

ANALYSIS OF DMITRY BYKOV'S POETIC TEXT "FABLE"

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Abstract

This article analyzes various aspects of the personality of the protagonists of "The Fable" - Dmitry Bykov, including their intelligence and efficiency, helplessness, as well as the manifestation of courage and opposition of their characters, as well as their external conflict. External struggles, moral dilemmas and material benefits and a skillful combination of different styles make Dmitry Bykov fascinating and multifaceted characters, who, in the image of the Dragonfly, protects all the servants of the Muses, who decorate our lives with their art.

Keywords: I, you, winter, worldly dweller, paradise, heavenly life.

Introduction

The name of Dmitry Bykov among modern Russian writers did not become known immediately, although he became a member of the Union of Writers of the USSR in 1991, and his poetry collections began to be published in various Moscow publishing houses in 1992. Dmitry Lvovich Bykov is a famous Russian writer, poet, journalist and TV presenter, who is also known for his biographies of famous Russian writers and poets. Dmitry Bykov studied well and in 1984 graduated from school with a gold medal, entered the prestigious Faculty of Journalism of Moscow State University, but did not graduate from it - in 1987 he was called up for military service. After the service, Bykov continued his studies at Moscow State University, which he graduated with honors in 1991.

In 1985, Dmitry Bykov worked in the Soviet weekly Sobesednik. In the 90s, he collaborated with many Moscow publications: "Evening Club", "Ogonyok", "Seven Days", "Capital" and others. In 2000, the journalist became the creative editor of Sobesednik. From the end of 2002 to June 2003 he was deputy editor-in-chief of the newspaper "Konservator". Soon he became the editor of the "Culture" section of the "Ogonyok" magazine, and later of the "Society" section. In 2010, Dmitry Bykov received the Golden Pen of Russia award from the Union of Journalists.

Dmitry Bykov is the author of a new literary genre "Rhymed Prose". His main literary trends are biographies of great people (Boris Pasternak, Bulat Okudzhava, Vladimir Mayakovsky), fiction and documentary prose. In the 90s, Dmitry Bykov, under the pseudonym Matthew Bull, wrote several novels based on popular Western films. The most famous works of this period: "66 Days", "Wild Orchid 2", "Harley and Marlborough". There are also collections of poems, stories and fairy tales from Bykov's works. Dmitry Bykov published journalistic works about culture, art and politics. In 2005, a collection of political brochures "How Putin Became



President of the United States: New Russian Fairy Tales" was published. A satirical story about the events of 1999-2001, written in the spirit of Saltykov-Shchedrin and Maxim Gorky. The most famous novels by Dmitry Bykov are: "Orthography", "Tow Truck", "Railway", "Written Off", "Ostromov, or the Sorcerer's Apprentice", "X", "Signals", "Boris Pasternak". Dmitry also wrote two collections of zoological stories in collaboration with his wife and writer Irina Lukyanova. In collaboration with Vitaly, Maxim Bykov wrote the script for the documentary film "Virginité" with the famous Karina Barbie.

Let's start with the analysis of the poetic text by Dmitry Lvovich Bykov "The Fable".

The poem "Fable" (2002) by Dmitry Lvovich Bykov (born 1967) is included in the "REP" cycle. The text was written in the collection "Demobilization" (2018).

Yes, vile ant, I'll go and dance,
And I won't ask you for anything else.
A frozen gloss plays on the ice glass.
Winter has shackled the pond, and now it has snowed.
Look how I dance, the last dragonfly,
Look, ugly, at my farewell dance.

Ah, there were times! Under each sheet of paper
There was a table, vases, and a kettle with a whistle,
And the rainbow fire of a dewy drink...
I only need this for the future in the worldly monastery,
That is not obtained by sweat and melancholy,
And so, out of mercy, for free, out of abundance.

All the flowers froze, the winds went crazy,
Everyone who had a house hid in houses,
Ants are dragging straws everywhere...
And we, unfit for work and struggle,
We only know how to ask: "Let me come to you!"
And proudly die when they don't let us in.

Someday in paradise, where he dances in the sky
A merry swarm of shadows, - you will crawl up to me,
Thin, calloused, gloomy, large-mouthed, -
And, following my aerial jump with envy,
If you ask: "Dragonfly, let me into the circle!"
And I will say: "Buddy! Go and work!"

Bykov's poem is a dying monologue of the Dragonfly, the hero of the famous fairy tale by Krylov. The fable by Ivan Andreevich Krylov (1769 – 1844) "The Dragonfly and the Ant" (1808) is a reworking of Aesop's prose fable.

Jumping Dragonfly

The red summer sang;
I didn't have time to look back,



Like winter rolls into your eyes.
The clear field was dead;
There are no more bright days,
As under every leaf
Both the table and the house were ready.
Everything is gone: with a cold winter
Want, hunger is coming;
The dragonfly no longer sings:
And who will come to mind
To sing on a hungry stomach!
Oppressed with evil anguish,
She crawls to the Ant:
"Do not leave me, dear godfather!
Let me gather my strength
And only to the eternal days
Feed and warm" -
"Kumushka, this is strange to me:
Did you work in the summer?"
The Ant tells her.
"Was it before that, my dear?
In soft ants we have -
Songs, frolicking every hour,
So my head turned "-
"Oh, so you..." - "I'm without a soul
I sang the whole summer" -
"Did you keep singing? This case:
So go and dance!"

So, let's begin the analysis of Dmitry Lvovich's "Fable" with the composition of the text. Let's highlight the micro-themes of each part of Bykov's "Fable". The first stanza contains the Dragonfly's response to the Ant's refusal to save her life. The second stanza is a memory of a beautiful past, summer, sad and potentialless life. Yes, work without physical creativity is the curse of the ant and, apparently, of man. The third stanza tells about the terrible winter and how proudly the hero will die. The fourth stanza refers to the ant again: someday you and I will meet in heaven, where our roles will be reversed.

Composition formula: 1 + 2 + 1. The first and fourth stanzas are the Dragonfly's mental conversation with the Ant, and the second and third stanzas are the Dragonfly's conversation with himself. The shape of such a composition is in the form of a ring. Perhaps the whole poem is an imaginary dialogue with the Ant: 1 + 1 + 1 + 1.

Let's find the keywords. Perhaps it will be "I", "you", "winter", "inhabitant of the world", "paradise", i.e. the dragonfly, the ant, death, earthly life, heavenly life.

The composition is based on the opposition of heaven (stanzas 2 and 4) and hell (stanzas 1 and 3). The earthly paradise is the last summer (ah, there were times), the heavenly paradise is the



near future (a merry swarm of shadows). Earthly hell is a deadly winter (icy, frozen). Like Game of Thrones. Consequently, the composition is based on the technique of antithesis.

Let's build a verbal topic from these keywords. 1. Image of "I" (Dragonfly): go, dance, don't ask, I, dance, ah, me, me, we, unfit for work and struggle, farewell dance, we know how to ask and proudly die, come to me, my air jump, I, my friend, go work (Dragonfly's point of view). 2. The image of "you" (ant): vile ant, you, look, the last dragonfly, freak, hid in houses, ants drag straws, crawl, thin, calloused, gloomy, large-mouthed, with envy, ask, let me into the circle (point of view of the Dragonfly). I remember Gorky's "Song of the Falcon": "He who is born to crawl cannot fly." 3. The image of winter (death): glass is like ice, frozen shine plays, winter is shackled, snow is falling, flowers are frozen, winds are crazy (Dragonfly's point of view). 4. A symbol of summer and the abode of peace (earthly life): there were times, under each leaf there was a table, vases, a teapot with a whistle, not with sweat and longing, but with rainbow fire, a dewy drink, but so, out of mercy, free of charge, from excesses (the point of view of the Dragonfly). 5. Paradise image (heavenly life): a merry swarm of shadows dances in the sky (the point of view of the Dragonfly).

Let's look at the strengths of the text. Title "Fable": This title refers to both the literary genre and the unique fairy tales of the great fabulist. Bykov's poem is difficult to attribute to a fairy tale, but there is a moral conclusion in the text. What is the moral significance of this peculiar fable of the XXI century? How sweet is revenge? Even in the sky, will a naughty ant have to work? The first sentence: I, Dragonfly, will die, but I don't ask anything more from you, Ant. The last sentence: you, the ant, ask me, the dragonfly, to let you into the circle, but I refuse. The dying Dragonfly tries to convince himself of this. Yes, the moral is in the last sentence: I will never ask you for anything again, not even in heaven you will ask me. The most interesting thing is that the Dragonfly does not send the Ant to hell, otherwise how will he take revenge on him. Or is there no hell in the afterlife? Does hell exist only in the world of the living?

Dmitry Bykov is a master of deep, complex images. In my poems, he creates complex allegories, images are rich in metaphor and irony.

As the analysis has shown, D. Bykov often resorts to the use of quotes from I.A. Krylov. It is obvious that the expressiveness, accuracy, edification of the lines of the great Russian fabulist are very attractive to the poet and are clearly a powerful means of his verse. Quotations from the works of I.A. Krylov are also very often used to summarize the author's arguments.

An analysis of the poetic work of Dmitry Lvovich Bykov allows us to conclude that the poet, being a master of deep, three-dimensional image, creates complex allegories and metaphorical images, for which he often uses not one, but several techniques for transforming phrases. The main feature of D. Bykov's poetic style, in our opinion, is the journalistic language of his poetry. The sharp language of satire of his poems is always relevant, which is undoubtedly facilitated by the whole range of popular words and expressions used.

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