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К ВОПРОСУ ОБ ЭТИКО-ЭСТЕТИЧЕСКОЙ ПРОБЛЕМАТИКЕ ХУДОЖЕСТВЕННОГО ТЕКСТА (ИЛИ ПРОИЗВЕДЕНИЯ ИСКУССТВА) И СМЕНЕ НАУЧНОЙ ПАРАДИГМЫ

*Н. Ф. Щербак*¹

¹ Санкт-Петербургский государственный университет, Университетская наб., 7–9, Санкт-Петербург, 199034, Россия

Статья посвящена факторам соотношения этической и эстетической проблематики в процессе анализа литературного произведения. В качестве определяющего фактора этического поведения автор выделяет человеческие взаимоотношения, которые могут быть отражены в сюжете и поведении действующих лиц, а в качестве эстетического – процесс функционирования литературного произведения, его интерпретации и процесса потребления. В области определения и понимания этических норм для автора статьи ключевым становится процесс изменения эстетических средств выражения, в зависимости от эпохи. При анализе художественного произведения автором статьи предлагается сделать акцент на эстетической (и научной парадигме) в области литературоведческих исследований, которая наиболее соответствует данному историческому (культурологическому) периоду.

Ключевые слова: этико-эстетическая проблематика, смена научной парадигмы, научная парадигма

CORRELATION OF THE ETHICAL AND THE AESTHETIC IN THE PROCESS OF SCIENTIFIC PARADIGM CHANGE: ART AND TEXT INTERPRETATION

*Nina F. Scherbak*¹

¹ St. Petersburg State University, 7–9, Universitetskaya nab., Saint Petersburg, 199034, Russian Federation

The article aims at discussing the correlation between ethical values and aesthetical paradigm in the process of analyzing a literary text. The main factor of ethical relations is people's (or characters) interaction and communication, whereas the aesthetical factor is the literary work functioning, including text construction, evaluation, consumption and interpretation. Ethical norms that are crucial for the characters of a literary work are revealed through different aesthetic means that are determined by a certain paradigm. When analyzing a

literary work, it is important to focus on and take into account a particular scientific or aesthetic paradigm relevant for this particular period.

Keywords: ethical and aesthetical values, ethical and aesthetic paradigm, scientific paradigm

The relation between the ethical and the aesthetic problems, means and values are nearly always the key ones in the process of literary text (or work of art) analysis and interpretation. Ethical assessment and ethical categories belong to the sphere of communication, mutual understanding, interpersonal communication or interconnection, whereas the aesthetic is the sphere of the beautiful, in other words, the domain of aesthetic means, tools, elements that are intrinsic part of the process of creating, consumption and interpretation of literary works or objects of art.

Which would be the best example to distinguish between the ethical and the aesthetic? The novel by an English writer Iris Murdoch "Black Prince" (1973), for instance is a good example. In this sort of narrative one could easily identify the relationships that different characters have between or among themselves, their behavior, their assessment of events, their actions. The main character Pearson [1] falls in love with the daughter of a writer, his good friend, the daughter being much younger than Pearson. Pearson's feelings are deep-rooted, however the ethical implication of his attitude towards the young girl is evident, the existence of his feelings toward a young girl make the main character upset and doubtful. At some point he comes to see her and she meets him in the costume of Hamlet, which marks the moment when he realizes he wants to kiss her. All these sudden revelations and doubts, the internal struggle. all belong to the sphere of the ethical. On the contrary, the fact that the love triangle repeats itself in the novel many times and reminds the reader of the love triangles from Shakespearian play "Hamlet", on the other hand, belongs to the sphere of the aesthetic, as the triangles are the tools, the means that the author Iris Murdoch chooses in order to construct her novel: endless number of triangles and at the foundation of the novel there is the famous collision one could coin as "don't touch the father until somebody approaches the mother". Russian poets of the Silver Age who brought a lot of understanding into the play would often mention the fact that the main conflict in Hamlet is the struggle between one's weak self and the feeling of duty.

Another issue related to the above mentioned co-existence and interaction between the aesthetic and the ethical domains concern the change of scientific or any other paradigm, thus establishing new means of art or text creation. The fundamental work on the structure of scientific revolutions by T. Kun argues that scientific ideas change fundamentally at some point in their development, there are certain conditions and reasons why scientific paradigms change at some point, there are certain consequences that change of scientific paradigms brings with itself [2, p. 2–13]. T. Kun brings

into sharp focus the notion of paradigm which, as he argues, is a complex and not a straightforward notion, it is a disciplinary matrix, an accumulation of knowledge methods and values which are shared by the scientific world. When approaching the structure of scientific revolutions, Kun denies the idea of “jump out of the hat” sudden change in the system of scientific view and approaches the analysis of different factors that gradually lead to a scientific revolution, that is to the change of the system of scientific beliefs or shift of one scientific paradigm into another one. It is equally important to note that some scientific paradigms are the result of the accumulation of past knowledge, experience and scientific research, and the others are the precursors of the new tendencies in the development of scientific paradigms .

Regarding ethical and aesthetic problems the question of the scientific or aesthetic paradigm change is of crucial importance. The change of scientific or aesthetic paradigm is normally due to the development of sciences, or arts in different spheres in their numerous and diverse manifestations. The change of the paradigm happens due to the accumulation of knowledge, different discoveries, being quick or sudden, or, in some cases, gradual change of views on different problems. The main characteristic of this change of paradigm is that it occurs in different spheres of art **SIMULTANEOUSLY**. For instance, in Ancient Greece the beauty of body and soul were of equal importance, and there existed the notion of “calogatia”, which is “the beautiful and the good” at the same time or, say, “the beautiful and the kind”. For Middle Ages on the other hand, the spiritual development seems to be of more significance or importance (the importance and the dominance of Church in religious life, political power of the Church, Church Courts, or trials by members of the clergy, ideals of monasteries attached life style and knighthood, overall correlation between the spiritual practice of asceticism and the ideals of the service for the benefit of the community). In the times of the Renaissance or High Renaissance, on the other hand, one observes the return to Ancient Greek traditions, yet it occurs on a different level, when you get precise understanding that art consumers and viewers have been exposed to the Middle Ages already. Thus, the impression one gets is that the Renaissance man bears the memory of all the hardships related to restrictions, palace coups, murders and Inquisition of the Middle Ages.

If you study the paintings by Botticelli, Early Renaissance, you see that they are characterized by the ideals of femininity and female beauty, yet this kind of beauty is not erotic, it is a clear manifestation of the spiritual, as if the images declare that they have been “exposed” to the Middle Ages, have gone through their experience. If you address Pre-Raphaelites (the group of painters of the 19th century Britain which became so popular in Victorian times), with their fight against the dogmas of the traditional art school and the wish to return to the techniques of Raphael and the painters who were working before High Renaissance, it will be clear that the painters of the 19th century equally rebelled against the norms as it was in the times of Renaissance. Their conscious rebel gets a new perspective, that is a new interpretation, as the change of

aesthetic means takes place due to the impossibility to accept the falsity and stagnated norms of the previous times that Victorian painters were exposed to. The conservative school of art encouraged painters to think about what they did forgetting about what they felt. The change of norms and especially the aesthetic means, therefore, was highly important not for changing the ethical norms but for making sure they are revived, recognized and acutely felt.

Emotions that are aroused by literary works or work of art are by definition something that allow the reader or the viewer to get the feeling of the art object or a literary work, to consider life anew, to be able to change the accents and focus of interpretation.

19th century for literature, in general, and for the English literature, in particular, is the times of a so-called “traditional narrative”, that is when the writer is telling the story from the 3d person, as if he acts in the capacity of an objective viewer and witness of what happened, the events he observed. In the 20th century everything changes. In a revolutionary way, quite quickly. When critics analyze the writings of the English writer Virginia Woolf, they almost always mention A. Bergson and his theory of the “stream of consciousness” [3], thus explaining the subject-orientated style that the writer is developing in her, as it is sometimes coined, water- color like prose, full of details, emotions and impressions. That is in literature. At the same time, in the 19th century you get a major change in painting tendencies, which take place at the same time. In Britain the water color technique could be manifested in the artistic works by John Constable and his art, whose works are nearly impressionistic, yet still characterized by the traditional manner. At the end of the 19th century paintings include those of the Pre-Raphaelites Brotherhood who become influential and powerful. They address traditional biblical subjects and do portraiture not hiding the drawbacks of the human body, yet revealing and sometimes relishing pain, suffering, imperfectness, etcetera.

For poets and writers of the Silver Age (these are the Russian poets and writers of the turn of the century, like Ivan Bunin, Alexandr Blok, Valeriy Brusov, Zinaida Gippius, Dmitry Merezhkovsky), life events and literary works lie the same domain. Poets could commit a suicide or die of a heart attack. Their life is similar to the life they construct and describe on paper. One of the topics they were trying to combine, blend together, discuss as one entity is the view of the possibility to see Paganism and Christianity as one. The ideals of the first one is the presence of many idols, certain negotiations with God about the size of the sacrifice (that is why Gods in Ancient Greece are like people, they have moods, they change their opinions, for them the beauty of the body is as important as the beauty of one’s soul). Christianity is very different. The ideas of redemption, repentance, resurrection are characteristic of Christian doctrine. There is no body in Christianity, one’s spirit is far stronger than the body and more important than it.

Representatives of the Silver Age movement are trying to find the mutual points of overlaps between Paganism and Christianity. Christianity in their view could and should be combined with Pagan manifestations like adoration of a human being, obsessions. Paganism is the religion of shame, as it is shameful to lose the battle, it is shameful not to be strong. Christianity is the religion of guilt, guilt of an individual for his own deeds and for the deeds of other people. Silver Age was trying to combine Pagan and Christian traditions, to find common ground. Combine things that can't be combined in any other tradition. The poet and writer of the Silver Age Feodor Sologub in his novel *Petty Demon* shows the image of Ludmila who is as beautiful as the ancient Greek statue and loves her beloved romantically. Yet the author, as a mockery at the tradition and in an attempt to show that Paganism and Christianity don't come together, constructs the image of Ludmila in a way that her face is not beautiful at all (unlike the body) and her love towards a young man at the end of the novel turns out to be just craving for satisfaction of concrete wishes. Laughter and irony, and satire become the main tribute and characteristic of the novel. Paganism in this novel is shown only as the manifestation of evil spirits. Sasha, Ludmila's lover appears not in the image of a Greek God as it seemed to be at the beginning, yet as somebody unattractive and silly (for instance in one episode, with lots of perfume and wearing woman's clothing).

Similar to the feeling that Silver Ages poets had in the end about the impossibility to talk about Paganism any longer, after Second World War painters and writers felt it was impossible to write or portray love in the same fashion as it was before the war. Though Hollywood was becoming more and more powerful, it was, at the same time, quite uneasy to continue talking about luxury and *la Dolce Vita* of the roaring 20s and 30-s, partially invented and partially reconstructed on the screen. After the tragedy that the world faced with Nazi painters, writers started to invent a completely new styles of expression, thus new aesthetic means, new ways of portraying reality. A good example is the American writer David Salinger who himself went to war, faced the atrocities of fascism, the horrors of the concentration camps that he freed together with the American troops. Yet Salinger himself being at war didn't write about the horrors of it, instead he constructed a story about an adolescent Holden who was sort of "saying good-bye" to his own childhood, and conventional literature all together. "Catcher in the Rye" has got an enormous amount of references to classical literature, that the main character rejects. He doesn't, for example, like Ernest Hemingway or Somerset Maugham [5] and his novel *Of Human Bondage*, neither he enjoys the traditional British author Charles Dickens but instead really admires Isaak Dinesen and Thomas Hardy [6]. In the case of Thomas Hardy Holden prefers his demonic character Eustacia Vye and states he'd "rather call Old Thomas Hardy up", as he likes "that Eustacia Vye", which sounds very funny indeed as if a Russian contemporary character would say that he wants to call Leo Tolstoy, he likes his Anna Karenina! Holden also likes Scott Fitzgerald, the writer that Salinger himself admired [7]. All in

all, *Catcher in the Rye* provides a very detailed account of contemporary and traditional writing which Salinger explores at length [8], [9], [10]. Another mentioning of English and American literature occurs when Holden says that his brother Allie should make a choice out of two names — Rupert Brooke or Emily Dickinson [11], the two famous poets of the times, Rupert Brooke (1887–1915) and Emily Dickinson (1830–1886). “He made Allie go get his baseball mitt and then he asked him who was the best war poet, Rupert Brooke or Emily Dickinson. Allie said Emily Dickinson”. His brother opts for the second poet. Such inner reflections on good choices in literature allow the character to be sincere, and help the writer construct a hero who is recognizable by the reader as his inner self even now. It is interesting, that Holden criticizes almost anything, cinema, theatre, latest productions, and the author is not scared to criticize real personalities, for instance Sir Laurence Olivier [12], whose *Hamlet* Holden just doesn’t like [13]. When D. B. took Phoebe and Holden to see Olivier’s legendary performance in Shakespeare’s *Hamlet*, Holden didn’t much care for it. He thought that Olivier was handsome and had a great voice but acted more like a general than a “sad, screwed-up” guy struggling to find his way, which is what he thought the play was supposed to be about. Holden usually does not enjoy performances because he is concerned that the actors will do something phony at almost any moment [14]. Even if an actor is good, Holden thinks the actor acts as though he knows he’s good and ends up pandering to the audience the way Ernie does when he plays the piano. All of these details make the main character very dear and popular to the readers, which never happened before. The reader is more likely to recognize himself in this vulnerable character that the author develops by means of inventing the new aesthetic means, much more likely to have empathy with a true to life represented character than he used to feel towards a beautiful statue [15].

After the war Romanticism dies away, it stops its existence, plunges into lethargy dream. It is not relevant for the aesthetic means used by the authors any longer, Romantic technique and connotations are not a good way to portray reality. The prose by the American writer Tennessee Williams is depressing, as the writer portrays with a great degree of true to life atmosphere the post-war life of smaller cities with no hope for the future and general feeling of depression. The play *Street Car named Desire* (1947) and *Blanche Dubois* with her strange feathers and alcohol addiction, so naïve and silly in her dreams, so inadequate in her desire for love and marriage. Vivien Leigh, the famous Nobel prize winner who played the main character even had a nervous breakdown after playing the main part in this film. M. Brando is the character who opposes Blanche with his ruthless attitude and lack of humanity. It is perhaps the best possible opposition of characters that is very characteristic of post war times and is not possible to occur nowadays showing the postwar lack of hope, complete dissatisfaction with life, sometimes showing the mood of nostalgia towards the war times, which had more romanticism, however surprising.

State of the art academic world doesn't discard the binary opposition research tools, which date back to the old times, and have been largely criticized by the post-modern world. The stereotypical "good" and "bad" examples don't allow the gender studies to flourish as they disregard the continuum on which you get different approaches as well as labels, as well as characteristics and categories. Concepts in linguistics have been largely criticized for the same reason, for not being able to provide the full scope of meanings, concentrating mainly on the nuclear. To eliminate this sort of difficulty M. Krauze, for instance, writes that the term "concept", a highly popular one in literary studies and linguistics, should be seen as a mental entity as well, moreover Krauze is trying to prove the importance of making the term concept far more meaningful and interrelated to the other ones. [16]. M. Krauze offers a conception in which the phenomena of the word and the notion, on the one hand, as well as the concept and the discourse, on the other hand, are equally valued. This model, according to M. Krauze, allows for the dynamic correlation of different types of representation and is close to the argumentation given by S. Katsnelson who approaches the question about the relation of the notion and the word meaning and distinguishes formal and content driven notions, pointing out that both correlate or are related to the word and its meaning. The formal notion is boiled down to "common as well as characteristic features that are important for recognizing the object", which allows it to be related to the attribute. [17]. According to Katsnelson, the formal notion forms the concept nuclear of the word meaning and is characterized by inter-subjective value. On the other hand, the content-driven notion is individually formed and covers a number of human's knowledge types about the world, it reflects the tendency to cover the maximum number of areas and meanings. Therefore, it is never complete. Therefore, as Krauze writes, one word is not enough to represent the content-driven notion, the only way to represent the notion is to offer a text where it is described, termed as discourse (dynamic manifestation of a more static notion of a "text"). According to Krauze, the content-driven notion of Katsnelson is similar to the idea of a concept as a communicative entity. The understanding of a concept as a communicative formation doesn't exclude its mental representation characteristics. Krauze believes that the theory of the key word as a discourse entity with socio-cultural meaning also proves the hypothesis [17].

One more interesting tendency that we could draw on here is what I could coin as the 5th or 6th dimensions represented in contemporary texts which will correspond to the epiphany phenomenon, that is the choice of the writer to show the transcendental. As it was mentioned by Hassan, the traditional narrative would be showing the writer who is God of his own creation and the founder of his own world, whereas the 20th century narrative will be more likely to show something which is not at all represented in the text yet comes through the word. What is epiphany? A manifestation or appearance of a divine or superhuman. The word epiphany means "an illuminating realization or discovery, often resulting in a personal feeling of elation, awe, or wonder". A good example of this sort of epiphany is not only the appearance of Jesus Christ in the New

Testament, or the co-existence of ghosts in Gothic novels, yet it is something that appear for instance, in contemporary texts which allows to feel the flow of the sub-natural or super-natural, or the unusual. It could be, firstly, techniques like Ivan Bunin is using in his *Legkoye Dihaniye* — the famous plot versus narrative opposition, which allowed Bunin to construct the feeling of the breath of the main heroine, regardless of the plot itself. Similarly, in 9 stories by David Salinger, the author breaks the traditional cause-effect connection and combines episodes that normally would not have been combined. The example could be the story *Just before the War with the Eskimos* in which the main character just talks with the character in the house where she came and then changes her opinion completely. Moreover, she doesn't throw away the chicken sandwich she found in her pocket and remembers how she didn't want to throw away the dead chicken yet did it the previous Christmas. Just a short episode and a few details, yet critics write here about Salinger finding hope and overcoming his post war trauma in this story by creating the atmosphere of at least some sort of hope in comparison with the *Banana Fish* story he had written before [18]. The term epiphany was used by James Joyce following Walter Pater. Reality is only a summary of elements which come into an entity and then the elements disperse themselves, when we reflect on them, they get dispersed and the force that used to bring them together disappears. Umberto Eco writes about Joyce that «any moment of the superiority of the form that one could see in the face or a hand, a hue of the sea or the hill which is better than we are used to, a feeling of passion, the state of passion or an intellectual upheaval are very real and attractive manifestations but occur only for that moment» [19]. If one recalls *Faust* by Goethe, you get there the occurrence of epiphany as well. Mephistopheles tries to seize Faust's soul when he dies after this moment of happiness, but is frustrated and enraged when angels intervene due to God's grace. Though this grace is truly 'gratuitous' and does not condone Faust's frequent errors perpetrated with Mephistopheles, the angels state that this grace can only occur because of Faust's unending striving and due to the intercession of the forgiving Gretchen. The final scene has Faust's soul carried to heaven in the presence of God by the intercession of the «Virgin, Mother, Queen, ... Goddess kind forever... Eternal Womanhood. The Goddess is thus victorious over Mephistopheles, who had insisted at Faust's death that he would be consigned to «The Eternal Empty.» The break of binary oppositions cult as well as the choice of new aesthetic means is always a revolution. A good example is the book *The Reader* by b. Schlink in which you get a story about an older woman Hanna who seduces a younger boy and later appeared to be a guard at a Nazi concentration camp. Yet the younger man behaves towards her in a far worse way than she ever behaved towards the prisoners yet being in charge of many murders. Similarly, the novel «A woman in Berlin» tells the story of a German woman in Berlin in 1945 with Russian soldiers and officers behaving in the most outrageous way. The books thus provoke the readers as they break the stereotypes about our beliefs.

The question of the relation between ethical and aesthetic paradigm as well as values remain the key one in the process of analyzing the object of art or a literary work. The ethical area is to do with human relations whereas the aesthetical categories belong to the domain of aesthetic means, elements that are included in the process of creating, functioning, interpretation of the literary work as well as object of art. The invention of new means allow the ethical domain to be revived and viewed better by the reader, stop being stagnated. The provocation of aesthetic means allow the ethical domain to exist.

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ИНФОРМАЦИЯ ОБ АВТОРЕ

Н. Ф. Щербак — канд. филол. наук., доц.; alpha-12@yandex.ru

INFORMATION ABOUT THE AUTHOR

Nina F. Scherbak — Cand. Sci. (Philology), Ass. Prof.; alpha-12@yandex.ru