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ПЕРЕДАЧА ИМЕН ПРИЛАГАТЕЛЬНЫХ ЛЕКСИКО-СЕМАНТИЧЕСКОЙ ГРУППЫ ВНЕШНОСТЬ ЧЕЛОВЕКА В УКРАИНСКОМ ПЕРЕВОДЕ РОМАНА ОСКАРА УАЙЛДА «ПОРТРЕТ ДОРИАНА ГРЕЯ»

Аннотация

В статье проанализированы особенности лексико-семантической группы имен прилагательных ВНЕШНОСТЬ ЧЕЛОВЕКА в романе Оскара Уайлда «Портрет Дориана Грея» и соответствующих имен прилагательных. Использованных в украинском переводе романа. Имена прилагательные, использованные в оригинале и переводе, классифицированы с целью исследования особенностей концептуализации внешности человека в английской и украинской культурах. Исследованы методы перевода. Изучены закономерности использования методов перевода к разным подгруппам имен прилагательных. Наведено много примеров для лучшей иллюстрации выводов.

Ключевые слова: лексико-семантическая группа, метод перевода, эквивалентность, модуляции смысла, имя прилагательное.

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ALLUSION AS A TEXT-MAKING ELEMENT IN THE NOVEL “FAHRENHEIT 4510” BY RAY BRADBURY

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The given research is based on the analysis of allusions as a stylistic device and text-making element in the novel “Fahrenheit 451” by Ray Bradbury. Attention is accented on absence of the generally accepted classification of allusion and its functions in literary text. The used allusions have important and clear functions in the novel. They are not accidental in the text of the novel, but an essential part of the author’s creative technology:

Keywords: style, expressive means, stylistic devices, allusion, differential signs of the text, text-making categories of the text.

Introduction. The dynamic progress of society causes visible changes in all spheres of human activities (cultural, political, social and so on). In the development of language these changes are great, because language itself is a part of a very complex human experience and it could not function if it did not rely upon various kinds of information that human experience comprises. Any language is intentionally designed to emphasize, underline, hint and illustrate the speaker or writer’s ideas, feelings or thoughts and to convey a vivid and graphic impression on the reader or listener. With the help of different expressive means, stylistic devices (SD), rhetorical devices or syntactic structure language became more melodic, pleasant, softer and interesting. Accordingly, while studying language we learn its different means.

Language is closely related to text and culture. Thus, studying texts we learn to interpret the products of culture in its different forms. Cultural heritage in general is embodied in a variety of different forms and text is one of them. Exactly text accumulates the results of the writer’s reflection of the culture in which he was born and lives. So, each of the the author’s literary works can be treated as a part of it.

The writer usually expresses his subjective worldview, attitude to different events and situations not directly, but with the help of EMs, SDs, to which allusion belongs. Allusion helps not only to transfer the sense of some information, to make a hint on something, but to appeal to experience

and knowledge of the reader, to recall well-known history and religion episodes and people, great literature, architecture and music masterpieces and their famous creators.

The article **aims** to analyse allusions used in the novel “Fahrenheit 4510” by Ray Bradbury, to associate the given stylistic device with text-making categories and signs of the text and to find out its role as a text-making element in the novel.

The analysis of research work and publications. Text, including literary, comes into the notice of scientists many years ago and the same could be said about allusion. Both have been in the sphere of wide scientific investigations for many years. In a number of works the attempts to give definitions to the notions “text” and “discourse” were undertaken (D. Barannyk, F. Batssevych) as well as study problems of text in linguistics (M. Bakhtin), actualize the questions of correlation the notions “text” and “discourse” (N. Vovk), study text as object of linguistic investigation (I. Galperin), concentrate attention on text structure and grammar (O. Moscalska, L. Losieva), study theoretical questions of communication and text (V. Rizun), study aspects of literary texts (V. Vinogradov, S. Yermolenko) etc. Attention to the text, research of its structure, coherence of its units, character of information in it determine forming of a new branch of science about language, known as “linguistics (or theory) of text”.

In its turn the word “allusion” appeared in many European languages in late XVI century, however

exactly the phenomenon began to be actively studied only at the end of the XX century. To study allusion in modern language, we should remember that it began the history as a rhetorical figure. Etymologic term “*allusion*” mounts to Latin “*alludere*” (from “*ludere*” – “*to play, to banter*”, and also “*hint*”) [12, p. 59–63].

The attempts of theory of allusion construction find out complication and many-sided nature of this concept as central one in the problems, related to the development of it in such linguistic disciplines, as theory of reference, stylistics, poetics, rhetoric, theory of translation. In the first turn it is related to the interest of research workers, investigators, translators to the hidden facilities of passing information in a text.

Analyzed theoretical material gives us good reasons to affirm that allusion went through a long period of its development and became the phenomenon which is actively studied in the XXI century being the object of research for both native and foreign scientists. We should testify to the fact of existing different approaches namely: linguistic (Chulkova V., Zhylo T.), structurally-functional (Hermeren G., Khimulina N.), inertextual (Dronova Ye.), hermeneutic (Arnold I., Mashkova L., Skrebnev Yu.), functionally-genetic (Lennon P.) etc. Up to now researchers do not have the unique point of view on authentication of stylistic reception of allusion. General for all of existent determinations is its interpretation as indirect reference to fact, person, event which is considered to be known. One of inalienable descriptions of allusion is its orientation on recipient, a person who accepts the text information.

The main material. Existing theoretical sources and classifications of allusion form the point of great actuality, because deep study of them will accurately ensure unambiguous treating of the phenomenon under consideration. The thematic sources of allusion, according to Dronova Ye., belong to the sphere of facts of culture which can be named a common to all mankind or “humanitarian” culture. They presuppose knowledge of modern foreign and classical languages, literary quotations, the Bible, mythology. A huge role in the formation of the background knowledge is played by modern media, especially the Internet [2, c. 128–133].

Observing various materials we came across with the following criteria of allusion’s classification: source of allusion (*literary, biblical, mythological, historical and domestic*), degree of list of the fact of allusion (*transparent/direct* allusions belong to the universal encyclopaedia enter to general inter-textual of space of both original text and its translations, it is expedient to pass by quoting of canonical translation which functions in a culture-recipient, or, if allusion belongs to the texts of national literature and culture-recipient, – by the recreation of accordance directly from the utilized source [1, p. 49] and *hidden/indirect* allusion belongs to national and individual knowledge) and presence or absence of the national colouring. As any other SD allusion cannot be absolutely pure and independent from the rest of them.

The text includes a great number of SDs, especially lexico-semantic, for they help the writer to transmit a certain idea to the reader. Each group of SDs and any SD separately are used by writers with some definite aim. So it seems to be quite a right moment to speak about functions of allusion. It executes the various functions. In many cases it

is difficult to pass the point of view or relation of the author, that is why the use of allusion often is enough to winning stylistic reception, for it is able not only to let fall a hint, to orientate, to send a reader in necessary direction, but also to come into his notice. Due to allusion it is possible to pass the dramatic effect of this or that situation, underline a necessity, actuality of decision of some problem and others like that. It is as though to call a recipient to the awareness of importance of information which is given through the prism of own acceptance.

As any SD allusion performs in the text specific functions. It was not a surprise to find different approaches to its functions classification as well. All of them are very logical and worthy to be followed. As it was said above allusion is a technique used in literature in which a literary work references another work of literature, work of art, historical figure, place, or event. In general, this passing reference is not explained by the writer, so only readers who are familiar with the source of allusion tend to understand or notice it. The wide use of allusions is caused by many reasons.

In process of the problem study different approaches to the classification of its functions were found. Each of them is very logical and worthy to be followed and used for our set of allusion functions (Cherkas N, Verdonk P.) [9; 13, p. 147].

- ideological, function of recreation of social and political atmosphere;
- function of transmission of specific national mentality;
- contribution to the development of the topic and literary text structure;
- function of “building material” working together with the words and phrases;
- function of strengthening of the problem sharpness;
- polemic function, based on creation of effect of irony;
- aesthetic function, for they enhance emotive expressivity of the utterance and help to achieve pragmatic effect as well;
- some allusions are symbolic (based on the principle of metaphorization);
- connotation elements: expressiveness, ambitiousness and stylish differentiation.

While detecting the differential signs of the text, its basic characteristics, we hold the opinion of O. Moskalska about three “integrities”, which predetermine and provide integrity of any autonomous speech construction which is defined as a text: semantic integrity, communicative integrity and structural integrity [6, p. 87].

Structural unity seems to be the sign of text most described and investigated. It must be pre-defined by the fact of having concrete nominally-signed expression in form of language means which could be easily inventoried and classified [3, p. 317].

At the level of structural unity text-making categories (phonological, lexical, syntactic) correlate with text-making components, presented by different language means, which in turn, correlate as text-making elements. Exactly in these elements the proper text-making components are realized in the process of creating certain text [8, p. 22]. Allusion is realized in text by means of nomination (the word level) and quotation/citation (the phrase and sentence level). [4, c. 109–110]. It is considered, according to Yu. Skrebnev, to be a special variety of metaphor [7, p. 115])

Summing up all theoretical resources we can assert that there are diverse signs and text-making elements and categories of the text, which are thoroughly investigated. All levels with the peculiar to them categories are certainly important for our research as long as the author's usage of allusions can play the role of text-making element providing the realization of author's intentions and purpose and realization of the imposed aim (to inform, influence, incite, indicate, appeal, hint etc).

The hard fact is that allusion aims not only to fill the text structurally but to make some concept unity, make a semantic and logical structure for the reader. Using allusion an author fills the gap between own thoughts and readers' minds about the work, makes a communicative, emotional influence and creates unforgettable impression. Allusion in the broad sense is never absent from the text; always there is some fact of shared experience, some implicit circumstance in the common culture, to which speakers or writers may confidently allude. It can be an important, indeed cardinal, device in the structure of literary texts. Furthermore, wherever allusion is used some excursion into the "world of literary text" is possible and a great number of literary masterpieces begin with the allusive point.

Researching allusion which is related to the signs of thematic, communicative and structural unities of the literary text and using different methods of investigation our main task was to find out in what measure it can be a text-making element as a SD and what place it can take in a literary work.

To represent the results of the given research it is necessary to mention once again, that Ray Bradbury is one of those rare individuals whose writing has changed the way people think. Once read, his words are never forgotten. His best-known, most influential, beloved and widely read book "Fahrenheit 451" is the masterwork that readers carry with them over a lifetime. His timeless, constant appeal to audiences has proven him to be one of the truly classic authors of the XX and the XXI century. It is more than just a readable and teachable novel that generates public discussion about the danger of mass culture, as Charles F. Hamblen points out in one of his articles. It is an excellent source for showing the audience the value of studying an author's use of specific allusions in a work of fiction [11, p. 818-824]. The competent use of specific SDs makes a great impression on readers, adds subtle depth to the ideas of the novel. It is very likely, that just this fact could provoke the achieved result, for this book became a real best seller all over the world.

Using the continuous sampling method the most visible and clear examples of allusions in "Fahrenheit 451" were picked out. The gathered material let us think about certain role of this SD in the text. The quantity of them can verify because of the similarity of allusion and other SDs. Relying on the classification of allusion given before the examples of it in the novel were up-diffused on groups: 1) allusion in character names (5); 2) biblical allusions (10); 3) historical and political allusions (14); 4) allusions to the literature (17); 5) mythological allusions (9). Quantitative correlation of allusions used in the novel is different. We can clearly observe the fact, the author uses more literary, historical and political allusions.

During all life Bradbury has hopes for the future of man and his acquisition of the most fulfilling life.

In the book he showed an utopian world that could have such a result if we paid heed to his advice, and described the horrors that could ensue if certain tendencies (greed, dependence on technology, governmental control) were not stopped. If to appeal to the novel, these tendencies are retraced in the fact that though books and people were fallen victims of censorship, luckily, some citizens were willing to sacrifice their lives to ensure that books remain alive. Bradbury always suggested the Earth to be the best of worlds, and humankind to follow his message when it comes to grip with itself, because these are people who can make the world that very place where all would be able to be as free and happy as could ever dream. This is the reason he used historical and political allusions trying to persuade people to take care of freedom, which will be destroyed in a moment if we do not fight for it.

The next fact that cannot be passed by is that Bradbury appeals to allusions in his novel really very often. It can be proved by the quantity of pages in the work (64) and the quantity of used allusions (55). Almost 86% of the work is either based on this SD or has it as an auxiliary point for realizing the author's plan. It also would be interesting to follow the allusions representation in each of three chapters, for it is closely connected with the plot in general and its most significant episodes. Thus, the quantity of allusions in the parts of the novel was undertaken to careful analysis and resulted in the following: Part I. The Hearth and the Salamander contains 15 allusions. Part II. The Sieve and the Sand – 25. Part III. Burning Bright – 15.

The frequency of use allusions in the second part in comparison with the other parts differs greatly. This can be explained by the fact that in the "The Sieve and the Sand", we witness Montag's strong struggle with his inner world, cruel social environment. The title of this part provides a metaphor for Montag's frustration at not being able to a momentary grasp of what true in the world is. Through Montag's own recollections in the train, we see him as a boy, desperately trying to fill a sieve with sand, what is an impossible and a vain task. Likewise, Montag is frustrated to find himself a sieve of sorts, unable to retain what he reads from the Bible, however feverishly he tries. It becomes apparent that it is not only the words of the Bible, but truth in general that he finds difficult to attain. Thus, he is frustrated that he cannot fill himself or feel in whole. In contrast to him, Millie and others like her are sieves as well, unable and unwilling to grasp information even when it is made to be readily available by them. This part is full of strong emotions of Montag and other characters of the novel. Using allusions Bradbury wants to outline that special political, emotional, psychological mood of characters, human society and the whole world.

Another important point is, that the author turned out to use both clear marked allusions and hidden ones, which are rather difficult to attribute to the given classification. Thus, the author doesn't give a clear explanation of why censorship became so great in this futuristic society. Rather, he alludes to a variety of causes. Cars, loud music, and massive advertisements create an over stimulated society without room for books, self-reflection, nature appreciation. He gives the reader a brief description of how society slowly lost interest in books, first condensing them, then relying simply on titles, and finally forgetting about them all together.

Bradbury also alludes to the idea, that different “minority” groups were offended by certain types of literature. In his discussion with Montag, Beatty mentions dog lovers offended by books about cats, and cat lovers offended by books about dogs. The reader can only assume which minority groups Bradbury was truly referring to. Finally, in the Afterword to “Fahrenheit 451”, Bradbury clearly expresses his own sensitivity to attempts to restrict his writing. To illustrate, he feels censored by letters suggesting he should give stronger roles to women or black men. Bradbury sees such suggestions and interventions as the first step towards censorship and book burning.

Even though Bradbury is writing about the time in future, he is also keeping in mind what is happening in his present and past. Technology is evolving and people are beginning to abstain from reading books and become entertainment addicts. Many literary allusions included in the novel help portray the themes and events in the book. Some directly relate to the themes while others refer indirectly to the book’s events by relating to the cited author’s biographies. Allusions help backup the theme of censorship by mentioning attempts of censorship in the past. Allusions help the antagonists of the book by substantiating their views: the idea of burning books is validated by desire to save people from getting negative emotions while reading the books. Allusions help to show that attempts of taking away knowledge and depriving people of intellectual freedom are not new. They have already been demonstrated in our time and in the past. Maybe, instead of warning us about the future, he is trying to open our eyes on what is already going on and the effects it can provoke.

While using method of sampling we took into account only examples of clear allusions in the novel. But besides the undertaken above statistic methods we think it to be no less interesting and important to suggest the analysis of the chosen and divided into groups different allusions. While analyzing the examples of chosen device the study guide by Kristi Hiner was used [10]. Consequently the first of them involves *Allusions in Character Name*. In a great novel, every character serves a purpose. For some, his or her purpose is obvious. However, some characters require more analysis to determine their purpose. The reader should be ready to consider all angles: to further the plot, to develop another character, to act as a character foil, to enforce the author’s message. In Bradbury’s novel characters allude more to historical and mythological persons and bring some deep contents meaning. It can be proved with an interview with Ray Bradbury, conducted by a Del Rey publisher, Bradbury is asked to expound on the character of Captain Beatty. Bradbury states, “You have to understand how Beatty became a burner of books. He has a history. He was a book reader, but after various crises in his life – his mother died of cancer, his father committed suicide, his love affair fell apart – when he opened the books, they were empty. They couldn’t help him. So he burned them.” Speaking about the allusions of this group we cannot avoid illustrating the narration with the following:

Guy Montag is the protagonist and fireman whose metamorphosis is illustrated throughout the book and who presents the dystopia through the eyes of a loyal worker to it, a man in conflict about it, and one resolved to be free of it. Bradbury

notes in his afterword that Montag is the name of a paper mill. The first name, Guy, comes from Guy Fawkes who in the XVII century tried to kill the king and burn down the parliament building. Also “Montag” is the German term for “Monday”. Monday as a start of a new week, possibly symbolizes Guy’s mental position – by the end of the story, he has reached a new conclusion about life that he did not have at the start.

Faber is the former English professor, who represents those who know what is being done is wrong, but are too fearful to act. His name is another subconscious reference, this time of the pencil manufacturer (Faber-Castell). Guy acts as a drone, on which Faber begins to leave his mark. “Faber” is also Latin for “Craftsman”, which aptly describes Faber’s tinkering with radios. As to the combination of the names Faber and Montag, in an interview with Ray Bradbury himself it is mentioned that they may refer to the pencil maker and the paper manufacturer.

Another group included examples of *Biblical Allusions*. Speaking about the Bible we often treat it a treasure, a sort of eternal truth, moral and spiritual values. Often we come across many direct and indirect references to the Bible in literature. N. Markina claims that the use of Biblical situations as universal and traditional device of the classical world literature and their original interpretation has been used by Ray Bradbury in creation of his own picture of the modern world [5]. Many scientists, investigating Bradbury’s literary style consider Biblical images to be the important component of the latter and a characteristic one for his work.

As example we can lead up the moment that the book Montag saves from the old woman’s house is the Bible. Throughout his tribulations, Montag holds on to this book, reading it on the subway, showing it to Faber, and finally, with Granger and the other intellectuals, Montag agrees that the Bible is the book he will memorize in order to one day, in a new society, reprint. Furthermore at the conclusion of the novel, Montag, Granger and the rest of the intellectuals walk up the river to find survivors of the ultimate atomic destruction of the city. In his walk, Montag remembers passages he read in his Bible from Ecclesiastes. The apocalypse he has witnessed has clear connections to the one foreseen in the Bible. Here are some of biblical allusions in the novel:

“*We’re all sheep who have strayed at times*” – Beatty alludes to the prophecy in Isaiah “All we like sheep have gone astray; we have turned ever one to his own way; and the Lord hath laid on him the iniquity of us all.” The message implies that Montag has betrayed his fellow firemen.

“*To everything there is a season. Yes. A time to break down, and a time to build up. A time to keep silence and a time to speak.*” Montag recalls well-known segment of Ecclesiastes, which reminds him that there is a time for dying and for living.

The third of the compared groups was *Historical and Political Allusions*. Allusion can be wonderfully attractive in the literary text, for it can introduce variety and energy into an otherwise limited discussion, it can please the reader by reminding him of an apt familiar fact, thus helping to explain something difficult. The momentary pause and reflection on the analogy refreshes and strengthens the reader’s mind. With this purpose Bradbury uses historical and political allusions in his novel.

“...Thursday morning, November fourth...” This is a reference to Guy Fawkes Day, which is actually November fifth. By today’s standards, Guy Fawkes was a terrorist who attempted to blow up the English parliament on November fifth, however, this act was planned and executed as an act against a tyrannical government, not unlike the one found in “Fahrenheit 451”.

“Established, 1790, to burn English-influenced books in the colonies. First fireman: Benjamin Franklin.” This passage depicts Benjamin Franklin as the first fireman to burn books. Franklin established the first fire brigade in Philadelphia, however, he did not burn books as the novel tells, but rather stops fires.

There were many allusions to literature throughout this novel, mainly because the book focused on the censorship of novels and other types of writings. These allusions were made to strengthen the impact the fireman had on residences and just how serious they were about it. Many great novels and ideas were lost to history in the novel due to the censorship and the allusions help to show that point.

“Coloured people don’t like Little Black Sambo. Burn it. White people don’t feel good about Uncle Tom’s Cabin. Burn it.” Harriet Beecher-Stowe published a novel with the title Uncle Tom’s Cabin, in which she severely criticized slavery and which has become known in many countries including Germany. Sambo is a character in Uncle Tom’s Cabin; by extension this has become a pejorative term which implies discrimination of the Blacks. Uncle Tom has become the stereotype of the black slave. Little Black Sambo also is the title of an illustrated children’s book which was first published in 1898 by Hellen Bannerman and is still available today.

“their Cheshire cat smiles...” – the reference to a grinning character from Lewis Carroll’s famous children’s book Alice in Wonderland.

Mythological Allusions were of those that form the next group. Using mythology is important in the story to show how the past can be forgotten, but it is important as well to remember and learn even from the ancient stories about man, the famous playwrights of the time, and the Greek philosophers who helped build man’s view of himself. It helps emphasize the hypocrisy in “Fahrenheit 451”, since learning was allowed only for those in power to help keep Montag subordinate.

“Do you know the legend of Hercules and Antaeus, the giant wrestler, whose strength was incredible so long as he stood firmly on the earth?” Faber refers to the Greek Myth of how Antaeus was defeated by being held away from the ground, and represents how the people are held away from the ground of reason and quality of information rich like the soil. That the people cannot grow off of the lies they are told, but only from the truth.

“Old Montag wanted to fly near the Sun and now that he’s burnt his damn wings, he wonders why” – Captain Beatty refers to Greek myth of Icarus, whose father made him wings to fly, but flew too high until the wings melted, he fell to his death. Beatty says that Montag wanted too much to defy the law and keep a library, that his downfall is his own doing, when Montag’s desire to understand is reasonable.

Conclusions. Summing up all analyzed material it should be said that allusion plays important role as text-making element in the novel “Fahrenheit 451” by Ray Bradbury. Using different types of allusions, the author appeals to readers’ opinions, emotional fillings and moods making unforgettable impression on them with his work. The used allusions are not accidental in the text of the novel, but an essential part of the author’s creative technology.

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АЛЮЗИЯ ЯК ТЕКСТОУТВОРЮЮЧИЙ ЕЛЕМЕНТ У РОМАНІ РЕЯ БРЕДБЕРІ «451 ГРАДУС ЗА ФАРЕНГЕЙТОМ»

Анотація

У статті здійснено аналіз використання алюзії як стилістичного прийому і текстотворюючого елемента в романі Рея Бредбері «451 градус за Фаренгейтом». Акцентовано увагу на відсутності єдиної класифікації алюзій та їх функцій у художньому тексті. Використані алюзії мають важливі й цілком певні функції в романі і є не випадковими вкрапленнями, а суттєвою частиною творчої технології автора.

Ключові слова: стиль, виразні засоби, стилістичні прийоми, алюзія, диференційна ознака тексту, текстотворююча категорія тексту.

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АЛЛЮЗИЯ КАК ТЕКСТООБРАЗОВАТЕЛЬНЫЙ ЭЛЕМЕНТ В РОМАНЕ РЭЯ БРЭДБЕРИ «451 ГРАДУС ПО ФАРЕНГЕЙТУ»

Аннотация

В статье проведен анализ употребления аллюзии как стилистического приема и текстообразовательного элемента в романе Рея Бредберы «451 градус по Фаренгейту». Акцентируется внимание на отсутствии общепринятой классификации аллюзии и ее функций в художественном тексте. Используемые аллюзии имеют важные и вполне определенные функции в романе и являются не случайными вкраплениями, а существенной частью творческой технологии автора.

Ключевые слова: выразительные средства, стилистические приемы, аллюзия, дифференциальный признак текста, текстообразовательная категория текста.