



Allusion As The Way Of Rendering Elements Of Ancient Greek Mythology In The Tissue Of Modern Literature

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ABSTRACT

World literature of XX century has experienced the great influence of postmodernism, which resulted in diversity of styles and refusal of well-known structures and forms. One of the most widely used stylistic devices, characterizing the features of postmodernism, is intertextuality. Appearing only in recent years, intertext become widespread with its own forms, such as allusion, quote and reminiscence. And the novel "Percy Jackson" by American writer Rick Riordan seems to be an example of the use of intertext-allusion within the work. 12-year-old boy, Percy Jackson, becomes the part of adventures, dangerous and exciting world of Ancient Greek Gods, legends, myths and heroes. This work tries to study and analyse the importance of allusion to understand the idea of the writer and interpret the used allusions in the first book of Riordan "Percy Jackson and the Lightning Thief".

KEYWORDS

Postmodernism, intertextuality, allusion, reminiscence, quote, myth, demigod.

INTRODUCTION

World literature of the late 20th - early 21st centuries has its own changes, because it experienced the strongest influence of postmodernism, which appeared in the second half of the XX century. From Latin and

French languages "postmodern" means "modern", "new". The postmodern trend is considered as a reflection of the infringement of human rights, the horrors of war and post-war events. It arose from the fact that people

began to deny the ideas of the Enlightenment and such directions as realism and modernism. However, postmodernistic influence on Russian literature of the early XX century was short. If in modernism the main goal of the author was to find meaning in a rapidly changing world, then postmodernism declares the meaninglessness of what is happening around. Postmodernists deny the pattern and believe that everything in life depends on chance. The main features that are characteristic of postmodern literature are black humor, irony, fragmentary text and a mixture of genres.

Instead of realism and modernism, which had ideological certainty, there came a denial of all kinds of ideas. This was expressed in the fact that the authors abandoned the search for the meaning of being. By doing so, they chose to parody life, questioning their own authority. The fact that in European society they rejected well-known ideas and traditions, destroyed the usual way of living, they approached completely different view of the theory of the text. All this led to the structural and semantic deformation of the literary work.

Now the reader in the work sees a game that manifests itself at the level of meaning, language, interaction between the author and the reader himself. One of the techniques of this game is "intertextuality".

MATERIALS AND METHODS

As, it is known that the term "intertextuality" was introduced in 1967 by the French literary theorist and researcher Julia Kristeva: "Intertextuality is a social unit, considered as a textual unit" [1, 27] to denote the general property of texts, expressed in the presence of connections between them, due to which texts can transfer explicitly or implicitly in many

different ways. This technique is realized both in scientific and literary texts.

Among the numerous articles, it is worth highlighting the work of N. Fateeva "Intertextuality and its functions in artistic discourse", in which she states: "intertextuality is genesis of one's own text and postulating different author's" "through a complex system of relations of oppositions, identification and masking the identity of another author within the texts". [2, 30]

Therefore it becomes obvious that in the approach to the problem of defining the concept of intertextuality, it is important to have historical continuity between texts and expressive function.

Today, not only general issues of intertextuality, but also typological issues of the main intertextual forms in literature are becoming an urgent scientific problem. For example, IV Arnold writes in his article: "With external intertextuality, the change in the subject of speech is real: the quote really belongs to the pen of another author. And the internal intertextuality (letters, diaries, literary heroes) is essentially fictitious." [3, 22]

A more detailed typology of intertextuality belongs to one of the founders of the theory of intertextuality J. Jeannette. According to this classification, intertextual forms are subdivided into "architextual, paratextual, metatextual, hypertextual, intertextual itself". However, Intertextual elements themselves include quotations, allusions, reminiscences." [2, 27]

The most obvious form in literature is quotation. A quote is a short word-for-word excerpt from the author's text containing a complete thought. In scientific and fictional

literature, citation is used in order to show the reader the ideas of the authors of already existing research. Very often, authors in their own compositions use excerpts from the works of other people in order to emphasize the meaning of what they have written or add more expressiveness. Such phrases help to substantiate your statements or refute someone else's opinion. Quotes often become catchwords.

The next, more complex form of intertextuality is allusion. According to The Great Soviet Encyclopedia, "Allusion (from Latin *allusio* - a joke, a hint), in fiction, oratory and colloquial speech, one of the stylistic figures: a hint of a real political, historical or literary fact, which is generally known to be assumed." [4, 215] "It is a stylistic device which is based on reference to specific places, people, literary characters, or historical events, by some associations, have come to stand for a certain thing or an idea." [12, 134]

An allusion cannot be called a trope or a figure. According to F. Khajieva, L.K. Graudina and E.N. Shiryayeva "An allusion is a hint of a well-known place, personality, literary characters, historical events, circumstance or texts that are somehow associated or connected with the reader's subconsciousness or knowledge." Scientists classify allusions by content into historical and literary. The former is based on mentioning a historical event or person. This is the most commonly used type of allusion. These allusions are the easiest because they are specific and precise. This is the reason why historical allusions are less expressive and emotional.

Biblical and mythological allusions are considered to be the most expressive and emotional ones. It can be noted that the

authors use biblical allusions to characterize the hero positively. Based on universal knowledge and awareness of world culture, people in most of the cases find easy understanding the meaning of allusions. In other words, if the author used an allusion to any legend or myth of Ancient Greece, the reader would determine it without many difficulties.

Literary allusions "are based on the inclusion of quotations from precedent texts (often in a modified form), as well as mentioning the name, character of a literary work or an episode from it." In literary criticism, allusion can also be considered as an element of the Aesopian language. To be more precise, safe and hidden way of usage of allusion to discuss socio-political issues and thoughts freely. Also, some authors use the title of their works as allusions, that is, hinting references. Allusions are also used in poetry to evoke emotions. Examples of allusions are found not only in literature: they can be found in music, art, television and films. For example, Taylor Swift's Love Story has a hint of Romeo and Juliet, Disney's The Little Mermaid has a beautiful voice with which she seduces Prince Eric, a clear reference to the beautiful but dangerous sirens of mythological lore, and in the movie Teenage Mutant Ninja Turtles are presented turtles with the names of famous Italian artists Donatello, Michelangelo, Leonardo and Raphael.

In the study of allusion from literary point of view, linguists gravitate mainly towards literary, linguistic-stylistic and semiotic approaches. [5, 281]

Allusion is especially applied and asserted in the artistic thinking of the twentieth century, mainly in European neo-romanticism,

modernism, in utopian novels, when allusive philosophies, mythologemes, ideologemes create the entire work. The most vividly allusional image is shown in postmodernism illustrating its conceptual autonomy.

The purpose of using allusion is to enrich an elementary statement and the entire work with accompanying knowledge and experience. At the same time, the allusion plays the role of an economical way of actualizing history, literary tradition. As a result, the allusion used by the authors may be a fact known to everyone, but it may also be information, the meaning of which will be marked by a narrow circle of readers.

There are often examples of allusions to well-known facts:

“The town itself was to the left, a straggling huddle of red roofs and white walls in the centre of which, raising a golden dome proudly skywards, stood the building which had made the place the popular resort it was — the Casino Municipal. For St. Rocque, once a tiny fishing village, has become in recent years a Mecca for those who enjoy watching their money gathered in with rakes by sad — eyed croupiers” (J. Woodhouse. Hot Water).

In this example, the author used the well-known city of Mecca, a place of worship and pilgrimage of Muslims, and the book indicates that this place was a worship of money and gambling.

RESULTS

So it can be concluded, an allusion is a technique in the literary genre, when the author refers to some literary person or event that has already been described in other works

and is known to everyone, since it is considered a historical fact.

Close in meaning to allusion is reminiscence, which is also a reference to some event that has been previously read or heard. Sometimes it is difficult to distinguish reminiscence from allusion, however, it is believed that allusion is one of the directions of reminiscence.

Allusion and reminiscence are similar in their functions and distinctive features, however, the former is a reference to a real historical or literary fact that is generally known, and the latter is an abstract image or memory that is reflected in the writer's work in general or in a specific literary work.

Thus, quotation, allusion and reminiscence as elements of the text have a single goal that complements the meaning of the author's work and embodies the continuity of the literary tradition. Reminiscence can be compared to *déjà vu*. This is an unusual state in life, so the author wants to transfer this feeling into his work, where it becomes more unexpected, unusual, mysterious, thus reminiscence is such an artistic technique that, as it were, reminds of other works by presenting images of literature in literature, an appeal to previous cultural and historical facts, works and their authors.

DISCUSSION

“Percy Jackson and The Lightning Thief” is the first book of Rick Riordan's pentalogy, “Percy Jackson and Olympics”. In this work, the author used various mythological heroes and ancient Greek gods. The narrator of this work is the twelve-year-old Percy Jackson, who is going to have various adventures in the world of Greek gods and myths.

As we start reading the book, one can come across with the elements of intertextuality.

Look, I didn't want to be a half-blood.

If you're reading this because you think you might be one, my advice is: close this book right now. Believe whatever lie your mom or dad told you about your birth, and try to lead a normal life.

Being a half-blood is dangerous. It is scary. Most of the time, it gets you killed in painful, nasty ways.

But if you recognize yourself in these pages- if you feel something stirring inside – stop reading immediately. You might be one of us. [6, 1]

The first page contains the word half-blood, which means a demigod. The general history of the religions of the world defines demigods as individuals born from a human being and one son of God. A demigod is not a perfect deity. The term has been used in different ways at different times and among different people, but it mainly refers to a character, who attained divine status after death or resulted from a deity with a mortal. [7, 199]

"I snatched the ballpoint pen out of the air, but when it hit my hand, it wasn't a pen anymore. It was a sword - Mr. Brunner's bronze sword, which he always used on the tournament day."

During the excursion, our main character has to fight a terrible and evil fury, Mrs. Dodds. Suddenly, Mr. Brunner appears to help Percy Jackson and tosses a ballpoint pen. Here the author uses an allusion, "the bronze sword" and "the tournament" clearly indicates this.

The knight tournament is a military competition of knights in medieval Western Europe. The purpose of the tournament is to demonstrate the fighting qualities of the knights who were the main military force of the Middle Ages. Initially, tournaments were born as a way to learn martial arts in peacetime, as well as for experienced participants to show their skills and valor [8, 5].

This example can be called an allusion, since the "bronze sword" that Percy received from Mr. Brunner indicates the first battle of the protagonist as a demigod, his first attempt to protect himself, show his strength and appear as a worthy son of the great god, Poseidon.

Also, this passage is key to the plot of the first book, because from this tournament Percy begins his adventures in the world of ancient Gods and myths.

In addition, it is worth noting that the "bronze sword" was given to Percy by his school teacher, who would later become his mentor and trainer in the camp of the demigods. In other words, this tin of Mr. Brunner is a reference to the fact that henceforth he is Percy's teacher and that he is responsible for him.

The following passage can be called the following striking example of allusion:

"I was too shocked to register that he just cursed in Ancient Greek, and I'd understood him perfectly. I was too shocked to wonder how Grover got here by himself in the middle of the night. Because Grover didn't have his trousers on – and where his legs would be... where his legs should be..." [6, 42]

"I understood how he could run so fast and still limp when he walked.

Because where his feet should be, there were no feet. There were cloven hooves.” [6, 43]

There is another allusion in this episode. We are talking about satyrs from Greek mythology, who were the spirits of the forests, demons of fertility. Satyrs were part of the retinue of Dionysus, the god of wine, were bearded, covered with wool, long-haired, with protruding horns or horse ears, tails and hooves; however, their torso and head were human.

It is not surprising that our hero was amazed by the appearance of his friend. Percy immediately remembered that when Grover was having fun, he laughed, but his laughter sounded like a whinnying or mooing.

Appearing on the doorstep of the house by the sea, Grover informs Percy's mother about how they met the three moirae. Hearing this, Sally Jackson, excited, puts Percy and Grover in the car and drives off to summer camp at high speed. On the way, they get into a car accident. And then a monster appears in the guise of the Minotaur, willing to kill them.

“Glancing back, I got my first clear look at the monster. He was seven feet tall, easy, his arms and legs like something from the cover of “Muscle Man” magazine – bulging biceps and triceps and a bunch of other ‘ceps, all stuffed like baseballs under vien-webbed skin. He wore no clothes except underwear – I mean, bright white Fruit-of-the-Looms, which would’ve been funny expect for the top half of his body. Corse brown hair started at about his bellybutton and got thicker as it reached his shoulders.

His neck was a mass of muscle and fur leading up to his enormous head, which had a snout as long as my arm, snotty nostrils with a gleaming

brass ring, cruel black eyes, and horns – enormous black-and-white horns with points you just couldn’t get from an electric sharpener.” [6, 53]

In the description above, Rick Riordan uses a vivid allusion to a character from ancient Greek mythology. A monster with a human body and a bull's head. The son of Queen Pasiphae, the wife of the Cretan king Minos, and a bull. King Minos settled the monster in the Knossos labyrinth. The Minotaur was fed with human meat, sending criminals to him into the labyrinth.

The appearance of the monster in this episode suggests that Percy Jackson's life is in danger once again. After Percy Jackson's mother melted in the Minotaur's huge arms, “... turning into light, into a shimmering golden shell, as if it were a holographic image,” Percy's fear was replaced by anger.

After the Minotaur attack on Percy Jackson, the protagonist finds himself in a half-blood camp, where he meets other demigods. There he learns that his Latin teacher turns out to be a centaur.

“And then he did rise from his wheelchair. But there was something odd about the way he did it. His blanket fell away from his legs, but the legs didn’t move. His waist keep getting longer, rising above his belt. At first, I thought he was wearing,

white velvet underwear, but as he kept rising out of the chair, taller than any man, I realized that the velvet underwear wasn’t underwear; it was the front of an animal, muscle and sinew under coarse white fur.... A leg came out, long and knobby-kneed, with a huge polished hoof. Then another front leg, then hindquarters, and the box was empty, nothing but a metal shell

with a couple of fake human legs attached.” [6, 74]

Everyone understands Percy Jackson's surprise when he sees the transformation of Chiron into a centaur. Rick Riordan again turns to ancient Greek mythology. But why does the author choose the centaur as the mentor of the protagonist? The fact is that in ancient Greek mythology, the centaur, wild mortal creatures with the head and torso of a man on the body of a horse, the inhabitants of the mountains and forest thickets, accompany Dionysus and are distinguished by their violent disposition and intemperance. In heroic myths, some centaurs are the educators of heroes. Thus, it becomes clear to us why the author chose this particular image as the teacher of Percy Jackson.

Sometimes centaurs are considered as the offsprings of Poseidon - the god of the sea.

In the continuation of the novel, he introduces us to another inhabitant of the camp, Luke. This hero brought Percy the toiletries he stole. Subsequently, the reader learns that Luke is the son of Hermes.

“So, your dad is Hermes?”

....

‘Yeah, Hermes’

‘The wing-footed messenger guy’.

‘That’s him. Messengers. Medicine. Travelers, merchants, thieves. Anybody who uses the roads. That’s why you’re here, enjoying cabin eleven’s hospitality. Hermes isn’t picky about who he sponsors.” [6, 101]

Here the author again refers to the element of intertextuality - allusion. The famous writer Nikolai Kun in his book "Legends and Myths of

Ancient Greece" wrote: "In the grotto of Mount Killena in Arcadia, the son of Zeus and Maya, the god Hermes, the messenger of the gods, was born. With the quickness of thought, he is transported from Olympus to the farthest end of the world in his winged sandals. Hermes protects the paths ..., he patronizes travelers on a journey during his lifetime, he also leads the souls of the dead on their last journey - to the sad kingdom of Hades ...

Hermes is the patron god of paths and travelers and the god of trade. Hermes invented both measures, and numbers, and the alphabet ... he is also a god of ... resourcefulness and deceit ... he is an unusually clever thief. It was him who once jokingly stole his scepter from Zeus, from Poseidon - a trident, from Apollon - golden arrows and a bow, and from Ares - a sword. [9, 47]

Thus, based on the above, the reader can understand that Luke is the real son of his father, and further in the continuation of the novel, we will be convinced of this. In adolescence, children are not very picky about friends, so Percy does not yet know that Luke is not as honest and sincere as he seems.

In Chapter 8, "We capture the flag," reader sees how the two teams began competing for the flag. In this fight, Percy pursued Clarissa with her teammates. They attacked Percy Jackson, and in this unequal battle he was badly wounded. But as soon as Percy hit the stream, his strength began to recover, and the wounds healed. Percy then fought back and defeated his opponents. Suddenly a hellish creature appears and attacks Percy:

“There on the rocks just above us was a black hound the size of rhino, with lava red eyes and fangs like daggers. [6, 125]

‘That’s a hellhound from the Field of Punishment. They don’t... they’re not supposed to...’ [6, 127]

In this passage, Rick Riordan under The Field of Punishment was referring to the Fields of Punishment - a place in the Realm of the Dead, where mortals are punished for their terrible deeds, using various painful tortures. Usually, in Greek mythology, the wicked were sent to Tartarus; but this book has a different place for them. It turns out that this is an allusion. Based on this, the author wants to point out that Percy Jackson has a very powerful enemy who wishes him a painful death, and now our main character needs to be careful and vigilant in confronting enemies.

The next element of intertextuality can be seen in these lines:

“Be the end I looked up, the sign was already fading, but I could still make out still make out the hologram of green light, spinning and gleaming. A three-tipped: a trident.” [6,126]

The trident is an essential attribute of the ruler of the seas, Poseidon. Each point of Poseidon's trident has its own function. These are three spheres of the division of the world: earthly, heavenly, and spiritual. From this it can be understood that the trident symbolizes three principles - air, water and earth. In Ancient Greece, it was believed that the sea god Poseidon not only shakes the sea with a trident, but also plows the land, tears apart the land, creating bays and straits. So, it becomes clear that Percy Jackson is somehow connected to a god as powerful as Poseidon. The author, using this allusion, hints that our main character may have the same strength and power as the god of the seas Poseidon.

After it becomes clear that Percy Jackson turns out to be the son of Poseidon, in the half-blood camp, everyone stops communicating with him, fearing for their lives. And Dionysus suggested him to leave the summer camp. On the advice of Chiron, Percy turns to the Oracle to find out about his future fate.

Percy realizes that there is a struggle between Poseidon and Zeus over something very valuable.

“Nevertheless, Percy, you are correct. Your father and Zeus are having their worst quarrel in centuries. They are fighting over valuable that was stolen. To be precise’.

... a two-foot-long cylinder of high-grade celestial bronze, capped on both ends with god-level explosive.” [6,135]

Let us turn to ancient Greek mythology, which provides information about the rod of Zeus. The rod means to be the main attribute and the main weapon of Zeus, the supreme god of thunder. Zeus used a wand to create lightning. And this is a vivid allusion, or rather a hint that in the history of Percy Jackson, another majestic Zeus appears no less powerful than his father, the pursuer, the lord of lightning and the sky. Thus, the author reveals the meaning of the frequent rumbling of thunder and lightning strikes in previous episodes and why Percy's mother never allowed her son to fly on an airplane. In this episode, Rick Riordan described Zeus's hostility towards Percy. The reader understands how dangerous the situation in which Percy Jackson finds himself.

After the "audience" with the Oracle, Percy, in a conversation with Chiron, realizes that if a war breaks out between Poseidon and Zeus, then both gods will weaken, and the god Hades will become omnipotent.

“Ah, think, Percy’. Chiron said. ‘If Zeus and Poseidon weaken each other in a war, who stands to gain?’

‘Somebody else who wants to take over?’ I guessed.

‘Yes, quite. Someone who harbours a grudge, who has been unhappy with his lot since the world was divided aeons ago, whose kingdom would grow powerful with the deaths of millions...

I thought about my dreams, the evil voice that had spoken from under the ground. ‘Hades’.

Chiron nodded. ‘The Lord of The Dead is only possibility’.” [6, 163]

Everyone knows that Hades is the ruler of the kingdom of the souls of the dead. The book of the famous researcher of ancient Greek mythology Nikolai Kun contains the following information: “Deep underground reigns the inexorable, gloomy brother of Zeus, Hades. His kingdom is full of darkness and horror.... All the chilling sacred river Styx flows there, the waters of which the gods themselves swear by”. [10, 28] The above lines contain an allusion. The author refers to the god of the underworld, Hades, the lord of death, in whose image he wants to portray another ill-wisher of Percy Jackson. The main character will have a meeting with another worst enemy, and the outcome of this meeting may end sadly. The goal of the king of the dead is to establish his dominance in the human world.

In the passage below, the author uses a vivid example of allusion:

“I didn’t want to leave. I felt full and content. Aunt Em was so nice. I wanted to stay with her for a while. [6, 177]

Then I heard a strange, rasping sound above me. My eyes rose to Aunt Em’s hands, which had turned gnarled and warty, with sharp bronze talons for fingernails.

I almost looked higher, but somewhere of to my left Annabeth screamed, ‘No, Don’t!’

More rasping - the sound of tiny snakes, right above me, from... from about where Aunt Em’s head would be.” [6, 179]

The Gorgon is a popular character in ancient Greek mythology, where she appears as a woman with snakes for hair and boar tusks for teeth. Her gaze turns all living things to stone. She was killed by the hero of ancient Greek mythology Perseus. Let's take a closer look at this allusion, where the image of Medusa the gorgon is another obstacle for Percy Jackson in his search. The author deliberately leads his hero along this path, and Percy begins to understand that the first impression about a person is often deceiving, as happened in the story with Aunt Em.

CONCLUSIONS

In conclusion of the review of the above works, it becomes clear that intertextuality does not lose its popularity in modern literature. Most scholars regard quotation, allusion and reminiscence as the main intertextual forms. At the same time, the distinctive features of the quotation are recognized - relevance, clarity and accuracy, and allusion and reminiscence are similar in their functions, although the first refers us to the real historical, which is generally known, and the second is an abstract image or memory in the writer's work in general or in his specific literary work.

But all these elements have one goal - to introduce additional meaning in the work and to show the continuity of the literary tradition.

And the author of the novel "Percy Jackson", Rick Riordan, proved himself to be a master in the use of allusion. Gods, furies, titans, and other characters in Greek mythology provide material for the imagination, and tend to the great example of allusions, which are clear for reader.

ACKNOWLEDGEMENTS

I would like to express my deep gratitude to Professor Feruza Khajieva for her assistance and guidance in the given research. Her advice in developing and planning my work was very valuable. Moreover, I wish to thank N. Fateeva, N. Kun for providing basic materials and special grtitudes to Rick Rordan for such a delightful novel "Percy Jackson and The Lightning Thief".

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