ALLUSION AS ACTIVATOR OF CULTURAL INFORMATION
(ON THE MATERIAL OF SHAKESPEARE WORKS)

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Abstract. The article deals with the study of allusions in W. Shakespeare's works. Allusion is understood as a stylistic device representing cultural information in the fictional text on the basis of mechanism of intertextuality.

Key words: intertextuality, precedent text, allusion and its types, knowledge structures, activate, fictional text

As is known, intertextuality is a generally accepted term denoting interconnections and interrelations of texts belonging to different authors and historical periods. It is a text category that reflects a peculiar quality of certain texts to correlate with other texts or their fragments [1,6,7, 9,10,11].

There are two approaches to the problem of intertextuality: broad and narrow. In a broad sense, which is mostly accepted in the theory of literature, any text is regarded as an intertext, which is defined as "a universal text" that reflects the world culture and history. As J. Kristeva claims «Any text is constructed of a mosaic of quotations; any text is the absorption and transformation of another» [13]. Accepting the assumption that neither text can be regarded as original, R. Barthes announces the "death of the Author". However, this approach, as the researchers note, allows to study only the ways of interactions of different texts, not the text itself [4].

The narrow approach to the problem of intertextuality has been accepted in linguistics. Intertextuality in this view is understood as an explicit or implicit citing of other texts, as a mechanism of co-presence of two or more texts within one text which has an explicit reference to the other [1, 8, 9, 11]. In other words, intertextuality is regarded as a cognitive process of interaction of two texts: the precedent and the recipient text. The precedent text is the source referred to in the process of intertextual correlation. The precedent text is a well-known text of axiological significance relevant both to the world and national cultures [5]. The sources of precedent texts are mostly: myths, legends, religious texts, fiction, phraseological units, aphorisms, the titles of famous books, films, quotations, etc. On the basis of the mechanism of intertextuality, the fragments of the precedent text are introduced into the recipient one with the help of certain codes – intertextual markers or signals; title, epigraph, quotation, plagiarism, imitation, antonomasia, allusion, repetition, etc.

According to many researchers, one of the most widely used intertextual markers is allusion – an "indirect reference, by word or phrase, to historical, literary, mythological, biblical facts or to the facts of everyday life made in the course of speaking or writing" [12,]. In this regard, the works by W. Shakespeare are of a particular interest. The analysis of W. Shakespeare's literary works have shown that most frequently used types allusion are religious, mythological and historical.

Literary allusions constitute a small part and mostly presented by allusive titles or allusive plot:

Religious allusion: a direct or indirect reference to some religious scriptures. They can be used in the form of:

a) quotations from the religious scriptures with explicit or implicit references: "*... Judgement only doth belong to thee*" (2 Henry VI), "*O graceless men! They know not what they do*" (2 Henry VI), "*Thy brother's blood the thirsty earth hath drunk...*" (3 Henry VI);

b) idioms of the biblical origin: *weaker vessels* (Romeo and Juliet), *armies of pestilence* (Richard II), *wash your hands* (Richard II), *poverty of spirit* (Richard III);

c) proper names associated with religious spheres (names of prophets, saints, battles, holy places): *Jephthah, Cain* (Hamlet, the Prince of Denmark), *Cain and Abel* (Richard II), *Adam* (Henry V), Cain (Hamlet). *...the field of Golgotha* (Richard II);

Mythological allusion: reference to some myths, i.e. fabulous stories about world creation and destruction, gods and heroes, their deeds, victories and defeats. Mythological allusions are usually expressed by:

a) names of deities: *Mercury, Mars, Hyperion, Jove* (Jupiter), *Phoebus, Neptune* (Hamlet), *Cupid, Diana, Venus, Aurora* (Romeo and Juliet);

b) names of heroes: *Niobe, Hercules, Hector, Aeneas, Priam* (Hamlet); *Helen, Dido* (Romeo and Juliet). It should be noted that the tragedy "Troilus and Cressida" and the poem "Venus and Adonis"" by W. Shakespeare are based mostly on mythological themes.

Literary allusion: an explicit or implicit reference to another literary text that is sufficiently overt to be recognized and understood by a competent reader. This type of allusion in W. Shakespeare's works is mostly presented by:

a) allusive titles: f.e. the title of Shakespear's tragedy"Troilus and Cressida" from "Troilus and Criseyde" by Chaucer and "Troy Book" by John Lydgate; "The Rape of Lucrece" a story taken from Ovid's "Fasti", allusive characters;

b) allusive plot: "Pericles, Prince of Tyre" from Confessio Amantis by John Gower in which there is a story "Apollonius of Tyre" and "The Painful Adventures of Pericles" by George Wilkins, etc.

Historical allusions in Shakespeare's works play a great role, taking into account that he referenced to different historical events and figures in a whole cycle of his so-called "history plays". As is known, there are ten "history plays" that cover English history from the XII to the XVI centuries. Each play focuses on the reigning monarch of a particular period and named after him: Henry IV (parts 1-2); Henry V, Henry VI (parts 1-3), Henry VIII, King John, Richard II, Richard III. All of these "history plays" are serve as a real source of many allusions of historical origin. Apart are "Roman plays": "Antony and Cleopatra", "Coriolanus", "Julius Caesar" which focus on historical events of the Roman Republic. The source for most of W. Shakespeare's "history plays" are Raphael Holinshed's "Chronicle of English History" and Plutarch's "Lives of the Noble Grecians and Romans Compared Together". It should be noted that though W. Shakespeare's plays are called "history

plays", all of them are literary works as they focus on a part of the characters' lives and full of dramatic effects.

The results of a further analysis have shown that from the point of view of cultural studies allusion is considered to be a linguocultural unit, since it is imbued with cultural information reflecting its historical, religious, mythological, literary aspects. In terms of cognitive stylistics, the allusive process is presented as a comparison or contrast of two referent situations, one of which is verbalized on the surface layer of the text, and the other – is supposed to be in the person's mind. When used in the text, allusion helps to establish intertextual relationships between the precedent text and the recipient one by activating certain knowledge structures [6, 11].

As our observations have shown one of the most frequently used types of allusion in W. Shakespeare's works is an allusive anthroponym. It is characterized by a complicated conceptual structure that stimulates ideas and associations, thus becoming a symbolical name. For example:

Ham. *O **Jephthah,** judge of Israel, what a treasure hadst thou!*
Pol. *What treasure had he, my lord?*
Ham. *Why-- One fair daughter, and no more,*
The which he loved passing well.
Pol. [Aside.] *Still on my daughter.*
Ham. *Am I not the right, old **Jephthah**?*
Pol. *If you call me **Jephthah**, my lord, I have a daughter that I love passing well.*
Ham. *Nay, that follows not.*
Pol. *What follows, then, my lord?*
Ham. *Why-- 'As by lot, God wot,' and then, you know,*
It came to pass, as most like it was—
The first row of the pious chanson will show you more; for look where my abridgment comes. (Hamlet, Act II, Scene II)

In this example the allusion is expressed by the religious anthroponym "Jephthah" activating knowledge structures concerning the biblical legend about Jephthah – one of the nine Israel judges who led the Israelites in the battle against Ammon. Jephthah vowed to God that in case he won he would sacrifice the first person coming out of his house to greet him (Judges 11, 31-39). It turned out that it was his only daughter who was the first to greet him and Jephthah had to sacrifice her in spite of his deep paternal love. In "Hamlet, the Prince of Denmark", the allusive anthroponym "Jephthah" is used first of all to characterize Polonius's paternal tenderness towards Ophelia and secondly to forecast her future death.

It should be noted that very often the author uses several allusive anthroponyms, activating different types of knowledge structures. For instance, in the example describing the dead king, the author uses the images of Hyperion, Jove, Mars, Mercury, satyr:

Look here upon this picture, and on this,--

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The counterfeit presentment of two brothers.
See what a grace was seated on this brow;
***Hyperion's** curls; the front of **Jove** himself;*
*An eye like **Mars**, to threaten and command;*
*A station like the herald **Mercury***
New lighted on a heaven-kissing hill….   (Hamlet, Act III, Scene IV)

So excellent a king; that was, to this,
***Hyperion to a satyr**;*   (Hamlet, Act I, Scene I)

Each of these allusive anthroponyms activates different knowledge structures of mythological origin: Jove (Jupiter) – the Roman god of sky, light and thunder, power and control, the father-god and supreme deity in Roman mythology; Hyperion – associated with beauty, light, wisdom and watchfulness, the father-god of the sun and moon; Mars – the god of war, destruction and masculinity, the father-god of the Roman people; Mercury – the god of commerce, financial profit, communication, luck. Using these allusions, in Hamlet's monologue the author expresses Hamlet's attitude to his father, on the one hand, and to his uncle, on the other. His father is regarded as a divinity who comprised the best of the gods: Jupiter's power and majesty, Hyperion's wisdom and attractiveness, masculinity and valour of Mars, Mercury's youthfulness and dignity. At the same time, he compares Claudius to satyr – a minor deity, whose image is associated with seduction, temptation and physical pleasures.

Another type of allusion widely used in W. Shakespeare's works is allusive quotation. As our observations have shown, most of such quotations are from the religious scriptures with explicit or implicit references.

King. *For blessed are the peacemakers on earth*
Card. *Let me be blessed for the peace I make*
Against this proud protector with my sword
 (2 Henry VI, Act II, Scene 1, lines 35-36).

It should be noted, that a peculiar feature of allusive citations in W. Shakespeare's works is the fact that most of them are introduced in the text not in the original but in somewhat paraphrased form. So, the above cited dialogue is built on use of the paraphrased allusive citations from the Bible. King Henry naively tries to reconcile the supporters of the ruling dynasty of Lancaster and supporters of the Duke of York by quoting the words of Christ from the Sermon on the Mount: "Blessed are the peacemakers: for they shall be called the children of God" (Matthew, 5:9). The Cardinal ironically opposes the king by paraphrasing another saying of Christ: "Think not that I am come to send peace into the earth: I came not to send peace but the sword" (Matthew, 10:34).

In summing up the following major points may be outlined:
• intertextuality as an essential property of the literary text is regarded as an implicit or explicit reference to other texts or events and is verbalized by various linguistic forms: from a word to a whole text;

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• the most frequently used signal of intertextuality is allusion, which serves to convey cultural information and activate knowledge structures related to religion, mythology, history and literature;

• in W. Shakespeare's literary works allusions mostly represent religious, mythological and historical knowledge structures.

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