

TRADITIONS OF THE FAMILY NOVEL «RUSSIAN CANARY» BY DINA RUBINA

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Abstract: The article is analyzed the specifics of refraction tradition family novel and transforming it into a family chronicle in D. Rubin's "Russian Canary". It has been established that, unlike family novels of the 19th-early 20th centuries, which were peculiar to elements of confession, the smallness, the limited framework of the ongoing history of one family, in the A. Ivanov's novel apparent expansion of genre boundaries to family chronicles. Secondly, in "Russian Canary" synthesized elements of family chronicle, socio-psychological and philosophical novels, important significance chronotopical image at home, as well as the motive of the saving of the genus.

Keywords: D. Rubina; genre; novel; motive; chronotope; family novel; family chronicle.

1 Introduction

The diversity of forms of a novel makes it possible to highlight a sufficient number of within certain genre varieties. One of them, in accordance to the established historico-literary tradition, is a family or a family-realist novel. According to Bogdanov, a family novel is "an epos of private life" [Bogdanov 1970, 308]. Initially it was M. M. Bakhtin, who defined a novel as a separate genre, which comprises "significant" features: "the family in a family novel is clearly no longer an idyllic family. It is torn off both, the limited feudal locality and the natural environment, which has been nourishing it<...>. The idyllic unity of place limited by the ancestral familial town house<...>. But even this unity of place is not far compulsory. Moreover, the detachment between life time and, a certain limited special locality, main characters wandering before they happen to find a family and achieve material welfare, form a distinguishing particularity of classical diversity of family novels." [Bakhtin 2012, 478-479]. According to M. M. Bakhtin, the most important characteristics of a family novel consist in obtaining strong family ties by the main character, his determination in the world, limited to a certain "place and a certain close circle of dear people" [Bakhtin 2012, 479]. I. Gnusova rightly points out: "In comparison to European novelists, Russian ones haven't created any classical models of a family novel with its intimate chronotope and narrowly limited issues. But family novel traditions have greatly influenced the history of the Russian literature" [Gnusova 2007], including modern literature.

2 Materials and methods

The genre tradition of a family novel is formed and finally shaped throughout the XIX-early XX centuries, and apparently modified by the beginning of the XXI century. Several stages can be distinguished within this tradition. Firstly, second half of XIX-beginning of XX century – the novels of D. N. Begichev, I. A. Goncharov, I. S. Turgenev, S. T. Aksakov, L. N. Tolstoy, S. Solovyov etc., where the main outstanding features based on family-patriarchal ideals, are easily traced. The distinctive features of a family novel are revealed as well (starting of the confession and the story line are limited by the history of one generation to the tendency of expanding the genre to a family chronicle) [Dzhioeva, Osmukhina 2016, 74-75]. Secondly, 1920-1940-ies., when during "Stalin's time in literature and rhetoric a family with all its proper values of unity, blood ties, community of existence"[Clark] was "a significant attribute". During these years, in Maxim Gorky's, M. Bulgakov's, M. Sholokhov's, V. Shishkov's prose, the elements of family chronicles, socio-psychological and philosophical novels are finally synthesized. The motive of the kind /tribal relations break

up, the images of home / antihome come to prominence. In the third place, 1950-1980-ies., when in the socialist realist novels and short novels by G. Markov, V. Kochetov, V. Zakrutkin, G. Nikolaeva, O. Rudnev, etc. the idea of unity in a "big" family is almost missing [Osmukhina, Gudkova 2018, 165-178]. The prose writers mainly "focus" on the "small", "atomic" family. One of the eternal themes is the death of a family member or another fate" [Clark]. Finally, the turn of XX-XXI centuries, associated with the developing of a family novel into a family Saga, which can be seen in both, the works of so called "serious" writers (remember "the Case of Kukotskiy" or "Ladder of Jacob" by L. Ulitskaya, "the Moscow Saga" by V. Aksenov, "a Dragonfly enlarged to the size of the dog" by O. Slavnikova, "Russian Canary" Dina Rubina), and in the works of mass literature (family saga "Black crow" and "Family album" by D. Veresova, "Captain's children" by A. Berseneva, "Lost Paradise" and "Fearless generation" by A. Lapina, "Children of Vanyukhin" by D. Ryazhsky, "Saga of the poor Goldman" by E. Kolina, "Family secret" by O. Karpovich, "Two destinies" by S. Malkov, "Siberians" by N. Nesterova, "Walking for three streets" by M. Lavrentiev, etc.).

Our appeal to the family Saga genre, is firstly driven by its realization in literary studies of recent decades – just enough to recall the works of A. Bogdanov, A. Tatyana, etc. [Bogdanov 1970; Tatyana 2000]. At the same time, we note that the attention of researchers is mainly focused on the structural and compositional features of the genre of a family novel and family chronicle as its alternative, while the problem of functioning of the family novel, its evolution and transformation in the perception of the twentieth century remains unveiled. Secondly, the great changes that have occurred in the political and socio-cultural spheres of Russia in the last decades, make it essential to reconsider the spiritual and moral values in people's mind. Whereas which is reflected in the given developing of family theme, its impact on the personality formation process in the works of modern Russian prose writers. N. D. Leiderman gave a valid comment that this genre "directly reacts to the aesthetic concept of personality" [Leiderman 2010, p. 42]. The methodological basis of the study was the works by Mikhail Bakhtin on the novel theory and chronotope [Bakhtin 2000]. The analysis of texts is based on the principles of comparative-typological and structural methods.

3 Literature Review

The studies of the family Saga genre by A. Bogdanov, I. Viduetsky, I. Grusovoi, K. Clark, G. Mirsky, E. Nikolsky, O. Osmukhina are of considerable interest. However, a generally accepted definition and typology of the genre of a family novel have not been established in the literary criticism (except the works of E. Nikolsky, devoted to thorough understanding of the subgenre of the family chronicle [Nikolsky 2014]), as well as the terminological justification of its genre varieties (for example, the family saga), but synonymously close definitions have been in effect in the academic literature for more than half a century [Viduetskaya 1976, 206-219].

Thus, the succession of generations through the background of the historical development of the society can be considered as the specific feature of a family chronicle. Based on E. Nikolsky's definition, family chronicle, known as the genre with certain key features, which are "the adherence to the principle of a clear chronology", the use of the linear principle of the narrative, "textually framed" indication of dates, "correlation of the events of the novel and the historical events", the specific markers of an era, being included in the plot, as well as the image of "growing up and aging" of the main characters [Nikolsky 2014, 12]. The most important aspect of the problematics of family chronicles is "the ration of a family history and the history of the society", "the reason for degeneration", "the nature and the world outlook of the

characters are changed under the influence of historical events" [Nikolsky 2014, 12]. The event-related time, the stages of social and "class" history form the family chronicles. They also form "a system of external guidelines while the characters chose this or that life experience" [Nikolsky 2014, 12].

The methodology of our study is based on the principles of Russian comparative historical literary criticism, expressed in the works of A. N. Veselovsky, M. M. Bakhtin, V. M. Zhirmunsky, A. V. Mikhailov, B. V. Tomashevsky and others. We used comparative historical, typological, sociocultural methods as well as the method of holistic analysis of a work of art. Of particular importance in the solution of the tasks for us were the studies of Russian literary historians on the conceptualization of the works of D. Rubina [Afanasyev, Breeva, Osmukhina 2018],

4 Results and Discussions

In our opinion, the traditions of family novel are clearly interpreted in D. Rubina's trilogy "Russian Canary" (novels "Zheltukhin", "Voice", "Prodigal son"). In particular, we are talking about the motives reflection of the family rejection, rejection of family traditions and even creation of family, connection of family history with the history of the state, the whole era. The history of different families is portrayed as a kaleidoscope. These histories fantastically combine various events, cities. Indeed, the geographical "spread" of the trilogy cannot but amaze: Odessa and Alma-Ata, Vienna and Paris, Jerusalem and London, Thailand and beautiful Portofino. The histories of two families are connected, in fact, only by one motive - the legend of Kenar Zheltukhin-the first and the rare old coin in the form of earrings in a strange deaf girl's ears on the beach of a small Thai island of Jum. It was there that Leon, a native of Odessa, and Aya from Alma-Ata met. Almost two books of the trilogy are devoted to how these characters turned out to meet in this place at the same time. In particular, Dina Rubina switches from the description of modern times to immersing into the past. Even though a couple of episodes send the reader to the possible future.

Let us deal with the first book of the trilogy – "Zheltukhin". At first, we read about the history of a hunter from Alma-Ata, Ilya Kablukov, Aya's father, and then Dina Rubina tells the story of the Ettingers from Odessa. The traditions of the family novel are revealed in a rather outstanding way. At first, Dina Rubina depicts the lives of these families filled with various legends, secrets and personal tragedies. This mechanism is inevitable in a family novel, because one can find numerous contradictions and mysteries in the lives of every single family. The longer the history of the family, the more enigmas it has. Ilya lived all his life with a strict and domineering grandmother and was affected by his mother's disappearance. He did not have any clues about his father. Kablukov's description is noteworthy: "And there was no other way for him to be called in the family. Because for many years he had been supplying animals for the Tashkent and Alma-Ata zoo, because this nickname was so becoming to his stringy and dodgy look. There was a trace of a camel's hoof in the shape of squashed gingerbread on his chest, his whole back was slashed by the claws of a snow leopard, and it is needless to say how many times he had been bitten by snakes. But he remained strong and vigorous kind of man in his seventies, when suddenly quite unexpectedly to his relatives, he let himself pass away. For that purpose he just left home and went off to die all by himself just like animals do" [Rubina].

So, in the history of each family there might be members who keep isolated from family traditions, so does Kablukov in the novel. This is the reason why his family regards him as a legend character, there is a mysterious aura full of myths about his personality: "It is difficult to make out, and there is no one to ask why their dad was blown so insatiably, so relentlessly through the Russian Empire. It was only after the collapse of the Soviet power that his grandmother dared to let him in on a "terrible" family secret: their great-grandfather happened to possess a stud,

the only one in Kharkov. "The horse followed him obediently with their heads raised [Rubina].

The motive of family succession and heredity is approached to not even once in the novel. For instance, this is what we learn about Kablukov: "Hearing these words, she would raise her head every single time and, being tall and stately, even in eld, she would make a big step. There was a shade of a horse's gracefulness in this motion".

Now I see, why The hunter is so passionate about horse racing! - Ilya exclaimed once. But, grandmother looked at him with her famous "ivangrozny" look, and he would shut up, so not to grieve the old woman: she was the keeper of the family reputation.

It is quite possible that great-grandfather's seen-it-all cart was bounced and jounced through the country trying to outrace the vagabond's spirit: a gypsy with a triple surname Prokhorov-Marín – Seregin- double surname was apparently not enough- it was his most known distant relative" [Rubina].

Thus, Kablukov's image in the novel is kind of a legend, his life seems to be odd to many family members, and therefore the twists and turns of his fate are so attractive. His life breaks the existing barriers of the everyday routine. Kablukov dared to go against the traditions, which puts him in a completely different role.

In our opinion, in the novel "Zheltukhin" the author advanced the idea of happiness in family life, which lies in simplicity, in getting to know the mission of a family, in spiritual and physical consolidation, in overcoming difficulties, giving birth to children and bringing them up. At times this simplicity is beyond understanding, may be that is why The hunter talks so fondly to his birds, building nests: "the Poetry of family life...". One has to ask if this poetry is intelligible and to what extent.

It is also worth noting that the novel raises the problem of education, growing up. In other words, the novel "Zheltukhin" can be called a novel of growing up.

There is a quirky man, sort of head of the family, a commanding grandmother, who used to keep a check on things: "When in the institute, she was already a retired woman, but kept on "holding in check": she used to turn up in her wine making laboratory, talk over the test results with her students and ex-colleagues, control the chemical glassware". The motive of represented matriarchy is so typical of the Russian reality. It is a woman who sometimes plays a key and leading role in the family, which perfectly describes by D. Rubina: "Since early years Ilyusha had accompanied his grandmother during her "inspections" [Rubina]. He was used to put his palm into the trap of his grandmother's strong and leathery hand – for some reason she always loved to feel the contact; used to listen to grandma's interpretations of the world. By the age of six he had already learnt many different unexpected, unusual and" adult "phenomena of nature and the world". Yet, there is a feeling that there is no this fabled balance in bringing up, when a man and a woman perform their function in the family. This problem extends far below the surface and runs through the entire narrative of the trilogy.

The image of the family and its maintenance as a motive is also presented in the novel. Probably, any family has got members who would care about the family status and its reputation. Grandmother plays this role in the novel "Zheltukhin,": "Grandmother was thoroughly and jealously suppressing the fact that the hunter was a desperate gambler. Everything that was considered to be a "family shame" had been swept under the carpet and would never get a chance to see the light."

Is this attitude right or wrong? Here you cannot help but think that the history of the family is like the history of the country, the whole state or even an era. It cannot be hushed up; it should be preserved for further generations. The history of the family is

complex, contradictory, and this is where its unique charm lies in.

The Ettingers, its lifeline and fate also come to the front line. Its history is also connected to the motive of succession, preserving family traditions: "It goes without saying that since early ears Jacob and Esther had been accustomed to music lessons. Their dad, Gavril Oskarovich, had always dreamt of having a family band. Like all the children from respectable families, they were studying in public schools: Yasha — in the fourth male, at the corner of Pushkin and Greek street, Esther - in the Second female, at the corner of Staroportofrankovskaya and Trade street (to be mentioned in the parenthesis). Before Yasha reached the age of fifteen Ada Yanovna Rips had lived in their house, she was a distant relative from Memel, who was teaching the children French and German; a plump spinster, prone to sudden panic attacks. She used to shout at the children either in one language or the other".

The Ettingers is a traditional family, in which parents care for the children's well-being, "adjusting" their lives to their own expectations and beliefs: "Gabriel Oskarovich Ettinger could not imagine his children's future without music and the stage, the exciting gloom of the backstage, with its wonderful dust mist, smells and sounds, far pre-chorus baritone, the cacophony of instruments, the sobs of the wardrobe mistress, a moment ago having been called, the "clumsy idiot"... by the diva; the festive hum of a lively audience filling the big hall, — that genuine hum, mingling with the orchestra; its sprouts and ears like the spring grass. So, Yasha started playing the cello" [Rubina].

However, there are some characters, who revolt against this due. Yasha turns out to be one of them. He is suddenly carried away by the revolutionary ideas. In my opinion, Yasha's fate proves that no family traditions and values can save a person from moral disorder, and the more you impose your will on the children, the stronger their protest is: "There had been a sudden, unexpected and inexplicable change in Yasha's behavior. As they say in Odessa "z zihav ". The boy had become absolutely rebel: he would be rude to his mother, in the kitchen he would inappropriately speak to Stesha, waving his long hands, telling her about some "equal rights of free individuals". Sometimes he would disappear for the whole evening to miss the rehearsal. The case of the cello disappeared together with him, while the cello itself remained at home, just like the cocotte, thrown away and shyly bending to the luxurious Italian wallpaper " [Rubina].

The history of the Ettingers is a story of a genuine misunderstanding among the members, the secrets that led to the family's rooting out, because Leon's great-grandmother, Stesha, had given birth to the only daughter. Both big Ettinger and his son could be fathers. When already an adult Leon experienced a real shock after his light-minded mom had thrown light on the nationality of his father. Rubina underlines that none of the main characters apart from Big Ettinger have their own families. Eska, a young lady, who used to be fresh and attractive shaded her blossoms; Stesha after performing the duty of the Ettingers' extinction didn't even think of entering into a marriage; Leon's mother Vladka crazy as she might seem, was not for real family life. There is the lonely hunter Kablukov in Alma-Ata, his lonely sister, Igor, widowed on the day his daughter was born. Such family default goes to the crisis of conscience. It was mentioned earlier that the signs of a crisis are often well-traced in family novels. Dina Rubina's trilogy is not an exception. All existing in the XX century mental contradictions are vividly depicted by the author. There is still hope for the revival of family values, because after all, both of the kinds managed to survive, not to split up, they preserved the family legends, relics, close blood ties. They managed to survive despite the events of the revolution, the war, the collapse of the Soviet Union. Due-to-day historical and geographical realities change, the characters live, die, the life goes on. And every single family is part of this life puzzle.

The most important motive of each family novel is love. In Dina Rubina's trilogy it is shown by the story of Leon and Aya.

Leon performs the task of the security services travelling to Thailand in search of Andrew Krushevich. On the beach of the island of Jum he meets a deaf photographer-girl Aya, who mentions "faceted glasses" and the name of Zheltukhin. She says that he has been stuck in her memory since they first met. The singer is interested in the girl after hearing the symbolic names from the history of his family. The main characters unwind the scroll of their families' past and, finally, agree on the starting point - Nicholay Kablukov who gave Esther Ettinger canary Zheltukhin. The characters are the successors of the incredible mystical connection of two families: "Zheltukhin tied them, uncle Kolya, the hunter and "faceted glasses"... These two young people drift themselves into an affair.

The lovers travel on Leon's yacht, telling each other about their past and their families. Aya reminds of Vladka in her manner to speak much and incessantly, with the only difference that Aya always tells the truth. Aya looks back at her life in London in uncle's Friedrich family. She recalls his wife Elena, who disliked her; Bertha, the maid, whom she had a soft spot for. Bertha knew Mukhan and the German lady Gertrude. Bertha told the girl about Friedrich parents' love story – a German lady and a Kazakh soldier who had saved her from rape abuse. After running away from them, the girl travelled over half the world with a camera in hand. She inherited a passion for vagrancy from her grandmother. In her laptop, Aya has the whole series of photographs - she calls them stories, and all of them are highly artistic.

Leon realizes that this girl is his kindred spirit and she is valorous: "How much courage, strength and efforts it requires..."[Rubina]. He is not keen on getting closer, for he is afraid to be deceived, but the girl manages to melt his frozen spirit. From Aya's story about her uncle Frederick Leon drives a conclusion that he is no other than Kazakh, Krushevich's companion, specializing in illegal arms and plutonium trade and wanted by the intelligence services. The heroes split up forever as they think. Leon reports about Kazakh to intelligence service. It is obvious that the history of different families is connected at some point, because these are common memories, family secrets, incomprehensible, almost mystical ties, which have been stretched through generations and unite the main characters. Leon and Aya are alike not only outwardly, they have got internal relationship. We witness a unique love story of a successful singer, the owner of a rare countertenor voice and a deaf girl, a tramp and a photographer by vocation.

The tragedy and drama of the given situation is reinforced by the fact that Aya cannot get to know Leon's talent, she is cut off the world of sounds, and has to read by the lips. While for Leon, music is his *raison d'être*. Aya is more like her own master, she is not aware of the routine, she doesn't need comfort, she lives for the moment, getting to know the world and herself. Leon's first image is an esthete, who values comfort and the antique. His second image – an experienced, ruthless and undercover agent of the Israeli security services. As it seems, they have got so little in common, and different objectives in life. Yet, there is something, that unites them. It comes down to the motive of homelessness, loneliness, isolation of one's family. They have been forced to fight the world since youth, they are distinct in their inner isolation. They are good at dissimulating their feelings and family secrets.

For another reason it is absolutely fair to call them "escapees". Aya is a happenstance witness and by the twist of fate a distant relative of the "death merchants", whom the intelligence services have been chasing for a long time. Leon dreamt to focus on his career of a singer, because he had spent many precious years fighting extremists. But what about Aya, his "deaf as a stone", his skinny with teeny-tiny nipples, his Queen of glory with swallow brows, his angel, his obsession and demonic temptation, his keen love, his pain? This pain will be endless, because Aya will never be able to hear his voice, the reason for being. Leon takes on the role of Aya's defender, he makes up his mind to stand up to the circumstances all by himself. Therefore, the main character decides to discharge one

more duty-to prevent the delivery of the radioactive stuff for the "evil bomb". He realizes that this mission will be his retirement, then, he will devote the whole life for freedom, love, and music.

Many critics fairly point out, that Dina Rubina's prose, shows genuine interest in a personality, and it makes no difference whether this personality is a main character or a utility one, but playing its indispensable role in the novel. For example, the flamboyant dressmaker Polina Ernestovna, the creator of her lady's eternal "Vienna wardrobe", the remains of which Leon still keeps and even uses on occasion; or the cannary man Morkovny from Alma-Ata; or the inhabitants of the densely populated Odessa communal flat, which wholly belonged to the Ettingers; or Button Lu – a tiny Ethiopian, a Parisian antiquary, a former pirate, a former Marxist, a former Russian linguist. All mentioned above are connected with the traditions of the family novel, because the history of any family is formed of the stories of its individuals. The history of the family is a holistic phenomenon, which is to be known in the context of both spiritual culture and the history of the era, the state... this is perfectly illustrated by the trilogy of Dina Rubina.

The main characters of Dina Rubina are always obsessed and gifted. Their devotion towards the favorite occupation is all absorbing, and the author is also prepossessed by this feeling. The better she knows the drill, the more detailed and fondly her story is. She gives a detailed and friendly illustration of small things and professional secrets. From one novel to another we can observe that Dina Rubina is "mastering" more and more new professions. There is a feeling that the author happened to be a sculptor, an artist, a puppeteer, that she invented fantastic tricks with a motorcycle under the dome of the circus, performed scams with faked paintings or even was a member of Tashkent thieves' gang. Some writers focus on the emotional experience of their characters, others write about the astounding adventures, but nothing is said about their occupations. What makes Rubina's prose true to life is that apart from all mentioned above, her characters are absorbed in their work and hobbies – because real life is not only about "sharing kisses on the beach". The reader is automatically captured by other people's business, jobs and creative work. Sometimes this creative work becomes a guiding line for the whole family as it is for the Ettingers.

Also, the family itself seems to be creative substance, having certain secret forces, which determine the fate of its representatives. Perhaps that is why Dina Rubina so often emphasizes the mystical aspect in the fate of the family in the trilogy "Russian Canary". As there is someone invisible up above, knitting the fates into an elaborate pattern, which reflects not only the history of the country, but of the whole mankind. Dina Rubina's narrative is remarkable for its immensity. After reading the trilogy one feels how significant the fate of every individual family is. Moreover, every family unit is perceived as a microcosm with its own rules and restrictions.

Love experience as well as young love make up another important stage of character education. Being in love people demonstrate their natural character as well as some personal traits acquired in the childhood and adolescence. In fact, the first love experience can change a person for the better, make him become sincerer, more open and less selfish. Dina Rubina, following the manner of other authors pays special attention to the relationship between a man and a woman. Love, though is a struggle of two personalities, seeking to create an ideal, and never ending disappointment after not finding it. Dina Rubina develops the idea that the relationship between a man and a woman must be complemented by a deeply mystical relationship between a man and a man.

Dina Rubina's characters often fail during building of an ideal relationship. When there is physical satisfaction, the spiritual intimacy and human understanding are missing. Most people accept this missing "link", they raise a family hoping that someday they will feel happy in marriage but as a rule, over years there is a gulf of misunderstanding between people, and

physical attraction cannot compensate for mental suffering. As a result, the family acquires mutual resentment and misunderstanding. So, another phase in the process of personality development is the creation of one's own family. At this stage, there are challenges and difficulties, and, most importantly, there is a sense of responsibility not only for yourself but also for another person.

In the novel, family life is the basis of human existence, in the alliance of any couple a man can show his true masculine qualities and a woman – feminine ones. Ideally, together they should create a union based on harmony. Now they are already together – a husband and wife get to know the world, themselves, acquire a new reason for living. In the trilogy, there are some characters who are not able to join this stage of personality development, due to many circumstances, they cannot create a family, they beat up and down, looking for a place under the sun. Their parents pass away, nothing is left, but the emptiness.

The process of self-determination plays an important role in the personality growth. It is important not to miss the right time for self orientation, disclosing the talents. Self-determination, closely related to the process of self –actualization, is one of the most important stages of the education of an individual. It is time for search, self-analysis, as a result, person begins to know himself better. The writer emphasizes that this process is not simple and often painful, but extremely necessary. It is very important for the person not to be afraid of difficulties, not to depart from one's intentions to find the right way in life. Mistakes might be crucial. Making wrong choices can ruin the previous efforts, lead to the degradation of the individual, the loss of life guidelines and moral values.

It should be noted, that Dina Rubina holds the idea that "consciousness is the main enemy of man - his daily consciousness "[Rubina], while the dark, "instinctive" side of the soul should guide the personality, giving it the opportunity to achieve harmony with the world around. Aya and Leon are such characters to some extent.

Of course, in Dina Rubina's trilogy the role of interaction between people and the nature, their unity is fundamental: only when a person feels part of nature, he can grow personally. The civilization cannot provide a person with everything, "the world is even more immeasurable and complex than we can imagine; people have to break out of the power of banality, devastating their lives, and recognize this mystical "otherworldly" universe" [Rubina], this is what most characters called of the trilogy call on, Kablukov, in particular, watching his canaries with such love.

A man is an individual, and everyone insists on his exceptionality. According to Rubina, this is a mysterious state of life. That's why she sees a hero as a complex of reproducible relations "identities" and "differences", general and special, things expressed directly or indirectly, perceived and deeply felt by the character or existing at the level of the instincts and intuition. That is why the main element of the writer's artistic system is understood in a new way.

Even before Dina Rubina's works family psychological prose tackled the mismatch, the unpredictability of the character. The psychological novel came up as a combination of suddenness (paradoxical) and regularity, and its characteristics was regarded as a dynamic, multidimensional system, where the derived features, arose from the primary, social, biological and psychological premises. The concept of "psychological insight" is broad and multilateral. In literary criticism the traditions of tackling people's inner world and private life within psychological and literary context and their analysis in terms of Freudian and neo-Freudian attitudes are strong and stable. The problem of psychological insight covers the study of the inner world of a personality, the forms of psychological process, the image of the psychological state of a person. So, the concept of personality is of paramount significance in ascertainment of the relation between psychological insight and the writer's creative

method. Of course, psychological insight is the most important and distinguishing feature of the Russian family novel.

The study of the psychological insight concept in connection with the principles of a character revelation shows the conditionality of the psychological analysis of the general philosophical position of the writer in a realistic novel. Through the psychological analysis moral values and human ideals are defended. The process of penetration into the psychology of a personality, the aesthetic analysis of the inner world, the confirmation of the humanistic ideal leads to the appearance of realistic features in Dina Rubina's method.

Dina Rubina shows that despite of all the difficulties and contradictions, cataclysms and conflicts in a life of a person or a family, nothing is left, but to settle down and live. For Rubina, the primary origin of a man is biological and psychological one, which is subjected to the correlating effects of external forces to a lesser degree. One can see a strange combination of the instinctive motives, primitive, but at the same time beautiful in their natural simplicity, which are inexplicable and associated with the mythical and dark side of one's mind. And all mentioned above influences the history of the family.

For Dina Rubina, the problems of civilization are always focused on the problems of personal family relations. The civilization drawn by rubies is tested for strength and positive meaning by the human family factor. Dina Rubina's draws a parallel between the problems of civilization and the issues of personal family relations. The civilization depicted by Rubina is checked for strength and positivity by human family factor. Rubina's novel offers the readers a unique inside look upon the battles, misfortunes and victories of representatives of different families. In addition, the civilization and its level of development in the novel are interpreted as a kind of unity of internal and external in a man. That is why the natural, physical world plays such an important role in Dina Rubina's poetics and that's why she is so sensitive to the nature. The reader can't help paying attention to the details of the living environment of the characters to the way the writer appeals to the colors and the descriptions of the atmosphere.

The ending of the trilogy is symbolic and familial. The annual music festival takes place at St. Mary's Abbey, near the Israeli village of Abu Ghosh near Jerusalem. The oratorio "the Prodigal son" is sung by the famous countertenor Leon Ettinger with his eight-year-old son Gavril. He looks a bit like Leon, but without his father's fury. He resembles rather big Ettinger-Herzl. The hall is full house. Magda, who is here, is thinking about the vicissitudes of fate and nature. One son, Leon, is gifted with the beautiful voice and acute hearing, the other is deprived of any talent. She is sorry that Meir will never let the children to be put in touch. She admires Aya, accepting the fact that the singer is happy with her. Aya meets Shauli at the airport who has arrived to listen to the oratorio. On the way to the Abbey, the heroine enthusiastically talks about her work as a documentary filmmaker. The old bachelor, Shauli admires Aya and is jealous of Leon. He compares the heroine to the biblical Ruth, a symbol of righteousness and devotion to his family. On the stage "soars, weaving, the Duo of two high voices... Two figures, Leon and the boy, standing so close to each other, as if fused, in an indissoluble connection of two voices lead the party of one rebellious, but reconciled soul..." [Rubina]. Aye seems to hear her husband and son's singing. The heroine recalls that when Gavrik was small, she and her husband heard each other, holding the heels of the baby, and called him "the conductor of happiness" [Rubina]. Again, returning to the origins, to the family, to the continuation of the family, to all that was and probably will always be the meaning of human existence.

5 Summary

Summarizing the above, it remains to emphasize that the "Russian Canary" reflects the process of transformation of the family novel (while maintaining its most important characteristics, such as the linearity of the narrative, chronicity

and attachment to one place of action and development of the plot, the image of the house, the family hearth, as a genre-forming element) into the family chronicle, due to the expansion of the narrative framework, the construction of the epic chronotope, the comprehension of separate destinies against the historical background. At the same time, not only the social and historical events, but first of all personal morality as the morality of the kind, moral values of the family become guidelines in the walk of life. The writer is particular not just about the pedigree and the childhood of his characters, but obviously focuses on the socio-historical component of their destinies. In our opinion, it is the theme of genealogy, which allows Rubina to trace the historical and social predetermination of many mental and spiritual traits of the characters. In the novel "Russian Canary" the history of the family, often marked by conflicts, severance of ties, becomes a reflection of the history of the country as a whole, the family in the "big" history remains the dominant category.

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