

## ALLUSION AND ITS TEXT ROLE

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**Abstract.** *Here was written about half-words of Russian and English and their importance in texts.*

**Keywords:** *word, half-word, Russian, English, word-building, context.*

As you know, any work is created within the framework of the culture in which the author was born and grew up. It is a mirror of this culture, and the author voluntarily or involuntarily uses its achievements in his work. Cultural heritage is recorded in many different forms, in particular in the form of texts.

As the French philosopher and literary theorist J. Derrida put it, "... the world is a text." But this is not just a conglomerate of unrelated elements. I. I. Ilyin notes: "... every text is a reaction to previous texts." This property of texts to include other texts is called intertextuality in linguistics.

Various forms of intertextuality are distinguished, varying from author to author. So, according to Heineman, intertextuality can take the following forms - quotations, allusions, paraphrases, text collage, parodies, travesty.

The term intertextuality was introduced in 1967 by the theorist of poststructuralism Y. Kristeva and was used as the main literary term in the analysis of works of art of postmodernism. The researcher called intertextuality "textual interaction that occurs within a single text."

The essence of intertextuality lies in the fact that new acts of creativity are performed in the language, in the material, against the background and about the values of the tradition from which they arise and which they aim to renew.

It should be noted that the foundations of the conceptual base of intertextuality were laid back in the 1920s in the works of V. V. Vinogradov, Yu. N. Tynyanov, V. M. Zhirmunsky, B. M. Eikhenbaum, M. M. Bakhtin and other scientists .

One of the most common intertextual inclusions, along with a quotation, is the use of allusion. K. R. Novozhilova gives the following definition of allusion: "Allusion is a rhetorical figure that refers to the subject situation of other texts... Allusion is expressed by a hidden, anonymous quote and contains a hint of a literary or general cultural fact that is part of the thesaurus of both the author and the reader" .

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The identification of an allusion in a text and the deciphering of its implication depend, therefore, on the intertextual competence of the reader. The author's task is to enable the reader to recognize the allusion as such.

The result of the reader's allusive activity is the process of receptive meaning creation and enrichment of the text's denotative meaning with a new meaning.

Faced with a “foreign” word or a larger segment of the text in the text, the reader associates it with the language unit known to him on this issue. - correlation with the context of the primary work - understanding of additional meanings, subtexts, "deep" meaning - correlation with the fund of knowledge - intellectual and emotional perception of the text, awareness of its meaning.

As part of a work of art, allusion has great potential for creating subtext. This technique gives the author the opportunity to convey a large amount of information in a concise form, express his attitude to the characters or events, lead the reader to a certain thought.

The boundaries of the thematic attribution of an allusive fact can vary from the possibility of using references to historical events as allusions to the use of allusions to episodes and characters of literary works, biblical motifs and mythological plots.

The main sources of allusions are cultural and historical products created at different times and constituting the cultural fund of the language: literary works, myths, biblical texts, historical events, songs, films, advertising slogans, speeches of politicians and public figures, anecdotes, as well as minor incidents. , which riveted everyone's attention for a while.

A wide resonance raises the question of the relationship between allusion and quotation. There are many views on this issue.

Most linguists consider allusion and quotation as phenomena of the same order, as species of the same genus. However, the question of what is their difference remains open.

M. Wheeler considers allusion as a general designation for quotation (quotation) and reference (reference).

Close to this is the approach of S. Hinds: “allusions ... are equally allusive, whether they are indirect (through, for example, an unmarked quotation) or direct (through, for example, quoting a text with an indication of the source).

In the concept of A. S. Evseev, the reader can be referred to another source in two ways: nomination and citation.

Thus, he distinguishes nominative allusion and quotation allusion.

The main difference between them lies in the type of denotations: in the nominative allusion, the denotation is practically any, in the quotation allusion it is, first of all, the text, as well as objects metonymically related to it (for example, a parody of a certain person, where, along with mimic and other paralinguistic features reproduce purely linguistic identical elements in order to refer to the person being parodied).

M. D. Tukhareli offers the following classification of allusions according to their semantics:

1. Proper names - anthroponyms. This group also includes: zoonyms often found in a work of art - the names of animals, birds; toponyms - geographical names; cosmonyms - names of stars, planets; ktematonyms - names of historical events, holidays, works of art, etc.; theonyms - the names of gods, demons, mythological characters, etc.

2. Biblical, mythological, literary, historical and other realities.

The most commonly used type of allusions is historical allusions, which is associated with the historical nature of the works.

Such allusions are the easiest to decode, because they are specific and precise, but at the same time, this is the reason why they are less expressive and emotional.

Historical and literary allusions provide the reader with meaningful and intellectual information.

The most expressive and emotional are biblical and mythological allusions. For a positive characterization of the hero, the authors use biblical allusions. To convey vivid, sensational information, the author uses mythological allusions, to a lesser extent, biblical and literary ones.

3. Echoes of quotations, popular sayings, contamination, reminiscences.

From the point of view of structure, an allusion can be represented by a word, a combination of words, and larger verbal formations in terms of volume and construction. M. D. Tukhareli singles out allusions - superphrasal units, allusions - paragraphs, allusions - stanzas, allusions - prose stanzas, allusions - chapters, and finally, allusions - works of art.

As for the last kind of allusion, A. Mamaeva calls it architectonic. Such an allusion is represented by a whole work of art, repeating the arrangement of parts and features of another work of art.

But only one example of this kind of allusion has been found in world literature - "Ullis" by D. Joyce, duplicating Homer's "Odyssey".

According to the place and role in the text, M. D. Tukhareli divides allusions into predicative or cross-cutting and relative. "Allusions-beginnings and allusions-endings are among the most important formative moments of the text.

Being predicative allusions, they become the conceptual core of the whole complex, subordinating other parts of the text according to the dominant principle.

Located in compositionally important parts, they help to comprehend the content of a work of art, bringing to a new habitat, by analogy or opposition, the meaning of the source of allusion.

Relative allusions do not determine the leading theme of a work of art, but contribute to its development. They can be repeated or single, depending on how many times they occur in the text.

- evaluation-characterizing;

—...Aunt Alexandra would have been analogous to Mount Everest: throughout my early life, she was cold and therel (Harper Lee, —To Kill a Mockingbird||).

As you know, Everest is the highest mountain in the world, located in the Himalayas.

Such a comparison of a character with a mountain cannot do without additional decoding, since this allusion can cause a lot of different associations, which will be individual for each reader.

It gives rise to images of greatness, strength, superiority, on the one hand, and inaccessibility, mystery, on the other. In this context, such aspects of this toponym as coldness and eternity of existence stand out.

- occasional;

The use of references to historical facts and personalities recreates the spirit of the era in which the action of the work unfolded. 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.

- text-structuring;

“The text is a symbolic-thematic formation: a certain topic is disclosed in the text, which unites all its parts into an informational unity.”

The intertextual connection carried out by the allusion belongs to the form of associative cohesion, since it helps to hold the work of art together and at the same time introduces additional information from the outside.

- predictive.

A good example is the work of Stephen King, the famous classic of the horror genre, “Christine”. It tells about an animated car that controlled the fate of the heroes of the work.

Each chapter is preceded by an epigraph, and in each case these are lines from famous American songs related to cars. The epigraph contains a hint of what will happen in the chapter.

Conclusions on the second chapter.

In the aspect of intertextuality, each new text is considered as a kind of reaction to existing texts, and "existing ones can be used as elements of the artistic structure of new texts."

The main markers, i.e. quotations, allusions, aphorisms, and other style inclusions can serve as linguistic ways of implementing the category of intertextuality in any text.

Speaking about the identification of the stylistic device of allusion, it should be noted that among the researchers there is no single point of view on this issue.

Allusion (lat. *allusio* - a joke, a hint) is a stylistic figure containing a clear indication or a clear hint of some literary, historical, mythological or political fact, enshrined in textual culture or in colloquial speech.

It is a method of text formation, which consists in correlating the created text with some precedent fact - literary or historical.

An allusion is an allusion to known circumstances or texts. Statements containing an allusion, in addition to the literal meaning, have a second plan, forcing the listener to turn to certain memories, sensations, associations.

Linguistically unequal linguistic units can serve as indicators of the "allusive process": a word, a phrase, a statement. The classification of allusions can also be varied.

Thus, allusion is a very expressive stylistic device that allows the author to create a vivid, associative image by correlating a fact or character with other facts and characters, fill this image with numerous connotations, and, moreover, give the reader the opportunity to anticipate the content of a work or passage through knowledge. allusive fact.

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