



## ARTISTIC INDIVIDUALITY OF D. RUBINA'S STORIES "AT A LONG TRAFFIC LIGHT", "TASPESTRY", "SCARF"

**Kravchenko Claudia Anatolievna**

Senior Lecturer,  
Samarkand State University named after Sh. Rashidov,  
Uzbekistan, city of Samarkand.

**Kravchenko Klavdia Anatolyevna**

Senior Lecturer,  
Samarkand State University named after Sh. Rashidova,  
Uzbekistan, the city of Samarkand

Article history:	Abstract:
<b>Received:</b> 11 <sup>th</sup> September 2022 <b>Accepted:</b> 11 <sup>th</sup> October 2022 <b>Published:</b> 17 <sup>th</sup> November 2022	The article deals with the artistic originality of Dina Rubina's stories "At a Long Traffic Light", "Tapestry", "Scarf". A special place in the article is given to compositional features, sound painting, coloring, odorism, landscape sketches, symbolism, the objective world, the poetics of sensory elements in the analyzed stories.
<b>Keywords:</b> Composition, sound painting, coloring, symbolism, odorism, objective world, poetics, sensory elements.	

The story of Dina Rubina "At a long traffic light" has a three-part composition. The retrospective time of the story is combined with the real one. The space narrows down to one small room with a guitar that the two lovers couldn't play. The guitar acts as a symbol of their relationship, they also "played" with each other, clumsily, like bad musicians, not appreciating each other. "And in the seaside resort town, where they rented a tiny room in the attic, this deadly fight continued, as if each of them, with some kind of childish cruelty, was trying to tear apart his favorite toy in order to figure out how it works, what makes her cry, for example, and what is ticking inside - is it a real heart? [1; 3].

All the heroes of the story do not have names, only he and she, a man and a woman, are still very young, called children in the story. "Children were not lucky: heavy and strong love, the one that usually falls out to a beaten life, a pacified person, was given to them not by age, not by height. Thus, a cruel commander throws recruits to a deadly sector of the front, knowing in advance that they are doomed..." [1; 3].

The names are not important for the author and the reader, as the author shows the typical behavior of lovers all over the world, which is often unpredictable, they quarrel, then make up. At the same time, the description of the appearance of the characters is also antithetical. "He was a real handsome man: the proportions of the high forehead and the flight line of the eyebrows, the one that gives the male face an expression of chivalrous nobility, were combined with a weakly pronounced, touchingly

childish chin. She was not beautiful. But the marvelous contrast of resinous hair with the festive blue of deep-seated eyes riveted any oncoming glance to her face. With such colors, everything else was already unimportant" [1; 2].

D. Rubina uses many oxymoronic combinations in the narrative - "an ugly beautiful face", "a marvelous contrast of resinous hair with the festive blue of deep-seated eyes", "stormy nights gave way to fierce daytime quarrels", as if once again emphasizing their complex relationship.

The landscape in the story responds to the feelings of lovers - "and the summer did not stick, it rained every morning ...". Only one "sunny day" is mentioned in the story. This day was without quarrels and insults, accompanied by the laughter of heroes. "... One day they woke up in a haze of sun glare. A mirror in a copper frame shone, and a chandelier, hitherto unnoticed, burned with reddish glass. It turned out that on a clear day the room was literally flooded with light. An excellent sunny morning finally reigned over the Baltic coast, drove cold holiday-makers to the beaches, and dried the sea pebbles on the shore" [1; 3].

The description of a sunny day is an intertextual device referring readers to I. Bunin's short story "Sunstroke". In this work, the landscape is also filled with the sun, where the sun is the personification of the passion and love of the characters. On this day, the heroes of Rubina do not quarrel and are even dressed in the same way in white jeans, white here as a sign of a peaceful and calm day. "They pulled on the same white Bulgarian-made jeans, bought on the



occasion at the Central Department Store before the trip, and went out. Either the stingy Baltic sun so pleased their cold noses, or the day turned out to be peaceful, only they did not quarrel at all, not for a minute, on the contrary - every passer-by, every scene, every physiognomy evoked their joyful cackle.

The story is filled with a sound-odoro-coloristic triad of symbols, which are made according to the reception of antithesis. The sound of the guitar, reflected by "surprised sadness", symbolizing the further separation of the heroes, the creak of sneakers is an unpleasant sound similar to their screams during quarrels.

The narration in the story is fast, intermittent, like the thoughts of the main character, a lot of dots are used, understatement, reminiscent of torn pieces from the heroine's memories. She is driving home from work and standing at a traffic light, she accidentally watches a couple in love who are quarreling. Involuntarily, she compares them with herself and her first husband.

In the second part, the main character already remembers her youth. "She sat, calming her unhealed heart, rushing about in her memory, fumbling blindly in the far corners - whom, whom did these two remind her of? And suddenly I understood: her self, her youth, her first love, which ended in such an absurd, such an unhappy fleeting marriage" [1; 3].

Memories began with a quarrel in the compartment, where the jealousy of the newlyweds manifested itself. Rubina does not seem to want to describe their quarrel, she gives fragmentary pieces of their dialogue, which is interrupted by the tears of the heroine, and ten minutes later they have already reconciled, and scraps of torn tickets and scattered flowers testified to their quarrel. But this quarrel was not the only one. "Stormy nights were replaced by fierce daytime quarrels, several times she ran away from him to the station, and at the last minute he burst into the train and dragged her out onto the platform, not allowing her to escape from the ring of his thin hands. Wept and was completely defenseless. Like her..." [1; 2].

D. Rubina is very sorry for her heroes. Love is grief for them. Love is compared to a "death front", and lovers are compared to recruits who, with all their might, tried to endure, although they were doomed.

According to Yuri Sabantsev, "Dina Rubina's prose is done very well and is written with a very strong, not at all like a woman's hand. Dovlatov's style is felt in her, and acquaintance with her does not disappoint at all, I want to prolong it and prolong it. Her language - lively, sparkling, figurative - makes the

imagination create colorful pictures. Attention to detail (artistic and historical) deserves the highest rating for the research work done by the author. And the original literary devices are kept in suspense so that the hands themselves are in a hurry to turn the page" [2; one].

In the title of many stories by Dina Rubina, some object or thing is often taken out, as, for example, in the story "Tapestry". This is a story-remembrance filled with nostalgia for bygone childhood and youth. All the memory of the life lived by the main character of this story is connected with the description of the tapestry. Compositionally, the story is divided into several parts related to the present and past of the heroine. The performance, to which the heroine came, reminded her of her youth, the scenery and music returned to the past. "Here everything remains the same as it was in those years. A deep arch into the courtyard, an external iron staircase to the apartments on the second floor, linen hanging under the windows, a cactus on the windowsill. Except that an old tapestry was deliberately hung on one of the walls of the house. She took her glasses out of her bag and peered... Exactly such a woven tapestry with fringes hung over her trestle bed in her parents' apartment for many, many years. Exactly such a tapestry - a family of deer descending to a watering place, a mill on a stream, distant calling mountains and... (Stop! It was not enough to describe the fringed tapestry that appears in all, without exception, writers.)" [3; 30].

The tapestry confuses the heroine, it seems to her that all the most hidden from her life was hung out for everyone to see. She can no longer concentrate on acting, but recalls the bright moments of her life, which the tapestry became an unwitting witness. He ages with her. The first memory is childhood, a new tapestry hangs on the wall, her grandmother feeds her porridge, and the girl wants her to feed the painted deer as well. Then her thoughts return to her school years, the heroine enjoys being sick under the tapestry, reading her favorite books.

The tapestry in the story is associated with home comfort, warmth, love, it is a kind of keeper of the past, an artifact. There are objects that are directly opposed to the tapestry, for example, school sports equipment, which did not attract the heroine. "All this warm pastoral in the morning was opposed to the school, its official vile spirit, brown form, which inspired endless melancholy, the eternally cold (emphasis mine - K.K.) gym with instruments of torture - a black "goat", which had to be thrown belly



and chest, a hairy prickly rope, on which, sadly swaying, one had to hang with a bag, humiliating bars, a slippery leather mat - she was never a sports girl ... "[3; 31]. With Rubina, all feelings are conveyed through sensory perception, it is pleasant for her to stroke the tapestry with her hand, but it is unpleasant to touch the rope.

The tapestry witnessed both joyful and sad events - the first love of the heroine, the separation of her parents, then separation from her husband, the birth of a daughter, a second marriage. In the sad moments of her life, the heroine not only examines the drawing of the tapestry, but also tries to run her hand over it, as if expecting a return handshake, as from a real friend. At these moments, the tapestry is usually illuminated by moonlight. Moonlight romanticizes the whole description, the pastoral landscape attracts the heroine, as if she lives there, deliberately turning away from the real cruel world.

The retrospective of the story is gradually replaced by the real heroine. She recalls that this tapestry is still alive, which was heavily shed from old age and a pillow was made from it.

The bonding of these parts of different times is connected in Ruby's attempt to give a complete, detailed description of the tapestry to the smallest color shades and features of the pattern, but every time she restrains herself. "Lord, hold my lascivious hand, which is just reaching out to describe these clumsy drawing of the mountains, all entangled in goat paths, and a flock of sheep grazing at the foot in the distance ... "[3;32]. Using the postmodernist technique of intertextuality and playing with the reader, on the one hand, as a classic writer, Rubina determines the functionality of the interior that determines the character of the character, and on the other hand, she, as a postmodernist writer, deliberately avoids this detailed description, since it is not important for the reader how this tapestry looked, but memories are important, associated with the fate of the heroine, and only at the end of the story, in the dream of the heroine, Rubin describes the tapestry in detail.

The performance ended, and with it the time came for the heroine to return to the present. A conversation with her daughter, who was not at all nostalgic for the old tapestry and did not even remember it, disappointed the heroine. The romantic, sublime description of the heroine's past is reduced by the everyday, rude statement of her daughter, "No, I don't remember ... Do they give you food in this house?" [3;32]. But the finale of the story is nevertheless written in the spirit of romanticism, the heroine's resentment is replaced by happiness and

peace, since her husband also had his own tapestry, and he understands her feelings.

Another "objective" story by D. Rubina is called "Scarfik". Also, as in the previous story, the objects here have the ability to return the main characters to the past. The chronotope in the story gradually expands, the action takes place in the room, then on the embankment, and in Vitya's retrospective story, the space expands to heaven. Frequently used items in this story are scarves and headscarves.

The scarf is present in all the characters of the story. For the first time, the mention of a scarf is associated with a detailed description of the appearance of one of the main characters, makeup artist Vitya: "He was a tall blond of about twenty-seven, somehow elegantly dressed in a special way. There was nothing flashy or extravagant on it. But the whole faded gray range of soft corduroy trousers, jumper and open-necked shirt, the smart checkered cap that he put on the chair in the hallway, the long dark cherry scarf that was left lying around his shoulders, as if in exhaustion, subtly revealed - also, as strange as it may seem, a professional" [3; 34]. As can be seen from this description, the colors of his clothes are dominated by pastel colors, and only the color of the scarf is knocked out of this palette, it is dark cherry. This color is a symbol of love and sorrow at the same time, associated with the hero's nostalgia for his beloved, and the epithet "lying around, as if in exhaustion", is also an association with the death of his girlfriend, who died because her parachute did not open.

Vitya, a make-up stylist who came to a famous poetess to prepare her for a photo shoot. His first request is to give him scarves, scarves, shawls to drape the heroine. On a subconscious level, he wants to make all women look like his beloved, since it was her individual style and love for scarves that made him a professional stylist and makeup artist. "She dutifully brought colorful scarves from the chifonier in the bedroom. The blond snatched everything, began to deftly scatter them on his hands, scatter them, knit knots at the ends ... He threw a bright scarlet scarf over her shoulders over her coat and was delighted himself" [3; 34]. The scarf chosen for the shoot is as colorful as his own. The rest of the clothes of the poetess in dark colors are a black hat and a black coat, and again, as if on purpose, the stylist focuses on a bright scarlet scarf. All this is not characteristic of the poetess, but she, like an "insensitive mannequin", follows the advice of a stylist. And he is obsessed with scarves, the reason for this passion is revealed in the second part of the story, when the hero talks about his



beloved. "Look what flying scarves I imposed on you, they are completely alive, see?" [3; 35]. Using the method of impersonation, the author once again makes the reader empathize with the hero, scarves are "alive", and his beloved is "dead". The scarf in the story is a symbol of freedom, flight, independence. Vitya loved a girl who loved scarves, scarves and parachuting. "...Those slanted almond-shaped eyes, dark thick eyebrows and eternal sliding shadows on the face from all these scarves, shawls-veils...", "These parachutes, you see, are in the habit sometimes... She just got confused in her last scarf. .." [3; 36].

The last item that I would like to pay attention to in the article is the tarabuka (tambourine) from the story "Master Tarabuka". This is how the music of the tambourine is conveyed in the story: "... Suddenly, the rolled shot - from the wrist to the palm - scattered around the workshop, like a flock of sheep scattered on the mountainside; monotonously and elastically muttered both hands on the stretched skin, in alternation, with light, sonorous slaps of the palms one after the other; then, on the lining of the gentle rumble that she created by fluttering the fingers of her left hand, the right began to weave the most complicated torn rhythms, the hand darted, beat like a butterfly in a net, scurried around like a fish, hovered, pulling invisible threads of a dying sound out of the skin, and at that very moment when it faded away, the booming and even tocsin of the bell again plowed open the desert curtain, behind which the roar of waves crashed against the dam, and then a herd of steppe horses ran, and belatedly, timidly, the hooves of a lost foal galloped .... "[4; 44]. This description symbolizes the love story of the heroes: the desert is the life of the heroes before they meet each other, their feelings, at first fragile like a butterfly, and then strong like steppe horses. The alarm bell is a symbol of tragedy, the illness of the main character.

The sound of the tambourine in the workshop is replaced by the gentle whisper of two loving hearts. "A gentle rumble, a mumbling of love floated through the twilight coolness of the workshop..." [4; 45].

The climax of the whole story and the second part is the terrible confession of the heroine in her incurable illness - she has AIDS. With this recognition, everything changed in the eyes of the protagonist and his sound and color environment. The sounds of the tambourine are replaced by the sound of a bell, which is antithetical to happiness, health and joy.

The tambourine is not heard in the second part of the story. But he is present in the workshop, and the tambourine is covered with dust, from which

the hero develops asthma. "This attack began unexpectedly - from looking at the same dust-covered tambourine. It seemed to him that the dust prevented him from breathing, clogged his throat and nostrils, settled on his lungs, and blocked his bronchial tubes. He cleared his throat, trying to get rid of the unfamiliar sensation; but the dust haunted him - it was already rushing around the workshop, moving on the shelves, rising in clouds with every step, with every movement. In the gusts of an attack, Mitya throws the tambourine out the window, symbolically expelling the "master-gibberish" from her heart.

Thus, the objective world in the stories of D. Rubina is diverse, symbolic, plays a huge role in revealing the characters of the main characters.

#### **BIBLIOGRAPHY**

1. Д.Рубина «Несколько торопливых слов любви». - [http://loveread.ec/read\\_book.php?id=1565&p=3](http://loveread.ec/read_book.php?id=1565&p=3)
2. Юрий Сабанцев, газета «Книжный мир». - [http://www.tagilib.ru/for\\_profi/lib\\_univer/bere\\_stova\\_pubina.php](http://www.tagilib.ru/for_profi/lib_univer/bere_stova_pubina.php)
3. Рубина Д. «Гобелен», «Шарфик» (цитаты из произведений взяты на сайте: [loveread.ec/read\\_book.php?id=2862&p=32](http://loveread.ec/read_book.php?id=2862&p=32))
4. Рубина Д. «Мастер-тарабука» (Цитаты из произведения взяты на сайте: [www.dinarubina.co](http://www.dinarubina.co))