

Intertextual practice of F. M. Dostoevsky and the novel “What is to be done?” By N.G. Chernyshevsky

La práctica intertextual de F. M. Dostoievski y la novela “¿Qué hacer?” Por N.G. Chernyshevsky

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ABSTRACT

The article deals with the phenomenon of intertext and intertextuality as a property of literary discourse as applied to the novels of F.M. Dostoevsky. The article identifies the intertextual transformations of the plot “What is to be done?” by N.G. Chernyshevsky, which became a pretext for the works of Dostoevsky. The article indicates the qualitative and quantitative presence of the other writers’ text in the novels of Dostoevsky. The conclusion is made about the polemical interaction “What is to be done?” with Dostoevsky’s novels.

Keywords: allusion, intertext, intertextuality quotation, pretext, reminiscence.

RESUMEN

El artículo aborda el fenómeno del intertexto y la intertextualidad como una propiedad del discurso literario tal como se aplica a las novelas de F.M. Dostoievski. El artículo identifica las transformaciones intertextuales de la trama “¿Qué se debe hacer?” Por N.G. Chernyshevsky, que se convirtió en un pretexto para las obras de Dostoievski. El artículo indica la presencia cualitativa y cuantitativa del texto de los otros escritores en las novelas de Dostoievski. Se llega a la conclusión sobre la interacción polémica “¿Qué se debe hacer?” con las novelas de Dostoievski.

Palabras clave: alusión, intertexto, cita de intertextualidad, pretexto, reminiscencia

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Recibido: 26/07/2019 Aceptado: 13/09/2019

Introduction

The problem of intertextuality of works by F.M. Dostoevsky is an extremely productive scientific problem that is undeveloped. Literary critic Khasiyeva M.A. wrote in 2014: "Today there is no pronounced tradition of identifying Dostoevsky's creativity with the concept of intertext" (Dostoevsky, 1982). However, the idea of the intertextual nature of his works has been expressed repeatedly (Khasiyeva, 2014).

Lotman (2012) noted the interaction of the texts of the 19th century in the article "The plot space of the Russian novel of the 19th century": "... elements of the text are not neutral and bear memory of the texts that were encountered in the previous tradition". Dostoevsky's artistic discourse is saturated with intertext in different ways in different works. In this article, an attempt was made to trace how and in what works Dostoevsky used the novel "What is to be done?" by N. G. Chernyshevsky as a pretext.

Materials and methods

The work of F.M. Dostoevsky's "Notes from the Underground" was published in the Dostoevsky brothers' journal "The Epoch" in 1864. The "ideologue", the thinker, the bearer of the "strange", "paradoxical" views in the center of the story. Dostoevsky's antihero, recalling the "extra people" of Russian literature, was an even more tragic type. He comes from underprivileged classes, closer to "little people." This hero is bifurcated. In the story, he is controversially compared with the carriers of "rational egoism" of N.G. Chernyshevsky. The hero of Dostoevsky put his "own desire" above all else. The reference to Chernyshevsky in the story is carried out in the minds of the underground man. The symbol of the future of utopian socialism in the eyes of the underground paradoxist is the "crystal palace" from "What is to be done?". The hero used the phrase in his reasoning: "Then the crystal palace will be built" (Lermontov, 1975). This is the fourth dream of Vera Pavlovna, where the "crystal palace" is a prototype of the new, free and happy life of the people of the future, organized on socialist principles. Both writers knew about the crystal palace built in London for the world exhibition in 1851.

In his story, Dostoevsky, objecting not only to Chernyshevsky, but also to the French socialists, the utopians, proves that a person does not want to live by their formula "everyone for everyone and everything for everyone". This rational pragmatic model chokes him. The development of controversy contributed to the publication of the novel "What is to be done?".

Dostoevsky continued to argue with the ideas of Chernyshevsky in the story "Crocodile", published in 1865. The publisher of the newspaper "Voice" A.A. Kraevsky accused Dostoevsky of having written a pamphlet on Chernyshevsky, who had been exiled to Siberia. Kraevsky believed that the main character Ivan Matveyevich, swallowed by a crocodile, is Chernyshevsky, who, sitting in the Peter and Paul Fortress, wrote the novel "What is to be done?", and Ivan Matveyevich's wife is Chernyshevsky's wife Olga Sokratovna. Dostoevsky made his hero a carrier of nihilistic ideas, which he expressed in a mixed manner, synthesizing different theories in their social and political color. In this story, the grotesque situation allowed the author to ridicule both the radical ideas of the vulgar materialists and the ideas of the liberals.

Direct reference to Chernyshevsky is found in the speech of Ivan Matveyevich. He says: "... I'm all imbued with great ideas, I can only dream of improving the fate of all mankind ... I will refute everything and I will be a new Fourier" (Lermontov, 1975). It is a question of a French utopian socialist, whose ideas were fascinated by Petrashevists, including Dostoevsky. After the publication of the novel "What is to be done?" In the 1960s, interest in Fourier's ideas in Russia increased again.

Despite the fact that Dostoevsky refuted the pamphlet character of his story, the fate and ideas of Chernyshevsky are precisely played up in it.

The first non-authorial phrase that the reader encounters in the novel "Crime and Punishment" is embedded in the mouth of Marmeladov, at the time of his sermon in a tavern. "This is a man!" He exclaimed, referring to himself, once again ridiculed by visitors to the tavern. These are the words of Pontius Pilate about Christ from the Gospel of John, chapter XIX, part five. Marmeladov, in spite of his fall, calls on listeners to treat him as a person, for his suffering is much weightier than his fall. The use of the Gospel phrase seems to announce the future content of the work. The protagonist assumes, like Christ, the pain for all people.

Book of D.G. Lewis, an English physiologist, Darwinist and philosopher, a positivist *The Physiology of Everyday Life*, which was published in Russian in 1861, is directly indicated further in the novel. Marmeladov mentioned this book among other books on geography, world history, proposed by Sonya Marmeladova for its enlightenment. An interesting fact is that Lebesyatnikov, a supporter of socialist ideals, one of the representatives of the Russian progress, brought this book. The song "Khutorok", popular in the middle of the XIX century, written in the words of A.V. Koltsov, sounds in the second chapter of the first part of the novel. A seven-year-old child and a hired organ grinder sing the song. It becomes the tragicomic background of the event: an entire party of drunkards tumble into in a tavern, interrupting Marmeladov's drunk confession.

An appeal to the gospel becomes common and often repeated in the novel *Crime and Punishment*. So, in the final of his frenzied speech in a tavern, the hero often mentions God, uses a few modified phrases and expressions from the Gospel. So, he says: "Now many of your sins are forgiven ...". Marmeladov used them, talking about the fate of his daughter Sonia, who, for the love of her loved ones, went "on a yellow ticket." Sonya's father is sure that God will

forgive her sin, for she “loved much”. The quote from the Gospel of Luke (chapter seven) is in harmony with the image of the fallen Sonya.

In parallel with the quotes, the author uses numerous allusions to historical events. Thus, in the fourth chapter of the first part of the novel, the hero, after receiving a letter from his mother, discusses the fate of his sister Dunya. “... but I know that my sister would rather be a slave on a plantation or Latvian with a German master, than degrade her soul and moral feelings, by binding herself forever to a man whom she does not respect ...” (Lermontov, 1975).

Earlier, “she’d live on black bread and water, she would not sell her soul ... for all Schleswig-Holstein” (Lermontov, 1975). Dunya’s alleged marriage to Luzhin caused these political associations to Raskolnikov. We are talking about the war between Prussia and Denmark and Austria over the accession of the duchy of Schleswig and Holstein to Prussia in 1864-66. The civil war between the north and the south and the struggle for the liberation of blacks in the USA in 1861-1865 are also mentioned. These events found a lively response in Russian society. The analogies between Russian serf peasants and blacks in America were often found in the press of the 1860s. The phrase “Latvian with a German master” is a reference to a well-known fact - the mass exodus of the Latvian peasants from the Baltic (Baltic) provinces from the dominance of the German barons. Russian newspapers wrote about this in the mid-60s.

In the fourth chapter of the first part of the novel there is a reference to the theory of the Belgian mathematician L. . Quetelet, the founder of scientific statistics. Raskolnikov met a dishonored drunk girl on the boulevard, and this episode provoked the following thoughts in him: “This percentage ... must go every year ...” (Lermontov, 1975). These are the conclusions of Kettle, who justified the pattern of disasters in a person’s life. Moreover, he argued that the percentage of mortality, crime in human society is always the same value, independent of the conditions of social life. Playing on the word “percentage”, Raskolnikov thought with horror: “Dunechka will in a percentage someday! ...” (Lermontov, 1975). The women’s question is posed in the novel and is implemented by a series of female images. In this regard, there are many references to N.G. Chernyshevsky - a famous fighter for the rights of women in the 60s of the XIX century. Such an allusion is found in the chapter of the second part of the novel in the dialogue of Raskolnikov and Razumikhin. Razumikhin got a job for Raskolnikov - a translation of an article in the German text “on the female question”. The problem of equal rights for women was the subject of a sharp division between protective and revolutionary-democratic camps in the 60s. Along with Chernyshevsky, M.L. Mikhailov and a number of publicists of that time ardently spoke in defense of the rights of women. In this context, Razumikhin mentions the “Confession” of Jean-Jacques Rousseau, a well-known supporter of women’s emancipation. Razumikhin is going to lead the patient Raskolnikov in the “Palais de Cristal” (translated from the French “Crystal Palace”). In St. Petersburg (on Sadovaya, near Sennaya) there were a number of taverns with this name. This is again the allusion of Dostoevsky to Chernyshevsky. He ironically hints at the London Crystal Palace, which in the novel “What is to be done?” by Chernyshevsky is given as a utopian prototype of a happy socialist community. The appeal to the fourth dream of Vera Pavlovna is not accidental. The hero of Dostoevsky is just busy with thoughts of the universal and his personal happiness in the novel.

Reminiscences from the novel “What is to be done?” Are frequent in Dostoevsky, since the novel Crime and Punishment is polemically pointed towards him. In the fifth chapter of the second part of the book, Dostoevsky puts into the Luzhin mouths the ideas of the English economists popular in the 1960s (I. Bentham, D.S. Mill). The hero says: “Science says: love, first of all, only yourself, because everything on earth is based on personal interest” (Lermontov, 1975). This is a clear controversy with the author of “What is to be done?” and his theory of “rational egoism.” Revolutionary democrats understood the rejection of personal gain as concern for the common good and a rationally built system of balance between personal egoism and public good. In their conversation with Luzhin, Lebezyatnikov talks about the women’s issue, using not entirely understood and poorly digested ideas from the revolutionary-democratic journalism of the 60s and from the novel “What is to be done?”. Lebezyatnikov believes that “cases of fighting in the future society are unthinkable” (Lermontov, 1975). It is about the relationship between women and men. In the first chapter of the fifth part of the Lebyazyatnikov novel, in a conversation with Luzhin, he uses direct reminiscences from “What is to be done?”. So, he says: “... your wife will prove to you only how she respects you, considering you incapable of resisting her happiness and so developed that you do not avenge her for a new husband” (Lermontov, 1975). The love collision from “What is to be done?”, which is inserted in the discourse on a civil marriage, is being played out. The Socialist Lebezyatnik is a fan of Chernyshevsky’s ideas, but Dostoevsky gives all his views in a parody key. Therefore, Lebezyatnikov even dreamed about a lover for his wife and used the phrase from “What is to be done?”: “My friend, I love you, but I also want you to respect me — that’s it!” (Lermontov, 1975). The last reference to Chernyshevsky is found in the sixth part of the novel, when Ilya Petrovich Poroh argues on new phenomena. He is dissatisfied: “Here, these midwives are spreading too much ... I’m talking about these short-haired girls ... They climb into the academy, they study anatomy ...” (Lermontov, 1975). These are new women emboldened before they graduate. In the 60s, Russian women could only get two professions: midwives and teachers. The heroine of Chernyshevsky, Vera Pavlovna, dreams of becoming a physician, which is not so easy in the conditions of those days

In the novel Crime and Punishment, allusions to the texts of both Russian and European authors are not rare. In addition to the above A.V. Koltsov and Chernyshevsky, we find quotes from Pushkin, Batiushkov, Lermontov, Gogol. Quote from a poem by A.S. Pushkin’s “Imitation of the Quran” is found in the third part of the novel. In the painfully reflective brain of Raskolnikov, Pushkin’s phrase appears: “Allah prompts, and obey a trembling crea-

ture" (Lermontov, 1975). In the hero's self-consciousness, Pushkin's expression "trembling creature" coexists with Raskolnikov's own definition of "aesthetic louse", and they symbolize the worst lower part of humanity according to the theory of the hero. The second reference to Pushkin is in the fourth part of the novel, when Raskolnikov, in a meeting with Svidrigailov, listens to his confession. Svidrigailov mentions the "disgraceful act" of the "century". We are talking about the newspaper "Century", which was published an article by K. Vinogradov. The author of the article described a literary and musical evening in Perm, where a certain Mrs. Tolmachyova, contrary to "a sense of modesty and secular propriety," publicly read Cleopatra's monologue from the Egyptian Nights, A. Pushkin. The progressive press was indignant at the article by Vinogradov. Dostoevsky took Ms. Tolmachyova under protection and gave an enthusiastic analysis of the "Egyptian Nights."

Quote from poem M. Yu. Lermontov's "Dream" is used by the dying Katerina Ivanovna, who did not manage to finish it. Choking, straining, the heroine screamed out: "In the mid-day heat! ... in the valley of Dagestan! With lead in the chest! ... " (Lermontov, 1975). This is Katerina Ivanovna's favorite romance, which she remembered before her death. The lyrical hero of Lermontov is also dead, and before death he was alone and miserable. His fate is consonant with the fate of Marmeladova, and in this context, this quote is relevant as never before.

Reminiscence from Gogol is placed in the conversation of investigator Porfiry Petrovich and Raskolnikov. So, the investigator, arguing about the possible escape of Raskolnikov, opposes him to the peasants, sectarians, lackeys, who can run away if "to show him the tip of a finger and, like Midshipman Dyrka". Here, the writer mistakenly calls midshipman Dyrka from Gogol's "Marriage" instead of another character Petukhov.

Allusions and reminiscences from the works of Western European writers are also found in Crime and Punishment. Raskolnikov, wandering through Sadovaya, meets a motley crowd, and in his head he thinks: "Where is it, where I read it, like one sentenced to death, an hour before death, he says or thinks that if he had to live somewhere on height, on a rock, and on such a narrow platform ... If only to live, live and live!" (Lermontov, 1975). This reminiscence from Hugo's novel "Notre-Dame de Paris". Raskolnikov in strong mental tension rushes through the streets of St. Petersburg and thinks about himself, about the essence of man. Reminiscence from the novel by V. Hugo very well conveys the spiritual unrest of the hero, overwhelmed and torn apart by the flow of thoughts. In this case, Raskolnikov talks about the thirst for life embedded in man.

The references to Russian and European writers in the novel Crime and Punishment reveal Dostoevsky's extensive reading. However, his hero Rodion Raskolnikov discovers his education and enlightenment in them.

Dostoevsky used the greatest number of references to Chernyshevsky in the novel "Demons". The controversy of the "Demons" in relation to "What is to be done?" Is so obvious and tendentious that it strikes even an inexperienced reader. The intertextual forms of this novel are rich and diverse and incorporate not only allusions and quotations, reminiscences from Chernyshevsky, but also many other authors. The novel opens with two epigraphs: one from Pushkin, the other from the Gospel of Luke, chapter eight. In both we are talking about demons. The reader has the right to expect either a mystical or a religious plot, but he soon realizes that demons are nihilists, progressives, socialists, revolutionaries. The first of the demons — Stepan Trofimovich Verkhovensky — the most innocuous "demon" — a fan of Western culture, a helpless liberal, a talker. The narrator, not without irony, narrates about Verkhovensky's authorship of a certain poem, strongly resembling Goethe's second part of Faust. In fact, we are talking about two sources known to Dostoevsky: this is the trilogy "What you want, ask for it" V.S. Pecherina, a teacher at Moscow University and a youthful poem by Granovsky, reminiscent of Goethe's Faust.

Dostoevsky is much ironic about Verkhovensky's way of life in the novel and finds a quotation from N.A. Nekrasov, from his lyrical comedy "Bear Hunt":

"Reproach incarnate, grand, ...

You stood before your native land,

A liberal and idealist."

The quote was very much to "face" this character, turned into a worthless county celebrity. Reminiscences from Nekrasov are quite frequent in the novel. So, Dostoevsky writes: "In an illustrated magazine written by a national poet." This refers to Nekrasov and the satirist journal Iskra. The phrase: "a wonderful Russian poet ... I would not trade Rachel for a man" again sends the reader to the second part of the poem N.A. Nekrasov "Ballet".

Chernyshevsky enters the novel for the first time with a reminiscence from "What is to be done?". "My friend, until now I only loved you, now I respect ..." This is a narrator's parody of addressing new people to each other from "What is to be done?". One of the members of the political group Virginsky got into a dramatic family situation: his wife fell in love with Lebyadkin. If Lopukhov lost Vera Pavlovna Kirsanova in "What is to be done?" and was happy with his action, then Dostoevsky's hero is far from such "rational egoism" and beats up his rival. Dostoevsky satirically reformats the marriage model by Chernyshevsky.

In the sixth chapter of the second part of the novel "Demons" there is a dialogue between Stavrogin and Peter Verkhovensky. Stavrogin utters the phrase: "... who is this, dear worker hard." This again is a reminiscence from "What is to be done?", where Vera Pavlovna addressed Lopukhov in this way. In the novel, Dostoevsky confronts the bright and pure intentions of Chernyshevsky's characters with the cynically rational, destructive intentions

of demons. In addition to direct quotations and reminiscences, we find allusions that somehow resemble Chernyshevsky. In the second part of the novel in the seventh chapter, Shigalev, speaking about the future of Russia, mentions ancient philosophers (Plato, Rousseau, Fourier). This series ends with a clear allusion to Chernyshevsky. Shigalev's phrase: "Plato, Rousseau, Fourier, columns of aluminum, all this is good for sparrows, but not for human society." This allusion goes back to the fourth dream of Vera Pavlovna from "What is to be done?", in which crystal palaces with columns of aluminum were the materialized attributes of a happy society. The rejection of Chernyshevsky's theory of "demons" is evident, as well as the previous theories of the utopians of the past.

There is an allusion to N.G. Chernyshevsky "Aesthetic relationship of art to reality" in "Demons". Varvara Petrovna, in a conversation with Verkhovensky, leads one of theses of the thesis, parodying him: "Try to draw an apple and put a real apple right next to it - which one will you take?" (Lermontov, 1975). This concerns the thesis of Chernyshevsky that "the creation of art is less than beautiful in reality". Stepan Trofimovich is beaten in this verbal squabble.

The references to A.I. Herzen, either in the form of quotations or now allusions, are frequent in "Demons". At the very beginning of the novel, Stepan Trofimovich often mentions the "Russian god." This allusion goes back to Herzen, who in 1856 published a poem by P.A. Vyazemsky, from which these expressions are taken by Dostoevsky. Herzen is important for Dostoevsky in the context of the unfolding violent controversy in the Russian society of the 1870s about the psychology of anarchism. Herzen is known to have condemned the anarchist methods of struggle, as well as Dostoevsky. Verkhovensky mumbles in the novel verses:

"Men come and carry axes,

Something terrible will be. "

Dostoevsky took this phrase from the anonymous poem "Fantasia", which was published in the Polar Star for 1861. The hero used the not quite accurate quotation from Herzen's Past and Thoughts: "... it's easier to cut heads, but the idea of everything is harder!" Again, the second quote: "... the sound of carts bringing bread to humanity ... more useful than the Sistine Madonna". This reminiscence is again from Herzen ("Past and Thoughts", eighth part). In the novel, there are dispute V.S. Pecherin and Herzen about social ideas, which Dostoevsky quotes hints at. "Past and Thoughts" is a frequently used text in "Demons", as well as in "What is to be done?".

Hero Lyamshin improvises in the fifth chapter of the second part of the novel: "The thing turned out to be really funny, under the ridiculous title: "Franco-Prussian War". This allusion goes back to Herzen; in the novel Past and Thoughts (fifth chapter of the eighth part), there is a scene that has become a source of improvisation for Dostoevsky's hero. The sixth chapter of the second part of the novel "Demons" also refers the reader to Herzen, recalling the story of P.A. Bakhmetov in the eighth part of "Past and thoughts." Stavrogin in The Demons writes: "Last year, like Herzen, I was naturalised as a citizen of the canton of Uri, and that nobody knows". This is the last reference to Herzen in "The Demons": meaning the district of Switzerland, where Herzen became a citizen of the canton of Freiburg, having accepted Swiss citizenship. Allusions related both to the novel "The Past and the Duma" and to the activities of Herzen abroad border the novel "Demons". It began with this: Varvara Petrovna at the beginning of the novel read newspapers, magazines and prohibited foreign publications. Herzen journals The Bell and the Polar Star were implied.

Intertextual field "Demons" is extensive: Nekrasov, Herzen, Chernyshevsky, Pushkin, Griboedov, Krylov, Turgenyev, Lermontov and others.

European intertext in "Demons" is not as extensive as domestic, although significant examples of European literature are indicated: Goethe's Faust, J. Sand's "Lilia", Shakespeare's "Henry VI", Voltaire's Candide.

The result is that the novel "What is to be done?" is the dominant pretext in "Demons". Expanding political adventurism and extremism in Demons, the Russian writer appealed to another Russian writer, arguing with him about the methods and means of better arranging life in Russia.

The last novel of F.M. Dostoevsky "The Brothers Karamazov" bears in himself a special philosophical scale, a planetary scope due to a diverse intertextual field. Moreover, historical, mythological, literary associations, not only from national culture, but also from Western European are important for the writer. The reader is faced with the first quote from the Russian poet M.Yu. Lermontov in the first chapter of the book. Describing the marriage of Adelaide Ivanovna Miusova, the narrator called it "an act, an echo of other people's trends ... and captive thought irritation." This is an inaccurate quote from M.Yu. Lermontov "Do not believe yourself." In it, the lyrical hero, referring to the young dreamer, calls for fear of inspiration. "It is a heavy delirium of the soul of your ill il captive thought irritation." (Lermontov, 1975). Miusova "wooed" marriage with Fyodor Karamazov, and Dostoevsky associatively correlated it with the vagaries of a burning imagination.

Secondary reference to M.Yu. Lermontov is met in the book of the fourth chapter of the tenth "This is what he said." Ivan Karamazov calls Alyosha a "pure cherub." Quote from the "Demon" sounds like this:

"Of days when in the dwelling of light

He shone, pure cherub ... " (Rudnev, 1997).

This allusion in the novel of Dostoevsky is functionally significant, as it complements the halo of Alesha Karamazov's holiness.

The more cited author in the novel *The Brothers Karamazov* is A.S. Pushkin. The reader is greeted with the first allusion in the book of the first part of the first conversation between Dmitry Karamazov and Alyosha: "... he came to me like a goldfish to an old fool to a fisherman in a fairy tale." This means "The Tale of a Fisherman and a Fish" by A.S. Pushkin. Paraphrasing a verse from another tale by A.S. Pushkin's "The Tale of Tsar Saltan ..." is found in the book of the third part of the first conversation of Gregory, Alyosha and Fyodor Karamazov. Fyodor Karamazov, addressing Alyosha, asks: "What do you say to that, my beautiful Jesuit?". The quote from A.S. Pushkin's "The Demon" is found in the fourth book of part two. Captain Snegirev, describing his daughter, quotes Pushkin:

"And there is nothing in all of nature.

He did not want to bless."

The hero has in mind the obstinate temper of his daughter, reproaching him with a joke. The following reminiscence from Pushkin sounds in the speech of Ivan Karamazov: "... the sticky little leaves that come out in the spring are dear to me..." It is taken from A.S. Pushkin "Another cold winds blow." Inaccurate quotation from the epigram AS Pushkin "They told the Tsar once ..." Ivan Karamazov used in a conversation with Alyosha in the book of the fifth part of the second: "... you can save the shade of nobility by inflating yourself." Pushkin:

"Flatterers, flatterers! try to save.

And meanness posture nobility!"

Dostoevsky resorts to inaccurate quoting of Pushkin in the novel many times. Pushkin became the most quoted author in *The Brothers Karamazov*. But there are references to many other Russian writers: Krylov, Griboedov, Gogol, Nekrasov, Belinsky, Herzen, Fet, Tyutchev, Saltykov-Shchedrin, Turgenev, Chernyshevsky.

"What is to be done?" As a pretext is also in demand in the last novel of the Russian writer, but not in such quantity as in "Demons" and in "Crime and Punishment". We find in the fourth part of the tenth book: Nikolay Krasotkin in a conversation with Alyosha says: "Oh, we are all egoists, Karamazov". Here there was a hint at the theory of rational egoism, developed by N. Chernyshevsky in the novel "What is to be done?" Dostoevsky's hero, despite his young age, is clever and well-read in advanced ideas of time.

Appeals to Turgenev and Herzen are rare in the novel *The Brothers Karamazov*. Turgenev is identifiable twice: the first time in the book of the second first part in the speech of the mother of the sick girl Liza. She says: "... I believed all my life - I will die, ... and only burdock will grow on the grave, as I read it with one writer." (Lermontov, 1975). These are the words of Bazarov from the story "Fathers and Sons" by I.S. Turgenev. The second time, Mrs. Khokhlakova utters the phrase: "Enough! As Turgenev said "in the book of the eighth part of the third. This phrase in the citation mode of the novel refers to the story of I.S. Turgenev "Enough. Excerpt from the notes of the deceased artist". Dostoevsky parodied this work in the novel "Demons". Herzen is mentioned in the novel in part four of the tenth book. Kolya Krasotkin, in a conversation with Alyosha, utters the phrase: "I am a socialist, Karamazov, I am an incorrigible socialist." Here are a few modified words of Herzen from the Letter to Emperor Alexander the Second, which was printed in the *Polar Star* for 1855. Kohl Krasotkin remembered that in his closet is "one number of the "Bell". We are talking about the revolutionary newspaper A.I. Herzen and N.P. Ogarev "Bell", published abroad and distributed illegally in Russia.

In "The Brothers Karamazov", the name of N.A. Nekrasov, A.A. Fet and F.Yu. Tyutchev emerges in front of the reader more than once, since there are direct quotes from these poets or allusions and reminiscences. In the book of the third part of the first novel, Dmitry Karamazov recites poems:

"Do not believe the empty and deceitful crowd,

Forget your doubts ... "

This is a quote from the poem N.A. Nekrasov, "When out of the darkness of delusion." The hero is excited and he has an important conversation with his brother Alyosha. In the book of the fifth part of the second novel of Dostoevsky in the chapter "Revolt" in the confession of Ivan Karamazov, who speaks about love, sins, torture, the phrase sounds: "Nekrasov has poems about how a peasant cuts a horse with his whip in his eyes, "with gentle eyes". This refers to the poem N.A. Nekrasov, "Until Twilight" from the series "About the weather. Street impressions". The name of the national poet is given by Ivan to explain the peculiarities of national punishment as a connoisseur of primordial national life. Next, the hero told the story of intelligent spouses who beat a seven-year-old daughter with rods. This allusion to the sensational case of S.L. Kroneberg, about whom Dostoevsky spoke in the "Writer's Diary" for 1876.

Literary reminiscences from Fet and Tyutchev are also heard in *The Brothers Karamazov*. The phrase: "I do not kiss the whole earth, I do not cut her chest ..." sounds in Dmitry Karamazov's frenzied confessions. This reminiscence

from the poem by A.A. Fet "To F.I. Tyutchev" (Spring passed - the forest darkens).

The following reminiscence in Mitya's speech from Goethe's poem "The Frontiers of Humanity" translated by A.A. Fet ("... but even if I kiss the edge of that robe, which my god is clothed with ..."). Then Dmitry recites Schiller's poem "To joy" in the translation of F.I. Tyutchev. Strophe from the poem "These poor villages" F.I. Tyutchev ("deceived by the burden of the cross") sounds in the poem of Ivan Karamazov "The Grand Inquisitor". Quote from the poem "Wake" F.I. Tyutcheva leads Dmitry Karamazov, intending to go to Wet. ("The female nature is credulous, and changeable, and vicious"). Dmitry, in love, talks about the female nature and the quote "to face" the situation. In the book of the ninth part of the third, Dmitry Karamazov, at the interrogation of the investigators, utters the phrase: "Be patient, humble yourself and be silent." This is an inaccurate quotation from F.I. Tyutchev "Silence" ("Silentium").

Results and discussion

Novels by F.M. Dostoevsky have a unique property: the current modernity is presented in the context of eternity. The use of numerous images and motifs of previous world literature greatly expands the cultural space of the writer's works. His heroes in the new historical conditions solve the same fundamental questions of being as their literary predecessors of all past eras. The most frequent reference in the novel "The Brothers Karamazov" is a reference to Schiller. In the book of the second part of the first novel in the scene of a quarrel between the father and son of the Karamazovs, Fyodor Pavlovich says the phrase: "I would ... summon you to a duel ... through a handkerchief!". This is an allusion that goes back to F. Schiller's play "Deceit and Love". Here the elder Karamazov uses her at the time of his foolishness and imitation of anger.

Mitya mentions another work of Schiller "Hymn to Joy!". This famous poem by Schiller was considered a classic monument of humanism and optimism of the XVIII century. In the book of the third part of the first Dmitry Karamazov confesses Alesha. He begins his confession with Schiller's poem "The Elevinsky Feast", quoting the second, third, fourth stanzas in the translation of V. . Zhukovsky. In the book of the twelfth part of the fourth in the scene of the trial of Dmitry, the advocate heard the phrase: "as a man and a citizen I cry - VIVOS VOCO!" This double allusion, going back to both Schiller and Herzen. These are the first words of the epigraph Schiller to "Song of the Kolenko." These same words were the slogan of Herzen "Bells".

In Dostoevsky's last novel there are also quotes from Dante's Divine Comedy, Voltaire's *Candida*, Hugo's *Notre-Dame de Paris*, Goethe's *Faust*.

Conclusions

The references in Dostoevsky's novels to Russian and European writers in the form of quotations, allusions and reminiscences reveal the extensive reading of both the writer's heroes and the writer himself. His thinking characters are also enlightened and educated, like the author himself. However, the largest number of references from Dostoevsky to biblical sources. The study of this aspect of intertextuality could be the subject of a special article. The novel "What is to be done?" by N.G. Chernyshevsky became the source for many references. The appeal to Chernyshevsky is clear and pertinent in the works of Dostoevsky, since he is the main opponent of the writer in the matter of arranging life in Russia.

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