

Allusions in the Discourse of J. Fowles

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Abstract—This work explores allusions as a valuable source of information about the culture and mentality of the people. The choice of allusion as an object of linguocultural research is due to the special nature of this stylistic device. The cultural significance of the allusion is bi-directional: first, the allusion refers to a particular event or object (historical, literary, etc.) that is significant for a given linguistic and cultural community. And secondly, it projects the fact mention and makes cultural information an integral part of the generated text. By virtue of this peculiarity, a linguoculturologist has a particular interest in allusion. According to the results of this study, it is stated that J.Fowles’s discourse differs in the localization of the sources of the culturological components of allusions in the linguistic sign and mainly in its pragmatic layer.

Keywords—*allusion; J.Fowles; linguoculturology; text; discourse; pragmatic layer*

I. INTRODUCTION

The novel by John Fowles "The Magus", rich in interdisciplinary connections in the space of a literary text, stimulates the study of allusions. Today a rich critical material, dedicated to John Fowles’s works is accumulated. In relation to the question of turning Fowles to myth, there are works that consider the use of myth in the novel as a means of creating an author’s myth about Great Britain: “Author’s thinking is superimposed on mythopoetic thinking, giving rise, in fact, to a new myth, slightly different from its prototype” [1,11]. Although the novel “The Magus” was one of Fowles’s first novels, first published in 1965, and then in 1977 undergoing a second revised edition, it became one of the most significant in the writer’s work. This novel can be called an intellectual challenge, thanks to a stream of all kinds of references to works of art from different epochs. In the novel “The Magus”, as in many other works of Fowles, art has a special role, since it is art that helps the author to fully reveal the idea of the work.

The purpose of this article is to try to determine the specific gravity, the correlative significance of the discourse of Fowles allusions characteristic sources of culturological marking. In attempting this study, we set the task to determine the localization of the cultural component using the examples of allusions from Fowles's work “The Magus”, as well as to

establish the frequency and ratio allusions cultural marking sources. The feasibility of such analysis is due to the fact that conducting linguoculturological research, there is a need to establish what is the carrier of cultural knowledge in a language unit [2,128]. The research material was the work of J.Fowles “The Magus”. The choice of this work is due to the fact that it is one of the most loaded with allusions in the gnostic, resencrader, masonic, alchemical, in the broad sense, esoteric ideas and meanings [3, 3]. In this work, these meanings are stated more clearly than in others, expressed in a more concise and accurately expressed form [3, 11].

II. RESEARCH METHODOLOGY

The tools for this linguoculturological study are the concepts of cultural marking and cultural component. The author of the used approach S.V.Ivanova notes that culturological marking as a phenomenon is realized by activating the culturological component of the informative field created by the linguistic unit. In the informative field of the cultural component is cultural and value information combined with linguistic meaning and localized in units of the linguistic system. To localize the cultural component, S.V.Ivanova proposes to use the famous triangle of C.Ogden and I.Richards. This triangle connects the sign, thought and object, that is, the word, concept and referent. If the cultural component is due to the linguistic sign, then any layer of the word meaning can be culturally marked: significative, denotative, pragmatic or syntactic. A certain concept is understood differently by representatives of different linguistic and cultural communities, this means that the cultural component is localized in the concept. If it is due to the characteristics of the referent, then patterns are different realities that characterize the life of a certain people [4, 45-47]. The discourse is a combination of verbal forms of representatives of a certain linguistic and cultural community organization and design of the communication content [5, 34].

Allusion (latin. allusion “a joke, a hint”) - a stylistic figure, a hint made through a similar sounding word or mention of a well-known real fact, historical event, literary work [6, 128]. I.V.Arnold defines allusion as a special type of text implication, connecting other semiotic systems, for example, painting, history, myths, to the transmission of meaning. The incompleteness of the display is an indispensable property of art and requires the reader to independently make up for the non-negotiated. By elements of images, contrasts, analogies expressed verbally, the reader restores the implied. In the

broad sense implication is the presence in the text of verbally unexpressed, but guessed by the addressee meanings [7, 147]. An appeal to the work "The Magus" shows that, within the framework of the allusions culturological marking sources, the pragmatic layer of the word (table) meaning attracts attention, since there are the most numerous examples of the pragmatic layer culturological loading.

III. RESULTS

Below will be presented a number of examples in which the cultural component is localized in the pragmatic layer of the linguistic sign - these are numerous allusions to ancient Greek myths, some biblical, Shakespearean and Chekhovian allusions. Cases of the cultural component localization in the denotative and significative layers word meaning structure, as well as in the reference, are not typical for J.Fowles' discourse, if we are talking about sources of allusions cultural marking, therefore it seems possible to give an analysis of isolated examples. As for the syntactic layer, since allusion is a lexical tool, it was not considered within the framework of allusions culturological marking sources. In the work "The Magus" we did not find examples of allusions where the cultural component would be localized in the concept. J.Fowles' discourse abounds in allusions, but predominantly they include proper names. Pragmatic information involves the expression of the speaker's attitude to the signified or to the addressee due to connotations, as well as potential and hidden sema [4, 49].

In order to illustrate how the reader can get an idea of what characterization, the author of the work gives to his hero, resorting to allusion, what kind of reaction the author wants to provoke to the hero's actions, a number of examples will be analyzed. J.Fowles' discourse abounds in allusions to myths. The events of the work "The Magus" partially occur in Greece and, perhaps, this is one of the reasons why allusions to Greek mythology occupy such a significant place in this work. One of those myths to which the author most often resorts is the myth of Orpheus. Orpheus - in Greek mythology, a Thracian singer who charmed the gods and people with wonderful singing, tamed the wild forces of nature, he is a faithful lover, descended to Hades behind his bride Eurydice [8, 137]. The myth emphasizes the decisiveness of Orpheus. She loved his bride Eurydice so much that he did something that no one among the living people had done before him - he went down to the kingdom of the dead to return her.

On his way, he encountered obstacles - the boatman Charon, who transported the souls of the dead to the other side, behind which the kingdom of the dead lay, did not agree to transport him, terrified the underground dog Kerber, who had hundreds of snakes puffing instead of wool on his body, and the poison on the tail, but thanks to his wonderful musical gift Orpheus overcame everything. However, he did not manage to withdraw the shadow of Eurydice from the kingdom of the dead, since he violated the condition of Hades not to look back [9, 176-177]. In the text of the work there are many allusions to these episodes. E.g.: "I gave her bowed head one last stare, then I was walking. Firmer than Orpheus, as firm as Alison herself, that other day of parting, not once looking back" (1). The author resorts to comparing the main

character Nicholas Urfe with Orpheus, as the hero is endowed with the same firmness as Orpheus. Orpheus is characterized through the key line of firm, i.e. "strong and consistent in attitude and behavior" [10, 438]. Thus, the reader gets an idea of the hero's internal state, how confident he was in the correctness of his decision, just like Orpheus, who decided to descend into the kingdom of the dead in search of his beloved.

In our case, the main characters Nicholas Urfe and Alison Kelly passionately love each other, too, but in this situation, Nicholas gives Alison a choice - to follow him or not - and she agrees to follow him. In addition, the expression not once looking back is a reference to an episode of the conditions violation does not turn around. If the reader does not have the information contained in this allusion, then the text itself can allow us to understand all the decisiveness of the hero, all the tension of the situation, since "subject-semantic connections that realize the coherence and integrity of the text allow you to enter or clarify information that may remain unreceived in due to the fact that it is associated with culturally marked lexical units" [11, 105]. In our case, as already noted, the litmus test is the word firm.

Substantive and semantic links, contributing to the creation of a person image who made a firm decision, extend to the text preceding three paragraphs and find their expression in the epithet: "I stopped; turned with a granite-hard face". The epithet granite-hard draws a portrait of a person in a tense situation, which in this context is associated with the situation of Orpheus. J.Fowles' discourse is also characterized by biblical allusions. We also relate them to a group of examples in which the pragmatic component of the word meaning is culturally marked, because undoubtedly, due to biblical allusions, certain associations are born that entail a biased attitude to the hero or to the situation. E.g.: "It was not only lust, not only because she looked, as she did in her periodic fashion, disturbingly pretty, small-breasted, small-waisted, leaning on one hand, dimpled then grave; a child of sixteen not a girl of twenty-four, but because I was seeing through all the ugly, the unpoetic accretions of modern life to the naked real self of her - a vision of her as naked in that way as she was in body; Eve glimpsed again through ten thousand generations" (1). Eve - in the Bible, the wife of Adam, created by God from the rib of Adam, she is the first woman and mother of the human race. Having succumbed to the temptation of the serpent, Eve, and after her Adam, tasted the forbidden fruit in Eden, violating the injunction of God [12, 215]. Nicholas associates Alison with Eve. Being alone at the top of the mountain, since they decided to spend the weekend in some picturesque place, they bathe in a mountain lake, being naked. The nudity and divine beauty of the place in which they found themselves makes them remember the episode from the Bible. So a few lines above they mention the situation in paradise: "The place is probably alive with snakes". "Like Eden" (1). The whole situation is a biblical allusion and marks the pragmatic layer of the words Eve and Eden meaning. Shakespearean allusions are an integral bright element of J.Fowles' discourse. The following text segment refers to a group of examples where the cultural component is localized in the pragmatic layer of the linguistic sign, as it forms the perception of the characters. The conflict of

Shakespeare's play "The Tempest" consists in the fact that the will, aspiration, character of each character, including fantastic characters, for example, the air spirit of Ariel and the disgusting Caliban, the son of the evil sorceress Sikorasa, come into conflict with the will of Prospero. He turns out to be a moral judge of each, directing and correcting the aspirations inherent in any of them [13, 578]. The same thing happens in "The Magus", Maurice Conchis demonstrates to Nicholas his egoism, triviality, inability to love, directs him to the path of self-knowledge and gaining himself as a person with a variety of test situations. The following passage describes the mysterious, dominant, leading nature of Maurice Conchis. "After a hundred yards or so I could see behind me the whole cliffed extent of the headland, and the house. I could see even Conchis, who was sitting where we had sat on the terrace the night before, apparently reading. After a while he stood up, and I waved. He raised both his arms in his peculiar hieratic way, a way in which I knew now that there was something deliberately, not fortuitously symbolic. The dark figure on the raised white terrace; legate of the sun facing the sun; the most ancient royal power. He appeared, wished to appear, to survey, to bless, to command; dominus and domain. And once again I thought of Prospero, even if he had not said it first, I should have thought of it then. I dived, but the salt stung my eyes and I surfaced. Conchis had turned away – to talk with Ariel who put records on; or with Caliban, who carried a bucket of rotting entrails, or perhaps with ... but I turned on my back" (1). The key word that decodes the character of Conchis is the Latin word dominus → dōmīnus, which means master, owner, manager [14, 301]. Nicholas reveals the similarity of the lexical units dominus and domain. Domain means lands owned or ruled by a nobleman, government, etc. [10, 344]. He understands that in his estate, Maurice Conchis is the same absolute ruler as Prospero on the island. J.Fowles's discourse is also characterized by allusions to Russian writers, for example, to A.P. Chekhov. The following allusion goes back to the heroine of A.P. Chekhov's short story "Darling" - an ingenuous woman who changes her interests and views as her lovers change, through lovers' eyes she looks at life. The image of Chekhov's "darling" is characterized by people who change their beliefs and views depending on who is currently influencing them [15, 201]. "I may not ... I can't promise." She said it casually; like a heroine in Chekhov, unpredictable, shifting, always prey to something beyond the worlds and moods of the apparent situation. There were footsteps on the gravel, round the corner of the house; and then she looked at me, once again completely out of role, a practical, alert, very un-Chekhovian insistence in her voice (1). The cultural component is localized in the pragmatic layer of the linguistic sign. The attribution of the cultural component to the pragmatic layer seems possible, as Lily acquires a characteristic inherent in the "darling", therefore, the same attitude to Lily is formed which a person has in contact with people like Chekhov's heroine.

J.Fowles decoded cultural information incorporated in the lexical units of heroine in Chekhov and un-Chekhovian using definitions: in the first case, "unpredictable, shifting, always prey to something beyond the worlds and moods of the apparent situation", and in the second "practical, alert". The definitions decode cultural information and show what

implication is behind this allusion. The cases when the culturological component of allusions is localized in the reference are not frequent. E.g.: "It was not Lonsdale, but it landed hard" (1).

Lonsdale Belt is the highest award of professional boxers, it is a richly decorated belt, which is awarded to the champion of Great Britain, who won this title three times running. Nicholas, being sure that someone was spying on him, decided that it was Demetriades and, in a scimmage spreads his suspicion on him. In our opinion, the culturological component is contained in the referee, since it characterizes the "lifestyle of the linguistic-cultural community" [4, 47]. The significative layer of the word meaning structure as a place of the cultural component localization contains a small number of allusions examples. To illustrate the localization of the cultural component in the significative layer, there is a passage is taken in which Nicholas and Conchis talk about the underwater world, and Conchis reveals a deep interest in natural history. "All the time we talked of undersea world. For him it was like a gigantic acrostic, an alchemist's shop where each object had a mysterious value, an inner history that had to be deduced, unraveled, guessed at. He made natural history sound and feel like something central and poetic, not an activity for Scout masters and a butt for Punch jokes" (1). Analysis of the English word Punch semantic structure reveals some differences with the Russian word Petrushka (parsley). In the English version, this character of the puppet comedy performs with his wife Judy, whom she constantly fights. In addition, "Punch" is the name of an English comic magazine [10, 940-941; 16, 410]. In the Russian linguistic-cultural community, Petrushka is the main character of Russian folk puppet shows, a cheerful, invincible hero, defender of the weak and oppressed [17, 65]. The significative component is associated with the reflection of reality in the human mind [4, 48], in this case, this reflection in the consciousness of a Russian person and an Englishman will not be the same. It shows the localization of the cultural component in the significative component of the word meaning structure. The examples when the denotative layer of the word meaning structure is culturally marked are not numerous. E.g.: "The solemn figures of the Old Country, the Queen, the Public School, Oxbridge, the Right Accent, People like Us, stood around the table like secret police, ready to crush down in an instant on any attempt at an intelligent European humanity" (1).

S.V.Ivanova believes that the virtual denotation of the lexeme, which is associated with a different layer of meaning, can be characterized by cultural marking. So, the denotative meaning of the words given above has a tangible cultural marking, they reflect some of the values inherent in English culture. Interpreting the lexical unit the Old Country, we can conclude that it is the denotative component that is culturally marked, since the history sense is deeply embedded in the English lingvocultural community. They are less subject to the trends of the times [18]. The Queen, of course, has a tangible cultural marking. The existence of the queen extols the continuity and stability of traditions, thereby strengthening the roots of political conservatism in the national character [19]. The Public School is a stage of education where children of

the privileged class study to subsequently become the ruling elite. Public private schools are known for giving their students not only good academic training, but the right emphasis, the right connections. The feeling of friendship and mutual assistance, based on the belonging to the same public school, is cultivated by its graduates and remains for whole life [20, 77-80]. In public schools, only 4 percent of the total number of students is studied. Nevertheless, the influence of public schools is extremely great to not only on the education system, but also on the socio-political life of the country and even on the national character. They reproduce the ruling elite for the needs of the empire [18]. The implication behind the allusion of The Public School is especially significant for representatives of the Anglo-Saxon linguistic and cultural community, therefore it seems possible to conclude that only denotative component of the word meaning structure is culturally marked. Oxbridge is the combined name of the oldest and most prestigious universities in the UK, Oxford and Cambridge. A diploma from Oxford or Cambridge is not so much evidence of certain special ranks as the stigma of a "gentlemen factory". The main purpose of training is to educate a person who would continue the traditions of the ruling class, as they have developed over the centuries in accordance with some chosen ideal. Oxford and Cambridge is the final stage of selection, after which a person joins the ruling caste for whole life, feels surrounded by a "network of old friends" [18].

Oxbridge denotat lexeme has significant cultural markings. The Right Accent is exactly what is being formed within the walls of public schools and Oxbridge. A special reprimand of the ruling caste, which can be worked out only in the early youthful years, manifests itself from the first word. The denotat of the concept of The Right Accent is, of course, culturally marked, as it serves as an indicator of belonging to a privileged class. People like Us is a circle of people that serves as evidence of belonging to a chosen caste. The denotative component of the term People like Us is culturally marked, since it contains a certain reflection of the British national character. It is characterized by a strict hierarchy of society [18]. In addition, in the text section above, one more important feature of Anglo-Saxon culture is traced - a culture that usually looks at "emotional" behavior with suspicion and embarrassment [21, 41].

IV. DISCUSSION

Yu.B.Kuzmenkova also writes that under the influence of individualism ideas, from a peculiar combination of "territoriality" and privacy based on British and American cultures, a distance turned into one of the basic value orientations [22, 22]. And here the main character of the work "The Magus" Nicholas Urfe wants to share his unusual impressions with strangers and understands that this is impossible. Summing up, I would like to emphasize that J.Fowles's discourse is extremely multifaceted and specific. To characterize the discourse of J.Fowles, the approach of cultural marking developed by S.V. Ivanova was taken as a basis. The culturological component may have a source of the concept itself, signified by a given lexical unit, may be subject-related, and may also be included in the structure of the meaning of the word, that is, mark the significative,

denotative, pragmatic and syntactic components of the structure of meaning.

V. CONCLUSION

The results of the study suggest that J. Fowles's discourse is characterized by the localization of the allusions culturological component sources in the linguistic sign and mainly in its pragmatic layer, which explicates pragmatic information suggesting the speaker's relationship to the signified or to the addressee due to connotations, as well as potential and hidden seme.

The analysis shows that cases of the cultural component localization in the denotative and significative layers of the word meaning structure, as well as in the reference, are not typical for J.Fowles's discourse.

In addition, it is noteworthy that in the analyzed work there are no examples of allusions where the cultural component would be localized in the concept. In all likelihood, this is due to the fact that the prevailing source of the cultural component in J. Fowles's novel "The Magus" is universal cultural knowledge.

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