

THE HISTORY OF THE DEVELOPMENT OF ALLUSION AND ITS IMPORTANCE IN LITERATURE

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ANNOTATION

The study of allusion can have a literary or linguistic direction, be carried out in the field of cognitive linguistics, the study of intercultural relations or the problem of intertextuality. The range of issues that the problem of allusion may concern is quite wide, and therefore the allocation of a specific related area of research or problem directly depends on the tasks set. In this article, we can discuss information about the history of the development of allusion, and its importance in literature.

Keywords: *allusion, precedent text, intertextuality, implicit allusion, literature, importance, development.*

Introduction. The origin of the term "allusion" from the Latin "alludere" 'to laugh, to hint' ("ludere" — to play) dates back to the middle of the XVI century and means "an expression designed to call something to mind without mentioning it explicitly; an indirect or passing reference". Studying the course of the historical development of this concept, G. Bloom defines the term "illusion" (illusion) as a synonym for the concept of allusion. In the early Renaissance, allusion was identical to a pun, or a play on words, and for this reason it was used mainly in satirical works.

Literature review. At the time of F. Bacon (1561-1626), this term was used to refer to any symbolic similarity in allegory, parabola or metaphor, so criticism singled out along with "descriptive", "representative" and "allusive" poetry. And only since the

beginning of the XVII century, according to G. Bloom, the only correct meaning of allusion has been developing as an indirect, hidden reference that contains a hint. The active study of allusion begins only in the XX century, when it was identified with any explicit, direct reference, and it caused various judgments and the greatest controversy of a large number of researchers. The works of E.Y. Abramova, O.S. Akhmatova, I.V. Gubbenet, E.M. Dronova, A.S. Evseev, M.I. Kiose, A.G. Mamaeva, L.A. Mashkova, I.G. Potylitsyna, E.V. Rosen, I.N. Sofronova, Z. Porat and other linguists are devoted to the problems of studying allusion.

In addition, allusions act as the main means of implementing the socio-historical vertical context. According to L.A. Mashkova, the vertical context of a work of art is a complex information category, which in its structure combines two contextual planes or two types of context: socio-historical and philological. The first context informs the reader about the form and means that the author used to display certain fragments of real or imaginary reality. The second one provides proper philological information, i.e. an analysis of the ways the authors use the content and forms of literary works of their predecessors.

Research methodology. The issues of literary traditions and the influence on the works of writers of their literary predecessors have long been of interest to philologists. Literary critics have always been concerned about the dependence of the creativity of various writers on historical events or on the works of other authors. Since the culture surrounding the writer during his life inevitably leaves an imprint on his works, the author himself unconsciously or consciously uses its achievements in his work. Cultural experience is celebrated in various forms, mainly in the form of texts. According to the French philosopher and literary theorist J. Derrida, "The world is a text". However, this is not a set of unrelated components.

Allusion serves as a certain "bridge" that connects the previous with the next, is a kind of way of turning thoughts to the past and helps to comprehend and categorize knowledge about the world. The use of various references to literary, biblical,

mythological facts has existed in English literature for a long time. The founder of English literature, Geoffrey Chaucer, freely used allusions in his work. Also characteristic, but less common, is the use of allusions to the English critical realism of the XIX century. In the works of the authors of the XX century, allusion as an element of figurative means is most actively used in literature. The authors of this period use allusions to mythological themes to highlight the key motives of people's behavior. The allusion, due to its expressiveness and frequent use, as well as the ability to convey additional information in a special way, deserved the detailed attention of researchers.

Discussion. In the study of allusion, linguists tend mainly to literary, linguistic-stylistic and semiotic approaches. Before offering an interpretation of an allusion within the framework of this study, it is necessary to determine what is not an allusion in reality. Allusion differs from intertextuality, because it is purposeful; from plagiarism, because the writer does not submit references as his own; from citation, because it is not a quotation that is taken in quotation marks; and from cliché, because it has a single source.

The previous textual referent is called a precedent text, which is a complete and self-sufficient product of speech-thinking activity, or a complex sign, the number of values of elements of which is not equal to its essence. According to the definition of a large encyclopedic dictionary, allusion (Latin allusion — hint, sharpness) is a stylistic figure, a hint, by means of a similar—sounding word or mention of a well-known real fact, historical event, literary work. It is used in artistic, oratorical, scientific and everyday language for a more prominent, more voluminous delineation of a certain reality through its correlation with an analogue that is well known from the course of historical events, the lives of prominent people, folklore, literary works, etc.

Modern foreign linguists in the study of allusion give preference to the literary approach. The purpose of using allusion is to enrich the elementary utterance and the entire work with accompanying knowledge and experience. At the same time, allusion

plays the role of an economical way to actualize history, literary tradition. Therefore, the allusion used by the authors can be either a well-known fact and respond to the background knowledge of the average reader, or it can be highly specialized, the meanings of which can be understood by readers of a certain circle. The definition of allusion is suggested in various dictionaries and encyclopedias, which either provide a definition of complicated allusions in the text, or provide encyclopedic information about events and persons whose names are used allusively. According to the English language dictionaries of literary terms, the most complete classification of types of allusion consists of:

- 1) allusions — links to recent events (topical allusion);
- 2) personal allusion — links to the facts of the writer's biography (personal allusion);
- 3) metaphorical allusion, the purpose of which is to convey related information;
- 4) implicit allusion that imitates the style of other writers (imitative allusion);
- 5) structural allusion, which displays the structure of another work (structural allusion).

Conclusion. An analysis of the views and statements of researchers in the field of literary allusion has shown that the phenomenon under study is complex and multifaceted. There remain many contradictory points regarding the definition of the very essence of the allusion and its main characteristics. Tracking the functioning of the allusion helps to determine the direction and strength of the impact of stylistically marking elements of the utterance on neutral parts of the text and, in the final result, explains the formal and semantic links between the individual parts of the whole work. The main stylistic functions of allusion are the following: the study of time, characterization of characters, the creation of local color, the study of the conditions of action, etc. The mechanism of creation and functioning of allusions is justified by certain laws and resembles the mechanism of transformation of data stored in human memory.

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