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**M. YOHANSEN'S "TRAVELING..." AND G.-K. CHESTERTON'S
"THE RETURN OF DON QUIXOTE": THEATRICAL DISCOURSE OF
UNDRAMATIC BOOK**

The problem of studying the relationships and interactions of national literatures is one of the most important in contemporary literary criticism. In this context the study of theatrical discourse in «Travelling...» by M. Yohansen and «The Return of Don Quixote» by G.-K. Chesterton has a great importance, because, despite the very wide range of researches that examine various aspects of the work of Ukrainian (N. Bernadska, O. Bojarchuk, V. Denysenko, O. Zhurenko, J. Kovaliv, Y. Tsymbal etc.) and English (D. Ahlquist, J. Ardila, D. Bavin, G. Kuksa, E. Knowles, J. Pearce, N. Trauberg, D. Fernandez-Morera, L. Hunter) writers, their works haven't compared yet.

Play, irony, paradox and theatrical approaches are dominant in M. Yohansen's and G.-K. Chesterton's novels. «Travelling...» according to Y. Tsymbal, «fits perfectly to the style of literary modernism with its specific theatricality attitude» [5, 157]. The writer uses theatrical approaches and like a theatre director, does not conceal from the reader that all the events the novel tells about are false. The Author of «Travelling...» is an almighty mind of performance, who moves the puppets and breaks the readers' hopes.

As a real theatre director of the performance, G.-K. Chesterton creatively transforms the tradition – his heroes don't put the masks on, like it should be according to the theatrical traditions, they take off their masks, suddenly realized that before this moment they had lived wrong. The special feature of the theatrical discourse of G.-K. Chesterton's novel is author's opening of the limited stage space.

In its turn M. Yohansen deploys the real theatrical performance before the readers' eyes and the stage for it is the Ukrainian land. O. Bojarchuk, O. Zhurenko and Y. Tsymbal compare the Ukrainian writer's novel with the nativity show («vertep»), which traditions are creatively transformed by the author. Laconic expression of feelings, a little bit primitive and simple heroes, on our point of view, confirm their

belonging to the nativity show (vertep). On the other hand we should mention that at the beginning of the book, the author, deceiving the reader, emphasizes the humanity and the believability of the characters. However, this does not prevent the writer as a director of this play, to take away of the stage that doll, which is unnecessary, replacing it with a new one. It explains unexpected appearance and disappearance. This explains the sudden disappearance and appearance of the characters, who the author takes away of the stage in front of the reader's eyes.

Unlike M.Johansen, the novel by G.-K. Chesterton is devoid of bright folk features, but full of religious motives. Belief in God is important both for the author of «The Return of Don Quixote», and for his characters. On the pages of the novel, writer represents not folk but classical theater. English book, as has been mentioned by D.Alkvist, is like a play. We fully agree with the opinion of the researcher, because a novel by G.-K.Chesterton is built mainly of dialogues; there is very little action and virtually no description.

Thus, our study revealed that theatrical discourse is an important element of «Travelling....» by M. Johansen and «The Return of Don Quixote» by G.-K. Chesterton. It characterizes the essential conceptual basis of works of the Ukrainian and English writers, determines the dynamics of the plot and shows the relationship of the author's worldview.