

його перекладі, негативно впливає на комічний ефект творений іронією, а його опущення не змінює значення початкового речення і не має відношення до його розуміння.

Отже, іронія – це можливість висловити те, що з етичної точки зору бажано було б залишити неказаним. Це можливість звернутися до комічного в його високому образі. Іронія й досі залишається маловивченою в галузі різних наук, а особливо, в галузі перекладознавства. Хоч Казакова Т.А. й окреслила основні прийоми перекладу іронії, проте, ми вважаємо, що вони можуть бути розширеними. Тому, перспективним напрямком наступних досліджень вважаємо детальніший аналіз використання прийому опущення, під час перекладу іронії на прикладі англомовних публіцистичних текстів.

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ALLUSIONS AS A MEANS OF EXPRESSING THE INTERTEXTUALITY IN DAN BROWN'S «INFERNO»

The article deals with the phenomenon of allusion as one of the ways of implementing intertextuality in a literary text. The article surveys the definitions of allusions, its key features and comprises the explanations of historical, biblical, literary, scientific, mythological and art allusions. It was determined that the extensive usage of different types of allusions is the key feature of Dan Brown's novel «Inferno». Key words: intertextuality, allusion, classification of allusions, source of an allusion.

У статті розглянуто явище алюзії як один із способів реалізації інтертекстуальності в художньому тексті. У статті наведено визначення алюзії, описано її характерні особливості та подано тлумачення історичних, біблійних, літературних, наукових, міфологічних та мистецьких алюзій. Було визначено, що широке використання різних видів алюзій є ключовою особливістю роману Дена Брауна «Інферно».

Ключові слова: інтертекстуальність, алюзія, класифікація алюзій, джерело алюзії.

The perception and correct interpretation of a literary text is related to the polysemantic nature of the writer's language. The author often applies a variety of stylistic devices and uses information from different sources. This interaction of several texts at different levels is called intertextuality.

One of the most common and leading means of expressing intertextuality is considered to be an allusion. The studies of this phenomenon occupy a significant place among the topical issues of modern linguistics. Thus, the aim of the research is to define the notion of allusion, its key features as

a means of expressing intertextuality in the novel «Inferno» by Dan Brown. A thorough analysis shows that the term «allusion» has an ambiguous nature of interpretations.

There are several definitions of the term «allusion». The Oxford Dictionary defines it as 1) a play upon words, a word-play, a pun; 2) symbolic reference or likening; a metaphor, allegory; 3) covert, implied or indirect reference; a passing or incidental reference [6, p. 348].

Allusion (from Latin «allusion» – «hint, joke») is a stylistic figure that refers to a preliminary phenomenon, reality or work, hints at a certain literary work, plot or image, cinematic, mythical, historical event, everyday, sociopolitical fact or speech-behavioral stereotype based on a certain erudition and awareness of the audience, designed to unravel the encoded content of this message [2, p. 185].

According to the Ukrainian scholar E. Selivanova, the allusion is regarded as a manifestation of the category of intertextuality, a technique of artistic expression that significantly enriches textual information, creating numerous associations due to a hint at events, facts, characters of other texts [3, p. 24].

Allusion is the most commonly used stylistic device in the novel due to a variety of reasons:

1) allusion is the only means of expressing intertextuality, which refers not only to texts, but also to facts and realia, which significantly increases the volume of «sources»;

2) the allusion requires transformations, so it allows the use of other stylistic means, such as metaphors, epithets, similes etc.;

3) the allusion has the ability to express the content explicitly and implicitly, which makes it possible to conduct a more detailed study.

Many researchers have been engaged in systematization of the types and functions of allusive units (I. Galperin, E. Dronova, G. Denysova, A. Mamaeva, O. Morozova, G. Slyshkin, R. Thomas, M. Tukhareli).

The title of D. Brown's novel «Inferno» itself is an example of an allusion. «Inferno» (the Hell) is the name of the underworld in Dante Alighieri's epic poem «The Divine Comedy», which portrays hell as an elaborately structured realm. The characters of the novel «Inferno» Robert Langdon and Sienna Brooks are looking for a dangerous virus called «Inferno», created by scientist Bertrand Zobrist to save humanity from overpopulation and death. Here several ways of the interpretation of Inferno are identified. They are expressed with help of the following metaphors «virus», «key», «technology», «plague».

Taking into consideration the criterion of the source of allusions, they are divided into historical, biblical, literary, art, mythological and scientific allusions.

Historical allusion is a reference to some historical events of the period or historical figures. The reader comes across the following historical allusions in the novel «Inferno»:

«Seek the treacherous doge of Venice who severed the heads from horses and plucked up the bones of the blind» [4, p. 404]. This text fragment refers to the Venetian doge Enrico Dandolo, who, shortly after the Fourth Crusade, ordered to transfer the sculpture of St. Mark's horses from Constantinople in 1204. They were so heavy that the carriers had to cut off their heads, and in Venice the damaged places were hidden with collars.

«And yet still there are those who hunt me like a dog, fueled by the self-righteous belief that I am a madman. There is the silver-haired beauty who dares call me monster! Like the blind clerics who lobbied for the death of Copernicus, she scorns me as a demon, terrified that I have glimpsed the Truth» [4, p. 66]. The simile implies the comparison of Bertrand Zobrist to M. Copernicus, and Elizabeth Sinskey to the priests who persecuted the Polish astronomer for his discoveries. The WHO director-general Elizabeth Sinskey chased the scientist due to his invention of a dangerous vector virus carrying infertility plague.

Biblical allusions contain allusion units that refer to the Bible and other sacred literary texts or religious personalities, objects, phenomena, events etc. A good example of a biblical allusion is the following quotation:

«Standing in the doorway, undetected by the pilots, Langdon let the sunlight warm his face. The wide-open space before him felt like manna from heaven. The clear blue sky looked so peaceful ... so permanent» [4, p. 497]. The allusion contains references to the Bible, since «manna from heaven» was «the 'bread' provided by God for the Israelites when they were crossing the desert during their flight from Egypt» [6, p. 152]. In modern language, this expression means something received

unexpectedly; a long-awaited gift. The main character Robert Langdon suffers from claustrophobia and when he sees a clear blue sky, he experiences a long-awaited relief.

Literary allusions contain references to literary works, episodes, plots, phrases, events or characters of these works. For example:

«...but a highly contagious airborne pathway that could do so by altering us genetically seemed to belong in another world some kind of Orwellian dystopia of the future» [4, p. 587] – literary allusion to G. Orwell's novel «1984». In this case the vector virus that leads to infertility is compared to the social structure of the future described by G. Orwell in his dystopian novel.

«Pride. By recording this very message I have succumbed to Pride's goading pull ... eager to ensure that the world would know my work» [4, p. 380]. This literary allusion hints at «The Divine Comedy» by D. Alighieri. In his message Zobrist emphasizes that pride has overtaken him. The same sin was the reason for Lucifer's rebellion against God, which led to his expulsion from heaven. Lucifer is a symbol of rebellion and pride. The personality of Bertrand Zobrist possesses the same features. In addition to that, Zobrist like Lucifer, flies down from the Badia Tower, thereby committing the terrible sin of suicide [1].

«You are my inspiration and my guide, my Virgil and my Beatrice all in one» [4, p. 432]. In this quotation Sienna Brooks is compared to Virgil and Beatrice because she was Bertrand Zobrist's lover and guide on the road to creating a unique virus.

«Zobrist once said publicly that he wished he could put the genie back in the bottle» [4, p. 291]. This example of is made up of phraseological units that refers to the fairy tale about the fisherman from the collection of folk tales «One Thousand and One Nights». Genies are supernatural creatures in Arabic and later Islamic mythology. It acts as an evil spirit, like devils and demons in Christianity. In modern language, put the genie back in the bottle means «to try to suppress something that has already been revealed or done». D. Brown's character Bertrand Zobrist regretted that he created drugs that prolong human life.

Art allusion – a reference to works of art: famous paintings, sculptures, films etc.

«The professor stopped and stared as if she had defaced the Mona Lisa» [4, p. 399]. This art allusion is expressed by the title of the famous artwork by Leonardo da Vinci. In the text fragment, the high quality of Harris Tweed products is compared to the masterpiece of an Italian artist. The professor Robert Langdon was worried when Elizabeth Sinskey made a secret pocket in his favorite expensive Harris Tweed jacket, and ruining this beautiful outfit for Langdon was like cutting out the face of Leonardo da Vinci's Mona Lisa.

Scientific allusions contain a hint at scientific achievements and are expressed with the help of scientific terms.

«As the future hurls herself toward us, fueled by the unyielding mathematics of Malthus, we teeter above the first ring of hell ...» [4, p. 198]. The scientific allusion mathematics of Malthus refers to the predictions of the English scholar and demographer of the XIX century T. R. Malthus. In his work «An Essay on the Principle of Population», the scientist expressed the opinion that the world will eventually collapse due to overpopulation.

Mythological allusions are considered as a kind of allusion that refers to a mythological plot or character.

«The path before them looked like the entrance to the Minotaur's labyrinth» [4, p. 545-546] – a mythological allusion to the ancient Greek legend. According to it, the Minotaur is a monster lives in an elaborate maze-like construction by the legendary inventor and engineer Daedalus on the island of Crete.

«Pandora has opened her box, and there's no closing it now. Bertrand has created the keys to modify the human race ... and if those keys fall into the wrong hands, then God help us» [4, p. 590]. The following allusion is associated with the ancient Greek myth of the Pandora's Box. «Pandora, the first mortal woman, created was given by the gods a jar (or box) that she was forbidden to open. Out of curiosity she released from it all the evils and illnesses that have afflicted mankind ever since» [6, p. 310]. In this text fragment Bertrand Zobrist's invention is compared to Pandora's box. Spreading around the world, the vector virus altered human DNA and led to infertility.

In «Inferno» there is an allusion to «The Divine Comedy» by D. Alighieri, expressed by the number three. This number was essential for the medieval numerological tradition in which it was written. Firstly, the number three had a religious symbolism, because there are three hypostases of

God and three basic virtues in Christian teaching. The Three Heads of Satan in Dante's «The Divine Comedy» symbolize the balance between divine forces and those of the enemy of the human race. This is marked in the text with a description of the mosaic on the wall of the Florentine baptistery: «On his head he had three faces ... his three chins gushing a bloody froth ... his three mouths used as grinders ... gnashing sinners three at once. That Satan's evil was threefold, Langdon knew, was fraught with symbolic meaning: it placed him in perfect balance with the threefold glory of the Holy Trinity» [4, p. 324].

In D. Brown's novel, professor Langdon interprets the image as a symbol of the Black Death, which wiped out a third of Europe's population in the Middle Ages: «See this three-headed, man-eating Satan? It's a common image from the Middle Ages – an icon associated with the Black Death. The three gnashing mouths are symbolic of how efficiently the plague ate through the population» [4, p. 86].

Having analysed different ways of interpreting the notion of allusion, we have concluded that allusion is a reference to certain events, facts, personalities, characters of other texts. Like any other phenomenon, allusion possesses some key features. It increases the volume of «sources», allows the use of other stylistic means and can express the content explicitly and implicitly. The extensive usage of allusions is the peculiarity of Dan Brown's novel «Inferno». The most adequate classification is the one of the source of allusions that includes historical, biblical, literary, scientific, mythological and art allusions.

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THE ROLE OF FIRST-PERSON NARRATION IN FEMALE PROSE OF THE VICTORIAN ERA

The Victorian Era is regarded as a period in the British and world history that has brought dramatic changes to economic, sociocultural and scientific life of British society. It covered almost the entire nineteenth and early twentieth centuries and corresponded approximately the years of Queen Victoria's rule (1837 – 1901). This correspondence is quite inaccurate. But the influence of the Queen's reign on the development of British society and the literature created at that time is obvious and direct.

Before becoming Europe's most stable and prosperous country, Great Britain had to face a lot of alterations which set the path for the next generations. These changes were the challenge for all the classes of society and spread to almost all spheres of its life. The industrial revolution, urbanization, the railway age, financial crisis and colonization were the impulses that nearly brought the country to its knees, but at the same time gave it a chance for growth and development.

Along with all the mentioned above turbulences a lot of positive changes were brought, most of which were going to shape the future of society and the evolution of that age. It was manifested in the expansion of borders, technological advancements and medical breakthroughs. Being almost