

ISSN 2308-4804

SCIENCE AND WORLD

International scientific journal

№ 6 (70), 2019, Vol. II

Founder and publisher: Publishing House «Scientific survey»

The journal is founded in 2013 (September)

Volgograd, 2019

UDC 53:51+93:902+330+80+371+61+7.06+551
LBC 72

SCIENCE AND WORLD

International scientific journal, № 6 (70), 2019, Vol. II

The journal is founded in 2013 (September)
ISSN 2308-4804

The journal is issued 12 times a year

The journal is registered by Federal Service for Supervision in the Sphere of Communications, Information Technology and Mass Communications.

Registration Certificate: III № ФС 77 – 53534, 04 April 2013

Impact factor of the journal «Science and world» – 0.325 (Global Impact Factor 2013, Australia)

EDITORIAL STAFF:

Head editor: Musienko Sergey Aleksandrovich

Executive editor: Manotskova Nadezhda Vasilyevna

Lukienko Leonid Viktorovich, Doctor of Technical Science

Borovik Vitaly Vitalyevich, Candidate of Technical Sciences

Dmitrieva Elizaveta Igorevna, Candidate of Philological Sciences

Valouev Anton Vadimovich, Candidate of Historical Sciences

Kislyakov Valery Aleksandrovich, Doctor of Medical Sciences

Rzaeva Aliye Bayram, Candidate of Chemistry

Matvienko Evgeniy Vladimirovich, Candidate of Biological Sciences

Kondrashihin Andrey Borisovich, Doctor of Economic Sciences, Candidate of Technical Sciences

Authors have responsibility for credibility of information set out in the articles.

Editorial opinion can be out of phase with opinion of the authors.

Address: Russia, Volgograd, Angarskaya St., 17 «G»

E-mail: info@scienceph.ru

Website: www.scienceph.ru

Founder and publisher: Publishing House «Scientific survey»

УДК 53:51+93:902+330+80+371+61+7.06+551
ББК 72

НАУКА И МИР

Международный научный журнал, № 6 (70), 2019, Том 2

Журнал основан в 2013 г. (сентябрь)
ISSN 2308-4804

Журнал выходит 12 раз в год

Журнал зарегистрирован Федеральной службой по надзору в сфере связи, информационных технологий и массовых коммуникаций.

**Свидетельство о регистрации средства массовой информации
ПИ № ФС 77 – 53534 от 04 апреля 2013 г.**

Импакт-фактор журнала «Наука и Мир» – 0.325 (Global Impact Factor 2013, Австралия)

РЕДАКЦИОННАЯ КОЛЛЕГИЯ:

Главный редактор: Мусиенко Сергей Александрович
Ответственный редактор: Маноцкова Надежда Васильевна

Лукиенко Леонид Викторович, доктор технических наук
Боровик Виталий Витальевич, кандидат технических наук
Дмитриева Елизавета Игоревна, кандидат филологических наук
Валуев Антон Вадимович, кандидат исторических наук
Кисляков Валерий Александрович, доктор медицинских наук
Рзаева Алия Байрам, кандидат химических наук
Матвиенко Евгений Владимирович, кандидат биологических наук
Кондрашихин Андрей Борисович, доктор экономических наук, кандидат технических наук

За достоверность сведений, изложенных в статьях, ответственность несут авторы.
Мнение редакции может не совпадать с мнением авторов материалов.

Адрес редакции: Россия, г. Волгоград, ул. Ангарская, 17 «Г»
E-mail: info@scienceph.ru
www.scienceph.ru

Учредитель и издатель: Издательство «Научное обозрение»

CONTENTS

Physical and mathematical sciences

<i>Gunko S.S.</i> GUNKO'S PRIME NUMBERS	8
<i>Kaypnazarov S.G.</i> THE DEFECTIVE STRUCTURE OF THE SILICA SCALE IN TERMS OF DIFFUSION, GROWING AND DURING HEAT TREATMENT	11
<i>Rustemova K.Zh., Kopzhasarova A.A., Akhmetova S.T., Imanbayeva A.B., Tlesbaeva Zh.A.,</i> ON ASYMPTOTIC TYPES OF SOLUTIONS OF THE CAUCHY PROBLEM FOR SOME RANDOM PARABOLIC EQUATIONS.....	14
<i>Yuldashov A.A., Karimov G.Kh.</i> PIPELINES WITH LIMIT DISTRIBUTION	19
<i>Yusupova A.Ye., Kalilanova K.A., Akhmetkaliyeva G.A.</i> BOUNDARY VALUE PROBLEMS FOR BIPARABOLIC EQUATIONS WITH NONLOCAL CONDITIONS OF THE SECOND KIND	23

Historical sciences and archeology

<i>Yeryomenko O.A.</i> SCHOOL OF LABOR UNIONS OF THE ROSTOV REGION IN 1970-1980: THE PAGES OF HISTORY	28
<i>Cheng Hongze</i> CHINESE ADVERTISING UNDER THE INFLUENCE OF SOVIET CULTURAL IDEOLOGY (1950-1960)	31

Economic sciences

<i>Barysheva S.K.</i> THE ANALYSIS OF LABOR RESOURCES USAGE EFFICIENCY: THEORY AND PRACTICE.....	35
<i>Krasilnikov D.Ye.</i> LOT OF "A PLACE THAT IS BEING LOOKED FOR" AND ITS ASTROLOGICAL INTERPRETATION	39

Philological sciences

<i>Haytyan L.</i> FEMINISM IN THE CONTEXT OF THE 20 th CENTURY AMERICAN LITERATURE: LILLIAN HELLMAN	43
<i>Grankina R.M., Manukyan M.R.</i> THE DEVELOPMENT OF PROFESSIONAL FOREIGN LANGUAGE DISCOURSE COMPETENCE.....	47
<i>Iskakova S.</i> MANAGING THE PROCESS OF UPDATING CONTENT EDUCATION IN GENERAL EDUCATION SCHOOL	49

Pedagogical sciences

<i>Boypolvonov B.D., Ishkobulov F.G., Razhabov Zh.N.</i> THE INFORMATION TECHNOLOGIES IN EDUCATION.....	52
<i>Boltobaev S.A., Sultanov B.B., Azimova G.K.</i> THE IMPACT OF HEALTH FITNESS ON HUMAN BODY	55
<i>Kemelbekova Z.A., Bukabaeva B.E.</i> CONTENT AND LANGUAGE INTEGRATED LEARNING: EXPERIENCE AND PROSPECTS	57
<i>Yunissov Ye.A., Tleugazina Sh.S., Tazhiyeva A.A.</i> ANALYSIS OF MULTILINGUAL IMPLEMENTATION PROCESS IN THE REPUBLIC OF KAZAKHSTAN ON THE BASIS OF STATE EDUCATIONAL ORGANIZATIONS.....	60

Medical sciences

<i>Boltobaev S.A., Gaziev N.R., Azizov N.N., Zhakhangirov Sh.Zh.</i> THE EFFECT OF STRESS REACTION ON PATHOGENETIC CHAINS OF ISCHEMIC HEART DISEASE.....	63
--	----

Study of art

<i>Sarah Malek Mohammadi</i> COMPOSITIONAL FEATURES OF THE THEATRE PLANNING IN TEHRAN: VAHDAT (FORMERLY ROUDAKI) THEATRE HALL – THE MAIN AND ONLY OPERA HOUSE OF THE CAPITAL CITY	66
--	----

Earth sciences

<i>Genel L.S., Rudenko V.L.</i> THE ADVENT OF LIFE ON THE EARTH FROM NON-LIVING	71
--	----

СОДЕРЖАНИЕ

Физико-математические науки

<i>Гулько С.С.</i> ПРОСТЫЕ ЧИСЛА ГУЛЬКО	8
<i>Кайтназаров С.Г.</i> ДЕФЕКТНАЯ СТРУКТУРА КРИСТАЛЛИЧЕСКОЙ РЕШЁТКИ КРЕМНИЯ В УСЛОВИЯХ ДИФфуЗИИ, ВЫРАЩИВАНИЯ И ПРИ ТЕРМИЧЕСКОЙ ОБРАБОТКЕ.....	11
<i>Рустемова К.Ж., Копжасарова А.А., Ахметова С.Т., Иманбаева А.Б., Тлесбаева Ж.А.</i> ОБ АСИМПТОТИЧЕСКИХ ТИПАХ РЕШЕНИЙ ЗАДАЧИ КОШИ ДЛЯ НЕКОТОРЫХ СЛУЧАЙНЫХ ПАРАБОЛИЧЕСКИХ УРАВНЕНИЙ.....	14
<i>Юлдашов А.А., Каримов Г.Х.</i> ТРУБОПРОВОДЫ С КОНЦЕВОЙ РАЗДАЧЕЙ	19
<i>Юсупова А.Е., Калиланова К.А., Ахметкалиева Г.А.</i> КРАЕВЫЕ ЗАДАЧИ ДЛЯ БИПАРАБОЛИЧЕСКОГО УРАВНЕНИЯ С НЕЛОКАЛЬНЫМИ УСЛОВИЯМИ ВТОРОГО РОДА	23

Исторические науки и археология

<i>Ерёменко О.А.</i> ШКОЛЬНЫЕ ТРУДОВЫЕ ОБЪЕДИНЕНИЯ РОСТОВСКОЙ ОБЛАСТИ 1970-1980 ГГ.: СТРАНИЦЫ ИСТОРИИ	28
<i>Чен Хунцизе</i> КИТАЙСКАЯ РЕКЛАМА ПОД ВЛИЯНИЕМ СОВЕТСКОЙ КУЛЬТУРНОЙ ИДЕОЛОГИИ (1950-1960 ГГ.).....	31

Экономические науки

<i>Барышева С.К.</i> АНАЛИЗ ЭФФЕКТИВНОСТИ ИСПОЛЬЗОВАНИЯ ТРУДОВЫХ РЕСУРСОВ: ТЕОРИЯ И ПРАКТИКА.....	35
<i>Красильников Д.Е.</i> ЖРЕБИЙ «МЕСТО, КОТОРОЕ ИЩУТ» И ЕГО АСТРОЛОГИЧЕСКАЯ ИНТЕРПРЕТАЦИЯ.....	39

Филологические науки

<i>Айтян Л.</i> ФЕМИНИЗМ В КОНТЕКСТЕ АМЕРИКАНСКОЙ ЛИТЕРАТУРЫ XX ВЕКА: ЛИЛИАН ХЕЛЛИМАН	43
<i>Гранкина Р.М., Манукян М.Р.</i> РАЗВИТИЕ ПРОФЕССИОНАЛЬНОЙ ИНОЯЗЫЧНОЙ ДИСКУРСИВНОЙ КОМПЕТЕНЦИИ	47
<i>Искакова С.</i> УПРАВЛЕНИЕ ПРОЦЕССОМ ОБНОВЛЕНИЯ СОДЕРЖАНИЯ ОБРАЗОВАНИЯ В ОБЩЕОБРАЗОВАТЕЛЬНОЙ ШКОЛЕ	49

Педагогические науки

<i>Бойполвонов Б.Д., Ишикубулов Ф.Г., Ражабов Ж.Н.</i> ИНФОРМАЦИОННЫЕ ТЕХНОЛОГИИ В ОБРАЗОВАНИИ	52
<i>Болтобаев С.А., Султанов Б.Б., Азимова Г.К.</i> ВЛИЯНИЕ ОЗДОРОВИТЕЛЬНОГО ФИТНЕСА НА ОРГАНИЗМ ЧЕЛОВЕКА	55
<i>Кемелбекова З.А., Букабаева Б.Е.</i> ПРЕДМЕТНО-ЯЗЫКОВОЕ ИНТЕГРИРОВАННОЕ ОБУЧЕНИЕ: ОПЫТ И ПЕРСПЕКТИВЫ	57
<i>Юнисов Е.А., Тлеугазина Ш.С., Тажиева А.А.</i> АНАЛИЗ ВНЕДРЕНИЯ ПОЛИЯЗЫЧНОГО ОБРАЗОВАНИЯ НА ОСНОВЕ ГОСУДАРСТВЕННЫХ ОБРАЗОВАТЕЛЬНЫХ УЧРЕЖДЕНИЙ.....	60

Медицинские науки

<i>Болтобаев С.А., Газиев Н.Р., Азизов Н.Н., Жахангиров Ш.Ж.</i> ВЛИЯНИЕ СТРЕСС РЕАКЦИИ НА ПАТОГЕНЕТИЧЕСКИЕ ЦЕПИ ИШЕМИЧЕСКОЙ БОЛЕЗНИ СЕРДЦА	63
---	----

Искусствоведение

<i>Сара Малек Мохаммади</i> КОМПОЗИЦИОННЫЕ ОСОБЕННОСТИ ТЕАТРАЛЬНОГО ПЛАНИРОВАНИЯ В ТЕГЕРАНЕ: ТЕАТРАЛЬНЫЙ ЗАЛ ВАХДАТ (БЫВШИЙ РУДАКИ) – ОСНОВНОЙ И ЕДИНСТВЕННЫЙ ОПЕРНОЕ ЗДАНИЕ В СТОЛИЦЕ.....	66
--	----

Науки о земле

<i>Генель Л.С., Руденко В.Л.</i> ВОЗНИКНОВЕНИЕ ЖИЗНИ НА ЗЕМЛЕ ИЗ НЕЖИВОГО.....	71
---	----

Philological sciences
Филологические науки

UDC 82-2

**FEMINISM IN THE CONTEXT OF THE 20th CENTURY
AMERICAN LITERATURE: LILLIAN HELLMAN**

L. Haytyan, PhD Student
The Faculty of European Languages and Communication
The Department of Foreign Literature
Yerevan State University, Armenia

***Abstract.** It is known that 20th century's famous American playwright Lillian Hellman (1905-1984) is less studied out of the borders of the USA, i.e. in the frames of foreign literature in the Post-Soviet space, including in Armenia. L. Hellman's works are considered as a valuable input in the context of the 20th century American literature. The studies have shown that Hellman has lived through a number of contradictory roles both in her own, private life and as a dramatist. Being a controversial both during and after her life, she is considered to be one of the leading women of that time and a pioneer in the field of dramaturgy. Of course some corners of her own life is still remained cloudy and impossible to verify; an irony in a woman who has illustrated the themes of the truth-telling and ethics issues in her works, such as early short stories, plays, screenplays and memoirs. Thus, from this perspective our article is aimed to the analysis of her literary works, in which we have tried to disclose the feministic elements, which are directly linked to her own life. The studies have shown that Hellman is viewed as a critically and popularly acclaimed dramatist. What about the nature of her works they have mainly political context and are often considered as controversial. It is obvious that her personal life is considered as much publicity as her writings. Therefore, it should be noted that more recently feminist scholars, literalists, have examined her works and different researchers, many of them contend that L. Hellman really was a feminist despite her statements to the contrary. So, in the frames of a current article we have tried to disclose that by studying and analyzing her plays and memoirs.*

***Keywords:** Lillian Hellman, a playwright, American literature and dramaturgy, feminism, plays, memoirs.*

The historical excursion of the first half of the 20th century evidence the witnessed changes in almost every aspect of everyday lives of women, starting from the domestic to the public spheres of life. The movements of women and women's organizations, which were aimed to the equal rights, the rise and formation of a new generation of female writers, artists and professionals, transformed the traditional patriarchal social structure across the world. Since the First World War, these social movements, which still had been set at the beginning of the 20th century, developed further, as women started to self-actualized in the newly formed professional and political situations, where previously have dominated the males. Thus, we can state that in the mid of the 20th century the social and political activities, as well as the concerns of women had been recognized as a significant element of the literary, scientific, artistic and cultural view of a number of countries, marking revolutionary changes in the public, social and family roles of women.

Thus, the period between the two World Wars has become a vast cultural force, which was manifested in the theatre, mass media, radio, fine arts, literature, film industry and other spheres. Therefore, in this context we can record that in above-mentioned period did witness changes in the style and content of women's writings, as well as an increase in the depiction of feminine images and themes in literature in general.

At that historical time of the United States, a number of authors explored issues pertaining to sexuality and the newly redefined sexual politics between men and women. So, the female writers, focused on topics pertinent to women, bringing attention to the myriad difficulties they have faced redefining their identities in the changing world. In this context, it is invaluable the literary input of the outstanding American-Jewish playwright – Lillian Hellman.

Thus, Lillian Hellman was born in New Orleans on June 20 in the Jewish family, whose ancestors moved from Germany to the USA in the mid of 19th century. The study of the biographical details of a playwright represent that her maternal relatives were rich, i.e. more successful in America than her father's family. Related to the failed business of her father, the family had to move to the New York City. Thus, Hellman has spent her childhood both with the maternal and father relatives, living the summers in the well-appointed Newhouse quarters on the upper western side of Manhattan and sharing the winters with her father's sisters in the New Orleans boardinghouse. [1] As she has stated in many interviews, related to those frequent moves her education suffered a lot, facing to different home environments and school districts.

At first, the playwright studied in the University of New York (1921-1924), then in the University of Columbia (1924-1925), but soon left a college without finishing her degree. For a short period, Hellman started to work as a manuscript reader, but soon she married Arthur Kober who was a publicist. Thus, she began doing publicity for plays and writing book reviews, publishing her first piece in the *New York Herald Tribune* in 1925. [2] Already in 1926 A. Kober became an editor of the literary journal "*Paris Comet*", and the couple moved to live in France. In the above-mentioned magazine the short stories of Hellman were studied, which she has written during her trips to Europe. In 1930, the married couple moved to Hollywood. It was there, when she met Dashiell Hammett, who was a well-known detective novelist, and soon they started a great, long lasted relationship both in personal and professional levels. [3]

Returning to New York in 1934, Hellman produced her first play – "*The Children's Hour*", which was the well received by the audience but left a controversial impression at the same time. Then the playwright produced her next play – "*The Days to come*" (1936), but the latter was far less successful and closed after a few performances. In 1939, she produced her most famous play – "*The Little Foxes*", to which have followed a number of other plays and screen plays throughout the years – in 1940s, 1950s and early 1960s. Then, she has retired from the theatre and began writing her memoirs, such as "*An unfinished woman*" (1969), "*Pentimento: A book of Portraits*" (1973) and the "*Scoundrel time*" (1976), "*Maybe: A story*" (1980). Those memoirs somehow portrait her own, personal life, including the details of her social-political active life and the characters acting in them, remember the real people to whom she had met throughout her life path (since her childhood till the end of her life).

Thus, analyzing the contexts of Hellman's works, we can state that her politics, meanwhile, had embroiled her in further controversy. Studying her political active life, we find out she has often associated with liberal and radical causes. She has produced a critical report addressed to the Congressional House Committee on Un-American Activities. However, she has never blamed with being a Communist, but she was blacklisted and on May 19, 1952 was called to testify before the Committee. Refusing to name fellow writers and other representatives in Hollywood who might be Communists, Hellman had to massage to the Committee a written statement, which serves as evidence of her personal principles: "... *I cannot and will not cut my conscience to fit this year's fashions...*", (...) "*even though I long ago came to the conclusion that I was not a political person and could have no comfortable place in any political group (...)*" [4].

In 1970s, Hellman worked as a visiting lecturer in a number of prestigious universities, such as Harvard, Yale and Berkeley. Unfortunately, the declining health forced her to give up the strenuous teaching schedule soon. She suffered from emphysema and died in 1984.

Therefore, summarizing Lillian Hellman continued to write plays about three decades, and some of them had gained the greatest critical and popular successes of the Broadway stage. It should be stated that her early plays followed in the realistic and naturalistic traditions of the 19th century's dramatists, such as Henrik Ibsen and Anton Chekhov. Her later plays are often illustrated her among the contemporary dramatists, such as B. Brecht, E. O'Neil, A. Miller and T. Williams.

L. Hellman's plays are considered to be introductions of the feminist theatre as the critics and researchers state.

Thus, as we have mentioned above her first produced play was "*The Children's Hour*", which had a commercial and critical success, but was attributed to its controversial subject matter. The plays deals with a young girl who falsely accuses her school directress of involvement in a lesbian relationship. So, in the result, this scandal causes many parents to remove their daughters from that school which was located in a small New England town. As shows the play, although the lie is exposed in the end, but one of the directresses has by this time committed suicide.

From the point of view of the literary criticism, this play is considered as Hellman's most controversial, where she has explored the effects of a lie, which was spread as gossip. What produced controversy was the nature of the lie; that being a little girl the schoolchild had taken a revenge on two teachers by telling her grandma that they were lesbians. Despite the gossip was baseless, but it caused a tragedy for the women and in the result one of them - Martha, by questioning her own sexuality killed herself in the last act of the play. By discussing the issue of a homosexuality, we find out it was then close to taboo and was the primary reason to the critics of that time, to deny the Pulitzer Prize for best drama of the year.

The next major work of Hellman - "*The Little Foxes*", which is considered a carefully researched drama, set in 1900 in an Alabama town. The pitiless members of the Hubbard family of which characters inspired by the maternal side relatives of Hellman, were struggling for the family business control through chantage, scrounging and murder. The only moral center of the play is Addie, who is modeled on Hellman's childhood nurse. It is worthy to notice that the latter is the only character from Hellman's early life to receive positive treatment in her plays.

Thus, in addition to *The Children's Hour*, Hellman's next most important play - *The Little Foxes*, follow the machinations of the Hubbard family in the South. In this play, she has created her most memorable and lasting character, such as Regina Hubbard Giddens.

Already in 1940s, especially during the Second World War, L. Hellman turned to contemporary political themes, writing her next plays, such as the "*Watch on the Rhine*" (1941), which includes the events in 1940 Nazi Germany. The concept of a play was aimed at inspiring Americans in order to abandon neutrality, so the play was a success both critically and commercially. Latter, Hellman's most political work is considered "*The Searching Wind*" (1944), which was opened in New York and once again the dramatist used a domestic setting to explore issues of fascism abroad. After the war, she returned to the family matters with "*Another Part of the Forest*" (1946) and "*The Autumn Garden*" (1951), which has received as a finest play of her by a number of critics. This play offers a considerable departure

from an earlier style of Hellman and is often regarded as her most mature dramatic work. In 1960, creating the play of *"Toys in the Attic"*, she has again returned to the family material. This work was her last original play. Being set in New Orleans, the plot of a play involves interracial relationships, the hint of incestuous desire, as well as the dangers of living in the past. It is worthy to mention that Hellman won the *"New York Drama Critics Award"* for both *"Watch on the Rhine"* and *"Toys in the Attic"* plays.

Observing the career of Hellman as a playwright and studying her life as a woman, we can state that her life path was enough lively and dramatic as well. Travelling across Europe in 1920-1930s, she met a number of political figures, dealt with different political situations and raised her political awareness as well. These impressions and memories are reflected in her plays and particularly in memoirs. For instance, in *"Pentimento: A book of portraits"* in the character of *"Julia"* Hellman has depicted herself as a participant in anti-Nazi actions. Of course, a number of researchers and biographers have called into question the identity of *"Julia"* (a pseudonym in Hellman's writings) and the actual participation of Hellman in underground activities in general. Unfortunately, those questions remain unanswered for obvious reasons. What about the next memoir - the *"Scoundrel Time"*, here Hellman has illustrated a story, along with her account of her role in the McCarthy hearings, which were controversial. After the publication of the above-mentioned two memoirs, the critics have announced that both works were self-serving and riddled with untruths.

Thus, her first memoir - *"An Unfinished Woman"* (1969) won the National Book Award. In the content of that, she has imaged her childhood in New Orleans and New York, representing her family members, her confused first years in Hollywood as a reader of scripts, then the stormy love story with Dashiell Hammett and etc. These incidents and many other episodes disclose her unique personality: a fiery, independent, comic and etc. Her later memoir - *"Maybe: A Story"* (1980) seems to be an autobiographical, at least in part.

Thus, summarizing it should be noted that from the point of the critical reception the major works of L. Hellman were well received by both critics and audiences, and many productions of her work had long lasted, successful theatrical runs. Feminist scholars, who qualified her as a feminist, although she always tried to prove the contrary, have examined her literary works. For instance, Sally Burke includes Lillian Hellman in her study of feminist playwrights, despite the critical contention about Hellman, that she was seeking to be *"one of the boys"*, as well as an own contention of Hellman that in the theatre she encountered no discrimination as a woman. [5] S. Burke insists in her notes that Hellman *"gave voice to feminist themes while publicly eschewing the title of feminist."* Turning to the play of *"The Little Foxes"*, Burke alleges that the current work deals with *"woman's status as chattel to be disposed of at the discretion of the patriarchy, and the convergence of race and class as well as gender in determining one's destiny."* [6]

An English professor - Judith E. Barlow, who deals with the topic of women playwrights of the early 20th century, in her essay entitled *"Into the Foxhole: Feminism, Realism and Lillian Hellman"* concludes that *"The Little Foxes"* *"with its attention to gendered role playing,"* meets the criteria associated with feminist drama. According to Barlow, that play challenges the stereotypical domestic role for women and confronts *"the hypocrisy of excluding the women from direct participation in business negotiations."* [7] In short, in her writings J. Barlow by discussing *"The Little Foxes"* play, disproves the feminist criticism that dismisses the work of Hellman because of its realism.

In its turn, Mary Lynn Broe, a professor of humanities at Caroline Werner Gannett, in her essay examines Hellman's use of passivity in her plays, arguing that its use often contradicts to the social stereotype related to the female characters she has represented. By the opinion of Broe, the words and actions of the female characters of a dramatist Hellman suggest not only new ways for moral being and a new diapason of expression for female behavior, but also a new approach to re-evaluating playwriting skills of L. Hellman. [8]

Thus, Lillian Hellman remains a controversial and complicated figure in the history of American dramaturgy. Hellman's contributions to the arts of drama and memoir are considered valuable, significant and lasting. Her success is considerable as she produced her works at the time when the field of dramaturgy was under the domination of male writers. Although being a controversial, her input is undeniable. In addition, up to date her art of drama and personal life remain a question for the researchers open to debate.

REFERENCES

1. Conversations with Lillian Hellman (interviews) 1986
2. Rollyson, Carl E., Lillian Hellman: Her Legend and Her Legacy, The City University of New York, 1999
3. Ibid.
4. *Congress, House, Committee on Un-American Activities, Hearings Regarding Communist Infiltration of the Hollywood Motion-Picture Industry, 82-nd Congress, May 21, 1952*, in Ellen Schrecker, *The Age of McCarthyism: A Brief History with Documents*, Boston: Bedford Books of St. Martin's Press, 1994, 201-202
5. Adams, Timothy D., *Telling Lies in Modern American Autobiography*, Chapel Hill: North Carolina, 1990
6. Burke, S., Miller, J., *American feminist playwrights: a critical history*, Twayne Publishers, 1996
7. Barlow, J. E., *Into the Foxhole: Feminism, Realism and Lillian Hellman*: In *Realism and the American Dramatic Tradition* (ed. by William W. Demastes), Tuscaloosa, Ala.: University of Alabama Press, 1996, P.156-171
8. Broe, M. L., *Bohemia Bumps into Calvin: The Deception of Passivity in Lillian Hellman's Drama* (critical essays on Lillian Hellman; edited by Mark W. Estrin), Boston: G. K. Hall, 1989, P. 78-90.

Материал поступил в редакцию 03.06.19.

ФЕМИНИЗМ В КОНТЕКСТЕ АМЕРИКАНСКОЙ ЛИТЕРАТУРЫ XX ВЕКА: ЛИЛИАН ХЕЛЛМАН

Л. Айтян, соискатель

Факультет европейских языков и коммуникации
Кафедра иностранной литературы
Ереванский государственный университет, Армения

Аннотация. Известно, что знаменитый Американский драматург 20-го века Лилиан Хеллман (1905-1984) менее изучена за пределами США. Работы Л. Хеллман рассматриваются как ценный вклад в контексте американской литературы 20-го века и в драматургии в целом. Исследования показывают, что Хеллман пережила ряд противоречивых ролей как в своей личной жизни, так и в роли драматурга. Будучи противоречивой и во время и после ее жизни, она считается одной из ведущих женщин того времени и пионером в области драматургии. Конечно, некоторые уголки ее собственной жизни все еще остаются облачными и их невозможно проверить; ирония в женщине, которая проиллюстрировала темы правдивых и этических вопросов в своих работах, таких как ранние короткие рассказы, пьесы, сценарии и мемуары. Таким образом, с этой точки зрения, наша статья направлена на анализ ее литературных произведений, в которых мы попытались раскрыть феминистические элементы, которые напрямую связаны с ее личной жизнью. Исследования показали, что Хеллман считается признанным критиком и популярным драматургом. Что касается характера ее работ, они имеют, в основном, политический контекст и часто рассматриваются как спорные. Совершенно очевидно, что ее личная жизнь считается такой же публичной, как и ее произведения. Следует отметить, что в последнее время ее произведения были исследованы учеными-феминистками, литераторами и различными исследователями, многие из которых утверждают, что Л. Хеллман действительно была феминисткой, несмотря на ее заявления об обратном. Итак, в рамках текущей статьи мы постарались раскрыть это, изучая и анализируя ее пьесы и мемуары.

Ключевые слова: Лилиан Хеллман, драматург, американская литература и драматургия, феминизм, пьесы, мемуары.

Наука и Мир

Ежемесячный научный журнал

№ 6 (70), Том 2, июнь / 2019

Адрес редакции:
Россия, 400081, г. Волгоград, ул. Ангарская, 17 «Г», оф. 312.
E-mail: info@scienceph.ru
www.scienceph.ru

Изготовлено в типографии ООО «Сфера»
Адрес типографии:
Россия, 400105, г. Волгоград, ул. Богунская, 8, оф. 528.

Учредитель: ООО Издательство «Научное обозрение»

ISSN 2308-4804

Редакционная коллегия:
Главный редактор: Мусиенко Сергей Александрович
Ответственный редактор: Маноцкова Надежда Васильевна
Лукиенко Леонид Викторович, доктор технических наук
Боровик Виталий Витальевич, кандидат технических наук
Дмитриева Елизавета Игоревна, кандидат филологических наук
Валуев Антон Вадимович, кандидат исторических наук
Кисляков Валерий Александрович, доктор медицинских наук
Рзаева Алия Байрам, кандидат химических наук
Матвиенко Евгений Владимирович, кандидат биологических наук
Кондрашихин Андрей Борисович, доктор экономических наук, кандидат технических наук

Подписано в печать 27.06.2019 г. Формат 60x84/8. Бумага офсетная.
Гарнитура Times New Roman. Заказ № 70. Свободная цена. Тираж 100.