INTERTEXTUAL ELEMENTS AND PRECEDENT PHENOMENA IN DIFFERENT TYPES OF DISCOURSE (BASED ON THE TEXTS BY A.S. PUSHKIN)

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Abstract

One of the fundamental problems of text interpretation is the opposition betweenthe discreteness of textsemantics, which includes the firmly laid out intention of the author, and the historical variability of its interpretation marked by the cultural and historical context as well as the reader's thesaurus. Text theory which has been formed since the middle of the twentieth century admits the autonomy of the text and calls into question its homogeneity. Representation of the text as a complex structure of dissimilar utterances obviously complicates the process of its interpretation. The attempts to resolve these problems are undertaken within the framework of intertextuality theory which includes a wide variety of approaches. The postmodern intertextuality theory continues ideas of M.Bakhtin but with significant changes. Intertextuality is treated extremely broadly, acquiring features not of a fictional method but of a model of reality in which texts exist. The subsequent development of intertextualitytheory is characterized by a distinct tendency to narrow and specify this concept as a complex of extraneous inclusions in the text, which ensure its connection with other texts and the surrounding world. This approach turns out to be most productive for science and involves the analysis of specific intertextualelements in the text, its types, stylistic and semantic functions. In addition to intertextual elements, such as citations and allusions, there is alsoan extensive class of precedent phenomena, including precedent names, toponyms, situations, etc. The nature of intertextuality and precedent phenomena inclusion can vary depending on the discourse type to which a particular text belongs. The analysis of intertextuality and precedent phenomena in various types of discourses implies detection of intertextual elements in texts of a particular discourse type and identification of a precedent source of an intertextual borrowing, its type and functions, resulting in the description of the system of intertextual inclusions and the role of intertextuality in the discourse under analysis. This paper assumes the analysis of Pushkin's texts in different types of discourse: 1) fictional discourse which includes works of poetic, dramatic and prosaic works; 2) epistolary discourse, including the poet's personal correspondence with his contemporaries; 3) literary-critical discourse which includes a complex of literary-critical articles published in a number of journals. This study is aimed at a comparative analysis of the quantitative and qualitative peculiarity of the usage of intertextual elements and precedent phenomena in various discourses of A.S. Pushkin's works.

Keywords: Intertextuality, precedent phenomena, discourse, works by A.S. Pushkin

1. INTRODUCTION

The history and typology of intertextual links is exhaustively described in the works of modern researchers (Piégay-Gros, 2002, Moskvin, 2015).

The main types of intertextual links, which researchers describe, usually include:

1) **A quotation** that is an explicit form of intertextual links and is a literal borrowing from one text to another. A quotation is often marked by typographical signs, such as quotes, font changes, and may be followed by the source of borrowing indication;

2) **A reference** is also an explicit form of intertextuality. However, the referred to pre-text is not present in the new text, but the name of its author or the name of the pre-text is mentioned.

3) **An allusion** is an implicit form of intertextual relations, it is a more subtle and delicate (unlike a quotation) hint of another text. In essence, an allusion is usually a distorted, hidden quotation or a veiled reference.

The next two types of intertextual links are **parody** and **stylization**. **A parody** is the transformation of the borrowed text, in which the plot is altered, while the pre-text style is preserved. **Stylization** implies imitating the most successful stylistic features of the pre-text. The difference between stylization and parody lies in parody's comic, satirical function. While stylization uses the most successful features of the pre-text, a parody copies all the most characteristic and recognizable features of the pre-text.

In scientific works in the context of the theory of intertextuality, the notion of a precedent text (lat. textus praecedens) is often used. In modern linguistics the term *precedent text* implies a preceding text, i.e. a source of borrowings in the following texts. In the researches of Christian texts two terms are widely used: *precedent text* and the abbreviation *pre-text.* The term *pre-text* describes a text from which allusions, quotations or excerpts are extracted (Boe and Magog, 2001, p. 27).

In a slightly different vein this term is being developed in Russian studies. In modern Russian philological science, the theory of precedence is being formed (Zakharenko et al., 1997, p. 82-103). The key concept here is the concept of a precedent phenomenon. Precedent phenomena are significant for an individual in cognitive or emotional senses, well-known to the author and his environment (addressees of the text) and are repeatedly used in the discourse of the linguistic activity of this individual. Among the types of precedent phenomena, researchers identify a precedent text, a precedent event, a precedent utterance and a precedent name. Precedent texts and precedent events are verbalized in new texts by using precedent utterances and precedent names, which include proper names, onyms, etc.

The theory of precedence closely correlates with the theory of intertextuality, but covers a broader realm surrounding the text. While the theory of intertextuality focuses on the analysis of the interaction between specific texts, the theory of precedence also draws attention to references to facts, events, and names of the non-textual world. Nevertheless, the two mentioned theories do not exclude each other, the approaches to text analysis that are used in the theory of intertextuality and the theory of precedence can be harmoniously combined in one study. Thus, a precedent text can be realized in a source text not only by means of names (references) and utterances (quotations, as well as distorted quotative allusions), but also by means of parody, stylization which are the types of interaction of texts that are not considered by the researchers of precedence). On the other hand, a text under analysis can include references not only to other specific texts, but also to events in the real world outside the field of text culture, that the researchers of intertextuality tend not to go beyond.

This article further exemplifies the application of combining these approaches in the analysis of intertextual and precedent phenomena specific for A. S. Pushkin's works in discourses of different types. The term discourse implies a complex communicative phenomenon that unites complexes of speech utterances, including extra linguistic factors, distinguished by its own set of characteristic linguistic indicators and immersed in a given type of communicative environment that determines the type of discourse itself.

2. ANALYZING INTERTEXTUAL AND PRECEDENT PHENOMENA IN DISCOURSES OF DIFFERENT TYPES

The unquestionable priority of studying works of classical literature authors is determined by the fact that classical literary text creators are remarkable for a high level of language proficiency as well as their belonging to a verbal culture recognized as elitist. A.S. Pushkin is one of the most significant reformers of the Russian literary language, and this fact arouses additional interest in his texts. In A.S. Pushkin's works, we

identified three comprehensive discourses: fictional, literary-critical and epistolary. The most extensive type of discourse is the layer of fictional discourse, which includes the works of all three kinds of literature (epic, lyrics, drama). Epistolary discourse includes the poet's correspondence with his contemporaries. Pushkin's literary-critical discourse includes literary controversy and publicisticworks, published in various magazines.

2.1 Analyzing Intertextuality and Precedence in Fictional Discourse

Fictional discourse is distinguished by the prevalence of the use of the most complex forms of intertextual links, such as allusions, while parodies and stylizations are also realized. In poetic texts, there are practically no quotations (they are more common in epigraphs), which is due to the peculiarities of poetic speech, that is unable to assimilate them harmoniously, without rhythmic distortion.

Allusions are very widely used in poetic works. For example, in the work "Fonvisin's shadow" the poet uses allusions to certain works by G. Derzhavin, another notable Russian poet: "*Открылась тайн священных дверь!../ Из бездн исходит Луцифер*" ("The door of sacred mysteries has opened!../ Out of abyss here is coming Lucifer") (Pushkin, 2017, p.136). This example shows the lines parodically shuffled and slightly modified by Pushkin. The original lines are taken from various places of G. Derzhavin's voluminous poetic work "The Lyrical Epic Hymn on Proscription of the French out of the Fatherland": "*Открылась тайн священных дверь! / Исшел из бездн огромный зверь*" ("The door of sacred mysteries has opened! / Out of abyss an immense beast has come") (Derzhavin, 1866, p. 137-164). The parody is realized by the allusion (inaccurate citation, a hint of the precedent text): the first line is completely identical, the second one includes changes in the word order (*исшел из бездн — из бездн исходит*/ Out of abyss an immense beast has come – Out of abyss here is coming Lucifer), and also the concordant substitution (*огромный зверь — Луцифер /* an immense beast – Lucifer).

The following lines: "*И ты судьбой Невтону равен, /Ты бог — ты червь, ты свет — ты ночь...*" (And you are equal to Nevton in destiny, / You are a god – you are a worm, you are a light – you are a night…) (Pushkin, 2017, p.136) refer the reader to G. Derzhavin's ode «God»: "*Умом громам повелеваю, / Я царь — я раб, я червь — я бог!*" (I rule over thunders with my mind / I am a tsar – I am a slave, I am a worm – I am a god!") (Derzhavin, 1866, p. 189). The coincidence of the precedent utterance with the content of the precedent text is found on the syntactic and lexical levels.

References are also widely used. A.S. Pushkin mentions authors and characters, titles of works of Russian and foreign literature as well as ancient mythology. Precedent names can implement the function of describing a character's or the author's circle of reading. References in this function are often used in "Eugene Onegin", similar examples can be found in certain poems. The poem "To students" mentions study literature for students that was widely spread in those years: "Друзья, почто же с *Кантом /Сенека, Тацит* на столе, / Фольянт над фолиантом? / Под стол ученых дураков — / Мы полем овладеем; / Под стол холодных мудрецов — / Без них мы пить умеем!" ("Friends, why alongside with Kant / There is Seneca, Tacitus on the table, / A folio over a folio? / Under the table the educated fools - / We will get hold of the field without them; / Under the table cold sages - / We can drink without them!) (Pushkin A.S., 2017, p.95). A similar anacreontic motif can be seen in Pushkin's "Testament": "*Подайте гроздь Анакреона; / Он был учителем моим; / И я сойду путем одним / На грустный берег Ахерона...*" (Give me a bunch of Anachreon; / He was the teacher of mine; / And I will take one way / To go on the Acheron's shore) (Pushkin, 2017, p.122). The mentioned "учитель" (teacher), Anacreon, is an ancient Greek poet who glorified love, wine and a carefree life. Precedent texts, the works of Anacreon, who gave the name to the lyrical genre of anacreontic poetry, are verbalized here by using the precedent name. The precedent toponym "*берег Ахерона*" (*the Acheron's shore*) refers the reader to ancient Greek mythology: the Acheron is one of the rivers in the realm of Hades.

The Ode «Liberty» (Pushkin, 2017, p. 19) can demonstrate a typical example of stylization. The immediate example of A. Pushkin's ode was the eponymous ode of A. Radishchev (thus, the precedent name in the title of the work actualizes the connection with the precedent text). A. Radishchev included a part of this ode into the story "Travel from St. Petersburg to Moscow" (Radishchev, 1888). This ode turned out to be the main reason for his capital sentence later replaced by the exile to Siberia. The similarity between the ode of A. Radishchev and the eponymous ode of A. Pushkin is revealed in the first stanzas of the works: syntactically they contain distinctive addresses. A. Radishchev refers to abstract *liberty*, using the chain of verbs in the imperative mood: *позволь (let), исполни (fulfill), претвори (implement), да проснутся (let them wake up), седай (sit down)*. In turn, in A. Pushkin's ode the addressee is the ancient mythological image through the inclusion of the precedent name (Aphrodite, personifying love and love lyrics) and the image of *Liberty*. A. Pushkin also resorts to the chain of verbs in the imperative mood: *беги (run), сокройся* and *приди (disappear and come), сорви (tear), разбей (break)*.

While in the main content of poetic works quotations are practically not used, we can find this type of intertextual links in A. Pushkin's prose. In the short novel "The Girl-Peasant Woman" two neighbors, Grigory Ivanovich and Ivan Petrovich, often conflict with each other. Ivan Petrovich's criticism was caused by his neighbor's anglomania: "...Поля свои обрабатывал он по английской методе (He cultivated his fields according to the English technique):

-*Но на чужой манер хлеб русский не родится*" (But in the foreign manner Russian bread does not thrive) (Pushkin A.S., 2017, p.984).

The last line is used separately by the author and follows the colon. This last line is the quotation from A. Shakhovskoy's "Satire". Here he describes the characteristic mores of people of his time, one of them seems to have a similar drawback: "*Тот захозяйничал и в деревнях мудрит: / Из иностранных книг и с образца чужого / Без толку, без пути он сеет русский хлеб, / Да на чужой манер хлеб русский не родится*" ("He started managing, and in the villages he tinkers: / From foreign books and from the foreign example / Senselessly he sows Russian bread / But in the foreign manner Russian bread does not thrive) (Shahovskoy,1807).This quotation, updating the connection with the precedent text, is used to create the ironical effect.

2.2 Analyzing Intertextuality and Precedence in Epistolary Discourse

Epistolary and literary-critical discourses are distinguished by the extensive use of citations and references. The distinctive feature of epistolary discourse is the predominance of references to events and names of the extra-textual reality that are familiar to the author and the addressee. The allusion in the letter to P. Vyazemsky (from Tsarskoe Selo to Moscow, March 27, 1816) can serve as an illustrative example: "*Безбожно молодого человека держать взаперти и не позволять ему участвовать даже и в невинном удовольствии погребать покойную Академию и Беседу губителей российского слова*" (It is scandalous to keep a young man locked up and not to let him participate even in the innocent pleasure of burying the Academy and the Talk of the Russian word ruiners) (Kunin, 1984, 401).The mention of a certain ritual of young people, "the innocent pleasure of burying", which is a precedent event, looks curious. Here A. Pushkin means the meetings of "Arzamas", the literary club, which was founded in 1815 by the so-called "Karamzinists" (the followers of the literary works of Karamzin) as opposed to another club of writers, "The Talk of the Russian Word Lovers", whose members were overwhelming followers of Russian classicism of the 18th century. In the letter, the word *lovers* in the title of the club is ironically replaced by the concordant noun *destroyers*, thus, the language play effect is realized. At the meetings of the Arzamas club, all the new members made comical funeral speeches to the members of the Russian Academy and to «The Talk of the Russian Words Lovers» and then received humorous nicknames, which were borrowed mainly from the ballads of the poet A. Zhukovsky. So, for example, *Asmodeus* was P. Vyazemsky's nickname. His next letter to P. Vyazemsky (from Kishenev to St. Petersburg, March 1823) (Kunin, 1984, 404), A. Pushkin signed with his nickname *Cricket*, which he had received in the Arzamas club.

The limited use of artistic means and the neutral style of narration is typical of the style of a letter, which often has a purely domestic or business character. However, as a poet, Pushkin still does not avoid using the artistic component when communicating with his friends, friends and acquaintances, resorting to intertextual references to fiction. A letter to P. Vyazemsky (from Kishinev to Moscow, March 1823) includes the following verse: "...барахтаюсь в грязи молдавской, черт знает когда выкарабкаюсь.Ты — барахтайся в грязи отечественной и думай: *Отечества и грязь сладка нам и приятна*" (…floundering in Moldavian mud and don't even know when I get out of it. You, flounder in the home mud and think: Even the Fatherland's mud is sweet and pleasant for us) (Kunin, 1984, 404). This line is an allusive parody of G. Derzhavin's lines in his poem "The Harp": "Отечества и дым нам сладок и приятен" (Even the Fatherland's smoke is sweet and pleasant for us) (Derzhavin, 1865, p. 189-194). In this allusion, we can observe the transformation of the precedent utterance that acts as an invariant of the precedent text (Derzhavin's poetic work), which consists in replacing the original noun дым (smoke) with *грязь (dirt),* which makes it possible to realize the ironical function of the intertextual borrowing.

2.3 Analyzing Intertextuality and Precedence in Literary-Critical Discourse

The nature of literary-critical discourse predetermines certain features of intertextuality and precedence usage; in particular, understanding literary works and the literary tradition in articles motivates the use of quotations. The feature of quotations in A. Pushkin's texts is the use of the original language of the precedent texts. As a rule, the quotations are not accompanied by the Russian translation, e.g., the quotation from the critical article "History of Russian people. The work by Nicolai Polevoy": "Belle conclusion et digne

de l`exorde" (A beautiful and decent ending) (Pushkin, 1976, 30). This quotation is a verse from J. Racine's poem "Litigants".

In the article "Consolation. Poems by Saint-Boeve" the quotation "Gardez qu`une voyelle a courir" (Pushkin, 1976, 60) repeats the verses from the first song "L`art poetique" (The Art of Poetry) by N. Boileau (Boileau,1872). In the article "Objections to the critics of Poltava" A. Pushkin employs the quotation "Habent sua fata libelli" (Books have their destiny) (Pushkin, 1976, 67). This quotation is the verse of the Latin poet Terentianus Maurus and later becomes a saying (Krysina, 1998, p. 146). The precedent utterance here acts as an invariant of the precedent text. There is another quotation in the same article: "*Et baise avec respect le pave de tes temples*" (And kisses the stabs of your temples with respect) (Pushkin 1976, 245). This quotation is taken from the prologue to the tragedy "Esther" by J. Racine (Racine, 2007).

The wide use of such quotations is conditioned by the specific character of the environment of communicants, including the addressees of literary critical articles and letters, and the author himself who were members of the intellectual and literary environment, received a good humanitarian education of their time, spoke several languages and were familiar with precedent texts (works of foreign literature) in the original language.Precedent texts are mostly written in French, Latin, less often English.

Quotations both from precedent texts and precedent utterances are widely used and can refer the reader to historical precedent events, e.g., Latin winged expressions: «...et tu autem, Brute!». These were dying words of Julius Caesar, who saw among his murderers Mark Junius Brutus, one of his closest friends). A quotation, the precedent utterance, can consist of a single word or phrase: "*И Делиль гордится тем, что он употребил слово vache*" (And Delille is proud of the fact that he used the word *cow*) (Pushkin, 1976, 245). This word was used by J. Delille in the poem "L'Homme de champs" (Delille, 1800).

Precedence is often realized by the use of names, as invariants of texts and events: "После соблазнительных "Исповедей" философии XVIII века явились политические, не менее соблазнительные откровения" (After the tempting "Confessions", not even a little less tempting political revelation appeared (from the article "Juriy Miloslavskiy or the Russians in 1612 ") (Pushkin, 1976, 36). Here A. Pushkin primarily keeps in mind "Confession" by J. Rousseau (Rousseau, 2008). Moreover, the precedent name can be implemented by means of a paraphrase: "*Ученый немец* негодует на учтивость героев Расина.*" (The learned German is indignant at J. Racine's character courtesy) (Pushkin, 1976, 238). In this line A. Schlegel's ironic remarks about J. Racine's "Andromache" are implied (Schlegel , 1819, p. 120).

3. RESULTS

The results of analysis of intertextuality and precedence in discourses of different types were classified and described in the quantitative and qualitative aspect. The novelty of this work is not only in studying the phenomena of intertextual relations and precedence in various discourses of A. Pushkin, but also in performing comparative statistical analysis, which makes it possible to draw weighty conclusions about the structure of the language personality of the poet.

In total in the texts of Pushkin's fictional, epistolary and literary-critical discourses 864 intertextual and precedent inclusions were revealed, ncluding 182 quotations, 344 allusions, 302 references, 28 parodies and 8 examples of stylization
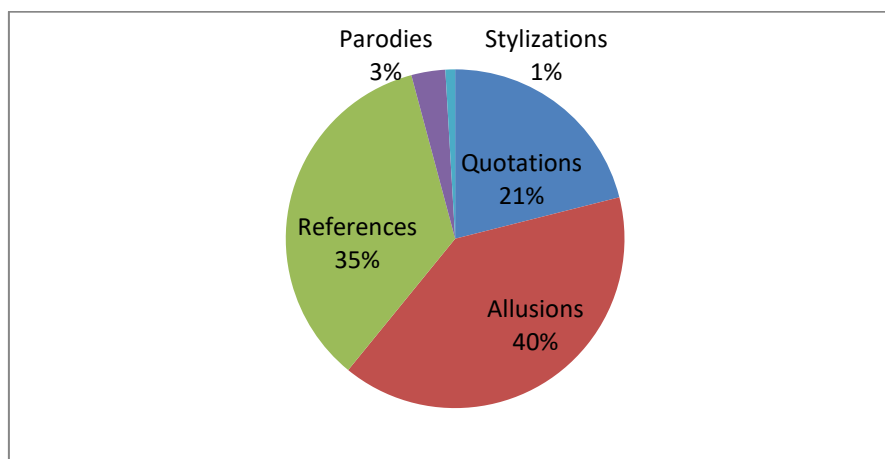

Fig.1 Types of intertextuality and precedent references in A.S. Pushkin's tetxs.

In fictional discourse, 460 intertextual and precedent borrowings were revealed, including 36 quotations, 287 allusions, 101 references, 28 parodies and 8 examples of stylization. In the epistolary texts, 181 references to various precedent sources were revealed, including 52 quotations, 31 allusions, 98 references.

In the literary-critical articles by A. Pushkin 223 intertextual and precedent borrowings were identified, including 94 quotations, 26 allusions, 103 references. Moreover, 198 sources of intertextual and precedent borrowings were identified, including 36 sources associated with Russian oral folk art, 67 sources associated with ancient mythology, 39 sources associated with Russian classical literature and 56 sources with foreign literature respectively.
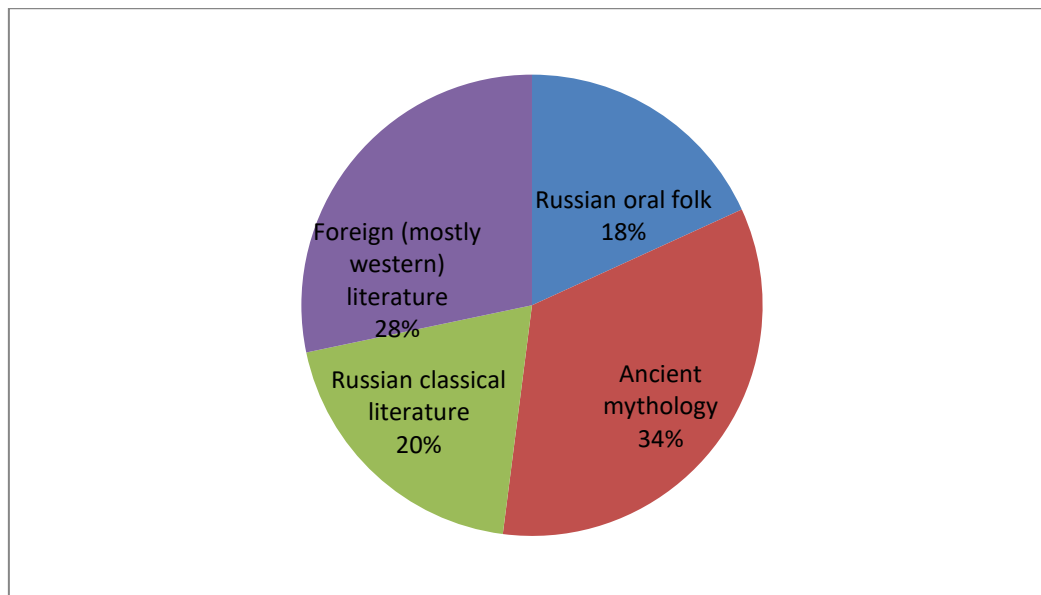

Fig. 2 Sources of intertextual and precedent borrowings

The obtained data make it possible to state that the thesaurus of A. Pushkin's linguistic personality is characterized by a vast reader's horizon, which is proved by the impressive number of intertextual and precedent references in the author's texts, as well as by the rich library of the poet, where many books have notes and marks made by Pushkin, that indicates the owner's active use of books.

4. FUTURE WORK

The data obtained as a result of the research make it possible to compile an extensive file system of intertextual elements and precedent phenomena of the texts by A. Pushkin. The description of elements of intertextuality and precedence improves the quality of interpretation of texts of various types of discourses, allows characterizing more completely the specificity of different types of discourses, and also describing the thesaurus of the author from the point of view of intertextuality and precedence. The thesaurus is a complete systematized set of knowledge mastered by the social subject, essential for him as a means of orientation in the environment, as well as knowledge that is not directly related to the orientation function, but broadens the understanding of the subject himself and the world. The intertextual and precedent thesaurus consists of a variety of texts deposited in the memory of the subject, assimilated social, cultural and historical events and facts. The analysis of intertextuality and the precedence of texts enables to quantitatively and qualitatively characterize this thesaurus. Thus, the results obtained make it possible to supplement the portrait of the author's language personality. in Russian philological science, the term *language personality* is referred to any native speaker, characterized on the basis of the analysis of all texts produced by him from the point of view of the use in these texts of all systemic linguistic means of a given language. Intertextual elements and precedent phenomena also belong to linguistic means. In the future, the set of portraits of linguistic personalities will help to create the most extensive description of the linguistic picture of the world for any epoch, to describe the evolution of linguistic and creative activity of the mankind.

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