

Colon and American "moral realism" of the late twentieth century

Susan Simonovich

Moscow State University

ABSTRACT

Article considers dialogue with the works of Leo Tolstoy in Saul Bellow and John Gardner, prominent representatives of the "moral realism" in US neo-realist tradition. Roll with a thick thoughts are especially significant in the moments moral insight (epiphany) in their novels. "Moral realism" does not exclude the artistic experiments, but the ethical challenges remain for this flow of paramount importance. The concept of "moral realism" has a significant history in American literature. It is often applied to the novel works of William Dean Howells (1837-1920), sometimes with the comment that his "righteousness" has several deliberate characters.

KEYWORDS: Tolstoy, Bellow, Gardner, "moral realism" neorealism, epiphany.

The fundamental "Literary history of the US", published by Columbia University in 1988, "houellsovsky" version of "moral realism" is mentioned in connection with the tradition of "contrast image of New York's wealth and ghetto", and the phenomenon as a whole is opposed, in particular, naturalism Norman Mailer. Staunch theoretician and practitioner of "moral realism" was Lionel Trilling, one of the most influential literary critics of America in the mid-twentieth century. In his famous report "manners, morals, and the novel" (1947), he complained that "we have no books, that raise in the minds of not only the issues of external conditions, but also about ourselves, leading us to a redefinition of their motives and ask us what may lie behind our good impulses". Trilling his thought developed in the "moral inertia" where thinking about the latent dangers of traditional patterns of behavior, which teaches classics as passive morality can lead to the horrors of Nazism [4.43-44]. Probably Trilling belongs to the term "moral realism", and principles of this direction critic sought to embody in his own prose [5.227- 238]. Today we can say that the "moral realism" has become an important part of the American neo-realism, which flourished in the 1970s and 1980s years, and to link this trend with names John. D. Salinger, Bernard Malamud, Saul Bellow, John Gardner, John Cheever, Raymond Carver. In the work of Saul Bellow and John Gardner important component in understanding the current moral values became a heritage of Leo Tolstoy.

In Saul Bellow's prose, classic American neo-realism, was awarded in 1976 the Nobel Prize for literature, dialogue with the Russian classics, including Tolstoy, occupies an important place. In his first famous novel, pikaresque "The Adventures of Augie March» (The Adventures of Augie March, 1953), Bellow tried to revive "the iconoclastic spirit of Mark Twain and HL Mencken "[8.1], and the element comic led relaxed tone Tolstoho references. Babushkaemigrantka taught grandson Ogi, there is no need to carry it from the library of Tolstoy's book, if it is not written "novel", she does not want to read his arguments about religion and "do not trust him as a family man, because the Countess was with him so many problems " [9.1]. Unlike my grandmother, who re-read "Anna Karenina," each year, Ogi Tolstoy hardly read (for a long time reading it depended on what he was able to steal the book in a store), but indirectly took his wisdom. When many years later, on the eve of his wedding a connoisseur of life he says Ogi continuity of love and adultery, he recalls Tolstoy's novel, but wants to believe in the possibility of adultery, though come to think that love is inseparable from suffering [9.484]. The growing history of freedom-loving and independent Chicagoans Ogi lot of travel, including a stay in Mexico, where he meets a Russian emigrant, "thrown Cossack chorus after the fight." Despite the condescending attitude toward the history of mishaps expat Bellow hero yet aware that his own love experiences are not comparable with the trials of exile and many others [9. 411-412]. From "my Cossack" Ogi first receives reproach of selfishness, and heard the same accusation from the familiar, think about its fairness [9.453]. The mention of the Cossacks on the background of wild nature, as well as images psevdotolstovtsev in other novels (see), creating allusive motif escape to rural life, which is the urban writer Saul Bellow takes an ironic tone.

Knowledge of the life of Augie March is not literature, he learned from the people with whom he had ever encountered. Starting with the famous "Duke» (Herzog, 1964), Bellow refers to the European tradition of ideological novel and creates a through image of an intellectual hero, often his alter ego, reflects on the moral climate of contemporary America, at the same time agreeing or disputing with many writers and philosophers, including Tolstoy. Professor Moses Duke in one of his emotional letters humanity asks the rhetorical question: "Do come infamous moment when moral feeling dies, conscience decomposes, and respect for freedom, law, public decency, the rest turns into cowardice, the decline, blood?" [11 . p 74].

Idealist intellectual, unable to organize any family or professional life, Moses Herzog anticipates idealistahudozhnika, the poet von Humboldt Fleischer's novel "Humboldt's Gift» (Humboldt's Gift, 1975). Unlike Moses, Humboldt does not agree with the idea of the king as a slave of history, arguing that "Tolstoy digress" and "the kings - the greatest ill. Manic depressive heroes tightened humanity in their orbit and reduce all mad "[12.6]. Constant companion of Humboldt, a successful writer Charlie Citrine has gone from the worship of the poet to complete disagreement with him in matters of art. Charlie realized quite early that the high moral pathos of the idol of his youth is not compatible with commercial success, and at the same time believed that he had found support for his views in Tolstoy.

The unnecessary comedy stories and just start to live "[12.49, 120]. Despair and madness almost forgotten poet convinces Charlie to correct his chosen life strategy itself.

Like many postwar writers of Jewish origin, Bellow could not avoid the topic of the Holocaust. In the novel "Planet Mr. Semmlera» (Mr. Sammler's Planet, 1970), the protagonist, who survived in a Polish concentration camp, in a conversation with a friend remembers a scene between General Davout and Pierre Bezukhov, which, due to the fact that they met the eyes, between them " established human relations "and they" realized that they were both children of humanity, they are brothers. " On the other question, whether he believes in the possibility of such an understanding, the old man returned from hell says that "deep sympathy" for such a belief, and adds: "When people think geniuses of humanity, they almost have to believe in a form of mental unity. If only it existed "[13.172]. Although the twentieth century. He made a violent adjustments in Tolstoy's philosophy of good and Bellow forced to argue with the Russian classics (see .: [14]), prayer for the dead Mr. Semmlera nephew, who ends the novel, conformable to Tolstoy that "our life is nothing else but the the pursuit of the good, that is, to God ". Semmler says that his nephew was much kinder than he had ever been, or will be, and "complied with the conditions of his contract," which in fact everyone knows: "This is true that we all know, Lord, that we know, what we know, we know, we know, "[13. p 287]. As noted by Joyce Carol Oates, this revelation of the hero "compels us to reread the whole novel, because we have changed during read and only in the final ready to start reading it." Semmler is "not only fulfilled the" conditions of his contract, "but also knows this, and knows why "[16]. The moment of epiphany (spiritual enlightenment) through a line passing through the prose of Tolstoy and elevating his favorite characters, gives extra depth and moral quest Bellow's heroes.

It is noteworthy that, when the post-colonial period of the 1980s boom Bellow asked about whether he reads "non-Western" writers, he allegedly said, "show me the Zulu Tolstoy, and I read it with pleasure." This interview was never published, but because of repeatedly cited out of context the expression "the Zulu Tolstoy" on Bellow's flurry of accusations of Orientalism, and the writer was forced to explain that he was trying only to show contrast doliteraturnyh and literary cultures (review the controversy surrounding this episode see. [18. p. 141-154]). Leo Tolstoy (1828-1910) lived for two-thirds of the nineteenth century and early twentieth, Saul Bellow (1915-2005) - most of the twentieth century and early twenty-first, the two have known his lifetime worldwide fame. A descendant of immigrants from Russia, Saul Bellow was one of the most important mediators of Russian classics and especially the heritage of Tolstoy in a modern English-speaking culture. Life-affirming, Tolstoy pathos of his work Bellow expressed in the early essay "The Writer as a moralist" (1963): "We either want life continued or not. If we do not want it to continue, why write a book? "[19.62].

Saul Bellow was among the few American writers have not been subjected to sharp criticism in a kind of literary manifesto "moral realism", the book of John Gardner's "On the moral literature» (On Moral Fiction, 1978). Bellow Gardner accuses only

in the fact that he often acts as "essayist disguised as a man of letters", while many pisateleysovremennikov (John Barth, Thomas Pynchon, and others.) Fearlessly accused of immorality, especially sharply disputing software postmodern essays of John Barth's "exhaustion Literature» (The Literature of Exhaustion, 1967). Quoting Tolstoy, Gardner insists on life-affirming the role of art, calling it a "game against chaos and death, against entropy" [20.6]. The essay caused a wide resonance in American literary circles, and the public's reaction can be judged,

The formation of opinions on the art of John Gardner was preceded by his long dialogue with Tolstoy, which in varying degrees, pay attention to the US and Russian researchers (overview see .: [22]). Author negative review of one of the last novels of Gardner even quipped that writer "wanted to become an American Tolstoy <...>. He did not succeed, but he convinced many critics "[23. p 70]. Gardner first step in this direction was the novel "Resurrection» (The Resurrection, 1966), which is a polemical response to the eponymous novel by Russian classics.

Along with the "resurrection" Gardner began work published as separate stories, and only in 1973, the book was entirely subtitled "The pastoral novel» (Nickel Mountain: A Pastoral Novel) on the novel "Nickel Mountain", the head of which a few years. "Pastoral" Life of the American heartland in the mid-twentieth century. completely devoid of idealistic, and the only island of light in the atmosphere of alienation and religious fanaticism is a roadside cafe Henry Soames, "a huge and old as the mountains, and the same patient" [25. 288]. Soames felt "ugly and old" in forty-odd years, and the skin "an unhealthy shade of gray," gave him a resemblance to the grim nickel mountain, towering in the distance. But, despite the fatigue from his own heavy and the patient's body, Soames retained hope for the best, and with all my heart to respond to change, who offered him life. One day in early spring in his cafe had a girl, "as if by magic, like a crocus grown where there was snow yesterday" [25. 7]. Sixteen-year-old daughter knew Soames came to ask about the place of the waitresses. Soon, the heroine, is expecting a baby, leaving her young lover. Then Soames, first tried to arrange her marriage with his young friend, he overcomes fear, he makes an offer and the consent.

Echoes of "Anna Karenina", emerging in the motif of the rebirth of nature and rebirth of the soul (Tolstoy, for example. "Spring - time plans and assumptions, and went out into the yard, Levin, like a tree in spring, not yet knowing where and how will grow these young twigs and branches, prisoners poured into the kidneys, did not know well, for any enterprise in his beloved farm, he would start now, but felt that he was full of plans and assumptions of the nicest "[8. 171]), becomes noticeable after the wedding, the heroes of "nickel mountains." Own family has given a new meaning as Konstantin Levin's life, and the life of Henry Soames. For disclosure of the thought and Tolstoy, and Gardner accentuate the moment of shock that their characters feel when they see their wives after childbirth able to return from the other world in the earth. Tolstoy describes Levin Kitty in bed: "Her face, so bright, even more brightened, as he approached her. On her face was the same change from the earthly to the unearthly, which is on the face of the dead; but there's farewell meeting here "[15. 9. 308]. Comparable with the

description of his wife Kelly Soames: "She smiled from a distance, as if in fact died, gone where none of them could not catch up with her, and whispered:" Doctor, my husband - a good, good man. Tell him. Tell him I said so in my sleep. " She smiled again, a mysterious, suddenly sly, and closed her eyes. Henry closed his eyes "[25. 120]. Unlike Levin, Soames, first there was no reason to believe in the love of his wife. When in such a piercing moment Kelly pretended that took her husband's doctor and expressed its gratitude to Soames, she gave the family hope for happiness. further brightened as he approached her. On her face was the same change from the earthly to the unearthly, which is on the face of the dead; but there's farewell meeting here "[15. 9. 308]. Comparable with the description of his wife Kelly Soames: "She smiled from a distance, as if in fact died, gone where none of them could not catch up with her, and whispered:" Doctor, my husband - a good, good man. Tell him. Tell him I said so in my sleep. " She smiled again, a mysterious, suddenly sly, and closed her eyes. Henry closed his eyes "[25. 120]. Unlike Levin, Soames, first there was no reason to believe in the love of his wife. When in such a piercing moment Kelly pretended that took her husband's doctor and expressed its gratitude to Soames, she gave the family hope for happiness. further brightened as he approached her. On her face was the same change from the earthly to the unearthly, which is on the face of the dead; but there's farewell meeting here "[15. 9. T.308]. Comparable with the description of his wife Kelly Soames: "She smiled from a distance, as if in fact died, gone where none of them could not catch up with her, and whispered:" Doctor, my husband - a good, good man. Tell him. Tell him I said so in my sleep. " She smiled again, a mysterious, suddenly sly, and closed her eyes. Henry closed his eyes "[25. 120]. Unlike Levin, Soames, first there was no reason to believe in the love of his wife. When in such a piercing moment Kelly pretended that took her husband's doctor and expressed its gratitude to Soames, she gave the family hope for happiness. On her face was the same change from the earthly to the unearthly, which is on the face of the dead; but there's farewell meeting here "[15. 9. 308]. Comparable with the description of his wife Kelly Soames: "She smiled from a distance, as if in fact died, gone where none of them could not catch up with her, and whispered:" Doctor, my husband - a good, good man. Tell him. Tell him I said so in my sleep. " She smiled again, a mysterious, suddenly sly, and closed her eyes. Henry closed his eyes "[25. 20]. Unlike Levin, Soames, first there was no reason to believe in the love of his wife. When in such a piercing moment Kelly pretended that took her husband's doctor and expressed its gratitude to Soames, she gave

the family hope for happiness. Comparable with the description of his wife Kelly Soames: "She smiled from a distance, as if in fact died, gone where none of them could not catch up with her, and whispered:" Doctor, my husband - a good, good man. Tell him. Tell him I said so in my sleep. " She smiled again, a mysterious, suddenly sly, and closed her eyes. Henry closed his eyes "[25.120]. Unlike Levin, Soames, first there was no reason to believe in the love of his wife. When in such a piercing moment Kelly pretended that took her husband's doctor and expressed its gratitude to Soames, she gave the family hope for happiness. Comparable with the description of his wife Kelly Soames: "She smiled from a distance, as if in fact died, gone where none of them could not catch up with her, and whispered:" Doctor, my husband - a good, good man. Tell him. Tell him I said so in my sleep. " She smiled again, a mysterious, suddenly sly, and closed her eyes. Henry closed his eyes "[25.120]. Unlike Levin, Soames, first there was no reason to believe in the love of his wife. When in such a piercing moment Kelly pretended that took her husband's doctor and expressed its gratitude to Soames, she gave the family hope for happiness. suddenly sly, and she closed her eyes. Henry closed his eyes "[25.120]. Unlike Levin, Soames, first there was no reason to believe in the love of his wife. When in such a piercing moment Kelly pretended that took her husband's doctor and expressed its gratitude to Soames, she gave the family hope for happiness. suddenly sly, and she closed her eyes. Henry closed his eyes "[25.120].

Gardner, like Tolstoy, in spite of his famous maxim, showed that all of the family and are happy and unhappy in his own way. Tolstoy's "family idea" was developed in the famous novel Gardner "October Light» (October Light, 1976). The main characters of this novel - people are very elderly, Sally in his eighties, and her brother James - in his seventies. Widow, Sally had to return to her parents' house, inherited his brother, uncompromising conservative. At the beginning of the novel of the disorder caused by the very different concepts of life and long-standing grievances culminated James fired a gun into the TV, in his opinion, the source of evil, waving a log, had driven his sister to a room on the top floor and locked the door behind her. The next morning he tried no matter how nothing had happened to release his sister, without giving any excuses, but she decided to declare war on him and did not go out of his prison. In prison Sally began to read a single book in the room which turned out: a novel about the smugglers, which accidentally gets frustrated samoubiytsaintellektual. Shortly before the suicide attempt, he asked his psychiatrist question, "What did we do wrong?", To which he responded with the phrase "Tolstoy also asked ourselves about it" [26.23]. Sally remembers this dialogue and repeats it to himself, not especially pondering the meaning of [26.31-32]. She and her brother had never read the book, it was necessary to go through a lot of turmoil (fault of their own suffered a heart attack at their old friend, a daughter of James fell into the trap prepared for him Sully, and almost died)

Analyzing the features of the structure of "War and Peace", the American comparativist Martin Bidnyi as a "unifying center" of the novel singled out "epiphanic pattern", in which significant natural principle [27.171]. Whereas for many heroes of the epic insights related to the understanding of history and man's place in it in a textbook

episode with the oak emphasis on the bright sense of the value of life which has arisen, including through the personification of the tree as an organic element. This episode is in tune with the scene illumination chemto James Page, in the final Gardner novel. Old farmer, closing for the winter hives, suddenly back feels alien presence and, looking back, he sees standing on the hind legs of a huge bear with a white muzzle. "Two of the ancient creatures' long look at each other. At this point, Gardner uses Tolstoy reception estrangement, switching the point of view of a man on the animal: the bear as though thinking, "where did the old man, and what is its purpose," and then calmly began to eat honey. Then the old farmer reached for the gun, but "something has pulled the gun up," and the shot hit the sky, as if a higher power did not allow the wanton destruction of a living being. Bear jumped up and "began to shake, just as before the old man," and so it seemed like a beast, "he said clearly and reproachfully:" Oh, James, James' "[26.391-392]. Concluding this phrase novel by John Gardner leaves hope for a change of the hero who survived the union with the other creations of nature. In his work, the American writer came from a dispute with Tolstoy to the development of his life-affirming, pantheistic philosophy and poetics. "Where did the old man, and what is its purpose," and then calmly began to eat honey. Then the old farmer reached for the gun, but "something has pulled the gun up," and the shot hit the sky, as if a higher power did not allow the wanton destruction of a living being. Bear jumped up and "began to shake, just as before the old man," and so it seemed like a beast, "he said clearly and reproachfully:" Oh, James, James' "[26.391-392]. Concluding this phrase novel by John Gardner leaves hope for a change of the hero who survived the union with the other creations of nature. In his work, the American writer came from a dispute with Tolstoy to the development of his life-affirming, pantheistic philosophy and poetics. "Where did the old man, and what is its purpose," and then calmly began to eat honey. Then the old farmer reached for the gun, but "something has pulled the gun up," and the shot hit the sky, as if a higher power did not allow the wanton destruction of a living being. Bear jumped up and "began to shake, just as before the old man," and so it seemed like a beast, "he said clearly and reproachfully:" Oh, James, James' "[26.391-392]. Concluding this phrase novel by John Gardner leaves hope for a change of the hero who survived the union with the other creations of nature. In his work, the American writer came from a dispute with Tolstoy to the development of his life-affirming, pantheistic philosophy and poetics. as if a higher power did not allow the wanton destruction of a living being. Bear jumped up and "began to shake, just as before the old man," and so it seemed like a beast, "he said clearly and reproachfully:" Oh, James, James' "[26.391-392]. Concluding this phrase novel by John Gardner leaves hope for a change of the hero who survived the union with the other creations of nature. In his work, the American writer came from a dispute with Tolstoy to the development of his life-affirming, pantheistic philosophy and poetics. as if a higher power did not allow the wanton destruction of a living being. Bear jumped up and "began to shake, just as before the old man," and so it seemed like a beast, "he said clearly and reproachfully:" Oh, James, James' "[26.391-392]. Concluding this phrase novel by John Gardner leaves hope for a change of the hero who sur-

vived the union with the other creations of nature. In his work, the American writer came from a dispute with Tolstoy to the development of his life-affirming, pantheistic philosophy and poetics. the surviving unity with other creations of nature. In his work, the American writer came from a dispute with Tolstoy to the development of his life-affirming, pantheistic philosophy and poetics. the surviving unity with other creations of nature

Epiphanic tradition in contemporary literature, including the US, some critics rightly traced back to Tolstoy's story "The Death of Ivan Ilyich." Joe David Bellamy finds that the heroes of Raymond Carver's also possible to say that their life was "the simplest and most common and the most horrible" [28.191]. Carver has repeatedly expressed admiration for the stories of Tolstoy and Chekhov [29.46, 213], but the motive of sudden insight, as well as creative style of American minimalist, probably dates back to Chekhov, and not Tolstoy's tradition. Gunter Leopoldt analyzing "epiphanic moments" in prose Carver, correlates them with the American neo-realist tradition of the 1980s and, in particular, draws attention to the acclaimed novel by Tom Wolfe's "Bonfire of the Vanities» (The Bonfire of the Vanities, 1987), in which, starting from allusive title, attempts to revive the traditions of the European social realism. Leopoldt calls Wolfe hero, Sherman McCoy, "tragicomic yappiversiey Ivan Ilyich" [30.535]. Approval of a controversial, since "tragicomic yuppie" opens only the senselessness of the material world, not metaphysical insight, but is notable for himself the pathos of modern transnational comparative studies, looking for sources of many phenomena in the Russian classics.

Analysis dialogue with Tolstoy in the works of two prominent representatives of the American "moral realism" Saul Bellow and John Gardner allows you to see the importance of Russian classics for their creativity. For intelligent Bellow novels characterized by direct inclusion in the text of Tolstoy's sentences with arguments of their own humanistic ideas. This dialogue sometimes polemical Thus, in the second half of the twentieth century. it was impossible to fully embrace the idealistic Tolstoyan philosophy of good. Being an urban writer, Bellow ironically interprets Tolstoyan pastoral, contraindicated, in his opinion, the inhabitants of the modern metropolis. This feature distinguishes the Bellow of John Gardner, who grew up and always prefer to live in the agrarian Midwest Province. For Gardner, like Tolstoy, proximity to the nature of the desired element in the shower harmony. For moralistic literature important moment epiphany that in Bellow is anthropocentric, and Gardner - pantheistic. With the tradition of Tolstoy's prose can be linked and other American neo-realists, who was no stranger to artistic experiments, including postmodern, but the ethical problem remained of paramount importance to them.

REFERENCES

- Brodhead, RH (1989) *The School of Hawthorne*. New York: Oxford University Press.
- Elliott, E., Banta, M. & Baker, HA (eds) (1988) *The Columbia Literary History of the United States*. New York: Columbia University Press.
- Trilling, L. (1948) *Manners, Morals, and the Novel*. *The Kenyon Review*. Winter. 10: 1. pp. 11-27.
- Trilling, L. (1978) *A Gathering of Fugitives*. New York: Harcourt Brace Jovanovich.
- Hagopian, J. (1988) *A Reader's Moral Dissent from Lionel Trilling's 'Of this Time, of that Place'*. In: Debusscher, G. (ed.) *American Literature in Belgium*. Amsterdam: Rodopi.
- Levine, P. (1988) *The New Realism in American Literature*. In: Debusscher, G. (ed.) *American Literature in Belgium*. Amsterdam: Rodopi.
- Versluys, K. (ed.) (1992) *Neorealism in Contemporary American Fiction*. Amsterdam: Rodopi.
- Tanenhaus, S. (2015) *The Life of Saul Bellow. To Fame and Fortune, 1915-1964* by Zachary Leader. *The New York Times Book Review*. May 3. p. 1 (L).
- Bellow, S. (1984) *The Adventures of Augie March*. New York: Penguin Books.
- Bronich, MK (2011) *Priroda i gorod v tvorchestve Sola Bellou: polemika s LN Tolstym* [Nature and the city in the work of Saul Bellow: the controversy with LN Tolstoy]. *Vestnik Nizhegorodskogo gosudarstvennogo lingvisticheskogo universiteta im. NA Dobrolyubova*. 14. pp. 133-140.
- Bellow, S. (1976) *Herzog*. New York: Viking Press.
- Bellow, S. (1976) *Humboldt's Gift*. New York: Avon.
- Bellow, S. (2004) *Mr. Sammler's Planet*. New York: Penguin Classics.
- Bronich, MK (2009) *Saul Bellow and Leo Tolstoy: the problem of good*. *Izvestiya Rossiyskogo gosudarstvennogo pedagogicheskogo universiteta im. AI Gertsena - Izvestia Herzen University Journal of Humanities & Science*. 103. pp. 76-84. (In Russian).
- Tolstoy, LN (1978-1985) *Sobranie sochineniy v 22 t.* [Works: in 22 vols]. Moscow: Khudozhestvennaya literatura.
- Oates, JC (1972) *Whose Side Are You On?* [Online] Available from: <http://www.NYTimes.com/books/97/09/21/reviews/oatesside.html>. (Accessed: 17th April 2016).
- Leader, Z. (2015) *The Life of Saul Bellow. To Fame and Fortune, 1915-1964*. New York: Random House.
- Foster, JB, Jr. (2013) *Transnational Tolstoy: Between the West and the World*. New York: Bloomsbury Publishing USA.
- Bellow, S. (1963) *The Writer as Moralist*. *The Atlantic*. 211. pp. 58-62.
- Gardner, J. (1978) *On Moral Fiction*. New York: Basic Books.
- Silesky, B. (2004) *John Gardner: Literary Outlaw*. Chapel Hill: Algonquin Books.
- Bogolepova, TG (2007) *Dzhon Gardner i Lev Tolstoy* [John Gardner and Leo Tolstoy]. In: *Rosa Mundi. Sbornik statey k 90letiyu prepodavaniya istorii zarubezhnykh literatur v DVGU* [Rosa Mundi. Collection of articles on the 90th anniversary of teaching of history of foreign literature at FESU]. Vladivostok: Far Eastern State University. [Online] Available from: <http://spintongues.vladivostok.com/GARDNER.htm>. (Accessed: 17th April 2016).
- Harris, RR (1982) *What's So Moral about John Gardner's Fiction?* *Saturday Review*. 9.6. June. pp. 70-71.

Richard, A. (ed.) (1990) *Conversations with John Gardner*. Jackson; London: University Press of Mississippi.

Gardner, J. (1982) *Nickel Mountain. A Pastoral Novel*. New York: Vintage Books.

Gardner, J. (2005) *October Light*. New York: New Directions Publishing.

Bidney, M. (1997) *Water, Movement, Roundness: Epiphanies and History in Tolstoy's War and Peace*. In: Bidney, M. *Patterns of Epiphany: From Wordsworth to Tolstoy, Pater, and Barrett Browning*. Carbondale; Edwardsville: SIU Press.

Bellamy, JD (1990) *Literary Luxuries: American Writing at the End of the Millennium*. Columbia; London: University of Missouri Press.

Carver, R. (1990) *Conversations with Raymond Carver*. Jackson; London: University Press of Mississippi.

Leyboldt, G. (2001) *Raymond Carver's Epiphanic Moments*. *Style*. 3. pp. 531-547.