

CONCEPTUAL SIGNIFICANCE OF INTERTEXTUAL INCLUSIONS WITHIN LITERARY RECIPIENT TEXT

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Annotation:

In this article are given the notion of allusion and the usage conceptual significance of allusion in literary text.

Keywords: allusion, intertextuality, comprehensive, linguocultural, conceptual blending, occasional; textstructuring, assessment –characterizing

The current study presupposes allusion as the most frequent verbal marker of intertextuality. In the light of the theory of intertextuality, allusion accomplishes function of “intertext” and considered as a reference to the precedent text decoding of which requires establishing actual connections with the precedent text and recipient text.

It is necessary to state at the beginning that the term “allusion” appears in many European languages in the XVI century. But, despite the long tradition of using the term in literature and linguistics, the phenomenon begins to be actively studied only at the end of XX century. Thus, to date there has been a scarcity of theoretical and practical work that adequately addresses the comparative work of allusion in literary and precedent text. Therefore, here the attempt is made to scrutinize broadly definitions of allusion, functions, effects, types, and semantic-stylistic aspects of allusions with practical implications.

In fact, literary work can be implicit because of the associations evoked by allusion. Several definitions of allusion have been set forth in recent literary studies. In an effort to clarify and define literary allusion, the most commonly cited and utilized definitions will now be examined:

1. an indirect reference, by word or phrase, to a historical, political, literary, mythological fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes the background knowledge of the event, thing, or person alluded to on the part of reader or listener” moreover, allusion should be regarded as “a vessel into which new meaning is poured”. a device for the simultaneous activation of two texts. The simultaneous activation of the two texts results in the formation of intertextual patterns whose nature cannot be predetermined a sign or marker that calls to the reader’s mind another known text for a specific purpose a tip of the iceberg which means the entire semantic system is compressed into a single word

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2. a linguocultural unit or linguocultureme, since it is imbued with cultural information reflecting its historical, religious, mythological, and literary aspects. Comprehensive studies demonstrate that allusion has complex nature and can be considered complex phenomenon, concerning its interpretation is to be connected with extralinguistic factors, such as surrounding, culture, educational level and etc. We can assume that allusion establishes a link between a text and the history and society in which the allusion is generated. As it can be seen allusion is meaningful only in the culture or subculture in which they originate and may convey nothing in other cultures.

It is the belief of majority prominent linguists that reader should simultaneous realize and activate two texts (the alluding text, the text doing the alluding, and the alluded text, the text being alluded to) as a whole network of linkings that allows him to produce “intertextual patterns” through linking the elements between them. To our mind, allusion achieves its purposes through affording a comparison and contrast of the precedent and recipient text. Therefore, the reader needs the “precedent knowledge” in order to properly determine the conceptual features of allusion. As it was highlighted precedent knowledge is stored in the cognitive basis, which is defined as a body of knowledge and ideas that are common to virtually all members of the linguistic and cultural community. On the one hand, precedent phenomenon is regarded culturally specific phenomenon therefore is considered a linguocultureme, since it is imbued with cultural information.

Here, the attention must be paid on the functioning of allusion on the base of “conceptual blending” (conceptual integration theory). Fauconnier and Turner, originator of the theory, suggested that “blended spaces” are mental spaces that are built up online to incorporate information from different frames, as well as local contextual information, as in the functioning of allusion. The cognitive mechanism of allusion and antonomasia, as G.G.Molchanova states, is based on the cognitive operation, it means blending two concepts in one word substituting long descriptions. A more detailed analysis of conceptual blending will be suggested further in next sub-chapter. By now it is worthy to state that conceptual blending theory, with its capacity to describe the integration of general knowledge and contextual circumstances, might be used to address historical, social, and psychological causes of semantic change.

Having gained knowledge on what the allusion is and how does it operates; now it is of interest to illustrate the peculiar functions of allusion as any stylistic device performs. Indeed, many researchers have attempted to systematize types and functions of allusion. In our opinion, one of the most complete classifications is proposed by Yevsyev A. S. Accordingly, allusion contributes to the development of the topic and literary text structure and in his research paper he names the following functions of allusion:



- assessment –characterizing;

Allusion fulfills assessment –characterizing function when it is utilized to assess and characterize situation, event, and character. For illustrative purposes, let's analyze the following extract:

“...Aunt Alexandra would have been analogous to Mount Everest: throughout my early life, she was cold and there”

In this example, the use of allusion brings back a flow of associations that are built up online to integrate information from different frames that activate intertextual competence and precedent knowledge of the reader. To be specific, the analysis of the frame, associative and contextual links as well as knowledge structure of “Mount Everest” makes it possible to point out the following conceptual features: *greatness, power, superiority, on the one hand, and the unavailability of mystery, on the other.*

- Occasional;

Allusion performs occasional functions when the references are used to historical facts and personalities, recreating the spirit of the age in the work. Here we can recall a well-known novel by John Steinbeck “Grapes of Wrath” where the action takes place against the backdrop of the ecological disaster the Dust Bowl and the historical event the *Great Depression* of the 1930s in the United States. In his work there is a set of realities associated with this historical event.

“Great Depression caused a long period of draught and desperate plight...In 1931, dust from the seriously over-plowed and over-grazed prairie lands began to blow. And, it continued to blow for eight long, dry years...”

- Textstructuring;

Allusion discloses certain themes uniting all parts of the information integrity. The best extract can be analyzed from, John Steinbeck’s “The grapes of wrath”, novel:

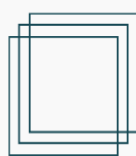
*“I been in the hills, thinking almost you (Jim Casy) might say like **Jesus** when into the wilderness to think His way out of troubles”.*

Jim Casy, known as the Christ figure of the novel, devotes much of his time fighting against the injustice likewise devoted figure Jesus Christ. Casy even holds a hidden clue in his name; the initials of Jim Casy are the same as those of Jesus Christ. Here, the decoding of conceptual peculiarities of allusion is a partial match between input mental spaces into a “blended” mental space.

By now, it is obvious that interpreting conceptual features of allusion is based on extensive empirical observation in multiple areas of meaning construction. Through, incorporating allusion we can effectively and economically include certain feelings and situations creating symbolic picture in the reader’s perception.

Talking about the allusion, it is vital to analyze the types of it. The scholars outlined the following wide-spread types of allusion:

Concluding linguistic materials, we can sum up following assumptions:



- allusion, one of type of intertextual figure, is an indirect reference, by word or phrase, to a historical, political, literary, and mythological fact.
- allusion establishes intertextual relationships between the precedent text and the recipient text by activating peculiar knowledge structures of religious, mythological, historical, and literary character;
- allusion presupposes background knowledge of the event, thing, or person alluded to on the part of the addressee.
- allusion is considered to be linguoculterme since it is imbued with cultural information reflecting its religious, mythological, historical, and literary aspects;
- allusion operates on the base of cognitive operation that is called conceptual blending/integration.
- allusions serves assessment –characterizing, occasional and textstructuring functions;
- according to semantic-stylistic aspects of allusion, allusion can be in the type of metaphor, antonomasia, phraseological unit, comparison, epithet, and periphrasis.

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