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IMAGES AND THEMES OF THE LITERATURE OF ANCIENT RUSSIA IN THE WORKS OF N.S. LESKOV

Abstract: *The similarities and differences in the interpretations of some ancient Russian images and themes by Leskov and medieval scribes somewhat change their views on the writer's work. In the future, it is necessary to consider more specifically the connection between Leskov's style and the style of different eras, to clarify the sources of borrowing quotes, images, plots, themes. These observations should prepare the ground for clarifying the ongoing evolution of the writer's creative attitude to the literature of Ancient Rus. But already now it is possible to draw a conclusion about the special quality of the presence of the Old Russian literary tradition in the writer's heritage.*

Key words: *creativity Leskov, Old Russian literature, image, works, Russian poetry, chronicle, traditions, images of literature*

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Introduction

In the second half of the 19th century, when the systematic study and publication of monuments of Old Russian literature began, a huge creative interest in the legacy of ancient book literature arose among writers. It is difficult to name a writer who has not been touched by a wave of interest in ancient Russian writing.

The moral potential of the literature of Ancient Rus, its artistic means and other features of poetics were noted and used by the writers of the New Age.

Turning to writing "books for the people", the writers used traditional artistic techniques of Old Russian literature and folklore.

Lev Nikolaevich Tolstoy "created" a new genre - the genre of "folk story", in which such writers as M.E. Saltykov-Shchedrin, N.S. Leskov, V.G. Korolenko, V.M. Garshin and others. Literary critics and historians refer this genre to the phenomena of literature of the 1880s.

Folk stories have rediscovered for novelistic practice the rich possibilities hidden in the genres of ancient literature and prose folklore. [1] Diligence,

high honesty, unselfishness - these are the qualities that distinguish many of Leskov's heroes.

At the turn of the 60s and 70s of the 19th century, the author's realism borders on romance: his artistic world is inhabited by eccentrics, originals, possessing genuine philanthropy, doing good disinterestedly, for the sake of goodness itself. Leskov deeply believes in the spiritual strength of the people and sees in it the salvation of Russia.

Leskov belonged to those writers of the second half of the 19th century who, not having a clear advanced worldview, possessed a kind of spontaneous democracy, believed in the forces of the people.

The period of Leskov's work is characterized by the writer's desire to find positive ideals in Russian life and oppose them to all forms of personal suppression. Brevity, clarity, concentration of content, sense of purpose - these are the qualities that, above all, attracted Russian writers to them. "

The writers began to strive to use "the forms most familiar to the popular reader" in order "through these forms to convey the content corresponding to their beliefs." Therefore, an appeal to the poetics of oral folk.[2]

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A deep knowledge of Old Russian literature makes it possible for NS Leskov to creatively use themes, plots, motives and images that refer both to well-known monuments ("The Life of the Equal-to-the-Apostles and Glorious in Wisdom of the Grand Duchess Olga", "The Life of Euphrosina of Suzdal", "The Life of Euphrosyne of Polotsk", "Life of Archpriest Avvakum", "Kiev-Pechersk Patericon", etc.), and to less studied texts ("Memory of Blessed Taisiy", "Life of John Kolov)," Life of Solomon the Demoniac ", " Life of Ephraim the Syrian ", " Life Mary of Egypt "and others).

The system of images and methods of their creation (the principle of assimilation, allusive onyms), thematic and motivational complexes (motives of asceticism, detachment from the family, silence, prayer solitude) in the prose of N.S. Leskov are genetically related to the traditions of Old Russian literature. [3]

The variety of forms of S. Leskov's appeal to medieval Russian literature (genre allusions, plot borrowings, reminiscences, figurative parallels, etc.), types of interaction of N.S. Leskov and literature of the XI-XVII centuries. (stylization, reconstruction, modification, transformation), as well as the levels of manifestation of the Old Russian literary tradition, corresponds to the conceptual principle of artistic world modeling, within which the author's idea of the interaction of man and the Universe is formed.

In particular, N.S. Leskov reproduces the structural principles of hagiography ("The Life of a Woman", "Midnights", etc.) and the patericus legend ("Pechersk Antiques"), genre features of the chronicle ("A weary family"). [4]

A complex interweaving of chronotopic plans, a combination of various temporal (event and historical, linear and cyclic) and spatial (point and plane, closed and open) forms, creating the image of a multidimensional, hierarchically organized chronotope with a dominant concentric movement of time, activates the motive of historical memory, where fixation "Big" ontological time performs a structure-forming function.

Spatial and temporal images in the works of N. S. Leskov acquire a symbolic and archetypal sound in correlation with the texts of Old Russian bookishness and folklore (the image of Starorod, the hotel "Azhidatsiya", the otherworldly space of Masha's sleep in the story "The Life of a Woman").

The author's model of the world in the works of N. S. Leskov is characterized, on the one hand, by the "contraction" of the chronotope, which is due to attention to the human character, on the other, by the expansion of the space-time background against which historical events unfold.

The creative rethinking and transformation of plot schemes, motives and images dating back to the literature of Ancient Rus testifies somewhat to the rejection of N.S. Leskov from the Old Russian model,

how much about the intentions of this peculiar dialogue within the framework of artistic synthesis both of a generic (interaction of folklore and literary traditions) and of a specific nature (in particular, the author's appeal to the hagiographic and chronicle genre canon, and others.). [5]

The images of the "righteous" in the chronicles of NS Leskov become a projection of role forms of personal manifestation and behavior that developed in the literature of Ancient Rus. The writer gives an original interpretation of the rich symbolism of the Old Russian bookishness.

In the works of N.S. Leskov, as in the aesthetics of Ancient Russia, systems of symbolic images and individual 6 symbols are identified, which are distinguished by a special semantic capacity and artistic expressiveness. The attributes of Christ and the Mother of God, the images of a garden, a wreath, a city, the tree of life and water, a path, a bridge, a house, center and periphery, books, clothing and human food - all these and many other traditional symbols acquire in the texts of N.S. Leskov's archetypal and author's connotations.

Symbols help the writer to show the path from the earthly state of man to the universal, eternal. Images-symbols are often key in the structure of a literary text, defining the character's vocation in life, his desire for spiritual feat, moral revival.

It should be noted that the influence of the Old Russian literary tradition on Leskov is much deeper than it was previously thought. Leskov's artistic world is so closely connected with ancient Russian literature that in order to understand the writer's works, one must have knowledge of genres, plots, artistic techniques, images and themes of old Russian book literature. [6]

Leskov boldly uses the artistic achievements of the literature of Ancient Rus: he introduces ekphrasis (artistic plot), numerical symbolism, clearly built syntactic constructions, etc. into his texts.

This work is the first to analyze the connection between Leskov's symbolism of number and the artistic numerology of the Russian Middle Ages, as well as the dependence of the style of some Leskov's works on the style of Russian hagiography of the 14th century (the style of "weaving words").

Leskov's vision of man was based on the principles of Christian anthropology, which underlay the image of man in the bookishness of Ancient Rus. The writer tried to show that, despite the change in time, environment, social structure, human vices and virtues remain the same as they were under grandfathers and fathers. [7]

Various ancient Russian genres (lives, visions, stories, teachings, icon-painting originals, etc.), reflecting the life and image of a person, ideas about his needs, spiritual needs, relationships between people, gave the writer a basis for thinking about the reality of his day. Therefore, the writer used images,

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themes, motives of ancient Russian works in his work. The creations of many ancient scribes, their ideas about man and the world influenced Leskov's portrayal of his heroes. [8]

In many of the writer's works, as in a mirror, various images of the literature of Ancient Russia were reflected and became part of the artistic world.

In modern literary criticism, the deep connections of Leskov's work with the image and works of Archpriest Avvakum have not been taken into account. The work shows a broader and deeper influence of the personality and writings of the Old Believer on Leskov, starting with the spiritual kinship and behavioral similarity of writers and ending with the citation of works.

Meanwhile, the question of the functioning of motives, images, plot schemes dating back to ancient Russian literature, their modification and

transformation in the prose of N.S. Leskov is one of the most promising today. [9]

The possibility of involving N.S. Leskov's literature of spiritual content, works of ancient Russian bookishness and an increased interest in his heritage produce the need to study and comprehend the ancient Russian literary sources of the writer's work.[10]

Multilevel analysis of intertextual links in the prose of N. S. Leskov's works of literature of Ancient Russia expands the semantisation of both individual author's texts and the artistic space as a whole. A similar systematic approach to the heritage of N.S. Leskov makes it possible to determine new possibilities for its interpretation, contributes to the disclosure of deep layers of content, which determines the relevance of the topic under study.

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