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THE ESSENCE OF ALLUSION AND ITS FUNCTIONS IN STYLISTIC CONVERGENCE

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Abstract: *The article considers allusion used within a stylistic convergence as an expressive means of the language of belles-lettres. It provides a detailed analysis of the examples from the contemporary literature. In particular, it describes the cases in which allusion is combined with epithet, simile, metaphor and periphrasis. The observation demonstrates the high expressive potential of allusive convergence.*

Key words: *allusion, stylistic convergence, dicteme, epithet, simile, metaphor, periphrasis.*

Introduction

The word "*allusion*" comes from the Latin "*allusio*", which translates as "*a joke, a hint*". It is a widely used "stylistic figure containing a clear indication or a distinct allusion to some literary, historical, mythological or political fact, enshrined in textual culture or in colloquial speech" [16]. However, despite the high frequency of use of this stylistic device, and a considerable number of works devoted to its study, there are many differences in the interpretation of allusion by different authors. Let's analyze several dictionary entries devoted to allusion.

A.P. Kvyatkovsky interprets allusion as "a hint, the use in speech or in a work of art of a common common expression, which is an allusion to a well-known historical, literary or everyday fact" [7, p. fourteen]. Dictionary of S.P. Belokurova offers a similar definition: "a conscious author's allusion to a well-known literary or historical fact, as well as a well-known work of art." At the same time, the author emphasizes that "an allusion is always wider than a specific phrase, quotation, the narrow context in which it is enclosed, and, as a

rule, forces one to correlate the citing and cited work as a whole, to reveal their general orientation (or polemic)" [1, c. fifteen]. Dictionary of literary terms, edited by K.A. Shigapova defines allusion as "an allusion to a supposedly known (taken from literature) statement, person, situation or object (Hinweis auf einealsbekanntvorausgesetzte (literarische) Formulierung, eine Person, eine Situation odereinenGegenstand) [15, p. 4]. As can be seen from the above interpretations, the thematic attribution of an allusion may be limited to references only to historical events and literary works, but may also include allusions to famous personalities, everyday situations, and even objects.

Materials and Methods

As for the temporal correlation, 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, the facts of the modern life of society are considered the thematic sources of the allusion.

The opinions of linguists also differ regarding the intentionality of the use. Researcher L. A. Mashkova does not make a fundamental difference between "the 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..." [10, p. nine]. A. S. Evseev, on the contrary, notes that the allusion-device must necessarily include the intention of the author, that is, it must be conscious, arbitrary [5, p. 7].

Due to the uncertainty of the boundaries of allusion, the problem of its demarcation with such close concepts as quotation, reminiscence, remake, centon and some others arises, the most difficult of which is the distinction between allusion and quotation. I. R. Galperin proposes the indication of the source and the exact repetition of the original statement in the case of citation as the main criteria for distinguishing, while in the case of allusion, deformations of the source can be observed [4, p. 187].

To solve the problem of thematic attribution of allusions, we propose to distinguish between its narrow and broad meaning. In a narrow sense, an allusion is an indirect reference to a literary text. Let's call it "literary allusion". In this case, it becomes one of the manifestations of the phenomenon of intertextuality - the property of texts to include other texts, thus realizing the continuity of the cultural heritage of different generations, because, as noted by I.P. Ilyin, "... every text is a reaction to previous texts" [6, p. 186].

In a broad sense, allusion should be understood as a reference to cultural and historical products belonging to different eras and constituting the cultural fund of the language: historical events, famous personalities, songs, films, advertising slogans, speeches of politicians and public figures, anecdotes, scientific inventions, as well as minor incidents that riveted everyone's attention for a while.

Discussion and results

Among the main functions that allusion performs in the composition of the text, the following can be distinguished.

The *evaluative and characterizing function* helps to reveal the inner world of the characters, evaluate their actions, as well as the events described in the work.

The use of references to historical facts and personalities recreates the spirit of the era in which the action of the work unfolded. Thus, allusion performs an occasional function. Suffice it to recall the well-known novel by Margaret Mitchell "Gone with the Wind", where the action takes place against the backdrop of the American Civil War in 1861-1865. The work contains many names of generals, battles and other realities associated with this historical event.

In its *text-structuring function*, allusion provides an intra-text connection. "The text is a sign-thematic formation: the text reveals a certain topic, which unites all its parts into an informational unity" [3, p. 70]. Allusion helps in holding the artwork together and at the same time brings in additional information from the outside.

The *predictive function of allusion* is manifested in the fact that it gives the reader a hint about the possible development of the plot by correlating this work with another or with any known story or event.

Allusion as a stylistic device has a high expressive potential, which is enhanced when allusion is combined with other stylistic devices, that is, it forms part of stylistic convergence.

The founder of the concept of "convergence of stylistic devices" is M. Riffater, who called convergence "... the accumulation in one place of several independent stylistic devices" [11, p. 88]. However, the joint occurrence of stylistic devices is not the only factor in the formation of stylistic convergence.

A prerequisite is the commonality of their function.

So, in the *"Dictionary of rhetorical devices"* T.G. Khazagerov and L.S. Shirina treats convergence as "a means of enhancing expressiveness, which consists in concentrating in any separate place of the text a bundle of visual and expressive means involved in the implementation of the same stylistic function" [13, p. 237].

The above definitions leave unresolved the question of the boundaries of a "separate section of the text" - what is its maximum value in order to consider the techniques concentrated in it as stylistic convergence? G. A. Kopnina understands a sentence as such a section - in this case we are dealing with "concentrated convergence". The researcher also distinguishes "dispersed convergence" - "the interaction of figures within several sentences, a complex syntactic whole, as well as within several complex syntactic wholes, combined compositionally" - and "textual convergence" - "the interaction of stylistic figures throughout the entire text", and "in all cases, the interaction of stylistic figures occurs on the basis of their performance of a single stylistic function" [8, p. 100–101]. Although the author proposes such a classification only for the convergence of stylistic figures (a particular type of stylistic convergence is syntactic convergence), we believe that all types of stylistic convergence fall under it. Thus, of paramount importance for the formation of convergence is, of course, the unity of the function performed by stylistic devices. Stylistic devices concentrated in one section of the text, but performing different functions, G. A. Kopnina calls "divergence" and notes that such "accumulation is observed in communicative units larger than a sentence" [8, p. 88].

Similar to convergence are also the "polynomial stylistic device", defined by N. S.

Matorina as "... a continuum of single-term stylistic devices, characterized by the similarity of the model that forms these stylistic devices and the semantic relatedness of the lexical units that create them ...". [9, p. 29], as well as "an extended stylistic device" – "the ability of a stylistic device to combine other stylistic devices in its structure" [ibid., p. 31]. An expanded stylistic device, in fact, is a stable form of stylistic convergence, as well as chiasm, which combines syntactic parallelism, rearrangement according to the principle of mirror symmetry, lexical repetition and antithesis, and anapodotone, which includes parenthesis and lexical repetition following it.

The main functions of convergence are highlighting the important features of the message, ensuring the coherence and integrity of the text by establishing links between its parts, forming an aesthetic context, giving expressiveness [12, p. 6].

All of the above convergence functions are implemented within the framework of a dicteme, the minimum thematic unit of a text. The dicteme conveys a series of headings of information, each of which has greater or lesser significance depending on the nature of the text. Since the function of any stylistic device is to achieve a stylistic effect, then in a dicteme that includes convergence, the main types of transmitted information are "impressive, realizing the connotation of the target impact on the listener", and "aesthetic, forming the aspect of artistic and figurative expression of thought" [2, p. 64]. In addition, through convergence, the dictem performs one of its functions - the function of stylization, which consists in "identifying in the dictem, and through it in the whole text, the necessary amount of stylistic indicators" [ibid., p. 63].

Convergence is classified according to different criteria: according to the nature of the location of its components in the text, the

number of components, in terms of the qualitative characteristics of the stylistic devices that make up the convergence. With more or less similarity of classifications by different authors, a contradiction arises regarding the concepts of "stylistic convergence" and "syntactic convergence".

I.A. Soloveichik-Zilberstein considers them as species of the same genus, while recognizing that "it is often extremely difficult to find the line between syntactic and stylistic convergence" [12, p. 7]. This is not surprising, since any stylistic device creates a certain stylistic effect, which becomes part of the overall stylistic effect produced by the convergence of several stylistic devices.

G.A. Kopnina notes that "in most cases, stylistic convergence is spoken of when means of different levels participate in the implementation of a single stylistic function: lexical, syntactic, phonetic" [8, p. 61]. The author herself defines stylistic convergence as a general concept, and syntactic convergence as one of the varieties of stylistic convergence [ibid, p. 60]. We adhere to this point of view in our article.

Speaking about allusion in stylistic convergence, it is worth noting, first of all, that allusion is a tropeic stylistic device, where "the primary meaning of a word or phrase that is assumed to be known (that is, allusion) serves as a vessel filled with new meaning" (... the primary meaning of the word or phrase which is assumed to be known (i.e. the allusion) serves as a vessel into which new meaning is poured) [4, p. 187]. By absorbing other tropeic stylistic devices, the semantic and expressive potential of the allusive word increases many times over. In the composition of stylistic figures, allusion enhances the stylistic effect they produce. One of the main stylistic devices with which allusion is combined is comparison. Echoing in the mind of the reader, both works create a multifaceted

image of hatred, complemented by the author's innovation.

Conclusion

Thus, allusion concretizes the image created by other stylistic devices, helping the writer to control the reader's imagination, limiting it to the source of the allusion, thereby most accurately conveying his vision of a character or event, his attitude towards them. The main techniques with which allusion is combined are epithet, comparison, metaphor and paraphrase. In the case of erased metaphors and paraphrase, the author, by transforming and introducing his own innovations, can revive the frozen image created by these techniques, give it dynamics.

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