

ALLUSIONS IN LITERARY DISCOURSE
(BASED ON THE NOVEL “THE WINTER OF OUR
DISCONTENT” BY J. STEINBECK)

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Abstract

This paper is devoted to the study of allusion functions in literary discourse. Allusion is treated as a central manifestation of intertextuality. This term is used as a generic one for both references and quotations. They are defined as two forms of allusion marker. The analysis is conducted on the basis of J. Steinbeck's novel “The Winter of Our Discontent.” The brief review of J. Steinbeck's literary heritage is presented in the paper. The functioning of biblical, mythological and literary allusions is under study. Literary allusions in the novel are made both to works of classical authors (Shakespeare, Tennyson) and works of popular genres. They are used for characterization, to produce ironic and humorous effects, to create a certain atmosphere or setting, to structure the narrative, to introduce and develop the theme of the novel, to generalize the plot. In addition to allusions to certain works of different authors, allusions to certain genres are discussed, including cases of genre re-registration. The role of allusions as means of contributing to the polyphony of the novel and establishing writer-reader interaction of a certain type is also in the focus of the given paper.

Key words: intertextuality, literary discourse, allusion, functions, J. Steinbeck, polyphony, writer- reader interaction.

Introduction

The development of modern literary process is characterized by the increasing tendency to experiments in the domain of intertextuality. Being a multi-faceted phenomenon, it comprises numerous modes and forms. When analyzing the research done on allusion and tracing the development of allusion theory we can't but notice the shift from the definition of allusion as 'tacit' reference to the controversy over its covertness/overtness to its broader definition, resolving this controversy. More recent definitions of allusion lay heavier emphasis on its intertextual character, disregarding the importance of its covertness/overtness. Redefinition of the allusion marker (in terms of broadening it) solved the problem of superiority in relations between allusion and quotation. Now quotation is accepted as one of the forms of allusion marker. Attention to the referential aspects of the alluding process and the use of pragmatics has inspired the creation of more comprehensive theories trying to give a single

explanation to both literary and non-literary allusions. The use of the pragmatic approach in studies on allusion has also helped to account for the roles of the writer and the reader in the alluding process. The scholars are now concerned not only with the question of artistic intention but also with the active role of the reader in interpreting allusions.

It is impossible to cover all aspects of allusion within the scope of the present paper. Therefore I will limit myself to dealing with allusion as a central manifestation of intertextuality. In spite of its complexity the stylistic device of allusion has always attracted attention of scholars from different countries (Ben-Porat, 1976; Perri, 1979; Hebel, 1989, etc.). However, not all the aspects of its functioning in literary discourse have been fully covered in the existing studies. Further research on allusion is necessary because it affects interpretation of literary work. In other words, allusion may enrich this interpretation. The analysis of the writer's choice of allusions also helps to reveal the type of a relationship s/he tries to establish with their readers.

The aim of this paper is to show how allusions contribute to various aspects of the novel. I intend to study the functions of allusions in literary discourse. I would also like to demonstrate that allusions enable the writer to present in a concise and expressive form different voices and points of view. I will use allusion as a generic term for both references and quotations, sharing the view of those scholars for whom references and quotations are two forms of the allusion marker. The analysis is based on the novel "The Winter of Our Discontent" by John Steinbeck.

Literary heritage of J. Steinbeck and his novel "The Winter of Our Discontent"

The literary heritage of the well-known American writer John Steinbeck is voluminous and versatile. One of his critics gives an accurate characterization of this versatility:

"Like America itself, his work is a vast, fascinating, paradoxical universe: a brash experiment in democracy; a naïve quest for understanding at the level of the common man; a celebration of goodness and innocence; a display of chaos, violence, corruption and decadence" (Watt, 1962: 2).

Another critic (Wilson, 1951: 36) remarks about Steinbeck's versatility that "when his curtain goes up, he always puts on a different kind of show".

Steinbeck wrote in various fictional modes. His works include, for example, historical romance ("Cup of Gold"), myth ("To a God Unknown"), ironic realism ("The Pastures of Heaven"), mock-heroic ("Tortilla Flat"), a kind of folk epic ("The Grapes of Wrath"), parable ("The Pearl") and farce ("The Short Reign of Pippin the Fourth"). "The Winter of Our Discontent" is Steinbeck's last novel. It was published in 1961. Critics argue that this book generalizes Steinbeck's impressions of America and Americans after his returning home from Britain in 1959. It is also the embodiment of the author's deep concern over the moral health of his compatriots and the spread of violence, cruelty and hypocrisy among them. In one of the letters to his friends Steinbeck (Steinbeck and Wallsten, 1975: 651) described the above-

mentioned phenomena as “symptoms of a general immorality which pervades every level of our national life”.

This novel elicited controversial responses from the critics. They characterized the book as timely and perceptive, but lacking the familiar California locale and revealing various flaws (McCarthy, 1980). One of the critics analysed “The Winter of Our Discontent” along with other works by J. Steinbeck in the light of writer's 'non-teleological' approach to life. This means that Steinbeck is more interested in the 'as is' of our existence than in 'why'. As he himself explains:

“There are ample difficulties even to understanding the conditions 'as is'. Once that has been accomplished, the 'why' of it (known now to be simply a relation, though probably a near and important one) seems no longer to be preponderantly important. It needn't be condoned or extenuated. It just 'is'. It is seen merely as part of a more or less dim whole picture” (Steinbeck, 1975: 146).

The critics' analysis ended in some rather debatable conclusions about Steinbeck's disbelief in social progress and his failure to give the whole picture of life in his works. But pointing out the novel's “awkward and obtrusive symbolism, an unsatisfactorily-resolved mixture of moods, an unconvincing 3 plot blending fantasy and realism”, the critics (Watt, 1962: 102–103) nevertheless perceived “a new troubled, unchannelled power beneath its smooth surfaces ...”.

In spite of the disparity in critics' opinions, the Nobel committee cited “The Winter of Our Discontent” among those literary works for which Steinbeck was awarded the Nobel Prize for literature. This novel definitely has its virtues and provides a lot of material for linguo-stylistic analysis.

Biblical and Mythological Allusions

“The Winter of Our Discontent” differs from Steinbeck's other novels in that it is a first-person narration. Except for the first four chapters the story is told by Ethan Allen Hawley. All the events are presented from his point of view. The novel is divided into two parts. The events of the first part of the novel take place during Easter week. The events of the second part occur around the 4th of July, Independence Day. The choice of these dates by the author is not random. It is relevant to the main themes of the novel: the corrupting influence of modern industrialized society with its overwhelming power of money upon Christian moral values, the loneliness and alienation of people in such a society. Their degradation, the forgetfulness of the high principles and patriotic traditions of their ancestors.

Allusions in the novel contribute to the development of the above-mentioned themes and to a certain extent to structuring the narrative. The novel begins on Good Friday. From the first pages of it the reader comes across a number of biblical allusions. The concentration of biblical and other religious allusions is much higher in the first part of the novel as compared with the second. Thus Ethan Hawley often relates the events from the Bible to his daily routine on Good Friday and other days of Easter.

(1) *“I guess you did. Do you remember it's Good Friday?” He said hollowly, “The dirty Romans are forming up for Calvary”* (Steinbeck. 1985:11).

(2) *“Marullo is a catholic and a wop. He probably won't show up at all. I'll close at noon till the execution is over”* (Steinbeck, 1985: 11).

These are Ethan's phrases alluding to the events preceding Christ's execution and to execution itself from his conversations with his wife Mary. There are a lot of similar biblical allusions in the first part of the book, in the first chapter in particular. Some of them are actualized as references (see examples above), others – as direct quotations.

(3) *Ethan said, “And after that they mocked Him, they took the robe off from Him and put His own raiment on Him and led Him away to crucify Him. And as they came out they found a man of Cyrene, Simon by name. Him they compelled to bear His cross. And when they were come unto a place named Golgotha – that is to say, a place of a skull -”*

He uses this quotation in conversation with Margie Young-Hunt, local beauty and seductress. Ethan is so overwhelmed by Christ's sufferings that he cannot refrain from expressing his feelings not only to people around him but to other living beings, namely to birds.

Ethan said after them, “At noon the sun will darken and blackness will fall on the earth and you will be afraid.”

Talking to another character, a teller at the local bank, Ethan confesses that Easter is a dreadful holiday for him. He uses one more quotation from the Bible to explain how he feels:

(4) *“And every year, ever since I was a kid, only it gets worse because-maybe because I know more what it means, I hear those lonely 'lama sabach thani' words.”*

Later on in chapter 3 Ethan gives a more detailed explanation of what Good Friday means to him personally and his feelings in connection with this holiday. He puts it this way:

(5) *“Good Friday has always troubled me. Even as a child I was deep taken with sorrow, not at the agony of the crucifixion, but feeling the blighting loneliness of the Crucified. And I never lost the sorrow, planted by Matthew and read to me in the clipped, tight speech of my New England Great -Aunt Deborah”* (Steinbeck, 1985: 54).

Judging from the examples given above, biblical allusions along with other linguistic means foreground the theme of loneliness which is one of the main themes in the novel. Besides the Bible, Steinbeck alludes to other religious sources. Thus the line “Birds in their little nests agree” is a quotation from the poem “Love between Brothers and Sisters” written by Isaac Watts, English theologian and the author of religious hymns. References to Saint Francis of Assisi, patron saint of animals, can be found in the novel several times.

In this novel Steinbeck uses allusions not only to certain works of certain authors, but also allusions to certain genres. Thus, Ethan Hawley uses ironically a senseless utterance composed of Latin and English words that sounds like a prayer.

(6) *“A reflected cathedral light filled the store, a diffused cathedral light like that of Chartres. Ethan paused to admire it, the organ pipes of canned tomatoes, the chapels of mustard and olives, the hundred oval tombs of sardines. 'Unimum et unimorum', he intoned in a nasal litanic tone. 'Uni unimose quod unibug in omnem unim, domine – ahhhhmen' he sang”* (Steinbeck, 1985: 21).

Here allusion is the final element in the chain of the character's associations started by switching on the neon light in the grocery store. It is part of a larger stylistic complex consisting of comparison and extended metaphor (organ pipes ...,

the chapels ..., tombs ...). This allusion helps the reader to understand the character's mentality and see things from his point of view. This example is also a case of genre re-registration. The form of a prayer is used here in a new unusual context for producing an effect different from the traditional one, i.e. ironic, not lofty.

Ethan's parody of the well-known prayer 'Ave Maria' which he addresses his wife is another example of genre re-registration.

(7) "*Mary of my heart*", he said, "*look on your husband, your lover, your dear friend. Guard me against evil from within me and from harm without. I pray for your help, my Mary, for a man has a strange and wind-troubled need and the ache of the ages is on him to spread his seeds everywhere. Ora pro me*" (Steinbeck, 1985: 247).

The interesting thing is that Ethan pronounces this mock-prayer in Mary's absence. It is his sarcastic reply to Margie's suggestion of partnership and her attempts to benefit from her prophecy of fortune for Ethan that has come true. This example testifies to Ethan's subtle sense of humour and ironic attitude to life. It also proves that his faith is not dogmatic. Some other examples show that in spite of being too sensitive over Good Friday, Christ's execution and other religious matters, Ethan can still joke about them.

(8) "*I have designed an Easter hat,*" I said. "*A simple off-the-face crown of thorns in gold with real ruby droplets on the forehead*" (Steinbeck, 1985: 133).

(9) "*What has she done with her hair?*" "*You noticed that? It is almost strawberry.*" "*To be a light to lighten the gentiles, and to be the glory of thy people Israel*" (Steinbeck, 1985: 139).

The first of the above examples (8) is Ethan's remark on his way to the church on Easter Sunday when he hears how women, being part of the festive procession, exchange compliments about their hats. In example 9 Ethan uses biblical allusion to comment on the too bright hair colour of Mrs. Baker, the wife of the local banker.

So due to a number of biblical allusions the reader perceives Ethan Hawley at the beginning of the novel as a person identifying himself with Christ's sufferings and trying to act in agreement with postulates of Christian morality. Thus, on Good Friday he rejects a money bribe and turns down transparent hints of Margie Young-Hunt. But later on in the novel, thinking and talking about his close childhood friend Danny Taylor, Ethan uses a modified version of the phrase from the Bible belonging to Cain who murdered his brother Abel. The original phrase was: "*Am I my brother's keeper?*" The modified variants are: "*Maybe my guilt comes because I am my brother's keeper*" (Steinbeck, 1985: 67), "*I feel I should be my brother Danny's keeper*" (Steinbeck, 1985: 144).

The modified allusive phrase is used twice and hints at Cain's qualities in Ethan who, in spite of all his good intentions to help Danny, finally betrays his friend and indirectly causes his death. This allusion occurs in the text before the above-mentioned events take place and serves as a certain pointer to the probable cause of their development. Some critics (McCarthy, 1980: 133) even see Judas's features in Ethan and describe him as 'a parody of Judas.'

It is necessary to touch briefly upon allusions related to Greek, Roman mythology and old English legends. They are not frequent in the novel but still worth discussing. These allusions are mainly actualized as references and allusive proper names. I would like to give several typical examples.

(10) ... *but it was in her eyes, her brown myopic eyes, that Ethan saw what his wife could never see because it wasn't there when wives were about. This was a predator, a hunter, Artemis for pants* (Steinbeck, 1985: 29).

(11) *A good trick I thought, a killer at ladies' clubs or anywhere else. So must the Pythoness have looked, cool and composed, and confusing* (Steinbeck, 1985: 115).

(12) *The cabinet has always been the holy place of the parenti to me - Roman masks of the ancestors, or the lares and penates back to a stone fallen from the moon.*

(13) *"Good bye, Leda. Say hello to the swan." She laughed away, a baby-fatted volupt.* (1985: 200)

(14) *She sat a bowl of flowers on her head, the yearly vernal offering to Eostre. "Like it?" "I love it"* (Steinbeck, 1985: 90).

In examples 10 and 11 allusions are used for characterization of Margie Young-Hunt. In the first example her characteristics are presented in one of the few chapters of the novel written in third person narration. In other words, she is characterized from the narrator's point of view. The narrator alludes to the Greek goddess Artemis who was the patron of animals and hunting. This example is an obvious case of antonomasia. The name of the goddess is used metaphorically to emphasize one of the major features of Margie's nature. This feature of her character is foregrounded by her surname. The verb 'hunt' constitutes part of it. So the effect of the meaningful surname is reinforced by the situational antonomasia.

In example 11 Margie is characterized by Ethan. Observing her during the fortune-telling Ethan compares her with the Pythoness, the famous prophetess at the Apollo's temple in ancient Greece. Alluding to Greek mythology Ethan seems to develop Margie's characteristics given by the third person narrator.

In example 12 allusion is made to ancient Roman mythology. Ethan uses the figurative expression 'lares and penates' as the symbol of home, homely hearth. In Roman mythology lares and penates were the patrons of the homeland and homely hearth.

In example 13 Ethan alludes to the Greek myth about Leda, the wife of the Spartan king Thindareus. According to the myth her beauty conquered Zeus who turned into a swan to seduce her. Here Ethan uses this name ironically while addressing his daughter. This reflects his reaction to noticing his daughter's blossoming femininity – another case of metaphorical antonomasia.

Example 14 contains the name of Teutonic goddess of spring Eostrā. The English word 'Easter' is derived from this name.

All the above-mentioned allusions are used by Ethan Hawley either in his narrative or his direct speech. On one hand mythological and biblical allusions contribute to the presentation of Ethan's mentality, his perception of people and events, i.e. to his characterization. They tell the reader more about his intellectual level and education. On the other hand such allusions contribute to readers' understanding of other characters in the novel by typifying them (by establishing their similarities to well-known types).

Literary Allusions

Literary allusions along with biblical ones constitute the largest and most important group of allusions in the novel. This group includes allusions of various types and forms of actualization. Allusions to particular works of different authors and in different genres, etc. belong here. Shakespearian allusions are quite numerous

in this group. The title of the novel is part of the quotation from Shakespeare's play "Richard III". The complete quotation appears in the novel twice: in original and modified versions. Both times it is used by the main character and narrator Ethan Hawley. This quotation is used to mark the essential moments in the narrative. So it may be called the dominant allusion.

The first time Ethan pronounces this quotation at the end of the first chapter of the novel when he has got hold of his friend's land by cheating and betraying him. Having done this, he has also outwitted the local banker Mr. Baker. Here allusion to Shakespeare's "Richard III" marks Ethan's first success on his way to money, higher social position and moral degradation.

"Afterwards I cleaned the whole store, even corners long neglected and choked with flug, I sang too: 'Now is the winter of our discontent. Made glorious summer by this sun of York'." (Steinbeck, 1985: 211).

The second time Ethan uses the modified variant of the quotation is almost at the end of the novel when he congratulates his son on the victory in the National 'I love America' contest. But it turns out a little later that his son's success also involves dishonesty and plagiarism. His son's disgraceful behaviour causes even more suffering and torment to Ethan than his own immoral deeds.

"Just before the cake I toasted the young hero and I wished him luck and I finished, 'Now is the winter of our discontent made glorious summer by this son of York'" (Steinbeck, 1985: 346).

Thus allusion in the title of the novel figuratively summarizes its contents and highlights the author's discontent with the moral state of the American nation. The pronoun 'our' in the title has a generalizing function. It means the discontent of not only the author, but also of his contemporaries and the characters of the novel. Later in the text this very allusion relates the author's general message to the concrete events of the novel and the actions of the characters, establishes parallels between past and present.

There are several allusions to Shakespeare's other works in the novel, namely to "The Two Gentlemen of Verona," "Hamlet," "Richard II," "Julius Caesar," "Antony and Cleopatra," "Romeo and Juliet."

Most of the Shakespearian and other literary allusions are made by Ethan Hawley and some of them by his friend Danny Taylor. This fact testifies to their common social background, upbringing and education. They are both from old and respectable local families, dating back to the first American colonists. They both studied at the best American educational establishments. However, unlike Ethan who graduated from Harvard, Danny was expelled from the Naval Academy and became a drunk. Sometimes Ethan and Danny allude to the same lines from certain literary work but in slightly different ways.

"... Right now – my strength it is the strength of ten because the bottle's here" (Steinbeck, 1985: 16).

"My guilt is as the guilt of ten because I am a skunk" (Steinbeck, 1985: 313).

Both examples are modified quotations from Alfred Tennyson's poem "Sir Galahad." Ethan and Danny allude to the following lines from this poem: "My strength is as the strength of ten because my heart is pure." The first modification belongs to Danny, the second- to Ethan. I think Ethan is more inventive in his alluding technique.

As Ethan is the central character in the novel, allusions are concentrated in his speech. They contribute to his characterization in different respects. Thus, for example, we know that Ethan studied humanities at Harvard, in particular languages

and literature. He is well-read and likes to play on words. He uses language creatively. His linguistic creativity reveals itself in the way he alludes to literary works of different authors and genres. The examples given below will make my point clear.

(15) "... *I do not trust thee Margie Young, the reason why I cannot tongue. But this I know and know right spung, I do not trust thee Mrs. Young*" (Steinbeck, 1985: 132).

(16) "*Power but not of glory surged through me*" (Steinbeck, 1985: 189).

(17) "*Lettuce and cheese,*" he said, "*Lettuce and cheese. When a man marries, he lives in the trees*" (Steinbeck, 1985: 32).

(18) *It does seem to me that nearly everyone I see is nervous and restless and a little loud and gaily crazy like people getting drunk on New Year's eve. Should auld acquaintance be forgot and kiss your neighbour's wife* (Steinbeck, 1985: 207).

(19) "*Ask him and tell him a dollar stands tiptoe on the misty mountain top*" (Steinbeck, 1985: 313).

Example 15 presents the modified version of the poem by Thomas Brown (1663-1704) devoted to one of his tutors at Oxford. The original poem is: "*I do not love thee, Doctor Fell, The reason why I cannot tell; But this I know fully well, I do not love thee, Doctor Fell.*"

In example 16 Ethan puns on the title of Graham Greene's novel "The Power and the Glory."

In example 17 he alludes to the well-known nursery rhyme: "*Scissors and string, scissors and string, When a man single he lives like a king. Needles and pins, needles and pins, When a man marries, his trouble begins.*" Another modified version that Ethan uses in the novel is: "Ham and cheese, ham and cheese ...".

Example 18 includes the modified line from the famous song "Auld Lang Syne" written by Robert Burns.

Example 19 contains a modified quotation from Shakespeare's "Romeo and Juliet." Ethan uses these allusions to describe more vividly his attitude to other characters (ex.15), his inner state and feelings at a certain point in the narrative (ex. 16), the states of mind and moods of people around him (ex. 18). In example 19 he uses allusion to bring his message across to his interlocutor in the form of a joke rather than as an order or a demand. Finally he succeeds in reaching his goal.

Besides the authors and genres discussed above Ethan also alludes to fairy-tales, proverbs, pop songs.

(20) "*Mrs. Margie is the Witch of the East. A Martini is not a drink. It's a potion*" (Steinbeck, 1985: 203).

(21) "*Yes, I'm worried. Does that reassure you? I wouldn't want you to repeat it, but the sky is falling and a piece of it fell on my tail*" (Steinbeck, 1985: 314).

(22) *I slammed the door and shouted, "A man's bathroom is his castle." And I heard her laugh.* (Steinbeck, 1985: 309).

(23) *I put Marullo aside and went to Margie. Margie- that gives you an idea of her age. "Margie, I'm always dreaming of you, Margie. I'd give the world to ..."* (Steinbeck, 1985: 166).

In example 20 allusion is made to the children's novel of the American writer L.F. Baum under the title "The Wonderful Wizard of Oz." Here the real name of the character is juxtaposed with the situational allusive name.

Example 21 contains the quotation from the well-known folk tale "The Sky is Falling," telling about chickens who were afraid of rain. Example 22 presents

a modified version of the English proverb "A man's house is his castle." In example 23 Ethan alludes to a song popular in the USA in the early 1920s.

Quite often allusions of different types are used in the novel to produce ironic and humorous effects. These effects may be achieved through a number of techniques. First of all a well-known syntactic and/or rhythmic structure may be filled with some new lexical items as in the case of the modified line from Tennyson "*My guilt is as the guilt of ten because I am a skunk*" or modification of Brown's poem about Dr. Fell.

Secondly part of the original quotation or even one word from it may be substituted by another unexpected one. The juxtaposition of the new element with the remaining original gives the desired effect. This happens in the case of the line from Burns and the quotation from Shakespeare's "Romeo and Juliet." Originally it was "... a jocund day stands tiptoe..." and in the modified version "a dollar stands tiptoe..." I think that the allusions mentioned above are instances of a foregrounding of the specified kind.

The change in the allusion's referent and the choice of a non-standard addressee for it may also result in irony and/or humour.

(24) "*I bring you tidings of great joy, my flying squirrel.*" "Crazy." (Steinbeck, 1985: 255).

(25) *It was obvious that he forgave us all our trespasses. I never saw a boy accept greatness with more grace* (Steinbeck, 1985: 323).

(26) "*Read Moby Dick, dog. That's my advice to you.*" (Steinbeck, 1985: 15).

In example 24 Ethan alludes to the angel's words informing the shepherds about the birth of Jesus Christ (Luke, 2:10). He uses these words in a conversation with his wife to tell her about the opportunity of their going away for the week-end in Marullo's car. In example 25 Ethan attributes Jesus's words (Mark, 11: 25) to his son Allen, describing his behaviour. In example 26 Ethan's allusion to the novel "Moby Dick" by H. Melville is addressed to Mr. Baker's dog. The given allusion is related to Ethan's ancestors who were whalers and had strict moral principles. It also contributes to the development of betrayal theme which is prominent in the novel. By using this allusion the author implies that Ethan betrayed not only his friend Danny, but the moral values of his ancestors.

To achieve ironic and/or humorous effect(s) literary allusions dealing with lofty matters and works written in archaic language may be related to everyday, down-to-earth situations. In the example given below Ethan alludes to the famous monologue of Hamlet on eternal questions of the meaning of life and death while talking to his wife in the middle of the night after their making love.

(27) "*Good Lord! We better get to sleep.*" "*Ah! There's the rub – Shakespeare.*" "*You'd make a joke about anything.*" (Steinbeck, 1985: 165).

Ethan's linguistic background is substantiated by his use of allusions in several languages.

(28) "*You'll never guess!*" *she said, and her hands were out, palms in, as though she carried a package. It was in my mind so I replied "Seo leo gif heo blades onbirght abit aereest hire ladteow."* (Steinbeck, 1985: 308).

(29) "... *I tell you Alfio, to conceal your motives, tell the truth.*" "*What kind of talk you do?*" "*Ars est celare artem.*" (Steinbeck, 1985: 189).

(30) *Easter Sunday breakfast is an orgy of eggs and pancakes, and bacon curling about everything. I crept up and patted he silk-covered fanny and said, "Kyrie eleison!"* (Steinbeck, 1985: 128).

Example 28 contains a quotation in Old English from one of the works of the Roman philosopher and statesman Ancius Boethius in a translation made by King Alfred in the 9th century. In example 29 Ethan quotes in Latin, in example 30 – in Greek.

Even Ethan's suits have allusive funny names. Thus, one of them is called Sweet George Brown and quite likely alludes to the popular American song "Sweet Georgia Brown." Another one is called Dorian Grey. This name is obviously associated with Oscar Wilde's novel "The Picture of Dorian Grey."

Besides works of English and American authors Ethan also alludes to the works of Hans Christian Andersen, the Grimm brothers, operas of Puccini and Wagner, etc. So allusions are part and parcel of his life and nature. The multi-layered usage of allusions by the author makes the novel postmodern. It also helps to activate different voices and points of view, thus creating a realistic picture of American life in 1950s-1960s.

Conclusion

The conducted research has led to the following conclusions. The treatment of references and quotations as two forms of allusion marker has enabled us to get a clearer picture of their functioning in literary discourse, to see differences and similarities between them. The analysis of Steinbeck's "The Winter of Our Discontent" supports the argument that allusion is the central manifestation of intertextuality and one of the means contributing to the polyphony of a literary work. This study has also revealed the main functions of allusions in literary discourse. In the given novel they are used for characterization, to produce ironic and humorous effects, to create a certain atmosphere or setting, to structure the narrative, to introduce and develop the theme of a literary work, to generalize the plot. Shared background knowledge as an inseparable component of the alluding process, makes allusion an essential instrument in writer-reader interaction. In all their variety allusions allow the readers to penetrate deeper into the polyphonous world of the given novel, the complex inner and outer existence of its characters.

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