

## PRECEDENT TEXT IN THE WORKS OF N.S. LESKOV

Isaeva Yulia Pavlovna

(yuliya\_4265@mail.ru) teacher of Russian literature and its teaching methodology department at A. Kadyri Jizzakh State Pedagogical University

### Annotation:

There is characterized the role of Shakespeare's works as the precedent text in the creative work of N.S. Leskov. There are investigated the most characteristic types of intertext relations of the works, sorted out their main functions and stylistic peculiarities.

**Keywords:** precedent text, intertext relations, intertextuality, paratextuality, quotation.

Modern literary studies pay great attention to the study of precedent texts ("a precedent text is a deliberately selected text, which is regarded as common knowledge in a particular speech culture and which therefore allows for special forms of its use"). [VIII]). The precedent text includes not only quotations from works of fiction, but also proper names, which are used in the text not to denote a specific person, but as a kind of symbol that characterizes the properties inherent in this person or events associated with him.

According to Y. N. Karaulov, the reference to precedent texts helps to identify its main problematics, key conflicts, the methods of constructing artistic images, the features of composition and the ways of its impact on readers [I, p. 12].

For Russian literature W. Shakespeare is a milestone in the tradition of assimilation of English literature. A.S. Pushkin, F.M. Dostoevsky, I.S. Turgenev, L.N. Tolstoy and many others turned to the work of the poet-playwright. However, it is in N.S. Leskov that we find more extensive and diverse intertextual connections with the works of English-speaking literature.

According to J. Genette, they are represented by such types of text interaction as intertextuality (the presence of two or more texts in one text - quotation, allusion, reminiscence, etc.) and paratextuality (relation of the text to its title, afterword and epigraph) [VII, p. 34].

Thus, the works of W. Shakespeare act as a precedent text in the works of Leskov in the form of quotations, allusions and reminiscences from the plays "Hamlet, Prince of Denmark", "Macbeth", "King Lear", "Othello", "A Midsummer Night's Dream", "The Merry Wives of Windsor", "Titus Andronicus", "King John" and "Henry IV".

Heinrich Schultz of *The Islanders*, praising the actor Samoilov, quotes Shakespeare's *King Lear*: "...Yes, yes, Samoilov! What can compare, I say, when he says it, you know, "Oh, protect us, holy powers of heaven!" Oh, I tell you, it's no joke!" [III, V1, p. 221]. This quote reinforces the transmission of the hero's enthusiastic emotions.

In "Interesting Men", August Matveich's speech during the prediction of Sasha's fate is very similar to Hamlet's monologue "to be or not to be", which is a kind of harbinger of further

tragic events in the life of the hero of the story: "...a great step into a country, from which the traveler has not yet returned to us". [III, V1, p. 95]

It should be noted that some quotations from Hamlet are repeated several times. For example, the Shakespearean "habit is a monster" is found in the pages of the work "Lord's Court", which tells about the forcible - forced surrender of Jewish children - teenagers into soldiers. In "Peacock" it appears in the scene of collecting money from tenants who are unable to pay.

In the novel Nowhere the image of Hamlet acts as a metaphor: "...our medical Hamlet is always gloomy..." [III, V1, p. 315]; "...And you, Hamlet, kept silent all day and then you spoke..." [III, V1, p. 327].

In White Eagle the governor's description of Ivan Petrovich's future superior performance: "...No tetanic terror, no breaking, no writhing, but you will see a face that knows what sages have never dreamed of" [III, V1, p. 113], refers the reader to the famous words of Hamlet when he explains to his friend Horatio the apparition of his murdered father-a striking supernatural phenomenon.

Many of the allusions are named, that is, they represent the names of the characters in Shakespeare's plays, and are highly recognizable even without mentioning the author's name. For example, when describing the lamentation of Ida Nork, the heroine of the novel The Islanders, a comparison with Shakespearean heroines is introduced, "...laboring over the depiction of which the gifted artists have presented <...> weeping. Such are the famous depictions of King Lear's tender daughter, Cordelia; of the chaste Roman Lavinia, daughter of Titus Andronicus <...> and, finally, of Constance, the widow, through whose mouth Shakespeare spoke the most eloquent definition of grief [III, V1, p. 77]. In such cases the precedent text acts as a trope or a stylistic turn, and the intertextual connection of the works becomes particularly expressive.

Shakespearean reminiscence ("a reminiscence is an echo, a reflection of someone's influence in a work of fiction"). [VIII]), is also found in Lady Macbeth of Mtsensk. The very title of the essay already refers the reader to the English prototype. Researcher A. V. Lamzina refers to this type of titles "with complicated semantics" as "titles - symbols, allusions, metaphors, quotations" [II, p. 65].

At the paratextual level Shakespearean text is presented in the works of Leskov in the form of epigraphs. The epigraph to the story "The Childhood" is a quote from Shakespeare's comedy "A Midsummer Night's Dream": "Anticipating that there will soon be light, wandering shadows are hurrying in droves" [III, V1, p. 114]. This phrase reflects the inner turmoil of the main character Merkulya Praotcev on the threshold of death.

The epigraph to the story "Cotindoletz and Platonida" was a phrase of Flavius from "Timon of Athens": "Broken utensils of the ruined house". [III, V1, p. 171], which "prophesied" the tragic fate of the merchant Semen Deyev's family.

In addition, the name of Shakespeare himself is introduced in the speech of the characters as an allegory of human values. For example, in the novel "Nowhere," the nihilist Beloyartsev,

in a conversation with a traveling officer about literary geniuses, calls W. Shakespeare a fool: "...The hell he knows, maybe he was a fool. In Othello, there some bull-headed jealousy portrayed... Maybe it is worth a lot... But that he is a useless and insignificant man - it is a fact [III, V1, p. 271]. Through the leveling of the English poet's skill N.S. Leskov shows the paucity of Beloyartsev's inner world, the narrowness of his personality, his lack of understanding of real life values.

Thus, the work of W. Shakespeare appears as a precedent text in the works of N.S. Leskov at the level of intertextuality and paratextuality. Quotes and allusions from Shakespeare's plays are mostly non-attributed, as they are well known to readers without naming the author. Some of them are repeated in various works of the writer. They serve to characterize characters and situations figuratively and often act as comparisons and metaphors. Epigraphic quotations from the plays of W. Shakespeare, in turn, embody the main idea of the works and describe the fate of the main characters. The name of the English poet and playwright in the works of the writer is a symbol of art and allegory of human values. Through his introduction into the speech of the characters also creates positive and negative characters in the works of the author.

## Literature

1. Karaulov Y. N. Russian language and linguistic personality. Moscow: Nauka, 1987. P. 305.
2. Lamzina A. V. Poetics of titles in the art world of E. Permyak // In the world of science and art: issues of philology, art history and culturology: Sb. No. 9 (28) at the XXVIII international scientific and practical conf. - Novosibirsk: Sibak, 2013. P. 700.
3. Leskov N.S. Collected Works : in 11 vols. Moscow: Gihl, 1956 - 1958.
4. Urnov M. V. Milestones of tradition in English literature. Moscow: Khudozhestvennaya litt. 1986. P. 450.
5. Fateeva N. A. Intertext in the world of texts: counterpoint intertextuality. Moscow: Komkniga, 2007. P. 355.
6. Shakespeare W. Macbeth / Per. by B. Pasternak. Sonnets. M.: Pravda, 1972. P. 290.
7. Genette G. Palimpsestes: La littérature au second degré. Paris: Seuil, 1982. P. 280.
8. <https://en.m.wikipedia.org>.