

«TRANSITION PLOT» IN DINA RUBINA'S WORKS OF THE 1990TH (YEARS)

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Abstract: The article deals with the features of functioning of "transition plot" (L.D. Bugayeva) in Russian women's fiction of the fourth wave of emigration by way of the example of Dina Rubina's works. "Plot transition" is the result of the narrativization of "transition experience", which represents the process of overcoming the emigrant psychologic traumatic experience and the representation of a new variant of self-identification. The specific nature of the emigrant psychologic traumatic experience in relation to D. Rubina suggests a disruption of consistency in the process of reidentification self, the combination of the stages of autoreflexion and the involvement of social and cultural norms into the system. Such variant of the emigrant psychologic traumatic experience determines the specificity of the literary solution of the strategy of inscribing emigration into the space. Of particular importance in this regard is the carnivalization of the genre strategy of the travelogue, which generates the quasi-biographical character of the Rubina's ego-narrative. The consequence of this is, firstly, the active interaction of the strategy of the travelogue with the novel genre strategy; and secondly, the complexity of the structure of traumatic discourse. The inclusion of the travelogue of the novel strategy into the genre format determines the generalization of the emigration space; grotesqueness of the carnival masks provides the possibility of delegated residence of the emigrant psychologic traumatic experience, the reflection of which becomes the emerging novel strategy. The latter fairly consistently reproduces the "protocol of dying" (L.D. Bugayeva), which is one of the most frequent discursive transition strategies in "transition plot".

Keywords: women's fiction, transition plot, travelogue, emigrant psychologic traumatic experience, Dina Rubina.

1 Introduction

Consideration of works by Dina Rubina in the context of the problem of cultural borderzone is determined by at least two factors: on the one hand, the writer's passing certain phases of emigration, forming "transition plot"; and on the other hand, the constancy and inner replacement of the forms of literary representation of this plot. The obvious dynamics and discrepancies between the creative stages of D. Rubina in the 1990s and 2000-2010 are quite clearly coincident with certain phases of emigration, which, according to the concept of Arnold van Gennep, form the rite of transition: preliminary (the rite of separation), liminary (intermediate state) and postliminary (the rite of inclusion). At the same time, in the case of D. Rubina, the 1990s, the phases coinciding with the liminary phase of "the rite of transition", are complicated by the very nature of it: repatriation / aliyah, and its next phase is complicated by the duality of cultural self-identification: "the prose writer" of Russian-speaking Israel" (D. Dmitriyev), "an Israeli author who writes in Russian" (L. Gomberg), "Russian-speaking, Jewish prose writer" (Yu. Pavlov), etc.

2 Methodology

For the most part, the methodology of literary research of this problem, used in analyzing the material, is similar to that used by the colleagues from the Kazan Federal University (Amineva, 2015). The methodological background of the article is based on the structural-semantic method (Sayapova & Arsenteva, 2014; Zinnatullina et al, 2017). and the foundations of the gender analysis of the literary text, which allows to considering "the plot of transition" precisely in women's fiction (Shevchenko & Nesmelova, 2015; Villalobos Antúnez, 2015).

3 Results and Discussion

As it is known, aliyah is one of the basic concepts of Zionism, legislatively enshrined in Israel, opposed to yerida – the emigration of the Jews from Israel; and the literal translation of these concepts very clearly demonstrates their axiological meaning (aliyah – «climb», «ascent», «elevation» / ascending, yerida – «descent», «descent» / descending). Accordingly, the character of the experienced and reflexed emigrant psychotrauma changes. In one of her interviews in 2015 D.

Rubina asserts a certain sequence of the experience of aliyah, anticipating the emigrant stage to the repatriation phase proper. Such differentiation is noteworthy; in this case, the stage of emigration is conditionally correlated with the process of national self-identification, and repatriation – with the process of cultural self-identification.

The peculiarity of the trauma of emigration determines the specificity of "the plot of transition" in works by D. Rubina in the 1990s. L.D. Bugayeva, considering the psychoanalytic mechanism of generating "transition plot", operates with the concepts of "mirror stage" and "photographic stage" (U. Eco) of the formation of the subject. "Mirror stage" provokes the writer's autoreflexion as a way of reconstructing "self": "The mirror gives the opportunity to see the world and look at oneself with the eyes of an outsider. At the same time, the mirror image, according to Eco, is rather a double of not an object, but of that contextual field into which the object reflected in the mirror is inscribed and to which it can be accessed, moving the view from the mirror to the object itself. In mirror reflection, there occur at the same time the doubling of the body as an object and the body as a subject facing the object one. Emigre writers ... often use themselves as models; the autoreflexive narrative partly performs the role of a mirror in which the subject's view of the author activates imagination and memory, including, the memory of the unspent. The sign nature of a photograph pointing to the object in its absence represents a large degree of alienation of "self" from one's reflection, as compared to "the mirror stage" At the same time the researcher emphasizes that the autoreflexive autobiographical literary narrative of the emigre writer equally demonstrates both "the creation of a complex of ideas about oneself ("the mirror stage") and "the inclusion of social and cultural norms into the system ("the photographic stage)" (Bugayeva, 2010).

However, the work by D. Rubina is characterized by a different type of combining these two stages, the specificity of which is determined by the specificity of the literary solution of the strategy of inscribing of emigration into the space. The writer widely uses the genre format of the travelogue, which, as L.D. Bugayeva notes, "forcibly puts the author in the position of understanding the experience of the path". "... the appearance in the emigrant works of the theme of the travel quest, initiated by both the expulsion and the questions of the Valence formula, and characteristic of almost all emigre writers, receives an additional motivation: striving for balance and stability, and along with the need to mitigate the consequences of the change of place, state and status" (Bugayeva, 2012; Nurhayati, 2018).

However, the absolute majority of Rubina's travelogues are attributed not to the nineties, but to the zero years: "Jazz band on the Charles Bridge" (2003), "On the Road from Heidelberg" (2005), "Mirror-like Surface of the Lake in Cloudy Haze", "Coxinel" (2005), "The Villa "Consolation" (2005): The Sunday Mass in Toledo" (2001), "The Cold Spring in Provence" (2005), "Snow in Venice" (2011), "The White Ass for the Savior" (2007), etc. It is them to fully correspond to the nature of the modern travelogue, in which "space ... becomes a tool for solving the problems outside of it". As O.V. Mamerkina notes, "remaining a convenient form of immediate fixation of impressions, the travel prose has become a universal matrix of comprehension of "the other", "the creation and consolidation of "the image of the other" at different levels of literary generalization, regardless of the author's tasks, and consequently his narrative strategy" (Mamerkin, 2013). In the case of D. Rubina, the travelogue is directly connected with the construction of Israel's national myth, creating a complex structure for the mutuality of One's Others (Spain and Italy), Foreigners (Germany) and Others (France, Holland, Belgium). Moreover, the address to the national myth turns out to be a direct evidence of the final elaboration of the emigrant psychologic traumatic experience and the relative completion of the process of the national self-identification of the author.

4 Summary

The prose of the 1990s, characterized by the sharpness of this particular process, significantly transforms the genre format of the travelogue, demonstrating, rather, the carnivalization of the strategy of the travelogue, which finds itself in the story "In Your Gates", in the collection "... Ich bin nervoso", in the novel "The Last Boar from the forests of Ponteveder", etc. The emigration space at the same time unfolds as "an area theater", a carnival, the participants of which masks become. The tragic character of the comprehended space is supported by an emphasis on style grotesqueness and anecdotal sharpness of the content plan. According to E. Larionova, "the grotesque of Rubina is a kind of game with the reality, with the help of which the author manages to embrace such a wide-spread narrative structure, which often goes beyond the context. ... < here – A. A., T.B., O. O.> the techniques of the carnival complex are pronounced: laughter, a masked crowd and tragedy" (Larionova, 2012).

The carnival nature of the emigration space determines the special nature of Rubina's ego-narrative in the texts of the 1990s, which D. Bykov called "a quasi-diary". The open autoreflexivity of travelogues of the zero years is preceded by quasi-biography, which expresses a peculiar "code of behavior" in a foreign culture, which in turn becomes one of the ways to overcome alienation of the another's space. This "code of behavior" is a quasi-biographical image of the writer, illustrating E. Said's thesis that in emigration "writing becomes a habitat". It is noteworthy that in travelogues proper, D. Rubina almost completely refuses such a quasi-biographical mask.

Writing as a declared "code of behavior" or "conventional posture" (S. Dickinson) motivates the appearance of "the plot of works" in the fictions by D. Rubina; quasi-biographical narrator acts as the author of either a real literary text ("Here the Messiah is coming comes"), or the surrounding life begins to be experienced by her as her own text ("The Last Boar from the Forest of Ponteveder"). The consequence of this is, first, the active interaction of the strategy of the travelogue with the novel genre strategy; and second, the complexity of the structure of traumatic discourse. It is the appearance of the novel strategy that determines the generalization of the emigration space (in the future generalization is replaced by the principled eclecticism of the Israeli space). The pronounced grotesqueness of carnival masks provides the possibility of delegated residence of an emigrant psychologic traumatic experience, the reflection of which becomes the emerging novel strategy. The latter fairly consistently reproduces "the protocol of dying" (L.D. Bugayeva), which is one of the most frequent discursive transition strategies in "the transition plot".

In the "The Last Boar of the Forest of Ponteveder" romanization is subjected to a storyline based on a love tetrad: Alfonso – Lucio – Bruriya – the wife of Lucio. Of particular importance in this case is a fairly clear ethnic specification of the images: Lucio, Alfonso and Bruriya – Spanish Jews, the wife of Lucio and half-sister of Alfonso – a Jew with a mixture of gypsy blood. As is known, in the literary world of D. Rubina, the Spaniards and the Gypsies, playing the role of the representative of nations, form the image of their Other, in the next works directly participating in the construction of the national myth.

However, the plot-forming role in this novel space is reserved for a Spanish component, and, as in subsequent travelogues, D. Rubina is interested in Spain's tanato-orientation. I.S. Izotova, considering the problem of death in Spanish culture, notes that "the idea of a special Spanish attitude to death has a real basis. This attitude lives in the specificity of funerary and tauromachy (corrida) rituals - collective, tanato-oriented practices. These practices form the foundation of the Spanish tradition, that is, the key determinant of the old Spanish everyday life and are the characteristic manifestations of the Spanish "cult of death". The latter is a habit of constant "speaking" on death, which is a part of a living self-continuing stereotype ("the games of the Spanish in real Spain"), generated by the narcissistic closure of

traditional Spanish culture at the very itself in the beginning of the 18th century" (Izotova, 2012).

D. Rubina plays up precisely this stereotype, which determines the nature of Spanish everyday life, by deciding at least two key tasks. The first is the problem of overcoming the boundaries of One's Other and turning into One's, which is equally significant for both the Spanish component and the Olim narrator (the accentuated use of this particular definition fixes the status of Dina from Matnas, emphasizing the borderline character of her self-identification). The second task is connected with the process of cultural self-identification, acting out the "code of behavior", which eventually becomes the basis for national self-determination.

In the first case, the storyline of the novel strategy is actualized; unfolding love tetrad, one arranges, on the one hand, Alfonso, and on the other, Lucio, and, both, demonstrate "the game of the Spaniards in this Spain". The dominants of the novel are Habanera Carmen and the ancient Spanish song about the last wild boar from the forests of the Ponteveder, equally setting the motif of the tauromachy (corrida), which defines the Spanish "cult of death" as the only content of life.

The development of the motif of the tauromachy in the novel is characterized by a gradual strengthening of drama, which claims to be a symbolic transformation of the image of Lucio. "The Curse of the Boar", about which the hero tells the narrator, among other things, determines the appearance of the mystical similarity of the man with the very beast. Invariably accentuated at the beginning of the novel, the zoomorphic image of Lucio supports his being taken in as a jester at the court of Alfonso Human (in this way, in the opinion of the narrator, the name of the director Matnas is translated into Russian).

However, in the finale the motif of tauromachy turns into a motif of a knightly duel; the accentuated polarization of the images of Alfonso and Lucio is replaced by almost absolute identity: "the screaming boss, accustomed and annoying to all" turns into "Knight Alfonso the Human", Lucio also changes the image of the buffoon to the image of "the beautiful knight, finally freed from the spell".

The transformation of the motif of tauromachy becomes the performance of "the death scenario", directed by Lucio, it is him the narrator tells about: "... it seems to me that the artist ... must compose the story of his life, love, death by himself..." "The Death Scenario" is a sort of logical conclusion of the constantly present play in death (throughout the novel, Lucio constantly frightens those who are around him with sham playback of either the very moment of death or its attributes); and, the perseverance and lack of goal-setting in the actions of the character turns them into a kind of "protocol of dying", which has an ambivalent direction.

"The death scenario" reveals itself most clearly by the parallel unfolding of Purimspiel, organized by Matnas and the theatrical action initiated by Alfonso for the employees of Matnas himself. The crucial point is that the theatrical performance, played out by the characters for themselves, flows into a knightly duel / tauromachy, the outcome of which is the murder of Lucio by Alfonso. In this case, the vital symbolism of Purimspiel, partially realizing the Bakhtinian idea of carnivalization, is based on the idea of "inversion of binary oppositions". In contrast, the European theatricalization of Alfonso turns into a triumph of death and is perceived by Dina and Taisia as the last act that concludes "the death scenario".

5 Conclusions

Thus, "the death scenario", on the one hand, appears in the novel as a form of delegated representation of the emigrant psychologic traumatic experience; it is that with which there is a link of the creative community declared by the narrator, relating it to Lucio ("We were friends with him, we both were jugglers, fiddlers, game players, rope-walkers, shameless hugglers, differently, but we both gave ourselves into the property of the

crowd, and we both had no one to appeal to, as soon as the shadow of the offender ... “

On the other hand, becoming a direct reflection of the national “cult of death”, she demonstrates the impossibility of crossing the boundaries of One’s Other, the final transformation into One’s. With regard to the image of Lucio, the “narcissistic closure of traditional Spanish culture to oneself” is revealed through the dramatization of national mythology; with regard to the image of Alfonso, this feature, as often happens in the work by D. Rubina, is treated literally, turning the character into a reflection of the national stereotype.

The prospect of the present study is the consideration of “the plot of transition” in the works by D. Rubina of 2000 – 2010s in the context of the problem of interaction of national and gender constructs.

Acknowledgements

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

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