**ALLUSION AS A STYLISTIC PECULIARITY OF JOHN GRISHAM’S CRIME NOVEL *THE BROKER***

Ella Mintsys

Vasyl Stefanyk Precarpathian National University

(Ivano-Frankivsk, Ukraine)

The issue of linguo-stylistic peculiarities of fiction text is in the focus of modern linguistics. Linguist M. Yu. Volkova states that those peculiarities should be closely connected with the main idea and artistic intention of the writer [4]. According to V. V. Vynogradov, the combination of language means within the literary work is related to its contents and depends on the author’s attitude to it [3,  р. 115]. It is evident that allusion stands out against other stylistic devices as it is rather sophisticated and requires a proper educational level of the reader. The conditions of the emergence of allusion related process are: the readers' knowing the source of the allusion, the presence of at least two texts – preceding text and text-recipient. The allusion process in which anthroponym occurs comprises semantic, meaning and functional characteristics [7, p. 25] and includes two components: coding the information by the author and decoding it by the reader. The process of coding information by the author is based on the necessity of rendering additional notional layers in the text. The process of decoding information by the reader presupposes finding out the author’s implication [5,  p.  64].

The article presents analysis of allusions in John Grisham’s novel “The Broker” [9]. John Grisham is a famous contemporary American writer, the founder of the new genre of legal thriller. His works are translated into many languages, have been successfully filmed and become a hit with the public. The main theme of his novels is the problem of a personality and their estrangement, the problem of an individual and society, an individual and the “system” (the greedy and corrupted corporations, banks, insurance companies and government structures) [6, p. 213]. Being an international espionage thriller, a crime story which differs from J. Grisham’s legal thrillers in its genre, “The Broker” is characterized by as an exciting plot and intrigue, bright characters and picturesque descriptions, a lot of action and suspense, as the rest of the author’s works. The effect of the thriller plot of the action story is created by means of expressive language in general and allusions in particular.

“The Broker” is a story of a notorious Washington power broker Joel Backman sentenced to fourteen-year imprisonment, who, after spending six years of the term in a federal prison, was granted a pardon by the President. Having been released, Backman was moved to Italy. He was hunted by the Israelis, the Russians, the Chinese and the Saudis while the CIA were watching and waiting for his assassination. Despite the fact that his pursuers were highly qualified, Joel Backman managed to escape and return to the USA.

The device that catches the readers’ attention and is thought provoking is allusion, a reference to some fact presumably known to the reader from various spheres of life. It enriches the image with various associative senses by means of a hint, a reference, and is purposefully used by the author [1, р. 232]. Allusion is evidence of the continuity and dialogicality of an artistic process [2, p. 23]. The more knowledgeable the readers are in terms of philosophy, history, literature, etc., the more possibility there is for them to adequately grasp the hidden sense of allusion. There are a number of classifications of allusion according to various principles. Thus, M.  Tukhareli suggests a semantic classification:

1. Proper names – antroponyms (here also belong zoonyms, toponyms, cosmonyms, etc.).

2. Biblical, mythological, literary, historical and other realia.

3. References to citations, wisdoms, epigrams, reminiscences [8, p. 16-17].

John Grisham used all the semantic types of allusion which contribute to the expressiveness of the text and testify to a versatile erudition of the author. Most of the allusions which are references to the events, personalities and the ones of the third type are known to the reading public at large. Whereas one of them is not worldwide known, and is familiar mostly to the American reader. For example, “There were two of them. The one with the voice arrived on the scene from the other side of Via Fondazza. He had basically the same suit, but with a bold white shirt with no buttons on the collar. He was older, shorter and much thinner. **Mutt and Jeff. Thick’n’Thin**” [9, p. 307]. Describing two CIA agents who were following Joel Backman, the author mocks at them, making reference to the negative characters from an American newspaper comic strip created by cartoonist Bud Fisher in 1907 about "two mismatched tinhorns". Mutt was tall and thin while Jeff was short and fat. They both were perfect ignoramuses [10].

In the following example reference is made to a historical fact, the notorious Watergate scandal which was caused by the illegal activities of the members of the Nixon administration in the 1970s. Among those activities was bugging Nixon’s political opponents’ and suspicious officials’ offices. The unraveling of the fact resulted in the USA constitutional crisis and the resignation of president Nixon. John Grisham skillfully weaves reference to this fact into the plot of the book: “As they settled in, Teddy glanced around the room, as if looking for bugs and listening devices. He was almost certain there were none; that practice had ended with Watergate. Nixon laid enough wire in the White House to juice a small city <…>” [9, p. 12].

Using another allusion, the author aims at emphasizing the seriousness of Joel Backman’s crimes: “There were eighteen counts, alleging crimes ranging from espionage to treason. When they were all read, Joel Backman was so thoroughly vilified that he belonged in the same league with **Hitler**” [9, p. 33].

After Joel Backman had been granted the Presidents’ pardon, he was hidden by the CIA agents in Italy. Although they were constantly on his trail, the broker managed to outwit them and escape to Switzerland, where he was given a car with a driver Franz who “<…> fancied himself a **Formula One** hopeful, and when Joel let it be known that he was somewhat of a hurry, Franz slipped into the left lane and hit 150 kilometers per hour” [9, p. 372]. Mentioning the famous world automobile racing championship, John Grisham lays emphasis on the neck breaking speed at which the driver was rushing his car.

The following example contains an allusion which belongs to the third semantic type: “Two were at the train station, looking for the needle in the haystack. Two were at Malpensa airport, twenty-seven miles from downtown. <…> Krater got closest to **the needle**” [9, p. 350]. It is used to show how challenging it was for the CIA agents to find Backman, the escapee, at such a crowded place as the huge airport in Milan. “The needle” is a reference to the idiom “to look for the needle in the haystack” which means that something is impossible to find.

It should be mentioned that all the allusions in the novel “The Broker” have an ironic ring and are accompanied by a hyperbole which contributes to the expressiveness of the narration, adds tension to it and makes it easier for the reader to understand the author’s intention.

Thus, allusion is a very expressive stylistic device, a sort of a code in which the author immerses his implication for the reader to bring it to the surface and decode it. In order to be able to do it, the reader should recall the real-life facts and names mentioned by the author and find its hidden sense in the context. In John Grisham’s novel “The Broker” there can be found allusions of three semantic types: proper names, historical realia and references to idiomatic expressions. Most of the allusions are widely known phenomena. However, one of them is most likely known to American readers only. The findings of the research can be used in teaching such academic courses as Stylistics, Lexicology and Foreign Literature

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