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FUNCTIONS OF ALLUSION

Allusion as a stylistic device shares an aesthetic-cognitive function common to all stylistic devices, which consists, on the one hand, of gradually revealing the content to the reader, and on the other hand, of influencing his aesthetic feelings with the help of form. One of linguists in his researches admitted that in the case of an allusion, there is a significant advantage in the direction of the cognitive aspect due to the presence of a powerful associative fund, which adds to it an increased semantic load, which was called the hyper semanticization of an allusive word or phrase in artistic text.

Speaking about the specific functions of an allusion, it should be emphasized once again that an allusion is, first of all, a hint, and a hint, in turn, is a word or phrase containing a hidden meaning that can only be understood by guesswork. When does a person hint? Factual information is most often conveyed explicitly, as it is already a reality that has developed and has only an indirect effect on the interlocutors. When something intimate, subjective is reported, then for reasons of caution, in order to "confuse the trail" or to provide "detours" ("I didn't say that, you figured it out"), the speaker resorts to tricks, "leading the pragmatic load of the statement in an unexpressed implication, so that the listener independently comes to an opinion about them" [2].

Thus, in most cases, the allusion appears where the author expresses his subjective attitude. In this case, the allusion performs an evaluative-characteristic function, which consists in "conveying certain evaluative information that creates or complements the characterization of any phenomenon or character of an artistic text" [5] and which is the main allusion. During the process of conveying an implicit characteristic, the allusion provides "the development of a meaningful concept that is not explicitly present in the text and is restored by involving extra linguistic information" [5], thereby creating the subtext of an artistic work, which is defined as a "generalized name for an implicit context", as one researcher mentioned in his works. An allusion can also be used for the purpose of predicting the further development of the plot, i.e. perform a predictive function. In this case, it can be reduced to a pure hint that does not carry an expressed assessment, but only indirectly states the possible development of further events. example:

*At first glance, she seemed to be intently studying a book that was open upon her lap, but as Lynley approached her, he saw in reality that she was asleep, her cheek on her fist. She had been reading Antonia Fraser's *The Six Wives of Henry VIII*, which was not exactly the auspicious augury Lynley had been looking for from her. But when he glanced at the wife whose biography she was currently pursuing and saw it was Jane Seymour, he decided to interpret this as a positive sign. Further inspection, however, showed that she was in the midst of the ludicrous trial of Anne Boleyn, Seymour's predecessor, which boded ill [1].*

Jane Seymour, the second wife of Henry VIII, was the mother of Henry's only surviving son, Edward VI. Perhaps that is why the hero took her as a good sign. Her predecessor, Anna Boleyn, was accused of adultery and beheaded.

In addition to the "semantic" function, allusion also participates in the structuring of the text of an artistic work. "The text is a symbolic and thematic formation: the text discloses a certain theme that unites all its parts into an informational unity" [4]. Depending on the position

of the allusion on the syntagmatic axis of the work, it can bind individual paraphrase units, as well as larger parts, and sometimes the entire artistic text.

Undoubtedly, the most common allusions are relative or allusions of local action, which function only on a limited section of the text, contributing to the development of micro-themes in the composition of the artistic work and thereby shape the boundaries of the dictum - the minimal thematic unit of the text, which is presented in a written monologue text that unfolds evenly, as a rule, as a paragraph and in dialogic language as a replica.

According to one famous linguist, who made a research about allusions, depending on the location of the allusion in the dictum, relative allusions can be: outputs, which serve as the starting point for the development of the semantic thesis; summarizing, summing up the thesis that unfolds in the dictum; contact-establishing, acting as a means of establishing a single semantic thread between dictums, being located at their junction; through, located in different, distant dictums, but rising to the same thematic source. The continuous repetition created by such allusions organizes a constant motive, which is subordinate to the leading motive of the work; complementary ones contained, as a rule, inside and not at the key positions of the dictum. This group includes allusions that only add shades and nuances to the already clearly defined motives of the story. Such allusions are used in describing the appearance, habits of the characters, and their behavior in certain situations.

Out of all relative allusions, most often can be found, perhaps, summarizing, as they represent a beautiful figurative conclusion of any thought, and summarize the situation in an associative-visual form. Example:

"Skeet?"

"Hmmm?"

Dusty hesitated, wondering just how detached from reality the kid might be. "Do you know where you are?"

"Where am I?"

"So you do not know?"

"Do I?"

"Can not you look around?"

"Can I?"

"Is this an Abbott and Castello routine?" [3]

In this example, the dictum is represented by a dialogue, the micro theme of which is the incoherence of consciousness and the loss of spatial orientation of one of the heroes. The answers of this hero are only an echo of the questions put to him, making the conversation comical, absurd, which is successfully summed up in an allusion to the famous American comedy duo Abbott and Costello.

Thus, the evaluative-characteristic and predictive functions implemented on the basis of the main distinguishing feature of an allusion (a hint) are the main criteria for distinguishing this stylistic technique from other intertextual inclusions that can be taken as an allusion. In other words, an allusion appears where the author expects some inference from the reader about something that is not present in the text of the artistic work.

References:

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