything - to throw away the painful delirium of his city life for these five days" [1; 19].

"The smell of damp earth", "watercolor washed sky", "the sounds of silence", "the neighing of a grazing horse" - this is how D. Rubina creates a sound-odoristic picture in the artistic world of this story. Sounds, landscapes, smells of nature calm the main character, he feels calm and peaceful. But everything changes when Victor meets a dog. He perceives the dog as his fate.

The dog was "white with black tan spots, with a chopped off ear. She stood silently and looked at him with yellow eyes" [1; 20]. The hero was frightened, tried not to look into her strange yellow eyes.

The dog has a double meaning - it is fate for Victor, death, he sees something mystical in its image, the "yellow color" of the eyes, symbolizes a huge moon, romanticizes, mystifies this image, instills fear in the hero, intensifies his feelings about the fact that he got lost. And for climbers - just a



friend who requires care and affection, they feed the dog and look for it at the end of the story. It is noteworthy that the dog no longer appears in the story, as if the only purpose of his appearance in the story is to change Victor's worldview.

The watercolor clear sky is replaced by violet, dark shades, and the sun is replaced by the "twilight-fragile" moon. The dog's eyes also resemble the moon. The dog is silent and this frightens the hero, from the heavy silence Victor himself begins to bark, looks for the way, but does not find it. A strange, mysterious dog accompanies him everywhere and rolls into the abyss with it. According to the expression of the hero - "The dog was fate. His own fate with yellow eyes, from which he has dodged so many times" [1; 30].

During this terrible descent into the abyss, the hero thinks about his whole life. Strange, mysterious couplings occur in the hero's fate. It was in this place that Irina's husband died, as Victor recently learned. He recalls how often he quarreled with Irina. It seems to him that the meeting with the dog is not accidental, that it is in this place that Victor himself will die. "It's all over, and what nonsense is their quarrels, both small and large, and pathetic squabbling all these years, when it was just necessary to love and love each other..." [1; 30].

Miraculously, Victor managed to get out to a small ledge in the rock, where he was noticed by climbers who were making a night ascent.

It is also symbolic that the mountaineering girl is also called Irina, as well as his beloved. "Your real name is Irina," he asked, and there was so much incomprehensible surprise in his voice that the "anorak" and the girl laughed at the same time" [1; 39].

The key episode in the story is the meeting with the dog, reminiscent of the story by V. Astafiev "The Tsar Fish". The dog, as well as the king fish, makes the hero reconsider his life and draw conclusions for himself.

There is a love triangle in the story. Vera, Andrei's wife, is in love with Victor. Victor remembered the episode when he found out about Vera's feelings, but he did not betray his friend. After a miraculous rescue, there is no peace for the hero. Andrei reproaches Victor for selfishness.

After everything he has experienced, it becomes clear to the hero what to do and how to live. The most important thing for him now is "to get there, to crawl to Irina". Dina Rubina puts an ellipsis and the reader understands that the hero will fulfill his decision, but after the ellipsis follows the last phrase "... From time to time he came to her - forever", which changes the whole meaning of the story, that is, the hero has not changed his way of life.

Food also appears as a symbol in the story. For example, the chicken cooked by Vera, Andrei's wife, delighted Victor, and he compared the chicken with a "bird of paradise", this is a symbol of family comfort, what the main character lacks so much. Andrei proposes marriage to Victor, and then Irina will also cook him such a chicken, but it is very difficult for Victor to take this step, according to him, "Even the most wonderful chicken is not worth such a sacrifice." In the story, the chicken is contrasted with the "dry meat", with the "piece of cheese". Coming to Irina, Victor opened the refrigerator and cut off a piece of cheese. Irina was dissatisfied when he ate "standing, running, as he had to." This manner of eating Victor also reveals the nature of the relationship between Victor and Irina. Their relationship is uncertain, Victor runs and runs away, inventing different reasons, while he admitted to himself that he still loves her. Irina offers him a pickle and cabbage rolls, but he eats only a sandwich, that is, he eats like a bachelor, unprepared for family life.



In the story, the hero associates rhubarb grass with his mother, as she cooked excellent jelly from rhubarb. It was in the anxious hour before the meeting with the dog that Victor took off his shirt and collected rhubarb in it, which later saves his life, this shirt softens his fall.

Onomastics plays a special role in the story. The name of the main character is Victor - which means "winner" in Latin. In the era of the formation of Christianity, the name became popular among the early followers of the new religion, it was associated with the victory of Christ over death and sin. In the story, Victor is also a kind of winner of his fate, he managed to get away from the dog, he miraculously did not die, he defeated death. But the name can also be considered as irony, since Victor still failed to cope with himself to the end, after the rescue, he sees the only right decision to create a family and Irina, but from the final phrase of the story we understand that it was only a temporary impulse, but later nothing changed in his fate, that is, he "lost" here.

Irina is the name of the goddess of peaceful life in ancient Greek mythology, Eirena, her name means "peace", "tranquility". This choice of name is also interpreted in two ways in the image of the main character Irina. The hero is both happy and unhappy with her, without her he feels bad and he strives for her. There are two Irina's in the story. The second Irina is the girl who saved Victor.

The name of Victor's friend is Andrey. "The name Andrew comes from the ancient Greek word Ἀνδρέας, which translates as "masculinity", "bravery". For the first time, this name appeared in Ancient Greece and was popular among warriors and aristocrats, and later won sympathy among the common people. In Russia, it became famous thanks to Christianity and patron saints, such as the Apostle Andrew the First-Called." [2].

In the story, Andrei is opposed to Victor, he is a good family man, a responsible person, really courageous and brave, according to his name. But Dina Rubina shows that fate plays with the characters, Andrei's wife loves Victor all her life and Andrei lives in fear that she will go to him. The name of Andrei's wife is Vera. "The name Vera is Greek in origin, it means "faith", and sounds in ancient Greek as Pistis (Πίστις). This is one of those few names that are translated and interpreted in the same way as they sound" [3]. This is an ideal wife, Andrei's faithful companion, ready to follow her husband anywhere at any second. Only a single episode in the story reveals her true feelings, her love for Victor.

Thus, the specificity of the story "The Dog" lies in its deep emotional content, symbolism and appeal to important human themes, which makes it a significant work in modern literature.

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