

Fair" (1848). Developing satirical tradition, the XXVI chapter of Gilded Age starts the following phrase from J. Bunyan's novel [Osipova, 2013, 234]. Described in the novel, swindles represent 'great' financial projects of the time. Critics said that this book was "as topical as a daily newspaper". In 1874 it was translated into Russian and edited in "Motherland Notes" under the title "Tinsel Age".

Jed Perl, a regular observer of The Baffler magazine compares situation in American XXI century national art with a huge mystification, he names modern art strategy "laissez-faire aesthetics, cash-and-carry Aesthetics": "O'kay, the art world is now a variety show, a great show", [Baffler, 2012, p.18]. Untrue substitution, "high and low" vibrations make thoughts unclear, terms 'trash' and 'meta-trash' became very popular in modern reviews. In fact, J. Perl has precisely caught the most crucial tendencies that are common for many countries. Some of them were predicted by M. Twain and Ch. D. Warner. Modern critics trouble that our spectators and readers consider the best work of art as vibrant, like an exciting mosaic, not more. To go out of this "shotgun marriage of high and low" [Baffler, 2012, p.16], critics propose to develop critical thinking in public.

Some epigraphs in The Gilded Age parody romantic pathos. So, chapters VII–VIII are about Washington Hawkins visit to Hawkeye, "a pretty large town for interior Missouri", his discussing Colonel Seller's financial plans. The VIIIth chapter's epigraph is a verse fragment from English romantically oriented poet Benjamin Jonson (1572 – 1637): "Via, Pecunia! when she's run and gone And fled, and dead, then will I fetch her again With aqua vita, out of an old hogshead! While there are lees of wine, or dregs of beer, I'll never want her! Coin her out of cobwebs, Dust, but I'll have her! raise wool upon egg-shells, Sir, and make grass grow out of marrow-bones, To make her come!" (B. Jonson). In Russian translation by L.V. Hvostenko only one of two Latin sayings has left making high romantic pathos weaker, low colloquial words develop the same tendency and strengthen parody style. Combination of titles ("Colonel Sellers Makes Known His Magnificent Speculation Schemes and Astonishes Washington Hawkins") and epigraphs

where Latin phrases are central to realize verbal irony, expressing both high and low pathos.

Bilingual epigraphs become true magnetic centers of their aesthetic realities. They comprise segments from foreign languages, being simultaneously a quote, an allusion on primary narrative, they awoke additional indirect and nonverbal associations and ideas. Thus, they become phenomenal energy centers or crossing bridges to link different historical epochs, societies, their cultures and languages. Being textual components and interrelating with allusions and associations, they develop intertextual relations (paratextual) and subtextual. Really, they serve as doors into the new artistic worlds. Bilingual epigraphs transform narrative into a hypertext, functioning simultaneously inside different cultural backgrounds and therefore having a double nature. The higher intellectual level of a reader the more powerful bilingual epigraphs become. Finally, their power and energy depend on both writer's and reader's minds, and therefore bilingual epigraphs serve as links between them, becoming essential components of receptive theory. Any preceding narrative literature epigraph is polyfunctional. It is topical to research interrelations between the narrative and its epigraph as well as between the author, his narrative, epigraph and the reader. Any epigraph is phenomenal because it isn't a sum of letters or words, but a cluster of ideas, images and associations. Being a wisdom or a joke, a paraphrase or an allegory epigraph participates in different levels of poetics, develops various relations simultaneously. Bilingual epigraphs make up complex in structure metaphorical image of art as a diverse mosaic that may be very convenient to mask hypocritical values and ideas. In our contemporary reality "The Gilded Age" becomes a true warning to prove an idea that art and literature should be read and analyzed deeply. Bilingual epigraphs make novel structure grow like a tree with thick leaves and numerous branches. Artistic space becomes an easy moving and many leveled world that is very sensitive to reader's association and allusion being able to change and grow with its reader.

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РЕПРЕЗЕНТАЦИЯ СЕМАНТИКИ НЕВЫРАЗИМОГО В РАЗНЫХ ЯЗЫКАХ

Аннотация

Показано кластерное бытование семантики невыразимого в прозопографии и шире, - в художественном тексте. К специфике средств прозопографии отнесены: план выражения семантики невыразимого, лексемы-интернационализмы. Выявлена значительная частотность сопряженного сосуществования семантики невыразимого, средств прозопографии с языковыми единицами теистической семантики. Предложен термин «калейдоскоп номинаций, различных по грамматической категории рода» как методологическая основа анализа прозопографии, показана верифицирующая сила этого термина.

Ключевые слова: функционально-семантическая категория, невыразимое, сопоставительный анализ, план выражения, стилистический приём, прозопография, дескрипция вымышленного существа, дескриптивная лексика, отрицательные определения, анализ художественного текста, номинативная цепочка, бурлеск, теистическая семантика.

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REPRESENTATION OF SEMANTICS OF INEXPRESSIBLE IN DIFFERENT LANGUAGES

Abstract

The cluster existing of semantics of inexpressible in prosopography and more widely, - in the literary text is shown in the article. The plan of inexpressible semantics expression, international words are referred to specific features of prosopography means. The immense frequency of the adjacent coexistence of semantics of inexpressible, prosopography means with the language units of theistic semantics is revealed. The term "kaleidoscope of nominations, various on grammatical gender category" as a methodological basis of the prosopography analysis is offered, the verifying force of this term is shown.

Keywords: functional and semantic category, inexpressible, comparative analysis, plan of expression, stylistic device, prosopography, description of a fictional being, descriptive lexicon, negative attributes, analysis of the text, nominative chain, burlesque, theistic semantics.

The Semantics of Inexpressible (SI) is actively studied in different countries on material of various languages. So, Ia. Derrida describes the alogism of a combination to

express the inexpressible. In the form of "I haven't enough words" the speaker actually expresses his or her gratitude: "But after all I said this recognition. Using the language of recognitions, I addressed

to you, having told already more, than one word. Going beyond the adopted convention and without any rhetorical figure, I admitted that I not only can not get words, but also at the same time expressed this shortcoming as fault for which asked you about forgiveness" (Derrida, 1997, s. 450). SN is also studied by the Polish researcher M. Keith, she notes that in Poland "inexpressibility is entered into literary criticism as new research category" (Kita, 2002, s. 102).

In Russia semantics of inexpressible is investigated from the second half of the XX century, most intensively – in the last quarter of the XX century – the beginning of the XXI century in literary studies and a linguopoetics (Zaika, 2006; Gavrilova, 2009; Syritsa, 2014, etc.). However as the functional and semantic category of Russian, having an invariant of meaning and system of expressive means presented at different levels of the language (*indescribable, inexpressible, inexpressible; couldn't tell in a tale or write with a pen; it's too beautiful for words*, etc.), SN hasn't been an independent subject of studying yet.

The purpose of the article is to make a study of representation of SN in different languages, revealing of general and special features. G. S. Syritsa designated an actual problem of SN representation in different languages in her article of (Syritsa, 2009).

The general features in SN representation is, in particular, existence in different languages the adjectives with semantics of inexpressible, inexpressible with a negative prefix, unspeakable – in English, unsagbar, unsäglich – in German, neizsakgms, naprakstgms – in Latvian (Syritsa, 2009, page 294).

The word inexpressibles — in the meaning 'lower men's drawers' became an international word with the dead semantics of inexpressible. The euphemistic designation of drawers, underpants which appeared in the Russian literary language of the second quarter of XIX century, corresponds to English inexpressibles, (cf. also loan-translated pictures in Fr. inexpressibles, Germ. die Unausprechlichen; see B. Unbegaun. Le calque dans les langues slaves//Revue des études slaves, t. XII, fasc. 1 et. 2, 1932, river 10) (Vinogradov, 1999). The euphemistic character of the called nomination is obvious.

The ban on pronouncing not only the tabooed parts of a human body, but also subjects (names of underwear), "adjacent" to them, was strictly observed in the Christian countries. Thus, the designation of the lower drawers by the lexeme from the dead SN isn't a direct illustration of representation of inexpressible, and only outlines borders of the meaning coverage of inexpressible during different eras, in different countries. We believe that the euphemistic nomination *inexpressibles* is a manifestation of an euphemia and inexpressible semantic fields crossing.

The problem of representation of inexpressible in different languages is also that fact, that not all transmission media of SN are caught by translators and respectively translated without loss of sense. The researcher from Latvia G. S. Syritsa notes: "as the analysis of the translations of these contexts into German and the Latvian language showed, the considerable part of meanings is transformed or at all lost" (Syritsa, 2009, page 295).

The object of this research are SN transmission means. The material for the analysis was the story of E. Zoe "The angel of the odd". As auxiliary material episodes were taken from M. Ancharov's novel "Probability theory" and M. Lermontov's stories of "Shtoss". The general feature in these works is the description of a fictional being. The descriptions consisting of the description of a fictional being (the devil, the wood spirit, etc.), are called prosopography (Moskvin, 2007, page 590). As the recipient of information has no empirical experience of perception of a fictional being, the sender of information is compelled to meet this lack somehow: to give necessary definitions, at the end of a prosopography to give a proper name.

In a prosopography the writer often addresses to SN. As G. S. Syritsa notes: "inherently, the transcendental world is inexpressible, and inexplicable appears both the world Divine, and demonic manifestations" (Syritsa, 2009, page 294).

Our analysis of the language material showed that there are three types of SN interaction and a prosopography: 1) SN precedes or follows prosopography; 2) SN is in the introduction of a prosopography (we mark three parts of prosopography: introduction, the main part and the conclusion); 3) combination of the first two: SN is both in prosopography, and beyond its limits.

As the research showed, the precedence of SN transmission means of prosopography gives the text philosophical sounding and generality (the uses of SN in M. Lermontov's story "Shtoss", A. Poe "The angel of the odd"). The example of the third type of SN means of introduction to prosopography is M. Ancharov's novel "Probability theory".

Before starting to characterize SN representation in A. Poe's story we will make the remark on the narrow and broad understanding of this functional and semantic category. *Inexpressible* in its narrow sense is an invariant meaning of impossibility to verbalize some fact or the phenomenon of reality. The impossibility to verbalize can be certainly caused by the most various reasons: collision with the otherness, feeling sick of the sender, his low language ability, etc. All this reveals by the meaning 'it is impossible to express'. At the level of ordinary consciousness the word *inexpressible*, an oxymoron to *express the inexpressible* has narrower meaning 'it is impossible to express something because of his extraordinary qualities', as a rule, it and there is otherness, a world of the transcendental. In the research we concentrated attention mainly on such understanding of the inexpressible.

There is also a broader point of view on SN including not only inability to express verbally, but also all range of impossibility to comprehend (*unimaginable, incomprehensible, incognizable*, etc). Such point of view is in some way justified as at collision with the world of transcendental the person isn't only incapable to express verbally that extraordinary which he faces, but also refuses to comprehend, imagine how it is possible. To the broad point of view on SN, as well as on means of its expression, adheres in the researches of G. S. Syritsa (Syritsa, 2009, 2014, 2015).

We adhere to a narrow understanding of SN as at broad approach the object of research is washed away. At the same time the zone of crossing of inexpressible, incomprehensible, inexplicable meanings at collision with the world of the transcendental is too wide not to consider this crossing. In many cases it is possible even to speak about a cluster existing of these meanings in the literary discourse. In particular, E. Poe's story "The angel of the odd" is an illustration of SN cluster existing, semantics of inexplicable, semantics of incomprehensible, etc.

We only then accept to consideration SN cluster existing in literary discourse when we meet at least one fact of SN means transmission in its narrow sense in this text. Such is a workable criterion of SN differentiation in narrow and broad understanding in our research.

In a case with E. Poe's story "The angel of the odd" SN transmission mean is a combination of *a personage nondescript, although not altogether indescribable* (*трудно описуемый* – in translation into Russian). The game on double denial actualizes SN which is also a prosopography transmission mean. Besides, the theistic subject though given in a burlesque style of a narration confirms that before us is the plan of the contents and expression of SN: characters discuss angels' wings, before going to bed the main character reads the book "God's Omnipresence", at the end of the story the Angel of the odd strictly asks: "Whether you believe in me?".

The humorous story of the American literature classic is marked by the writer as "extravaganza", that is a form of the burlesque theatrical performance including comedy and circus numbers. Really, the story is full of unexpected episodes, hyperbolic, extravagant (something gets to the main character's eye, and he can't greet the bride, the bird steals his trousers, the main character flies, having grasped a balloon rope). Unexpected episodes (in I.R. Galperin's understanding) explain the factual plan of the story by the main character's alcohol abuse; on conceptual it is a parody and reflections of E. Poe on a philosophical problem of possibility of other life, its manifestation in the form of strange, inexplicable events.

As material for the analysis we chose the episodes containing SN means of expression. These episodes were a subject of comparison of the original of the E. Poe's story and the translation of this story into Russian which is carried out by the talented Russian and Soviet translator I.M. Bernstein.

SN is presented in the story by a chain of the nominations. At first a synonymic row of epithets is given (in translation into Russian is: удивительный, странный, немислимый, невероятный,

необъяснимый). Besides a synonymic row in translation into Russian the homonymous form of a predicative or a short adjective is presented — inexplicably. The fictional being is transferred in the introduction of prosopography by SN means of expression: confronting me at the table sat a *personage nondescript*. In translation into Russian SN it is transferred by an indefinite pronoun somebody and "negative epithets" unimaginable, difficult to describe. In final part of prosopography the stating nomination — a proper name is given: I am the *Angel of the Odd*.

As for the translation of the story into Russian, it is perfectly made. I.M. Bernstein uses the existence of grammatical category of gender in Russian, applies stylistic device of game on gender category. In relation to a prosopography we will call such device "a kaleidoscope of the nominations, various on grammatical gender category". (We will notice that we took a scientific metaphor of V. V. Babaytseva as a basis of creation of the new term "a kaleidoscope of the evident and sensual images reflecting the situation" (Babaytseva, 2014) applied in other meaning). As the prosopography describes a fictional being who comes to the world material from the otherness, it is convenient to the writer to apply a kaleidoscope of the nominations, on the one hand, to designate, what sex a fictional being is, on the other hand, to show on a "extra material" basis of this fictional being. For this reason in relation to a being the nominations with various grammatical gender of a noun are applied:

"My pizzness!" ejaculated the thing, "vy vot a low bred puppy you mos pe vor to ask a gentleman und an angel apout his pizzness!

In translation into Russian:

В переводе на русский язык:

– Дело? – воскликнула *эта комбинация предметов*. – Как же ты турно фоспитан, если спрашиваешь у тжентльмена, и к тому же ангела, о теле!

I.e. in Russian a fictional being the Angel of the Odd is called as nouns with different gender category: somebody (general); Angel of the Odd (masculine), combination (feminine) of subjects. The kaleidoscope of the nominations, various on grammatical gender category, does not only bring the comic effect in the text, but also indicates the extra material nature of a fictional being.

Cf. with an episode from M. Ancharov's novel "Probability theory":

I look — the person not the person, and it seems a figure. It lies on its side and it seems lies (...) I began to lift it (...).

In the introduction of a prosopography the chain of the nominations is given: (masculine) person → (feminine) figure → it (masculine). Further it appears that it is a *maiden* unclear fine. Exclusively unprecedented beauty the maiden that only in the fairy tale happen and to describe which is not in human forces (...). The nominative chain proceeds the nomination (in the feminine) maiden with SN. The kaleidoscope of the nominations, various on gender grammatical category, doesn't come to an end with it, and the nomination of a neutral gender drops out: Further I wiped eyes — No, sits, didn't disappear. And I thought, it's in a drunken condition a phenomenon to me (neutral).

The use of a pro-nominative It is interesting: And so I'm sitting without breathing for some long time and I think: "My God, here it that looked for all life and at night called! (...)". This is a diffusive use of It, with unremoved homonymy. On the one hand, the combination here it is can be considered as the whole sentence, on the other hand, the word it keeps semantics of a neutral gender implicitly, and therefore implicitly participates in a kaleidoscope of the nominations.

In the final part of prosopography the stating nomination ordinary beauty is given. We will repeat that M. Ancharov's example belongs to the third type of SN interaction and meaning transmission of prosopography: SN is contained in the introduction of fictional being description, and also outside prosopography in a right-hand context: (...) I bowed to her as could and I answered: "Forgive me, inexpressible (...)".

The kaleidoscope of the nominations, various on gender grammatical category, is observed and in prosopography from M. Lermontov's story of "Shtoss", in the scene of the ghost description of: (in the feminine) figure → (in the masculine) old man → he (in the masculine) → (in the neuter) ghost → (in the masculine) old man → it (in the neuter) → (in the masculine) old man.

Finishing the characteristic of nominations chains in prosopography, we will notice that the mean of kaleidoscope of the nominations, various on gender grammatical category, in translation into Russian of the story E. Poe's story shows I.M. Bernstein's skill.

About E. Poe's skill tells the mean of the use of international words in prosopography: (...) he said that *he was the genius* who presided over the *contretemps* of mankind, and whose business it was to bring about the odd accidents which are continually astonishing the skeptic. In one text segment characterizing a fictional being the descriptions-international words borrowed from different languages are presented: the *genius* (from Greek); the *contretemps* (from French). The use of international words Neobjjasnimogo emphasizes the "non-material" nature of the Angel of the Odd. We believe that the nomination of the German Kirschenwasser to which the Angel resorts for the authorized story-teller, finishes cumulative effect of international words.

Thus, SN representation in different languages has general and special features. The internal form of a number of the lexemes containing SN in different languages has similar features. The plan of SN expression finds the interfaced coexistence with prosopography transmission means, and also units of theistic semantics. While translation the part of SN meaning is lost. In talented translations SN finds means of expression, characteristic for this category in the target language. That, in particular, is the kaleidoscope of the nominations, various on grammatical gender category, peculiar to literary texts with prosopography in Russian. SN in prosopography is more widely, — in the literary text, finds a tendency to a cluster existing, together with semantics of incomprehensible, inexplicable, etc. Descriptions-international words in the story E. Poe's story are a mean of prosopography realization with cumulative effect.

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