

REALIZATION OF THE CONCEPT «ART» AS AN EXPRESSION OF THE WRITER'S
INDIVIDUAL STYLE (BASED ON THE WORKS BY E.T.A. HOFFMANN AND
M.A. BULGAKOV)

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Authors study the concept «art» having intercultural significance, since it includes intercultural knowledge about aesthetic activities, important for universal culture and national cultures. The signs, detected during the study, are relevant for the description of cognitive models in the multilayered structure of the concept. The interpretative opportunities of frame semantics are used in the analysis of the writers' individual style.

Keywords: concept, art, frame, sub-frame, idiostyle.

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The concept “art” is realized in the semantic space of an artistic text and forms the artistic and professional conceptual sphere of writers. National-cultural specificity is evident in the differences of using cognitive models, reflecting differences in evaluative perception, in the degree of actualization of the concept “art”, in using of specialized lexeme-representants, the realization of these lexemes in the context, in the processes reflecting a national cultural variation of the actual pithy signs of the concept.

“Art” is presented in the culture as a multilayered concept of synthetic nature. Artistic concept “art” consists of a) *conceptual layer* includes the etymological, universal, professional and national language characteristics, as well as dictionary definitions, reflecting the result of human’s native categorization of outward things; b) *subject layer*, which includes the sensual-image of this object or percept, containing a number of modalities: visual, olfactory, tactile, auditory and multimodal perceptions caused by effect of synesthesia; c) *figurative layer* presented by trope constructions, structuring cognitive space; d) *value layer* which reflects the author’s aesthetic evaluation and connotations.

1. Professional terminology is an essential component of the conceptual layer. The authors’ interest to professional terminology in designation of the facts of music art is postulated: Bulgakov’s using of common terminology nominations of native character “дискант, фиоритура, синкопа, рулада, регент”; in Hoffmann’s works - specialized terminology “*Responsorie, Mordent, Chromatismus, Sextakkord*”, including terminology of Romance

origin. The professional layer of the concept is a definite structure and it has a universal component containing a single professionally-relevant information for the professional spheres of the two nations, as well as national-cultural information, including knowledge, that has significance for the culture, which is reflected in the professional language.

2. The subject layer of the concept contents a sense perceived image of the concept “art” or percept, including the representation of a number of modalities: visual, olfactory, tactile, auditory - and multimodal perception generated by the effect of synesthesia that is realized in the conceptual space of the text. One of the transmission’s types of synesthetic information in Bulgakov and Hoffmann’s works is the verbalization of intersensory perceptions with the help of metaphors and epithets, comparisons, personification of the open associative metaphorical images in the language of an art work. In the interpretation of the nature paintings Hoffmann shows his worth as synesthet, who feels the music as the harmony of the universe; the impact of musical sound prevails here (pragmatic aspect). Musical lexemes are a part of the linguistic structure of the text as the nominative units and are the means of creating linguistic tropes - metaphors: „...als Julia *sang*, aller sehnsüchtige Schmerz der Liebe, alles Entzücken süßer Träume, die Hoffnung, das Verlangen durch den Wald wogte und niederfiel wie erquickender Tau in die duftenden Blumenkelche, in die Brust horchender Nachtigallen“, personifications: „Die Geister rühren sich in den Lüften, und ihr *Choral* zerreißt die menschliche Brust!“; stylistic figures - comparisons: „*Gesang* fortreiben sollen wie einen zwischen Blumenbeeten *sanft* *murmeln*den

Bach“. [Hoffmann. *Lebensansichten des Katers Murr*].

M.A. Bulgakov’s description of the landscape is based on the interpenetration of intersensory associations and image-symbols. It has extensional characteristics: a panorama, opened from the high point. For its interpretation it is important to understand the symbolism of light, darkness, heaven punishing fire, the sun, the moon, that is to say the landscape is symbolic. Poetic images of landscape sketches are actualized by synesthetic metaphorical and metonymical structures, where colour- and light nominations play an important role: “Ночь начала закрывать черным платком леса и луга, ночь зажигала печальные огоньки где-то далеко внизу, теперь уже не интересные и не нужные ни Маргарите, ни Мастеру, чужие огоньки. Ночь обгоняла кавалькаду, сеялась на нее сверху и выбрасывала то там, то тут в загрустившем небе белые пятнышки звезд. <...> *навстречу им из-за края леса начала выходить багровая и полная луна...*” [Булгаков. *Мастер и Маргарита*].

3. Trope structures are an important component of the figurative layer of the concept “art.” Structuring of the conceptual space is realized in different cognitive metaphorical and metonymical models. The methods of information coding of art in the minds of writers in the form of conceptual imagery systems are marked by individual specificity.

E.T.A. Hoffmann’s idiostyle is characterized by the use of metaphorical structures, M.A. Bulgakov’s idiostyle – metonymical ones. Each landscape of Hoffmann is organized with colour-musical tropes. These sketches are the verbal interpretation of full-scale

paintings, where the elements of the poetics of pictorial art (colour, light) are connected with the elements of music (sound). The Hoffmann's texts don't content colour saturation, but his colour perception has a symbolic implication, combining with a certain image, for example, *gold - the colour of the sun*. The colour epithet referring to this image is a semantic marker for it. The author imparts the images of nature in the perceptual prospect with blurred boundaries between the real and art world, the subject is covered on all sides by a mixed submodal perception (visual is the colour „gold, weiß“, the shape „die Mondscheibe; das Fischerhäuschen wie einen kleinen weißen Punkt“, the movement „gleitete spielend über den Wiesenplan, durch die Bäume, durch die Büsche“, the bright „In den Flammen des Abendrots, schimmerndes Gold; blendend strahlenden Spiegel, im flammenden Gold“, the location „sich über den Bergen lagerte, die Sonne stieg empor“, auditory is the loudness „Der Choral der Sänger, noch immer vernommen in der Stille, säuselnd; zwitschernd“, kinesthetic is the temperature „glühende, Gewölk, das glühend aufflammte, обжужая; im kühlen Morgentau“).

A trend to the personification is often noticed in the paintings of nature, where a natural or musical phenomenon turns into the subject that is given by the author as the physical properties, and an important component of comparisons and metaphors in this case is the colour nomination: „... schaute auf zu dem **Blau** des Himmels, das wie mit leuchtenden Augen dort und dort durch die fliehenden Wolken blickte! “; „...zogen, wunderbare Stimmen des Himmels, durch das **golden** leuchtende Abendgewölk“. One of the most important properties of these landscapes is the sensory perception of the reader.

M.A. Bulgakov's description of the nature paintings is built according to metonymical models. The scoring of a dynamic landscape at the end of the semantic context is used for the amplification of the impression: „Странную тучу принесло со стороны моря к концу дня, четырнадцатого дня весеннего

месяца нисана. <...>Она вливалась в окошки и знала с кривых улиц людей в дома. Она не спешила отдавать свою влагу и отдавала только свет. Лишь только дымное чёрное варево распарывал огонь, из кромешной тьмы взлетала вверх невеликая глыба храма со сверкающим чешуйчатым покровом“. [Булгаков. Мастер и Маргарита].

The figurative layer facilitates the identification of key components in the frame “art” in the works by M.A. Bulgakov and E.T.A. Hoffmann. They are “music”, “painting” and “literature”. Units of these subframes do not only form cognitive structures; they are included in the characteristics of the characters and they establish essential contextual connections in the works, determining the dynamic structure of the texts.

The lexical units of the subframes “crafts”, “theater”, “architecture”, “jeweler's art”, “singing”, “dance” remodel household pictures, descriptions and recreate the visual background image. They are not the key components of the frame “art” in the works of the authors under study, because they are not actual or infrequent and have the other quality of imagery in contradiction to subframes “music”, “painting”.

The subframe “literature” is significant in the novel by E.T.A. Hoffmann's “The Life and Opinions of the Tomcat Murr” for those chapters where the story is told on the face of the literary cat. The literary component means here “craft, occupation” through nominations and demonstrates the traditions of philosophical-aesthetic and intellectual perception of art works through intertextual connections: quoting, allusions, reminiscences. In the novel by M.A. Bulgakov's “The Master and Margarita” special importance of literary component, playing the act as “craft, vocation”, is revealed through the connection with the main character and his work (nomination “novel”). On the other hand, the author shows the attitude to literature as a craft, bringing benefits.

4. The value layer of the concept “art” contains author's aesthetic evaluations. Particular world-view

of writers is projected through the prism of “synthesis of the arts” into a work of art and is reflected in the multimodal perception. These synesthetic sensations are associated with the aesthetic impact of various arts, nominations of which are code signals for the reader.

Aesthetic comprehension of the world of the picture by writers by means of the synthesis of poetic of adjacent arts lets them be attributed to synaesthetes.

A landscape, a portrait, a plot painting, a musical image as the organic whole are presented in the landscape sketches of writers. These trope pictures of nature cover the sphere of the emotional and aesthetic perception and are philosophical abstraction, realizing the theme of “harmony of the universe”. They are presented as the reciprocal concepts “music” and “nature”, basing on the interpenetration of visual, auditory, tactile, olfactory and taste sensations: „Der wunderbare Geist des Wohllauts, der diesem kleinen seltsamen Dinge befreundet, wohnt auch in meiner Brust, aber eingepuppt, keiner freien Bewegung mächtig; doch aus Ihrem Innern, mein Fräulein, schwingt er sich auf zu den **lichten** Himmelsräumen, in tausend **schimmernden Farben**, wie das **glänzende** Pfauenauge. Ha, mein Fräulein! Als Sie **sangen**, aller sehnsüchtige Schmerz der Liebe, alles Entzücken **süßer** Träume, die Hoffnung, das Verlangen wogte durch den Wald und fiel nieder wie erquickender Tau in die **duftenden** Blumenkelche, in die Brust horchenden Nachtigallen!“ [Hoffmann. Lebensansichten des Katers Murr]. A musical sound, that is inseparable from the colour, permeates the landscape, which, on the one hand, merges with the transmission of the musical impressions, and on the other hand, is felt in the connection with all the nature and the universe. And then it is not only the main character, but the author himself appears as synesthet with a unique mixed-sensory perception of the world. Hoffmann feels the music as the harmony of the universe, “a note of a divine chord” is able to express all the nuances of feelings and emotions.

The main character of Hoffmann has a special synesthetic gift; he thinks with the musical images. In his mind the sound, often having tactile characteristics transforms into the colour and smell. Kreisler's unique perception of the world is reflected in the sensory-associative text space, where information is accumulated in synesthetic one.

The main synesthet in the novel "The Master and Margarita" is the author himself. His remarks evoke the visual (color, light) and audio perceptions in the reader. The sharp contrast combinations of commonly using verbs and musical concepts make the reader pay attention to the associations. Sometimes the author selects expressive verbs directly in the text, trying to strengthen the metonymic musical impressions: "Ополоумевший дирижер, не отдавая себе отчета в том, что делает, взмахнул палочкой, и оркестр не заиграл, и даже не грянул, и даже не хватил, а именно, по омерзительному выражению кота, урезал какой-то невероятный, ни на что не похожий по развязности своей марш". [Булгаков. Мастер и Маргарита]; or uses personification as a form of associativity: "Внимательно прицелившись, Маргарита ударила по клавишам рояля, и по всей квартире пронесся первый жалобный вой. Исступленно кричал ни в чем не повинный беккеровский кабинетный инструмент". [Булгаков. Мастер и Маргарита].

The lexemes, that represent the musical sound or action, are introduced by the writer in the grotesque, in the combination with the verbs that denote the degree of intensity of the sound in these contexts and relate semantically to other spheres of activity. The kinetic and vibration sensations are caused by these sounds: "сыплющийся в переулке вальс", "обрушился рев труб", "оркестр окатывал звуками", "полонез дул в спину". The sound image becomes a metaphor or is compared with the image of nature: "В воздухе на площадке уже стоял гул, из покинутых Маргаритой балных зал, как море, слышалась музыка". [Булгаков. Мастер и Маргарита]. In this example, the imitative association of the sound image realizes onomatopoeia "sound wave" in a

metaphorical context. The different sounds and onomatopoeias, along with musical quotations and allusions make the musical layer of Bulgakov's works without having a musical nature. Hoffmann's sound has other meanings; it is directly related to the sphere of the music. Musical terms and general musical concepts are included in the contexts: "the sounds of horns, harmonics, lyrics, chords, the anthem, the voices and sounds of the forest (the songs of shrubs and trees), the sound of the bells". During the analysis it was found that "musical sound" or nomination with a hidden seme "musical sound" is caused by the following types co-sensations in Hoffmann's works: tactile and sound, taste and sound, pain and sound, visual and audible, hearing and sound, the mental state (or emotional perception, having external or internal direction) and sound, movement and sound that demonstrate associativity of the sound with emotive or psycho-physiological properties.

There are no onomatopoeias in the Hoffmann's texts, as the two types of them are observed in Bulgakov's texts: isolated (individual) and relating to the key musical concepts: "Ничего делать сегодня не будем. Во - первых, кролик издох, а во вторых, сегодня в Большом - "Аида". А я давно не слышал. Люблю... Помните? Дуэт... Тари - рам - рим". [Булгаков. Собачье сердце]. The above context allows reader to understand the meaning of the onomatopoeia. There are the key musical concepts "Aida" and "duet". Thus, onomatopoeia "tari - ram - rim" refers to a duet of the opera "Aida".

In addition to the terminological musical vocabulary, M.A. Bulgakov uses connections of the terms with literary vocabulary, having the direct nominative meaning, usually for the creation of comic effect; a similar phenomenon is observed in Hoffmann's text in the connection of the musical terms with the prosaic details with emphasis: "К голосу курьера присоединились дальние голоса, хор начал разрастаться, и, наконец, песня загремела во всех углах филиала. В ближайшей комнате № 6... особенно выделялась чья-то с хрипотцой октава. Аккомпанировал хору усиливающийся треск телефонных аппаратов". [Булгаков. Мастер и Маргарита].

"Unfehlbar würd' ich ihn sonst bei seinen Käferbeinchen packen und durchs F-Loch in den Kontrabass schmeißen, da könne er denn Zeit seines Lebens Konzerte spielen und Arien singen, wie er nur Lust hätte". [Hoffmann. Lebensansichten des Katers Murr].

The musical terms by Hoffmann and Bulgakov exacerbate the sensitivity (the process of the sensitization), causing a mixed perceptual effect. Different kinds of sensations are combined in the complex systems or multimodal perceptions. Musical quotations and allusions in the works of writers create spatial (auditory and visual) perception of readers through associativity. The musical quotations, cultural and literary allusions in the "Heart of a Dog" and "The Master and Margarita" become a way of creating intertextual connections. The musical and literary allusions are personal musical - artistic associations of Bulgakov.

Direction, rhythm, musical texture and other dynamic processes are reflected in the musical sketches.

When the sound coloration voice or its timbre is associated with the reflection of other sensory modalities or emotive and psycho-physiological properties numerous synesthetic tropes are the means of musical portrait description of the characters in Bulgakov and Hoffmann's works. Thus, the character in the novel "The Master and Margarita" Voland has "heavy bass, trumpet voice, low voice", the navigator George (the female writer with a male pseudonym) has "thick voice, softened contralto", emphasizing her essence.

The cats in the novel "The Life and Opinions of the Tomcat Murr" sing with "strong falsetto and gentle andante".

Sometimes the timbre of the voice is perceived as an independent impersonal character (collectively figurative meaning), or background event that is the music accompaniment of the narrative or a means of creating stylistic figures and tropes of Bulgakov: "И на всём его (Ивана Бездомного) пути невыразимо почему - то мучил вездесущий оркестр, под аккомпанемент которого тяжёлый

бас пел о своей любви к Татьяне”. [Булгаков. Мастер и Маргарита], “Следовательно, разруха не в клозетах, а в головах. Значит, когда эти *баритоны кричат* “бей разруху”, - *я смеюсь*”. [Булгаков. Собачье сердце]; of Hoffmann: „... *der oft aus mir selbst sich siegreich erhebt, und vor dessen mächtiger Stimme alle Schmerzen irdischer Bedrängnis verstummen*“. [Hoffmann. Lebensansichten des Katers Murr].

A diverse empty of musical vocabulary (the timbre of the voice and genre variety of the music work) describes the main and episodic characters and is more widely represented in the texts by Bulgakov. Hoffmann more often includes the description of the dynamics or the dynamic nuances of the musical work in the individual characteristics: „*Es ist wahr, Prinzessin Hedwiga gleicht jetzt in ihrem ganzen Wesen einer hell und klar hinströmenden Melodie, statt dass sonst wilde, unruhige Akkorde durcheinander aufführen aus ihrer wunden Brust...*“ [Hoffmann. Lebensansichten des Katers Murr].

The components of the picturesque and other forms of art are important in the field of synthetic prose. Among the components, which are connected with the sphere of the pictorial art, we oppose general pictorial concepts the terms, being used in isolation.

A colour rendition takes a significant place in Bulgakov’s poetics, as in the poetics of Hoffmann, among the other means of artistic depiction. The colour nominations are an important component of the figurative layer of the works and synesthetic metaphors and comparisons that the authors actively use in the characteristics of the portrait, the landscape sketches.

The colour nominations as language means of colour picture of the world strengthen representational abilities of the metaphors and comparisons, intensifying their expressiveness. Bulgakov and Hoffmann had been constantly working on the expanding of the sphere of the colour rendition’s using that can be traced through copies. The colour landscapes, created by them, with the inclusion of colour metaphors and comparisons, contrasts

have a particular brightness: „*In den Flammen des Abendrots stand das ferne Gebirge, und der goldne glühende Widerschein gleitete spielend über den Wiesenplan, durch die Bäume, durch die Büsche, wie getrieben von dem Abendwinde, der sich säuselnd erhob*“. [Hoffmann. Lebensansichten des Katers Murr];

“*Удары грома и блистания становились реже. Над Еришалаимом плыло уже не фиолетовое с белой опушкой покрывало, а обыкновенная серая арьергардная туча*”, “*Приснилось это клочковатое бежущее серенькое небо, а под ним беззвучная стая грачей*”. [Булгаков. Мастер и Маргарита].

Symbolic subtext of colour perception in Hoffmann’s works does not appear as active as in Bulgakov’s works. His purpose is to achieve contrast, the expression of which becomes the colour rendition. He depicts clearly and descriptively colour portraits of characters, details of clothes and interior, landscapes.

The colour nominations, which contain names of precious metals according to indicative characteristics, reconstruct the artistic space by the use of synesthetic crossing associations; recreate the background of events in the works. They allow the author to give a detailed description of some items, relating directly to the important characters. The precious stones and metals include not only the concept of colour, but also the light. Colour, light and sound are inseparable in the poetics of Bulgakov.

General range of problems in the novels “The Life and Opinions of the Tomcat Murr” and “The Master and Margarita” is mediated with synthesis of poetics of the adjacent arts. Language means, connecting explicitly or implicitly with different spheres of art, become a factor of aesthetic (art as a reflection of life’s processuality; art is always ideal and objective), of thinking (art, such as music, painting as a way of thinking) and expressive-emotional embodiment of artistic reality (emotional impact and an appeal to an intelligent reader). The crossing associations, sensations and perceptions verbalize the

information that is not directly related to factual information of the text, they create intertextuality. For example, M.A. Bulgakov introduces intertextual inclusions in the novel “The Master and Margarita”: nomination “heavy bass (low, trumpet) voice” is associatively related to crack of doom from the hell of John Milton and is used by Bulgakov with emphasis for creation of Voland’s character: “И тогда над горами прокатился, как трубный голос, страшный голос Волаанда...”. [Булгаков. Мастер и Маргарита]. Synesthetic word combination “heavy bass” actualizes the presence of Voland: “...мучил вездесущий оркестр, под аккомпанемент которого тяжелый бас пел о своей любви к Татьяне”. [Булгаков. Мастер и Маргарита]. The musical characteristics of Voland is created with the allusions from classical music of Tchaikovsky’s opera “Eugene Onegin” and Schubert’s romance “Shelter” with poems by Rellstab.

The writer’s desire to the search of non-verbal resources of an emotional expression leads to borrowing of the methods and techniques of visual images from other spheres of arts that allow to project the reality of another type in the work. In the system of the art text, synesthesia is a text-forming factor: a double-composite construction - “novel in the novel”, stylistic exfoliation of a prose, genre variety (the field of theater, the genre “buff”, that embodied an ironically fantasy of writers), the complexity of the figurative structure, plot organization, being a way of the synesthetic information transfer in the art text, forming idiostyle of writer, aesthetic and artistic principles, author’s experiences.

Some allusion-associative elements in the novel M.A. Bulgakov’s “Master and Margarita” are associated with Hoffmann: a fireproof magician salamander in the fireplace is the character of the Hoffmann’s story “The golden Pot”, the scene in the clinic of Professor Stravinsky with harping of the professional M. Berlioz’s affiliation refers to a very similar passage in “Nevsky Prospekt” by Gogol, where it is spoken about Hoffmann: “-

Вы Берлиоза знаете? – спросил Иван многозначительно.- Это... композитор? Иван расстроился - Какой там композитор? Ах да, да нет! Композитор – это однофамилец Миши Берлиоза!” [Булгаков, Мастер и Маргарита]. “Возле Шиллера стоял Гофман, - не писатель Гофман, но довольно хороший сапожник с Офицерской улицы, большой приятель Шиллера”. [Гоголь. Невский проспект].

The musical quotations and allusions in the texts by Bulgakov organize intertextual connections, appearing as a personal musical - art associations of the author. There are two parallel worlds in the novel. One of them is the highest ideal world of classical music; the other is Jazz music of restaurants, dance halls, leisure-time product. These antitheses permeate the work, creating positive and negative evaluations by means of the quotations from opera and popular music, jazz songs.

The complicated plot structure of works by E.T.A. Hoffmann is connected with his attraction to the sonata form and the form of the sonata symphony cycle. In the novel “The Life and Opinions of the Tomcat Murr” the author gives the names of the famous opera composers and excerpts from their works. Musical laws of the structural organization (opera, symphony) in literature works by M.A. Bulgakov are combined with text ones.

Synthetic character, which manifests itself at the level of the art system, is reflected in the language of writers, and aesthetic impact of the sign system of the other arts has an impact on the verbal text structure.

The main ideological category in E.T.A. Hoffmann and M.A. Bulgakov’s art image of the world is the concept of “art”, having conceptual meaning for any culture. This is the quintessence of aesthetic world of writers, which can be defined as the idea of the world harmony, concluded in the art limits.

In the semantic space of the language works the concept “art” is interpreted with two opposing positions: the art as a “calling, a higher spiritual sphere” and the art as “craft, occupation” connected with everyday views.

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