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ALLUSION IN LITERARY COMMUNICATION

Allusion as a specific phenomenon of the literary text has not yet been unambiguously defined. It has been largely classified as a stylistic figure or a trope, but it has recently been acquiring a more general validity, i. e. its functioning on the thematic level has also been identified. Whatever way allusion is defined, it is the mediated transfer of information that remains its basic property and that it plays a similar role as the tropes. Its function really is similar to that of the function of the tropes, so it must first be identified and characterized on the linguistic and stylistic base, only then should we seek its thematic or intertextual connections and functioning. Finally, the phenomenon of the literary work being as a whole or by some of its parts bound to the extratextual reality, should not be neglected either. From the communicative aspect it is not always substantial if the problem concerned is literary allusion or whether literary allusion is just one but not the only sort of allusion occurring in the literary text. The basic criterion will be its communicative range and aesthetic contents, not literariness.¹

Allusion can be thus defined as the linking of a part of the text or the text as a whole to another text /prototext/ or to some social reality. As a microstructural element allusion has an iconic function in the text. There are, however, many cases in literature when allusion becomes, on the macrostructural level, an element of the text-constituting process and shares in the constituting of the polysemy of the

text as a whole. In such cases, it is through the mediation of allusive linking that the text acquires an iconic character, i.e. allusion or the allusiveness of the text is a part of the supersign. The metacommunicative functioning of allusion is guaranteed by 1. the synchronic social situation, and 2. the common history and common literary tradition of the expedient and the percipient. The first group includes mostly political allusions that are largely perceived on the basis of the contemporary social context, and are thus usually subject to ageing or are losing their allusiveness with the change of the social situation. The second class includes allusions to important historical events, to literary works or topics, to the characters of literary works, etc. The most universal source for this type of allusion is Greek and Roman history, mythology and the Bible.²

Naturally, most attention has been as yet devoted to the second type of allusion. This group can also include allusions defined in the literature of the subject as literary allusions. Its importance from the aspect of intertextual linking was first pointed out and "discovered" by the Polish literary scholar, Konrad Gorski in the study called "Literary Allusion."³ Gorski considers allusion a "suggestive linking with the text of another literary work"; therefore the author of such a work must be associated with literary tradition. According to Gorski the essential property of literary allusion is the concealment of certain content and is used exclusively by authors of high literary erudition. Gorski differentiates between direct and indirect allusion, the former being characterized by containing an open linking with another text. It is always marked by the conscious import of the content of another work into the overall inventory of the creative /stylistic and thematic/ means of the future work. Vice versa, with the indirect allusion the way of linking is not signalled. It includes four possible ap-

proaches: 1. subconscious reminiscence, 2. conscious reminiscence with an allusive intention, 3. conscious reminiscence without an allusive intention, 4. plagiarism. As can be seen, the author of the study extends the notion of allusion also to such spheres which allusion cannot cover fully. It is e.g. difficult to define plagiarism as an indirect allusion, because it forms an independent genre of literary education.⁴ In spite of these deficiencies resulting from the author's overloading the notion of allusion the study can be considered a basis for the clarification of the substance of allusion and of its function within the framework of literary education /culture/.

K. Gorski's research found its continuation in Ziva Ben-Porat's study "The Poetics of Literary Allusion".⁵ It states very pointedly that not all allusions in literary work can be defined as literary allusions. The author characterizes literary allusion in her study as opposed to allusions in general and singles out its basic properties and features. Ben-Porat's typology has thus a more universal validity than that of Gorski. Especially the exact delimitation of the individual degrees of the interpretation of allusion can be considered a very positive contribution of this study. The author distinguishes four degrees of the perception of allusion, only the fourth concerned with purely literary allusion; non-literary /linguistic/ allusions are covered by the first three degrees. They are the following:

1st degree: the recognition of a segment in the text and its reference to another text, e.g. to another novel or its part;

2nd degree: the identification of the evoked text /prototext/, which results from the first degree, i.e. it concerns the exact identification of the signifié.

3rd degree: the modification of the initial interpretation of the segment in the allusive text /metatext/ on the

basis of enriching the information from the evoked text
/prototext/;

4th degree: the activation of the evoked text as a whole, i.e. the activation of all the constituting parts of the intertextual process, by which allusion in the text acquires multiple meanings.

The basic meaning of the above studies is in their exact delimitation of literary allusion although their approach to the solution of the problem is from different aspects. They agree, however, in that they admit considerable differences between literary and non-literary allusions. K. Gorski concentrates exclusively on the clarification of the nature of literary allusion, Ziva Ben-Porat, on the other hand, exactly delimits and specifies the similarities and differences of the two types.

However, if we want to specify the typology of allusion and its function from the aspect of the text theory, it will be more constructive to proceed from and draw results on the basis of literary communication and literary education /culture/. The question posed in this way can help us to form two basic spheres of the functioning of allusion, the first of them appearing to be a stylistic one. But allusion cannot be restricted to language only as it can appear also on the thematic level. The latter case concerns allusive continuation /linking/. This means that in literary texts we can speak of allusion and of allusive linking. As we speak here of allusion as a certain phenomenon of the text, we shall not restrict allusion to the so-called literary allusion as it occurs in the Polish literary scholarship under the influence of K. Gorski's study.⁶ This does not mean, of course, that we deny literary allusion its primary importance.

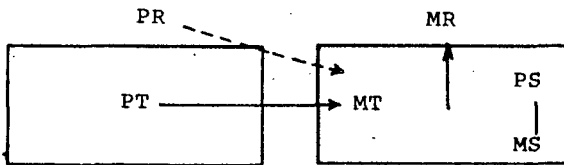
Classification of allusion

From the textual aspect allusion can function in one of the three ways:

1. intratextual functioning, i.e. the existence of an allusion within a text referring to a preceding part of the same text;

2. intertextual functioning based on the mutual relationship of two texts, i.e. of a prototext and a metatext;

3. extratextual linking, i.e. the case when a text draws its topic from the reality of a primary text /protoreality/ and refers to the reality of a secondary text /metareality/. However, this last case cannot be considered pure allusion since it concerns allusive linking.



Notex:

PT = prototext

MT = metatext

PR = reality of the primary text /protoreality/

MR = reality of the secondary text /metareality/

PF = protosegment

MS = metasegment

Neither Gorski nor Ziva-Ben-Porat draws a basic distinction between linguistic-stylistic and thematic allusions. Although there exists some overlapping between these, yet they can be differentiated frequently. If the thematic parallelism of two literary works is concerned, one can /positively/ speak of thematic allusion. On the other hand,

linguistic - stylistic allusion is restricted to suggestions that are being made in the text, but do not cover it as a whole and are thus only a part of the text. To classify and typologize allusion, we have chosen the inductive method, i.e. the approach from intratextual allusion to allusive linking.

I. Intratextual allusion

Intratextual allusion is the open or covert linking of two /or more/ segments of the text within one literary work. It can be divided into anaphoric and cataphoric allusion. Anaphoric allusion is a backward linking between textual elements, i.e. the metasegment refers to the protosegment /PS + MS/. In the literary work there is an allusion to an event which took place earlier in the same story. One could quote many examples from Shakespeare's Hamlet. In the first act e.g., the ghost of Hamlet's father appears to his son and reveals to him the story of his assassination:

Brief let me be. - Sleeping within mine orchard,
My custom always in the afternoon,
Upon my secure hour thy uncle stole,
With juice of curséd hebenon in a rial,
and in the porches of mine ears did pour
The leprous distilment ...

Act I. Scene 5.

We consider the whole story as one segment. For a segment - according to V. Voigt - we take those parts /sections/ of the text in which none of the following factors is changed: the hero, the place of the action, the time of the action, and the action itself.⁷ In the foregoing case the retold murder can be, from the viewpoint of allusion, considered a protosegment as the whole story becomes a topic of the theatrical play staged by Hamlet himself and presented to the king and the queen. It concerns, in fact, "a play in the

play"; in this the younger brother of the king, and thus the murderer, is Lucianus. Lucianus wants to become king, therefore he assassinates his brother. All the story of the "play in the play" is an allusion to the real assassination. Before the assassination Lucianus, in the spirit of the Renaissance theatre, expresses his thoughts aloud:

Thoughts black, hands apt, drugs fit, and time agreeing;

Confederate season, else no creature seeing;

Thou mixture rank, of midnight weeds collected,

With Hecate's ban thrice blasted, thrice infected,

Thy natural magic and dire property,

On wholesome life usurp immediately.

Act III. Scene 2.

After this, there follows a brief statement of the hero's action, set in the text in italics: "Pours the poison in ears." Naturally, the king /Claudius/ grasps immediately that the play alludes to his assassination, and he orders to stop the performance. Thus Claudius reacts to the very allusion which is encoded into the "play in the play". However, this is not the only allusion in the tragedy. Even before the performance Hamlet, using irony as an aesthetic category, makes hints at the king's conscience when speaking of the theatrical play they want to present before Claudius: "This play is the image of a murder done in Vienna: Gonzago is the duke's name; his wife Baptista: You shall see anon, this a knavish piece of work: but what if that? your majesty and we that have free souls, it touches us not: Let the galled jade wince, our withers are unwrung."

It is worth noticing how the informational-aesthetic value of this allusion gets extended, intensified. Its informational value and intensity increases especially as it links with the particular segment /protosegment/ backward and forward at the same time. There is also an allusion to

the "play" that is to disclose the king, i.e. to the segment to come. It is an allusion working both anaphorically and cataphorically and it can be denoted as a textual unit which refers both retrospectively and prospectively: PS ← TU → MS. This bi-directionality is often an indicator of the high informational and aesthetic value of allusion. This holds also when the allusion is a well-known symbol or an ex-metaphor because their aesthetic functioning is being innovated through the functions that they occasionally fulfil. The possibilities of using a well-known symbol in the literary work are testified also in a particularly composed novelette by W. Borchert *An dem Dienstag /On That Tuesday/*.

A similar phenomenon can be met also in literary works that are based on parodizing the social life or a certain social class. In such case the allusion loses its exclusiveness and becomes a carrier of opposite /low/ stylistic meanings. Of course, we are not always up against the so-called literary allusion, on the contrary, it is very often a common hint occurring in everyday communicative situations. Such hints may concern politics, therefore they are often included in jokes. Other sources are eroticism and sex. A typical allusion of this kind can be found in J. Hasek's novel "The Good Soldier Schweik" when the wife of a hop-dealer moves into Lieutenant Lukash's apartment. The Lieutenant lays his batman to heart to do everything her eyes tell him. Schweik repeats this order twice: first before Katy and for the second time after the sexual intercourse with her in the form of a report to Lieutenant Lukash. Schweik speaks about the wish-fulfilment in the past tense, but the sentence becomes a direct allusion at the intercourse. It is worth noticing here that this allusion closes the whole chapter, i.e. is at the same time its point:

"Thank you, Schweik," Lieutenant said, "Did she have many wishes?"

"About six," replied Schweik. "Now she's sleeping like a log from that ride. I did her everything her eyes told me."

Intratextual anaphoric allusions are frequent in literature with prevailing sarcasm, irony or satirical subtext. The probability of their occurrence increases where fiction and irreality dominate the picturing of reality. For example, it plays an important role in Michail Bulgakow's work "Master and Margaret". The novel links with Goethe's Faust, which fact can be considered an intertextual allusion, but the story itself contains also an intratextual allusion. Also the second thematic level could be interpreted accordingly, representing the story of Pontius Pilate and Yeshua-Jesus, and supplementing the main story. It is here, into the "secondary" story that the author enciphered many allusions related to the main line of the novel. They are the allusions on the thematic and compositional levels of the work of art. In their interpretation, however, it is necessary to proceed first of all from intertextual allusion which is primary and more obvious in the novel.

II. Intertextual allusion

Intertextual allusion is based on the direct linking of two texts, the former being the evoked one, the latter the allusive one. The allusive text originates always on the basis of another text, i.e. an already existing text. Frequently, however, the intertextual relation does not cover the whole work, only its part, section, i.e. a segment. Therefore intertextual allusion can be divided into a/thematic allusion and b/ linguistic-stylistic allusion. The former type concerns the question of the openness of the theme and content towards another work of art, the latter appears as a stylistic trope or figure.

a/ Thematic allusion can be of two kinds, too: in the relation prototext - metatext the relation is either *pars pro toto* or *totum pro parte*. Hence it follows that from the aspect of the two mutually linked texts one can hardly speak of the token-token relation as it concerns always the token-type relation.⁸ If we want to give a suitable example to distinguish the two types, it can be best found among biblical themes. The legend of Joseph, son of Jacob, was treated by many authors, but in very different ways. Each elaboration is, however, either a shortening or an expansion of the original text.

The Hungarian poet Sándor Weöres, for example, chose as a topic of his poem only a part of the whole theme, which is obvious from the very title of the poem "Joseph Sold by His Brothers".

The poem ends where the brothers sell Joseph to the Midian merchants who take him to Egypt. There is no mention about the further lot of Joseph, about his reconvening with his brothers and father, etc. Yet, we know that Joseph became an important personality in Egypt at the Pharaoh's court. A partial section of the topic, however, corresponds with the author's intention who thus wanted to point out the political connotations of the day as well as the low moral values. His individual adaptation of the topic was subordinated to these intentions. It is considered a *pars pro toto*.

The same theme in Thomas Mann's elaboration relates to the contemporary social circumstances quite differently. The author did not content himself with the biblical "breadth" of the given theme, but tried to supplement the very "prototext". He took in the elements of Akkadian, Egyptian and Persian poetry, linked the biblical myth with the myths of Babylonia and Phoenicia. Thus, underlied by the biblical theme, an essayistic novel originated, containing besides a rich story also many analyses and reflections. The work of

T. Mann provides the reader with knowledge about the religion and culture of the ancient Middle East and Egypt. On the whole it means that the author adapted the biblical theme about Joseph, though he supplemented it at the same time by other parts of myths, which is innovation. In the prototext-metatext relation such a procedure can be called *totum pro parte*. How the story "puts on breadth" can be identified e.g. at the description of love affairs or the sexual act itself, which, though hinted at by the Bible, are not described. The story at length and goes even to the intimate details. In the description of Lea and Jacob's wedding night when the replacement of Rachel by Lea comes about, the author acts as daringly as it was customary in the Renaissance literature or in the medieval literature of the Middle Eastern nations. The author does not avoid the description of the wedding night at all, on the contrary, he paints it very piquantly with all the erotic details.

With thematic allusion it is necessary moreover to mention the opposition *tenseness-laxness* which appears as substantial from the viewpoint of metatext-creation. In the case of the use of the Biblical topic about Joseph we find in both texts an open, even a demonstrative touch with the evoked text.

Parodies, too, are largely characterized by a tense linking with the prototext. In parodizing other authors, the Hungarian satirist Frigyes Karinthy even uses the name of a writer or a poet as if they had written the text themselves /in the book "Igy irtok ti" - "This is how you write"/. It is, however, only a game aiming at the evoking of the original text of a particular author. Sometimes the linking is less obvious because the allusive text deviates and gets freely detached from its prototype. A typical example of a free linking is M. Bulgakow's novel "Master and Margaret" which is unlikely to yield a direct touch with Goethe's work.

b/ Linguistic-stylistic allusion is such a segment of a text /part of a text/ which links to another text. To grasp it, the percipient usually should have some literary education. It occurs both in poetry and prose. Here belongs, for example, the allusion from the poem of the Slovak poet Ladislav Novomeský, "Wisdom", because a part of this poem links to Andersen's children's tale "The Emperor's New Cress". If the reader is not acquainted with the tale, he will not grasp the true meaning of these verses:

But wiser than a wise man is the child
That fabled little boy unwisely daring
That little boy who cried aloud, too loud,
That the king was naked, stark naked was the king.

An interesting allusion can be found in the book of the Hungarian writer György Moldova "A Szent Imre-induló" /St. Imre's March/. Allusion here gets into the text in the form of a quotation, i.e. It concerns a quotation in all allusion. The quotation is from Franz Werfel's work "Die vierzig Tage des Musa Dagh" and the writer's intention is to lead a parallel between the fate of the Armenians and the Jews. Gy. Moldova's novel concerns namely the description of the suffering of the Jews during the second world war.

The quotation is only a segment of the whole text, but those who have read F. Werfel's novel will grasp its sense immediately. It contains namely a hidden allusion to the fate of the Armenians described in "Die vierzig Tage des Musa Dagh". Their fate is similar to the fate of the Jews described in Gy. Moldova's novel. Naturally, the quotation absorbs the whole totality because in relation to the prototext it evokes in us certain associative links. These associative links are being formed as the fourth degree of the interpretation of allusion, i.e. they concern only the literary allusion. The first degree means the recognition of the segment in the text, which is stated exactly /the novel "Die vierzig Tage des Musa Dagh"/. If the reader does not

know Werfel's novel he can only notice the meaning, but will not grasp the connections. However, if he knows the novel, the memories of its content emerge covering the whole totality contained in the story /2nd degree/. After that the whole contents of Werfel's novel is projected back into Gy. Moldova's novel and begins to exercise a creative effect /3rd degree/. Only now there appears the activation of many minor elements on the basis of the connections offered by the two texts:

a - a₁ = the liquidation of the nation /Amenians/Jews/

b - b₁ = making use of the time left.

The fourth degree is thus a typical quality of literary allusion absent in non-literary allusions. It does not appear in the above quotation from Hasek's "Good Soldier Schweik", either.

III. Extratextual Allusion

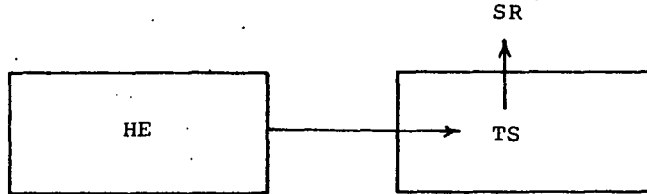
The basic property of extratextual allusion is a hint at the present political situation, at a personality well-known in social life, etc. It is marked especially by its topical character and defined by a strong link to the extratextual reality. Also, it grows and works on the substrate of the extratextual reality, the text does not evoke a protest as in the preceding cases, but the reality. In general, two types of allusive linking can be differentiated:

1. The whole text can be a reflection or featuring of a historical period, in which historical parallelism, i.e. the similarity of the social situations of the two periods is mostly utilized; the past is usually anticipated as an allusion to the present or the future;
2. a segment of the text appears as an allusion which usually has an operative function and is directed outside the text. Hence it follows that allusion can cover the text as a whole or only its segment. In the former case reality is brought into the text

metaphorically, in the latter synecdochically.

a/ Synecdochical relation to reality appears in the text when an /historic/ event gets into the literary work in a segmentary form. In the poem of Sándor Petőfi, a Hungarian revolutionary poet of 19th century, there appears a segment reminding the nobility of the last insurrection near the town of Ráb where they stood up against Napoleon's army and suffered a shameful defeat. The whole event serves the poet to disclose the false heroism of the privileged class. Using irony as an aesthetic category, the poet tries to ridicule the nobility.

The basis for the understanding of the poem is the knowledge of Hungarian history or, at least, of the historical fact that is mentioned in the poem. Although the segment refers to the past, its content aims outside the text, i.e. at the social reality. Its communicative force is supported by other stylistic means, too: poetical question, irony, oxymoron. The synecdochical linking can be visualised as follows:



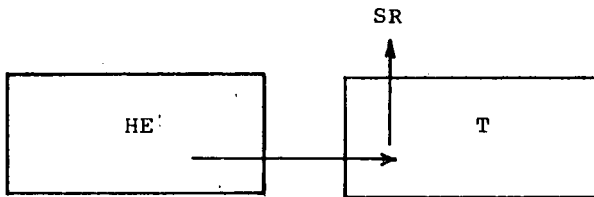
The historical event /HE/ is absorbed into one text segment /TS/, which, however, points outside the text - at the social reality /SR/.

It should be noted that synecdochical linking need not be restricted to a historical event, but can draw on the present, too.

Excessive operativity can be the cause of the rapid ageing of some of these allusions, although they were well-known and popular at a particular period of time. The exact

reverse occurs when the contemporary allusions form a homogeneous part of an artistic work, which fact increases their aesthetic value, though they may lose their original sense later on. As an example one could quote Mozart's opera "The Magic Flute" which contains many allusions to Maria Theresa and to Freemasonry, but this will not be noted by the present percipient, i.e. their original sense has been transformed in the course of time. The same holds for the works of Shakespeare or for Dante's *Commedia Divina*.

b/ The second type of extratextual linking is based on the metaphorical principle of the featuring of reality. It concerns cases when some historical period becomes an object of artistic elaboration. The author usually tries to disclose, by means of the artistic elaboration of a historical topic, certain regularities of the social development of a later period. This can be illustrated as follows:



The elaboration of a historical topic /period/ is in itself an allusion to the social situation prevailing at the time of the origin of the work, or that explains the social situation of the period before the work was written or it draws attention to the possibilities of change. An example of an allusive type of novel with a historical topic, but alluding to a very close past in Lion Feuchtwanger's novel "Die Füchse im Weinberg". Although the reader need not disclose the historical parallelism between the social situation at the end of 18th century and World War II, in the epilogue the author himself finds it necessary to explain

the direct connections between the two epochs that are obvious from the text.

"Seit Jahrzehnten hatte mich die merkwürdige Erscheinung beschäftigt, daß so verschiedene Menschen wie Beaumarchais, Benjamin Franklin, Lafayette, Voltaire, Ludwig der Sechzehnte und Marie-Antoinette, ein jeder aus sehr andern Gründen, zusammen helfen mußten, die Amerikanische Revolution zum Erfolg zu führen, und durch sich auch die Französische. Als das Amerika Roosevelts in den Krieg gegen den europäischen Faschismus eingriff und den Kampf der Sowjetunion gegen Hitler unterstützte, wurden mir die Geschehnisse im Frankreich des ausgehenden achtzehnten Jahrhunderts leuchtend klar und sie erleuchteten mir die politischen Geschehnisse der eigenen Zeit. So ermutigt, wagte ich mich an den Roman "Die Füchse im Weinberg". Ich hoffte gestalten zu können, was so viele verschiedene Menschen und Gruppen antrieb, mit oder ohne und sogar gegen ihren Willen in der Richtung des Fortschritts zu wirken."

One reads in the novel how the French supported the American revolution, how they supplied the revolutionaries with arms, etc. This is where the parallelism between XVIIIth century France and the U.S.A. of WWII lies. This type can be expressed by the formula $Pa_1 - T - Pa_2$ /distant past - text - close past/.

A further subcategory is represented by the type of extratextual allusion when the past is immediately linked to the present. It can be expressed by the formula: $Pa - T - Pr$. An example of this type is L. Feuchtwanger's novel "The False Nero" which appeared in 1936. Against the background of the 1st century A. D. the author features the events in the Nazi Germany. The work discloses the events in Germany under Fascism; with its metaphoric content it is a bitter criticism of Fascist Germany.

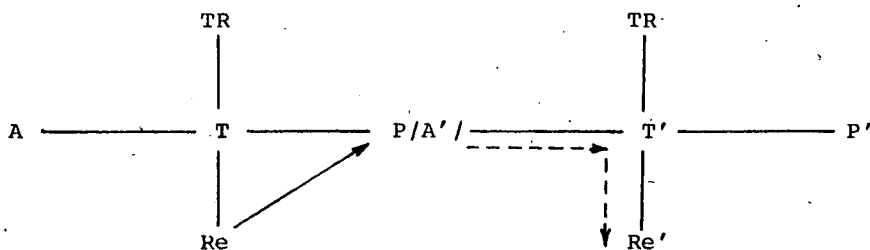
There exists also a third type of extratextual allusions with the formula $Pa - T - Fu$. Fu means the future, although

it concerns only the immediate future which is closely connected with the present, the period of time when a novel originates. This type is represented in its most expressive form by J. Eötvös historical novel "Hungary in 1514" /Magyarország 1514-bén/. The novel was written two years before Kossuth's revolution of 1848 as a warning to the lower nobility who should draw a lesson from the bloody insurrection of G. Dózsa. In his novel about G. Dózsa J. Eötvös pointed out the unlucky outcome of the unjust treatment of the people, which in itself is an allusion to the period of the author's writing. Such a model in the form of a work of art was missing, not available but the author used a historical period as a "prototext". Eventually, what J. Eötvös was afraid of did happen and the events justified the allusion because the author's anticipation became a reality.

If we want to summarize the problem of extratextual allusion, it is necessary to proceed from the fact that the T' /metatext/ draws its topic from Re /primary reality/, the text as a whole becoming a cataphoric allusion to the social conditions contained in Re' /secondary reality/. The basic relation is then as follows.

$$\text{Re} \rightarrow \text{P} / \text{A}' / \rightarrow \text{Re}' \rightarrow \text{P}$$

This relation can also be expressed in the metacommunicational diagram:



As can be seen, the elaboration of a historical topic is in itself a metatextual operation, although the basic source of its moulding is reality. However, the facts of historical reality are always drawn from certain sources, most frequently from scientific and archive materials. Thus, if we abandon the emphasizing of the function of the prototext, it is only because, in the given case, reality /more exactly: protoreality/ plays a primary role. The expressly primary character of reality is felt by the reader especially in the reception of a work of art with a historical topic. This after all, is the main criterion also from the communicational viewpoint.

Notes

1. Dictionaries define allusion too generally, in a simplified way, and without regard to its communicative function. See e.g. the following dictionaries: Krahl, Siegfried - Kruz, Josef: *Kleines Wörterbuch der Stilkunde*. Leipzig 1973, p. 13; Preminger, Alex /editor/: *Princeton Encyklopedie of Poetry and Poetics*. Princeton 1974, p. 18; Szathmári, István: *A magyar stilisztika utja*. Budapest 1961, p. 420; Sławinski, Janusz /editor: *Słownik terminów literackich*. Wrocław - Warszawa - Kraków - Gdansk 1976, pp. 19-20.
2. Cf. Fónagy, Iván: *Célzás*. In: *Világirodalmi Lexikon II*. Budapest 1972, pp. 129-131.
3. Cf. Gorski, Kondrad: *Literárna alúzia*. In: *Slovo, vyznam, tvar*. ed. Anton Popovic, Bratislava 1972, pp. 188-224.
4. Cf. Popovic, Anton: *Estetická metakomunikácia*. Miko, F. - Popovic, A.: *Tvorba a recepcia*. Bratislava 1978, pp. 267-268; Malek, Bogumiła: *Funkcje Aluzji literackiej w Podróży Stanisława Dygata*. In: *Prace historycznoliterackie IX*. Ed. Bolesław Faron, Karków 1982, pp. 43-51.
5. Ben-Porat, Ziva: *The Poetics of Literary Allusion*. *PTL /A Journal for Descriptive Poetics and Theory of Literature/* 1976; No. 1, pp. 105-128.
6. Cf. Kostkiewiczowa, Teresa: *Aluzja literacka*. In: *Słownik terminów literackich*. Wrocław - Warszawa - Kraków - Gdansk 1976, pp. 19-20.

7. Cf. Voigt, Vilmos: Szegmentumszekvencia-típusok a négy novellában és ezek ideológiai konzekvenciái. In: A novellaelemzés új módszerei. Budapest 1971, pp. 105-120.
8. Cf. Osolsobe, Ivo: Divadlo, které mluví, zpívá a tancí. Praha 1974, pp. 44-78.
9. Cf. Ben-Porat, Ziva, op. cit. pp. 110-114.