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ABOUT WAYS OF QUOTATION IN ENGLISH AND RUSSIAN LITERARY TEXT

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Abstract: This article analyzes the methods of quotation which identified in the English and Russian literary text. Each of the methods is considered in detail by examples and compared with the original.

Keywords: quote, quotation, quoting methods, direct quotation, indirect quotation, syntactic link, alien quotation, hidden quotation, ideological quotation, literary text.

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Today, starting any reflections on the topic related to the "text", we must clearly understand the important, long-established system of linguistic theory about the opposing phenomena of the text and its perception. This approach is a reference point in the theory of intertextuality, namely citation, all subsequent studies of which are related to the purpose of its better understanding and disclosure.

The considered linguistic phenomenon aroused great interest in the world linguistic circle, as evidenced by numerous research papers relating to a particular area of its expression. Each of which was definitely an important step towards studying the concept of citation. Which undoubtedly brought modern scientists closer to an integrated approach to studying this phenomenon.

The idea that the literary word cannot exist on its own but is valid in combination with other words within the text has been known for a long time. The literary word is enhanced by synthesizing with someone else's statement.

In a literary text, reference to quotations is a practical and most importantly irrefutable method, which provides a writer with an opportunity to introduce elements of precedent literature into his text, giving it in a different form, but retaining its originality.

Deep reasoning about the analogy "native - alien" in the literature has found a classic solution in the work of M.M. Bakhtin "The problem of content, material and form in the verbal art". The scientist emphasizes the fact that any writer in the process of writing a literary work refers to the previous and modern literature, being in constant dialogue with it. [Bakhtin, 2006, p. 218].

After the first mention of the importance of quoting in a literary text, this topic has been considered by linguists many times. Despite this, it still does not lose its relevance. Therefore, this aspect is not fully disclosed, it also attracts the attention of not only linguists but also writers.

In the literary text, some writers use quotations within the work as an additional material and consider their relationship to the ratio of the entire text; others use the so-called "alien word", building the text around the quotation, emphasizing its foreignness.

Detection of quotations in the text is guided by graphic edits which include: quotes, inverted commas, footnotes with links, or underlining of the entered text fragment. An exception may be phrases that are not outlined in the text, which are well-known sayings, sentences built around such a phrase usually demonstrate its foreignness.

This is undoubtedly connected with the original idea of the author, what goal he pursued, what he wanted to focus on, or vice versa not to attach value.

The analysis of English and Russian writers revealed the main ways of quoting.

1. Direct;
2. Indirect;
3. Included in the syntactic link;
4. Alien;
5. Hidden;
6. Ideological.

The most classic way of borrowing quotes is direct quoting. The method involves the designation of the quoted text fragment in quotes with the obligatory indication of the author.

Direct quoting is basically a supporting statement, the analysis of which is followed by it. The main requirements for this method are relevance, accuracy, down to the punctuation marks.

Consider a direct quote from the work of C. Atkinson "Human Croquet". The drama of the writer written on behalf of the heroine describes family experiences one after another and makes the readers feel the depth of the story. The writer skillfully juggles quotes through subtle irony, as if through light watercolor sketches, analyzing the hard life of the heroine, as her own at the same time. In this work there are many quotations from the works of William Shakespeare, most often used are direct quoting with links:

"Yes, Miss Hallam, but Shakespeare says that the subject of "carpe diem" in "Twelfth Night" is morbid by definition" [Atkinson, 2016, p.50].

"The most important thing that everything is above: be true to yourself"[Atkinson, 2016, p.68], in the original "This above all: to thine own self be true, and it must follow, as the night the day□" [Shakespeare, 2006, p. 87].

John Bunyan and his work *The Pilgrim's Progress from This World* is one of the best examples of using Bible motifs in English fiction. The name of the work itself is a religious spirit. The names of the characters and their speech, without a share of doubt, transpose the Bible into the cultural and writing context.

Quote "Let patient and merciful love and its wonderful manifestations live" [Bunyan, 2016, p. 47]. - is a paraphrase of a quotation from the Bible: "Love endures for a long time, mercifully, love does not envy, love does not exalt, does not pride, does not rage, does not seek its own, does not irritate, does not think evil, does not rejoice in untruth, and rejoices in the truth. Covers everything, believes everything, hopes everything, endures everything". (St. Ap. Paul to Corinth.)

Another quote of William Shakespeare in almost all his works draws a parallel between "perishable and eternal peace". English from the time of Shakespeare absorbed many expressions from the Bible and various sermons.

The most intense biblical work of the writer can be called the tragedy "Hamlet". Hamlet's strong faith-filled phrase of reward for bad deeds:

Foul deeds will rise. Though all the earth o'erwhelm them, to men's eyes [Shakespeare, 2006, p. 257-58] Analogy with the Bible is obvious.

Hamlet sincerely believed that past bad deeds will appear before people's eyes, even if they are hidden in the depths of the earth, or "all secrets becomes clear".

These quotations are used in the text as an element of authenticity, the writer, as if, brings undeniable facts to his words

Consider this method in the work of I.A. Bunin. The cycle of poems of the writer, where the Koran and the life of Muslims are described, speaks of the author's rather deep knowledge in this area.

Direct quotations from the Koran were used by the author in epigraphs; the works themselves further reveal the meaning of some chapters from the Holy Book.

The work "Night of Al Kadr", the very name of which conveys the meaning of a whole sura, contains an epigraph quote: "В эту ночь ангелы сходят с неба". "On this night, the angels descend from heaven" (Quran, sura 97, ayat 4).

Another direct reference from the poem "Tamjid", and quotation to it: "Он не спит, не дремлет". "He does not sleep, does not sleep" [Bunin, 2007, p.140], borrowed from "The Cow" [Quran, surah 2, ayat 255].

Or a direct Biblical quotation from the story "The Life of Arseniev. Youth" "Образ есмь неизреченные Твоя славы - ущедрисозданье Твое. Владыко, и вожделенное отечество подаждь ми ...". "I am the image of your unspeakable glory - plies your creature, Vladyka, and the coveted fatherland for me ..." [Bunin, 2003, p. 103]from the Bible (Psalm 5: 4). Through direct quotation in this book, Bunin connected seemingly incompatible Christian images with characters and subjects of various classical works, while writing his own outstanding vision of the world.

The next citation method is indirect. In scientific texts this technique is used more often than others since it implies a paraphrase of the "alien" thought being represented. But despite this, in any text style changing words or expressions should not lead to a distortion of the idea, and the author's intention must be revealed, in other words.

A quote from the work of Oscar Wilde "The picture of Dorian Gray" in the epilogue of the book written lines:

"The nineteenth-century hatred of Realism is the rage of Caliban, who saw himself in the mirror". [Wilde, 2013, p.3]The quotation is involved from the play "The Tempest" by W. Shakespeare. Caliban is acting character of the play. He was angry and furious because he turned into a servant on the island which he rightly considered as his own.

The words in the line "he saw himself in the mirror" mean a metaphorical description of his appearance because he was a terrifying savage, not a human kind; "mirror" reflects his self-loathing and events around him.

Wilde's quotation reveals the entire drama of the predecessor, its use at the beginning of the work, gives reason to believe that the author compared the external and internal description of Caliban and Dorian Gray.

Consider also an indirect quotation on the example of the novel B. Wolf "To the Lighthouse":

"Suddenly a wild cry, like a half-awakened somnambulist: Under the ardent shells howling"next comes "Boldly throwing into battle!" [Woolf, 2004, p. 3]. These quotes are borrowed from the poem "The Charge of the Light Brigade" by A. Tennyson. They convey the plot of the poem in some way different words of the author, briefly in a couple of sentences reveal the full meaning of the six-column poem, the text in the analogy "... Forward, the Light Brigade! ' Was there a man dismay'd ...? ", "... Cannon to the right of them, Cannon to the left of them, Cannon behind them Volley'd and thunder'd ... "[Tennison, 2016, p. 18].

By example, the statements are changed, but are submitted by the author with the same meaning.

Let us analyze a quote from the work of M.E. Saltikov-Shchedrin "Wild Landowner". His satirical novel absorbed the problems of serfdom and the life of the peasantry, which worried the writer much. An excerpt in which the protagonist dreams of becoming a glorified master:

"Снится ему, что сам губернатор спрашивает у исправника: "Какой такой твердый курицын сын у вас в уезде завелся?" Потом снится, что его за эту самую непреклонность министром сделали, и ходит он в лентах, и пишет циркуляры: "Быть твердым и не взирая!" Потом снится, что он ходит по берегам Евфрата и Тигра" [Салтыков-Щедрин, 2011, с. 2].

In translation "He dreams that the governor asks the police officer: "What kind of hard son of chicken did you have in the county?" Then he dreams that he has been made a minister for this very intransigence, and he goes in ribbons and writes circulars!" Then he dreams that he walks along the banks of the Euphrates and the Tigris ..."

Quoted line is a paraphrase of Biblical interpretations "believers must be patient in their spirit, firmness and endurance to the end, even in times of calamity" (Josh. 5:10), further there is a clarification "... he walks along the banks of the Euphrates and the Tigris", there are references to these rivers in the sacred epistles describing Eden (Bible, Gen. ch. 2.)

Consider indirect citations from the novel by L.N. Tolstoy "Anna Karenina". The main components of the novel are quotes from the Bible. The indirect quotation presented is the 43 epigraph to the novel:

"Много худого люди делают сами себе и друг другу только оттого, что слабые, грешные люди взяли на себя право наказывать других людей. "Мне отмщение, и аз воздам""."A lot of bad people do themselves and each other only because they are weak, sinful people have taken upon themselves the right to punish other people. "Vengeance is on me, and Az will repay" [Tolstoy, 1960, p.181]

Taken from the Bible (Rom.12: 19):"... подайте место гневу [Божию]. Ибо написано: Мне отмщение, я воздам, говорит Господь" "... but give place to the wrath of [God]. For it is written: Vengeance is mine; I will repay, says the Lord."

Another quote:"...Он нарочно стал вспоминать те учения церкви, которые более всего всегда казались ему странными и соблазняли его. - Творение? А я чем же объяснял существование? Существованием? Ничем? - Дьявол и грех? - А чем я объясняю зло? Искупитель..."[Tolstoy, 1960, p. 239].

In translation: "... He deliberately began to recall those teachings of the church that most of all always seemed strange to him and tempted him. - Creation? And what did I explain existence with? Existence? Nothing? - Devil and sin? "And how do I explain evil? Redeemer ..." Absorbs several sayings from the Bible:

"Ибо мы - Его творение, созданы во Христе Иисусе на добрые дела, которые Бог предназначил нам исполнять"(Eph. 2: 8-10).Вот, Бог - спасение мое: уповаю на Него и не боюсь; ибо Господь - сила моя, и пение мое - Господь; и Он был мне во спасение(Isaiah 12: 2).Ты, Господи, Отец наш, от века имя твое искупитель наш". (Is.63: 16).

In translation "For we are His creation, created in Christ Jesus for the good works that God intended us to perform," "Behold, God is my salvation: I trust in Him, and I am not afraid; for the Lord is my strength, and my singing is the Lord; and he was my salvation", "you, O Lord, our Father, from the age your name: "our redeemer".

Tolstoy was characterized by the manner in which quotations were transmitted, by his own interpretation; it is obvious that the writer was religiously savvy and used such kind of quotes from memory, not word for word. All his works were built on indirect quotations from the scriptures, and were send readers to listen to their creator.

The quotation included in the syntactic connection is a borrowing in the form of a continuation of the text. The author uses it in such a way that it merges with the general context of the work and does not have the character of identification.

Take the excerpt from Charles Dickens's "Great Expectations". The novel is almost a detective story, reflects all the fears and desires that drive people. The writer, being a great psychologist, writes a book on behalf of the main character, experiencing the same things as each of the readers.

"What is the insufferable boy" interrupted the nurse, work and sternly looking at me, - "he always climbs with questions. Who does not ask questions does not hear lies". I thought how rude she speaks of herself, what means that if I ask questions, I will hear from her lies. But she was polite only with guests" [Dickens, 2016, p. 12].

In the analogy, the quote "Who doesn't ask questions, he doesn't hear lies" was taken from E. Voynich's "The Gadfly", in the original sounds:

"What was I supposed to do? You shouldn't have any questions, but I'm not always lying, it is so funny. You saw how pleased Galli was"[Voynich, 2006, p. 32].

The quotation in the text is perceived as a peculiar element of the dialogue of the characters, does not have the character of the text to be incorporated, and is transmitted by the author, interacting with the general context of the work.

For the analysis of this way of quotations, let us consider the composition of the English writer V. Wolf, "Orlando". The plot of the novel is complicated for understanding, the content is extraordinary, the brink of fiction drama and novel. The work begins with a description of a man's life, comparing himself with the jealous Othello, and then the hero falls asleep for a long time and wakes up being a woman. Further comes the classic depiction of the life of a woman who falls in love with a man and connects his life with him.

At the beginning of the novel, the writer likens her extraordinary character from the work with the courageous, kind and strong hero of William Shakespeare's drama, in which Orlando sees the image of "Othello" on the wall provoking his courage to escape, while quoting Othello's words:

"As if there is a terrible eclipse in the world, there is no moon and no sun, the earth is in darkness, and everything is shaking with shock"[Woolf, 2014, p. 8].

We cannot say that the characters are similar, does not Orlando have anything like the personification of Shakespeare's masculinity Othello, and the only demonstration of jealousy cannot unite the character of the heroes, but nevertheless the writer holds a similar ridiculous parallel, thus combining two completely different characters and works. Borrowed passages begin to function in a new way.

Pay attention to the novel by F.M. Dostoevsky's *Idiot*; the ideological content of the book is aimed at the problem of the vices of society. The author is trying with all his might to demonstrate the degradation of society, greed, envy, and anger of people. There are many quotations in the work, accompanying characters that merge with the author's text together.

Aglaia addresses the prince and reads a poem by A.S. Pushkin "The poor knight lived in the world"

"A poor knight lived in the world. Silent and simple, gloomy and pale in appearance, brave and direct in spirit. He had one vision, incomprehensible to the mind, - And a deep impression in the heart hit him. Since then, having burnt down with his soul, He did not look at women; He didn't want to say a word to a coffin. He imposed a rosary on his neck instead of a scarf, and with the face of a steel lattice, he did not raise anything before him, full of pure love, Faithful to the sweet dream, A.M.D. with his blood he inscribed it on a shield. And in the deserts of Palestine, Meanwhile, as the rocks raced in battle paladins, calling loud ladies, Lumen coeli, Rosa sancta! He exclaimed wild and angrily, and as thunder his threat hit the Muslims ... Return to his far castle, he lived, strictly concluded, Everything silent, everything sad, like a madman he died "[Dostoevsky, 2003, p. 71].

The poem was not read by the heroine for nothing, on the one hand it was just a joke; on the other, it compared the "Knight" with the prince. In this case, the quote sounded as a characteristic of the heroine about the main character; in the original at Pushkin.

"A poor knight in the world lived, Silent and simple, gloomy and pale in appearance, bold and direct by the Spirit. He had one vision, Incomprehensible to the mind, and a deep impression in the heart hit him. Traveling to Geneva, on the road near the cross, he saw Mary the Virgin, the Mother of the Lord Christ. Since then, having burnt down with his soul, He did not look at women, and he did not want to say a single word to the grave. Since then, the steel lattice He did not raise from the face and tied a rosary instead of a scarf to his neck. To beg the Father, neither the Son nor the Holy Spirit forever. It did not happen to the paladin, he was

a strange man. He spent whole nights before the face of the most holy, striving to her the eyes of the mournful, quiet tears of the river. Full of faith and love, True to his pious dream, Ave, Mater Dei wrote in blood on his shield. Meanwhile, as paladins in the meeting of anxious enemies across the plains of Palestine, rushed, calling the ladies, Lumen coelom, sancta Rosa! He exclaimed all the louder he, and drove his threat to the Muslims from all sides. Returning to his far-away castle, he lived strictly confined, Everything was in love, everything was sad, he died without communion" [Pushkin, 2000, p.16].

The following citation method considered is the reverse of the previous one, namely - alien. This method is used by writers in the text with a certain message to draw the reader's attention to a particular quotation, for better understanding the author's idea, as well as for revealing the author's own characters and situations in the work.

This method is immediately struck by the reader with its dissimilar structure and style, as a component introduced from outside. In the story of Palam Greenville Woodhouse "The Inimitable Jeeves" there are lines:

"The wound is still too fresh. The pain has not subsided yet. The fact is that sea Breeze (be it three times damn) Came last. Can you imagine? The last one! "It is time for trials, when the strength of the spirit of each of us is checked "I wandered to the exit from the racecourse on the search for a tool that allows you to muffle the pain and forget yourself, and suddenly stumbled upon the Beatleshem"[Woodhouse, 2005, p. 29]. The excerpt arranged in quotation marks was translated from the decree of the American political figure T. Payne's "American crisis"; the introduced element in this case is accompanied by references, but has the character of a clear demonstration of foreignness since there are no proposals supporting the development of meaning before and after it. The quotation is indicated formally as if by chance: the writer suddenly turned the conversation from an exciting dialogue about horse racing to politics.

Consider the citation from the story of I.A. Bunin "Life of Arsenyev":

"I also remained - and not only for the sake of Ankhén ...: for some reason I wanted to prolong those ambivalent feelings that owned me and made me not to part with Faust, which then accidentally fell into my hands among the Pisarev books and completely captivated me: life, in the midst of deeds, Invisible, apparently everywhere inherent, I am joy and sorrow, I am death and birth, of the life of the World Living excitement on a noisy machine tool of the universe. From the beginning of the century I have been endlessly lingering in creatures and in the depths of the creator's living clothes ..." [Bunin, 2008, p.10].

As we see, in this case the writer emphasizes the work of I.V. Goethe "Faust." Citing here contributes to a clearer understanding of the inner

state of the hero, his experiences associated with the upcoming separation from his beloved, are similar to the state of Faust.

For hidden quotes, a borrowed quote is difficult to recognize. We can only give an explanation to this: the author does not want to divert the reader to other literature, concentrating his attention on the course of events in his work, or it is advisable to create room for the imagination of readers, thereby giving an impetus to subsequent questions that arise after receiving the work.

Take the story about the modern literature "Dandelion Wine", written by R. Bradbury. The work itself is very calm without an exciting plot and a surge of emotions. Despite this, the writer touches upon the problems of society that are relevant at all times.

There are many citations in the story, including those hidden without references, but clearly resembling impulses from other works:

"Parents and children are two different people, that is why they always fight between themselves. Look, they are not at all like us. Look, we are not at all like them. The last sentence of the statement recalls the lines from Rudyard Kipling's ballad "The Ballad of East and West":

"It will not come down." They will not understand each other" [Kipling, 2000, p. 5]. In the line instead of the initial lines "West is West, East is East" the synonymous phrase "Different nations" is mentioned. The resemblance is obvious; Bradbury probably used rehashed quotes to hide the original quote as much as possible.

Consider the examples of hidden quotes in the work of the writer B. Akunin "Turkish Gambit". This detective story is a continuation of the search adventures of the hero E.P. Fandorin. This time it is connected with espionage taking place against the background of the Russian-Turkish war.

Part from the dialogue of Fandorin and Varya:

"У меня, Варвара Андреевна, есть одно странное свойство. Я терпеть не могу азартных игр, но когда приходится играть, неизменно выигрываю. Les caprices de la f-fortune"[Akunin, 2013, p.4].

In translation "I have one strange property. I can't stand gambling, but when I have to play, I always win. Les caprices de la f-fortune".

In this narrative, the quotation is not framed in quotation marks, and the foreign phrase at first glance seems only a continuation of the author's words, but the trite expression gives the impression that the phrase was used previously.

The phrase in French means the whims of fortune was used in the epigraph IV of the chapter "I feel the whims of fortune" in the book "Ship secrets" by R. Stevenson [Stevenson, 2017, p. 44].

Or another hidden quote from I.S. Turgenev's "Fathers and Sons," the author not only takes the initiative to uncover the problem of the clash of

two opposing generations, but also to some extent indicates a way out of this situation.

The confrontation between the two groups of young and old can be regarded as a struggle between the old and the new, conservatives and free-thinkers, between democracy and totalitarianism, focus and uncertainty. In the next dispute between the heroes of Pavel Petrovich and his son Arkady, the conversation just about the abyss between youth and parents comes into play. Pavel Arkadevich:

"Here it is. Well, this, I see, is not our part. We, the people of the old century, we believe that without principles ...without principles accepted, as you say, on faith, you cannot step on a step, you cannot die. Vousavezchang? tout cela, give you the god of health and the rank of general, and we will only admire you, gentlemen ... what about it?" [Turgenev, 2011, p. 6].

In the words of the widower Pavel Arkadevich one can feel the very note of sarcasm, in his own words he makes fun of his son saying that he already does not understand anything in the affairs of youth, although he himself is quite young, the quote "God give your health and the rank of general" is a transformed quote from the work of A. Griboedov "Woe from Wit":

"Yes, to get the ranks, there are many channels; I'm judging them as a true philosopher: I'd only get into the generals "[Griboedov, 2010, p. 76]. Turgenev, making a similar reference "as a true philosopher I judge" teases GriboedovskySkalozub and adds to his character's speech a mockery, the hero as if plays up to his son that he is already old, and is in a kind of recklessness.

Such quotes from the Russian novel "Pale Fire" by V.V. Nabokov. The author managed to balance in an amazing way on the verge of fiction, mysticism and the real world. These genre intricacies are so easy to read when moving into each other that you can get confused, especially in those episodes in which the author touches on lines from other works.

The passage in which Jane convinces Pete of the sincerity of her words and suffers in trying to explain to him that she kept her promise to him before leaving, Peter recalls a similar story that happened to him: "when he explained that he had to keep the promise made to one of his closest friends according to the student union, a magnificent young athlete, "whose" garland ", hopefully, will not be" shorter than the girl's ". [Nabokov, 2010, p. 43], in analogy with A.E. Housman's "Shropshire Guy":

"... She turned in front of him: a mysterious reflection mechanism collected an infinite number of naked bodies in the depths of the mirrors, girlish garlands, graceful sad clusters, diminished in a transparent one, given or broken up into solitary undins ..." [Housman, 2007, p. 87].

Peter deliberately misses Jane's words by ear, recalling episodes from his student life, not listening to her next excuses.

Thus, a hidden quote is used, if necessary, to combine different structures of action in the text, the speech of the characters, or to highlight individual episodes of the work to create a certain transition smoothness.

The examples show that the quote can not only decorate the speech of the heroes, but also radically change the essence of the original quote.

Such a function is realized in cases where the author emphasizes an alien thought, through the characteristic writer's manner of comparison. Taunting taunts, or hidden remark.

The last considered method is - citing ideological (figurative) implies relatedness of the concept, or the whole storyline, echoes or even a complete repetition of the characters of the characters.

Ideological quoting involves the similarity of images of characters and stories. As the literature of English and Russian writers of the XIX - XX century's shows, the literary texts are filled with religious and spiritual texts, various myths, both fictional and partly existing, similar love scenes, and tragic death in the name and because of love, love triangles, complex family dramas, repetitive tales and fables.

Borrowed motives exist in thousands of works by various writers. This kind of wandering text in works of art did not go unnoticed, and the so-called terminology "quoting motifs in the artistic text" appeared.

For example, overcoming the obstacles of love through condemnation, status in society, the negative attitude of relatives to the choice of lover (oh), the difference in material condition and many other conventions can be observed in the novel by the English writer Jane Austen "Pride and Prejudice" and in the novel L. Tolstoy "Anna Karenina".

The plot of O. Wilde's work "The picture of Dorian Gray" is reminiscent of the plot by F.M. Dostoevsky "Crime and Punishment". The idea of tormenting the heroes after committing a series of crimes and immoral acts, a feeling of deep repentance and self-hatred, but vain attempts to fix everything. In these works, the author's idea is similar that crimes do not go unpunished and are reflected on the face and on the lives of the characters.

If we talk about the repetition of images and autogenesis plot, we can cite as an example the ballad V.A. Zhukovsky "Lyudmila", written on the idea of GA. Burger "Lenore".

Zhukovsky moved the action of the German writer to Russia, through Russian folk and poetic vocabulary, brought the story to his readership. It cannot be said that this is just a translation, because we can observe minor author's corrections in the work, figurative quotations go in the shape and character of the heroine, as well as in the script itself.

The plot of the ballad is a mixture of fantasy and melodrama, the main character Lyudmila, unhappy, separated from her beloved, wants to die after him; Her desire was fulfilled by fate, and the dead bridegroom appears and takes her with him:

"Part my grave; Open the coffin; live fully; Twice the heart does not love"- she says and goes into the world of the dead [Zhukovsky, 2012, p.45].

The theme of "resurrection" in the novel by Mary Shelley "Frankenstein" and "Dog Heart" by Mikhail Bulgakov.

The good intentions of the characters of the "creators" who love science, and their idea of "resurrecting" turn into a tragedy.

The writers raise the question of the responsibility of human intervention in the laws of nature; the religious fundamental principle of the worthlessness of a person trying to get into the affairs of God is also touched upon.

Such examples can be given endlessly, because the world of fiction is limitless, but as practice shows, "everything new is a well-converted old", or old, transmitted with a new look of individual perception of each author.

So, in the works of English and Russian writers, the following ways of citing were discovered: direct, indirect, with syntactic link, alien, hidden, and ideological.

Each of the methods is actively used by writers in fiction, changing the text, giving it volume and creating scope for the imagination of readers.

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