

Bibliotekarstudentens nettleksikon om litteratur og medier

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Allusjon

(_litterær_praksis) Fra latin “allusio”: “lek”. En kort henvisning til en tekst eller et annet verk. En hentydning til et kjent sitat, ordtak eller lignende; en “halvkvedet vise” (Aarønæs 2007 s. 150). Framhenting/påminnelse om noe fra et annet verk. En type intertekstualitet der det f.eks. i en tekst kun kort hentydes til noe i en annen tekst. Brukes i litteratur for å henspille på annen litteratur, men også i bl.a. reklame. Allusjonen kan fungere som en kort imitasjon av eller en “kommentar” til en annen tekst, tjene en parodisk hensikt, brukes til hyllest/hommage m.m.

“A brief figurative or symbolic reference in a literary text usually made indirectly to a familiar person, place, thing, or event outside the text or to another literary work or passage in it. Allusions are sometimes indexed and published in collections (example: Allusions – Cultural, Literary, Biblical, and Historical: A Thematic Dictionary by Laurence Urdang and Frederick Ruffner). In a more general sense, any implied indication, indirect reference, or casual mention, as opposed to an explicit reference.” (Joan M. Reitz i http://lu.com/odlis/odlis_c.cfm; lesedato 30.08.05)

Forfatteren eller kilden blir ikke omtalt direkte (Reboul 2009 s. 235). Tekstkomponenten blir altså vanligvis ikke forklart. Forfatteren forutsetter at leseren gjenkjenner det fra en annen sammenheng og at gjenkjennelsen gir forståelse. Dette kan kalles en indirekte allusjon, i motsetning til en direkte allusjon der forfatteren og/eller verket det blir alludert til, blir nevnt ved navn. Men det kan hevdes at en såkalt direkte allusjon ikke er en allusjon, men en referanse.

“Allusion, I suggest, functions like the trope of classical rhetoric. A rhetorical trope is usually defined as the figure created by dislodging of a term from its old sense and its previous usage and by transferring to a new, proper, or 'strange' sense and usage. The gap between the letter and the sense in figuration is the same as the gap produced between the immediate, surface meaning of the word or phrase in the text and the thought evoked by the allusion. [...] In both allusion and the trope, the poetic dimension is created by the simultaneous presence of two different realities whose competition with one another produces a single more complex reality.” (Gian Biagio Conte sitert fra Joseph Michael Puccis bok *The Full-Knowing Reader: Allusion and the Power of the Reader in the Western Literary Tradition*, 1998; <http://grammar.about.com/od/ab/g/allusionterm.htm>; lesedato 30.04.13)

“I believe allusions are of three types: First there is the automatic allusion, for example if an author, without thinking of it, has a phrase like “To be or...” or “...these three things...”, he may be unconsciously quoting from his memory bank without thinking of Shakespeare or I Cor. 13 at all. Certain phrases are sprinkled into our learning process and may come up unannounced. Second, there are allusions which fall under the general classification of “name dropping”, citations which indicate that the author is aware, educated, or hip to the scene. These are unworthy, but well evidenced in the kind of later Latin poetry which nobody reads. Third, there are the kind of allusions which have a twist, which mark some interesting difference between the original site and the present use, and this is a most interesting and sophisticated process.” (William Harris i <http://community.middlebury.edu/~harris/Classics/Vergil-TheSecretLife.html>; lesedato 15.04.14)

Noen tekster framstår som “allusjons-rebuser”, dvs. svært fulle av allusjoner som leseren bør oppfatte.

“When they fail, allusions leave us exposed: either enmeshed in inelegant, patronizing explanations or cast adrift with insufficient provisions on the murky seas of a childlike half-understanding. Failed allusions produce feelings of betrayal on all sides because they reveal mistaken assumptions about shared frames of reference and like-mindedness. [...] “Unlike most tricks, the allusion triumphs only when people know precisely how it is done.” (Elizabeth D. Samet, “Grand Allusion”; <http://grammar.about.com/od/ab/g/allusionterm.htm>; lesedato 30.04.13)

I franskmannen Jean de La Fontaines *Fabler* (1668) heter det i begynnelsen av en fabel om to haner: “Two cocks in peace were living, when / A war was kindled by a hen. / O love, thou bane of Troy!” Her er det en allusjon til trojanerkrigen i Homers *Iliaden*.

Jules Verne skrev romanen *Jorden rundt på 80 dager* (1873). Denne tittelen har det blitt alludert til på tallrike måter, f.eks. i Ghislain de Diesbachs bok *Jules Verne rundt i 80 bøker* (1969), “Jorda rundt på 80 smaker” (reklame for matbutikk), “Jorda rundt i 8 sanger” (konserttittel), *Reise gjennom dagen i åtti verdener* (boktittel av Julio Cortázar). En tysk antologi har tittelen *In 80 Büchern um die Welt: Eine literarische Weltreise*. Østerrikeren Robert Menasse skrev essayet “Åtti dager imot verden” (2000). Kristin Roskiftes *Jorda rundt på 29 bokstaver: Alf og Beate på ferie* (2007) er en bildebok for barn med en reise fra “Avkobling langs Amazonaselva” til “Årlig tur til Alfs søster Åse i Ålesund”. (Alle bokstavene i alfabetet kan gjenfinnes i illustrasjonene av bygninger, elveløp, trestammer osv.) Time Magazine ga i 2003 ut boka *80 Days That Changed the World*. Andre titler er: *Around the World in 50 Ways* (reiseguidebok fra Lonely Planet); *Around the World with 40 Lonely Planet Bloggers* (nettside); *Jorda rundt på 365 dager* (fransk reiseguidebok); *Jorda rundt på 80 fotturer* (reiseguidebok av Anthony Nicolazzi, 2016); *Min reise jorda rundt med 80 fortellinger* (fransk barnebok av Ann Rocard,

2016); *Jorda rundt med 80 dykkerturer* (bok av Patrick Mioulane og Raymond Sahuquet, 2017). En dokumentarserie om den kvinnelige reporteren Nellie Bly har tittelen *Around the World in 72 Days* (1997, regissert av Mel Bucklin og Christine Lesiak). BBC har produsert en TV-serie med tittelen *Around The World In 80 Treasures* (2005) om kulturskatter som templer, monumenter m.m., og en lignende TV-serie fra BBC er *Around the World in 80 Gardens* (2008). Den anglikanske presten Peter Owen Jones står bak BBC-serien *Around the World in 80 Faiths* (2009). Tyskeren Matthias Politycki ga i 2008 ut romanen *Jorden rundt på 180 dager* (2008) og hans landsmann Hans Christoph Buch skrev romanen *Reise jorden rundt på åtte netter* (2009). En erotisk romanserie av Brandi Ratliff og Rebecca Ratliff fra 2013 har tittelen *Around the World in 80 Men*. En artikkel i ukemagasinet *A-magasinet* (10. juli 2009 s. 30) handlet om edderkopper, og hadde overskriften “Jorden rundt på åtte ben”. *Around the World in 80 Seconds!* er et dataspill. En mat-blogg hadde i 2013 tittelen “Around the World in 80 Dishes”, Leena Saini ga i 2016 ut boka *Around the World in 80 Purees: Easy Recipes for Global Baby Food*, en fransk animasjonfilmserie fra 1992 fikk den engelske tittelen *Around the World in Eighty Dreams*, en samling filosofiske sitater ble samlet under overskriften “Around the World in Eighty Lines”. Og det finnes en tegneserie-historie fra Disney med den norske tittelen “Donald Duck – jorden rundt med 80 landeplager”. Avisoverskriften “Jorden rundt på 50 sekunder” (*Morgenbladet* 17.–23. november 2017 s. 38) gjelder en serie korte Lumière-filmer fra 1895-1905, filmet i mange land. *Jorden rundt på seks steg* er et norsk TV-program fra 2018 som tester teorien om “six degrees of separation”: ethvert menneske er koblet sammen med alle andre personer på jorden gjennom maksimalt seks bekjentskaper.

Den amerikanske forfatteren John Steinbecks roman *East of Eden* (1952) har som sitt sentrale motiv “den gamle brødrekonflikten mellom Kain og Abel, som er en del av den bibelske urhistorien. Cals far heter nettopp Adam, og broren, som Cal står i et motsetningsforhold til, heter Aron. I den bibelske fortellingen ender konflikten med at Kain dreper sin bror Abel, og romanens tittel er en referanse til hvordan Bibelen avslutter fortellingen om Kain: “Så dro Kain bort fra Herren og slo seg ned i landet Nod, øst for Eden” (1 Mos 4, 16).” (*Klassekampen* 2. mars 2013 s. 34)

Navn kan fungere som allusjoner. Hovedpersonen i Dag Solstads roman *Gymnaslærer Pedersens beretning om den store politiske vekkelsen som har hjemløst vårt land* (1982) heter Knut Pedersen. “Samtidig viser bokens tale om sjel og gåte og mørke, som Solstad begynner å dyrke fra og med denne romanen, til en uforløst splittelse i forfatterskapet: På den ene side er Solstad den kulturradikale samfunnsobservatør, på den andre side den konservative dyrker av Store Åndelige Verdier. Gymnaslektorens fulle navn er jo Knut Pedersen, og Hamsun-allusjonen viser til denne splittelsen, kan vi si. Det er mer uklart om allusjonen også var ment å bringe til full bevissthet Hamsuns fatale politiske feilvurdering, som et speilbilde av gymnaslærerens.” (Erik Bjerck Hagen i *Morgenbladet* 8.–14. juli 2011 s. 31)

Noen allusjoner er ikke gåtefulle, men henviser direkte til andre verk ved å nevne deres tittel. Et eksempel på dette finnes i den engelske forfatteren Zoë Hellers roman *Notes on a Scandal* (2003). En av lærerne på den skolen der de to kvinnelige hovedpersonene arbeider, sier om det som foregår inne i klasserommet til en åttendeklasse: “I mine ti år som lærer har jeg aldri sett noe lignende [...] Det var rene *Fluenes herre* der inne.” (Heller 2007 s. 27)

“Jonny Halberg, forfatter og kritiker i Morgenbladet. Utgir nå romanen *En norsk tragedie* (Kolon forlag) [2010]. [...] Tittelen spiller opp mot Theodore Dreisers *En amerikansk tragedie*. [...] Jeg synes også tittelen lyder godt i seg selv. Den er ambisiøs, og stilte krav til meg.” (*Morgenbladet* 19.–25. november 2010 s. 36) Den amerikanske forfatteren Tao Lins korte roman *Shoplifting from American Apparel* (2009) ble i 2011 oversatt til norsk med tittelen *Ut og stjele fra American Apparel*. Oversetter Audun Mortensen har med tittelen lagd en tydelig allusjon til Per Pettersons roman *Ut og stjele hester* (2003).

“Extended allusion can be used to show how deeply a story like *Little Red Riding Hood* is embedded in our subconscious and how it colours our vision of the real world. In Anthony Browne's *The Tunnel* (1989), ... *Little Red Riding Hood* is never mentioned in the text, but the numerous pictorial allusions to the well-known tale constitute a narrative thread that winds its way through the illustrations. The intertextual relationship is established in the first full plate, which contains several transparent allusions to the classic tale. The red coat with the hood which hangs visibly on a hook behind Rose's bedroom door, and which she later wears when she goes outdoors, sets up an early connection between the heroine and Little Red Riding Hood.” (Sandra L. Beckett, *Recycling Red Riding Hood*, 2002, sitert fra <http://grammar.about.com/od/ab/g/allusionterm.htm>; lesedato 08.05.13)

Filmer kan inneholde allusjoner. “Omar Calabrese claims that Spielberg's *Raiders of the Lost Ark* includes 350 allusions to old Hollywood films.” (Verevis 2005 s. 20) Det som Yunda Eddie Feng kaller “a visual allusion” (i Buckland 2009 s. 193) er en visuell påminnelse om et annet verk, f.eks. et maleri, en film eller en tegneserie. Bent Hamers film *1001 gram* (2014) inneholder en visuell allusjon til en av hans tidligere filmer: “Marie og hennes kolleger minner ikke så rent lite om de svenske kjøkkenforskerne i *Salmer fra kjøkkenet* (2003). En scene hvor delegater fra alle verdenshjørner spaserer på rekke og rad med hvert sitt nasjonale kilolodd under armen, er dessuten et slags visuelt nikk til rekken av campingvogner i Hamers mest fremgangsrike film.” (*Morgenbladet* 26. september–2. oktober 2014 s. 37)

En visuell allusjon til et litterært verk er f.eks. å plassere en Pinocchio-nese på bildet av en person, dvs. en lang nese som gror ut fordi personen påstås å lyve.

“Allusion is considered by some literary theorists to be the epitome of literariness: where the allusions unlock a particular reading or enable a reading at all. Genette

quotes Michael Riffaterre arguing this notion when he says that intertextuality (of which allusion is a form) is “the mechanism specific to literary reading” (Riffaterre, cited in Genette 1997 [1982], 2). “It alone, in fact, produces significance, while linear reading, common to literary and non-literary texts, produces only meaning” (ibid.). Beyond significance, there are many cases when the reader does not garner meaning at all if the allusion is not known. If the reader recognises and understands the allusion (or thinks they do) there is no reason to act (to attend to the referred to work); but if they do not understand the reference, the implication is that they will not enjoy a satisfactory reading. As Allan Pasco explains, if we do not know what the author knows, “the text will make us feel the lack” (Pasco 1994, 12). There is a status here obviously: those that have less knowledge than the author need to move outside of the work either immediately or later in order to re-enter it again; whereas those that understand the author’s allusions can remain in the work, physically passive yet engaging in a significant reading. [...] a dual activation of two texts to create a third meaning, an assembled significance.” (Dena 2009 s. 309-310)

“In common parlance the word ‘allusion’ may be used in various senses. In its widest sense it may be used to mean any brief or passing reference, direct or indirect [...]. It may also be used, however, to mean an indirect reference or hint [...]. In this sense an allusion involves a speaker or writer choosing a vague referential term in place of a more specific one so that the reader is apparently ‘kept guessing’ for a moment. Coombs (1984: 475) gives the following example: “Fifne went off in a cab, as we have known more exalted persons of her nation to do under similar circumstances: but more provident or lucky than these, she secured not only her own property, but some of her mistress’s ...” (Thackeray, *Vanity Fair* 1848/1968: 632-633) In this passage the vague reference “more exalted persons of her nation” is generally taken to be an allusion to Louis Philippe, who reputedly fled Paris in a cab in the 1848 revolution. This was a topical allusion at the time of writing and was unlikely to be missed by Thackeray’s readers. The above example is, however, not an echoic allusion (Coombs 1984: 475). An echoic allusion is what is sometimes, rather misleadingly, called a ‘literary allusion’. This is misleading because echoic allusions are firstly not limited to literary works nor are all allusions in literary works of the echoic variety, as witness the Louis Philippe example. The echoic allusion is closely linked to the pun. Indeed, the Classical rhetorical figure or trope *allusio* meant word-play” (Lennon 2011).

“In echoic allusion, rather than one referent replacing another, a secondary associative level of meaning is set up by means of cryptic quotation. More precisely, a secondary reference to a text *in absentia* is established and the reader has to supply the relevant associations which it bears for the text *in praesentia*. According to Hermerén (1992: 212) in echoic allusion the writer intends to remind the reader of another text and, furthermore, wants the reader to recognise this intention. He or she therefore puts selected features of the source text into the text being written and relies on the reader’s familiarity with the two texts and the genres

and traditions to which they belong for the allusion to be taken, even though the two texts are quite unconnected. Nevertheless, the writer accepts that not all readers will necessarily take the allusion. In this connection, Leppihalme (1994: 179) defined echoic allusion as “the use of pre-formed language or names to convey implicit meaning.” ” (Lennon 2011)

“Double meaning links allusion to the pun. The distinction between a pun and an echoic allusion is illustrated in the following lines from Hilaire Belloc’s poem ‘On his Books’ (1923), which actually contain a pun embedded within an echoic allusion:

When I am dead I hope it may be said:

“His sins were scarlet, but his books were read.”
(Hilaire Belloc, ‘On his Books’, 1923)

“His sins were scarlet but his books were read” is an echoic allusion to Isaiah 1.8, “Though your sins be as scarlet, they shall be as white as snow”. The allusion may be viewed as a piece of intertextual word-play, a weak pun at the sentence level. It belongs to the irreverent tradition of parody of an authority, in this case parody of the Bible. Within the allusive piece of language, however, there is a pun at the word level: ‘read’ puns on its homophone ‘red’, which intrudes on the reader’s consciousness, even if he or she misses the Biblical allusion, because it has been primed by its near synonym ‘scarlet’. However, the reader who has recalled the Biblical quotation will be doubly reminded of the pun, since ‘white’ will also prime ‘red’. This is a near-perfect pun, since ‘red’ and ‘read’ are homophones, although not homographs. The couplet will be understood differently according to whether the reader takes the allusion or not. For the reader who misses the allusion, the pun on ‘red’ and ‘read’ will just be seen as a piece of facetious humour which contributes nothing to the meaning of the text *in praesentia*. For the reader who recognises the allusion, however, the Biblical quotation *in absentia* does contribute a secondary level of meaning to the line, suggesting that a writer’s works may in some sense redeem his personal shortcomings. This links into the piece of received cultural knowledge that writers may achieve immortality through their works, an idea which if expressed directly rather than allusively would be far too pompous for Belloc. The allusion is therefore in Lachmann’s (1983) sense *sinnkonstituierend* because it contributes to the meaning of the text *in praesentia*.” (Lennon 2011)

“It is legitimate to ask why writers use echoic punning allusions at all. There are various reasons. As stylistically marked language, echoic punning allusions may function first of all to attract reader attention. In this respect they work according to the foregrounding principle, which depends on ‘linguistic deviation’ (Leech 1969: 37). As an example Ben-Porat (1976) mentioned an advertisement for cheese which used the phrase “the smell which launched a thousand barbecues”. This alludes to “the face that launched a thousand ships” (Christopher Marlowe, *Dr. Faustus*, 1604, Act V, scene 1), where the reference is to Helen of Troy. The effect

achieved by replacing ‘face’ with ‘cheese’ and ‘ships’ with ‘barbecues’ is one of grotesque incongruity and nothing more. The allusion functions solely as an attention catcher. However some allusions may also contribute to the meaning of the text *in praesentia*. For example, “The sound and the fury” (The Times, 26.07.1996: 19, headline) is a verbatim quotation from *Macbeth*, which functions firstly to attract the reader’s attention by re-using a familiar Shakespearean phrase. The accompanying article is about the infuriatingly poor quality of the sound track to some films, and the reader who recalls that the phrase occurs in Macbeth’s nihilistic expression of despair, “Life’s but a walking shadow ... a tale / Told by an idiot, full of sound and fury, / Signifying nothing” (*Macbeth* Act V, scene v, lines 16–18), will be prompted to reinterpret the semantics of the quotation to suit its new context. The phrase may be seen as elliptical for something like “the fury the cinema-goer experiences when confronted with a poor sound track”. The allusion also contributes affective meaning since the implied comparison with the text *in absentia* is humorously incongruous. This example illustrates the way in which allusions may, on the one hand, ease the cognitive processing load for the reader, because the well-known quotation is quickly recognised, and, on the other hand, present a cognitive challenge for the reader, who has to reinterpret the meaning of the quotation in its new context. In headline allusions, as in ‘the sound and fury’ example, this involves reading on. In other cases it may involve retracing and reflecting.” (Lennon 2011)

“Recognising and interpreting allusions also involves a measure of aesthetic pleasure (Freud 1905/1960: 148-149). It is important for writers to impart aesthetic pleasure to their readers. This is one way of establishing rapport with the reader. Not only is stylistic embellishment involved (Kellett 1933/1969), but, more importantly, the writer is given the chance to display wit and linguistic ingenuity. In this way common ground can be established with the reader against the background of shared cultural knowledge. Sampson and Smith (1997: 12) stressed that comic effects of incongruity may function to achieve phatic bonding between reader and writer. Humorous allusions may also serve as a vehicle for indirect criticism or ridicule by means of grotesque implicit comparison.” (Lennon 2011)

“Often multiple functions of a given allusion can be identified, some major and some minor. The weightings of these different functions may vary for different readers according to how fully they understand the allusion, as is illustrated by the following example: “Soufflé and up she rises” (Daily Express, 24.2.1996: 38, headline) This was a headline to an article about baking. It alludes to “Hooray and up she rises”, the chorus line to the sea-shanty ‘What shall we do with the drunken sailor?’ By the use of this allusive headline the writer (1) attracts the reader’s attention, the main function. The reader also experiences (2) the pleasure of recognition and the writer has the chance to (3) display some wit. However, the borrowed stylistic effects of rhythm and inverted word order (4) embellish the text *in praesentia*, the productive ambiguity of the word ‘rise’ (of pastry versus of a ship) is exploited so that (5) physical economy of expression is assured and the

implication is that, if you read on, you will learn how to make a successful soufflé (more is meant than is said). At the interpersonal, phatic level, (6) there is a touch of grotesque humour evoked by the juxtaposition of the two contexts. At the processing level, (7) initially comprehension is eased by the recognition of the familiar refrain, but then the reader is (8) cognitively challenged to infer the relevance of the refrain for an article about cooking. This will (9) encourage the reader to read on. From the writer's perspective the echoic punning allusion functions to (10) establish common ground with the reader (the song is shown to be part of their mutual stored cultural knowledge). Nevertheless, there is also (11) an element of the facetious in "Soufflé and up she rises". This links the allusion to the genre of corny jokes involving play with hackneyed quotations to raise a groan response. In other cases an allusion may function to (12) debunk a famous quotation from a revered source. Famous quotations from Shakespeare (such as "to be or not to be") are a frequent source for such 'groan response' allusions. This debunking of famous quotations may also be seen as part of the 'low' irreverent tradition, which also delights in using language to confuse and confound (Bakhtin 1981: 271)." (Lennon 2011)

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