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THE CONCEPT OF ALLUSION

Any work of art is a product of the writer's creative imagination. With the help of fiction, the author summarizes the facts of reality, embodies his view of the world, demonstrates his creative energy. But, on the other hand, every artistic fiction has as its source the objectively existing surrounding world: Where the writer ceases to be the one who records and becomes an inventor, there disappears any connection between him and society. Thus, analyzing and synthesizing life facts, the author creates a new reality, unique in its characters and events, but still prototypically reflects the objective state of affairs. However, writers often resort to already existing specific images or elements of reality, weaving them into the fabric of their fiction. Learning the surrounding world, human consciousness constantly draws parallels with the already known, compares, categorizes facts and builds them into a certain hierarchy. The writer appeals to the reader's associative fund, striving for a more evident and vivid image of reality. Similar references to elements of reality in the artistic text can be embodied in various forms: in the form of repeated plots and images, famous sayings, names of prominent personalities and many other things. Depending on the nature of the reference, the way and scope of its representation in the text, such literary phenomena as quotation, allusion, reminiscence, remake, centon, travesty and some others are distinguished. In our study, we focus on the stylistic reception of allusion and its evaluation potential.

Etymologically, the term "alusion" goes back to Latin. "Alludere" (from "ludere" - "грати", "жартувати", as well as "натякати"). In the modern understanding, allusion is interpreted as a stylistic figure that contains a clear indication or a clear allusion to some literary, historical, mythological or political fact fixed in the textual culture or in the spoken language. However, despite the high frequency of use of this stylistic technique, and a considerable number of works devoted to its study, there are many differences in its understanding by different authors. The researchers interpret an allusion as a hint, the use in language or in an artistic work of a common nominal expression, which is a hint to a known historical, literary or everyday fact.

As can be seen from the above interpretations, the limits of the thematic attribution of allusion can vary from references only to historical events and literary works to allusions to famous personalities, everyday situations and even objects. As for the temporal relationship, in some definitions the allusion is limited by references to the facts of the past, in others there is no such narrowing of the time frame, and the thematic sources of the allusion include the facts of contemporary life in society.

The opinions of linguists also differ regarding the intention of use. Researchers do not make a fundamental difference between a conscious reproduction of the form and content of earlier works and those cases when the writer is not aware of the fact of someone's direct influence on his work, and, on the contrary, note that allusion is a technique that must necessarily include the author's intention, that is, it must be conscious, arbitrary

Speaking about the differences in the interpretation of the studied technique by domestic and foreign encyclopedic publications, the researchers note the preference of definitions of allusion in domestic dictionaries as a hidden, implicit, indirect reference and its wider understanding in foreign publications, according to which it can be presented as a hint, and as a direct reference indicating the source.

The essence of the stylistic reception of allusion is detailed and multifaceted in the dictionary article, where the classification of allusions is also given. Thus, an allusion is defined as an expression with which the speaker alludes to a known historical event, a literary work, an image, etc., that is, a reference to a cultural tradition (R. Barth). The author distinguishes between allusions in the form of a direct mention, as well as hints with the help of similar sounding words - the so-called hidden allusions, which have a periphrastic nature. According to the purpose of creation, neutral and parodic (ironic) allusions are distinguished, according to the sphere of distribution - well-known and contextual, understood only in a certain era, in a certain circle.

In modern literature, in most cases, the allusion is represented by a direct reference to a well-known person or fact, and the allusion is rather made to the value attitude of the subject of the allusive statement to his addressee. The subject of evaluation can be the narrator or one of the heroes of the work of art, as an object - any element of reality, although most often it is a person: A person in general, and especially the personal "I" of another, on which in the first place evaluative lexicon is directed to the turn.

The sources of allusion borrowing are briefly and summarized in definition: allusion is the deliberate use in the text of certain words, phrases and sentences indirectly correlated with verified cultural facts.

Based on all of the above, N. Bilonozko offers the following definition of allusion: an allusion is a direct or indirect indication of some element of the intertext that contains a hint of an evaluative attitude or an implicit characteristic of the addressee of the allusive statement. This is how we will understand the allusion in our study. The implicitness of the information conveyed is the basis of allusion as a reception. Implicitly, information is transmitted by the speaker and perceived by the listener on the basis of the content expressed by language means, in combination with the context and language situation, against the background of the elements of experience and knowledge of the speaker and the listener that are essential in the given language conditions. This information, activated from general knowledge or memory, is logically or heuristically deduced as a result of the text interpretation process.

Figuratively speaking, allusions include all those references that do not belong to the author's fiction, facts through which the author throws the reader an intellectual challenge, "plays" with him, awakening in him the desire to penetrate into the secret meaning of what was said. According to widely spread understanding of researchers, allusiveness is generally characterized by a playful moment (which is supported by the etymology of the word).

The success of deciphering the allusion depends on the erudition of the reader, his ability to penetrate the vertical context, to perceive the historical and philological information embedded in the work of art. However, the reader's thesaurus, that is, the totality of knowledge stored in his memory, is not always sufficient. In this regard, it is appropriate to refer to the three-level scale for evaluating the semantic value of language elements. Separate elements of the statement are characterized in terms of informative sufficiency, insufficiency and redundancy based on the analysis of the relationship of the entire semantic composition of the statement to its informative and necessary quantitative composition. Due to the reader's lack of extralinguistic knowledge, the allusion often turns out to be insufficiently informative. However, introducing a "foreign word" into the text, the author seeks to be understood by his reader, since the decoded allusion repeatedly enriches the content explicitly with additional semantic and evaluative nuances: "When they are understood, allusions are potent strategies of communication "[1, c. 86], and vice versa: "When they fail, allusions leave us exposed: either enmeshed in inelegant, patronizing explanations or cast adrift with insufficient provisions on the murky seas of a childlike half-understanding. Failed allusions produce feelings of betrayal on all sides because they reveal mistaken assumptions about shared frames of reference and like-mindedness". [2]. Therefore, authors often resort to filling in the possible informative insufficiency of the statement with nominal vocabulary: "*Praise Jesus, thank you, Lord!*" he

bellowed in his rolling, trembling Jimmy Swaggart voice [3, с. 54]. A reader who is not familiar with the manner of Jimmy Swegart's singing can form a very clear idea about it based on general "clue words". But, according to the true statement of the French writer and critic Jean Polan, "an allusion which is explained no longer has the charm of allusion. In divulging the mystery, you withdraw its virtue" [4, с. 10].

References

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