

Linguacultural Aspects of Allusion

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ABSTRACT

This study explores the linguacultural dimensions of allusions, positioning them as complex indirect signs that mediate between distinct eras, traditions, and cultural value systems. Instead of merely decoding textual impacts, the research emphasizes the necessity of evaluating the underlying cultural realities and semantics embedded within allusive units. Utilizing a descriptive-analytical approach based on the linguacultural theoretical frameworks of I. R. Galperin and A. D. Schweitzer, this paper classifies allusions into four distinct categories based on their cultural knowledge fund: cross-cultural, regional, national, and local. Additionally, a structural matrix is implemented to analyze how allusion sources operate within contemporary axes (everyday life, mass media, advertisements) versus historical frameworks (mythological, religious, and literary texts). The results demonstrate that allusions establish bidirectional semantic vectors connecting the immediate text simultaneously to other textual units and to the original prototext through their specific referential functions. Furthermore, findings indicate a rising modern trend toward media-driven and folkloric allusions. Ultimately, the study concludes that the penetration of cultural values into specific linguistic signs, along with their secondary allusive utilization within the secondary text, serves as a vital tool for contextual text decoding, underlining the intrinsic link between language and cultural heritage.

Keywords: Allusion, linguacultural aspects, cultural semantics, prototext, cultural knowledge fund, intertextual references.

INTRODUCTION

Globalization and increasing intercultural communication in the XXI century demand a deeper linguistic approach to text interpretation, as texts are no longer viewed merely as linguistic structures but as cultural phenomena. Within this broader context, the primary challenge in modern text linguistics and linguacultural studies lies in the breakdown of communication when cultural codes are embedded covertly. Allusions serve as a prime example of this phenomenon; they are not static lexical tools but dynamic cultural vehicles that require the reader to possess shared communal, national, or global knowledge. When an author utilizes an allusion, they assume a shared encyclopedic and cultural background with the reader. However, in contemporary discourses where mass media, digital networks, and traditional historical-mythological canons intersect the boundaries of these shared knowledge funds are continuously shifting. This fluidity creates an academic necessity to systematically determine how allusive units transition from direct linguistic representations into mediated cultural signs, and how their popularity influences text comprehensibility across different societies.

MATERIALS AND METHODS

To achieve the research objectives, this study utilizes a comprehensive structural-semantic and linguacultural approach grounded in modern textual analysis. The research materials comprise two primary corpuses of text: historical-canonical sources (including Biblical literature, classical mythological narratives, and traditional literary texts) and contemporary media sources (including reports from secular or crime chronicles, advertisements, and digital folklore).

RESULT AND DISCUSSION

In decoding allusion within a text, the reader must focus not only on the origin of the allusion and its impact on the text, but also on

the cultural reality associated with it. Allusion, in general, serves as a mediator between different eras, traditions, value systems, and artistic thinking. O. S. Akhmanova, I. V. Gyubbenet, K. B. Golubina, S. G. Ter-Minasova, V. V. Krasnykh, N. D. Arutyunova, S. G. Vorkachev, M. I. Kiose, I. S. Khristenko, A. M. Garifullin, and others have made significant contributions to the study of allusion from a linguacultural perspective [6]. When analyzing allusive units, it is essential to address their cultural semantics as well. Linguacultural aspects are manifested in both types of allusion (intertextual and referential).

Analysis of allusive units from a linguacultural perspective

The analysis of allusive units from a linguacultural perspective is detailed in the theories of I. R. Galperin and A. D. Schweitzer, which distinguish references to religious, mythological, literary, and historical characters and events, as well as references to facts of everyday life.

From a linguacultural standpoint, allusive units can be classified into four types:

1. References to facts that constitute the core information fund: belonging to the international fund of knowledge (cross-cultural/universal);
2. Those that constitute the core information fund of the cultures of several nations (regional);
3. Belonging to the cultural knowledge fund of a specific nation (national);
4. Belonging to the knowledge fund of the addressee community (local) [3].

The facts within the core information fund of socio-culture that serve as sources of allusion include data from religious and mythological sources, historical events, literature, and non-verbal arts (mostly from previous eras); works of painting and sculptures can also be included as objects of allusion.

Cultural information that constitutes the knowledge fund of certain nations may also include information related to the knowledge of the “Bible” the holy book of Christianity. Biblical

knowledge, which is widespread in Western European countries, Great Britain, and the USA, does not have such deep roots in Muslim countries.

The group of references to historical facts, as well as to literary and non-verbal works of art, includes both references to sources that are famous worldwide and to facts that are not sufficiently well-known outside the cultural communality of groups of nations. These facts are of regional significance.

Recently, there has been a trend towards referencing facts widely covered by the mass media (reports on individuals and events that usually constitute the secular or crime chronicle sections in the press), advertisements, as well as folklore elements encountered in everyday life (popular stories, anecdotes, songs of avant-garde youth movements, etc.).

The allusion sources of a language can be presented in the form of a diagram showing the unity of local, objective, and temporal divisions:

Table 1

Contemporary	Historical
Events of everyday life, realities from movies and TV shows, advertisements	Mythological, religious, literary (titles of literary works, literary characters), historical-factual

The following table lists only the realities that can possess cross-cultural/regional characteristics and, accordingly, the sources of allusion. Depending on whether they are intertextual (mythological, religious, historical-factual, literary) or referential (advertisements, everyday life events, mass media, websites) and based on the popularity of the fact they describe, they can be considered either cross-cultural/regional or national/local.

Table 2

Allusion	Global	Regional	National	Local
Mythological	+	+	+	-
Religious	+	+	-	-
Literary	+	+	+	-
Historical-factual	+	+	+	+

Movies and TV shows	+	+	+	-
Music and arts	+	+	+	+
Social media	+	+	+	+
Related to the author's personal life	-	-	+	+

Unlike lexical units that are used in a purely nominative sense and function as direct signs within a text, allusions function as indirect signs whose connection to cultural heritage is of a mediated nature.

Studying the cultural value of an allusion is crucial for identifying the structure of this stylistically marked element, which establishes semantic connections within texts in two directions: in the relation of the allusion to other units of the text and to the prototext, which is made possible due to the referential function of the allusion. The study indicates that the penetration of certain cultural values and realities into a language, their formation into specific linguistic signs reflecting cultures and cultural elements, and the allusive utilization of these cultures within the secondary text represent a vital aspect of allusion.

CONCLUSION

In conclusion, this study demonstrates that allusions operate as dynamic cultural vehicles rather than static linguistic markers, functioning as indirect signs whose successful decoding depends heavily on the alignment of shared cultural knowledge funds. Furthermore, the structural analysis confirms that allusions possess a unique dual nature, establishing bidirectional semantic vectors that link the immediate text concurrently to other textual elements and to the original prototext through their specific referential functions. Finally, the investigation maps a distinct contemporary paradigm shift, where allusion sources increasingly transition from classical historical-mythological domains into rapidly evolving digital media formats, advertisements, and modern folklore. Ultimately, these findings underscore that the study of allusive units from a purely linguacultural perspective provides a critical framework for

decoding text semantics, proving that language evolution remains fundamentally inseparable from collective cultural heritage.

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