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TIME AND SPACE IN CHESTERTON'S NOVEL "THE RETURN OF DON QUIXOTE"

The problem of artistic time and space is one of the most actively discussed topics in contemporary literary criticism. It is of particular importance in the study of the novel as a genre because studying the laws and semantic aspects of temporal and spatial nature of novelistic composition is important for penetration into the psychological layer of the text.

As M. Bakhtin noted, "the ability to see the time, to read the time in the spatial world and, on the other hand, to receive space filling not as a still picture and an absolute givenness, but as an entire, an event is the ability to read the signs of time movement in everything, starting from nature and ending with human morality and ideas" [1, 205]. In this context, the time and space of an art work are seen as interrelated models of implementation of author's vision of human existence in the world. They describe some images and deploy in a certain code that decodes the human experience in the context of past, present and future, become one of the most important devices of reproduction of psychological state of the characters. Multidimensional nature and chronotopos of "The Return of Don Quixote" by G.-K. Chesterton actualize this novel in the context of the named issue and provide rich material for the study of time and space characteristics of the text and their role in the structure of novelistic composition.

M. Bakhtin showed how different Greek literary genres operated with different configurations of time and space, which gave each genre its particular narrative character. He combined the sense of both words in one definition "chronotope" and used it as a central element in his theory of meaning in language and literature. Further the issue of time and space was developed by J. Lotman, D. Likhachev, G. Bachelard, N. Anisimov, A. Halych, H. W. Humbrecht, T. Kononenko, V. Toporov, L. Monk etc. V. Propp and philosophers M. Heidegger and P. Florensky also made an important contribution to the study of literary space.

Unfortunately, the novel "The Return of Don Quixote" rather stayed on the sidelines scientific interests in literature, because Chesterton's heritage, despite its wide range of genre and content, was studied a bit one-sided. Most foreign (S. Averintsev, D. Bavin, S. Levin, D. Thompson, N. Trauberg, B. Uspensky) and local scientists (G. Stump, L. Romanchuk) and writers (J. Borges, B. Rajnov) paid attention to the biography of the artist, his detective works, theological works, features the author's irony (S. Ashmanov) and elements of fiction (R. L. Clark). Features of poetics of "The Return of Don Quixote" were described in the research of J. Ardayla, D. Fernandez-Morery and E. Knowles, concerning the impact of the phenomenon of M. Cervantes on British literature. B. Uspensky analyzed Chesterton's novel in semiotic aspect and M. Kozyreva briefly touched the issue of space of "The Return of Don Quixote", talking about the architecture in the structure of novels of the English writer. Hronotope, as one of the most important part of the novel poetic, which is

subordinated to the main idea of the novel, was studied by the scientists hardly. In this context, the aim of this article is to analyze the time and spatial dimension of "The Return of Don Quixote" by G.-K. Chesterton as one of the most important components of the poetics of the novel, which can help to identify more semantic paradigms of the work and to reveal new aspects its artistic world.

Throughout his life, justice, mercy and family were most important for G.-K. Chesterton – journalist, writer and theologian and the modern world seemed him cruel and selfish. The only salvation for society ended up in such situation, the British writer considered the appearance of Cervantes' knight and revival his ideals. The artist embodied his idea in the novel "The Return of Don Quixote". Obviously, that the title of the work generates additional meanings in relation to the text. From the first words it opens to the reader a certain horizon of expectations (assuming knowledge of the source text) is the primary ideological and semantic signal that encourages the recipient to the desired by author perception of the interpretation of the story and gives a hint about the nature of rethinking of Cervantes' work. We should say that lots of quotations found in "The Return of Don Quixote" don't do it worse, but open a wide world cultural context. Their presence creates a kind of spiritual context that allows organic interweaving and interaction of ontological and axiological elements. Citations and allusions in G.-K. Chesterton's work seemed to provoke recipient's thoughts and 'turn on' specific real situations to the area of universal.

In this context M. Bakhtin's definition that "hronotope is an organizing centre of main story events of the novel. Plot units are tied and untied in hronotope" [1, 160], gets an additional sense force us to consider the peculiarities of time and space structure in "The Return of Don Quixote" in the light of the reception of the novel by M. Cervantes.

G.-K. Chesterton repeatedly refers to the Spanish writer often mentions Don Quixote and even tries to analyze the novel of Spanish author in his "The Return of Don Quixote". But returning of an ideal knight, rebirth of the lost (nonexistent) tradition is not Chesterton's idea. He did not create this story. It is an idea that has been following Don Quixote since 17th century. British artist only reinterprets it creatively and moves the action on English field of 1910–1920s., because, according to author's beliefs, this is time when society, state and religion need protection and regeneration.

Time organization of "The Return of Don Quixote" is quite difficult. G.-K. Chesterton successfully continues the tradition of describing of characters begun by M. Cervantes. Both writes made heroes whose lives do not coincide with the generally accepted in modern society principles, because their minds torn between beautiful, but irreversible past and real, but strange, present. That is what determined the important role of chronotope of exclusion and late birth for the novel "The Return of Don Quixote". The first one explains the psychological state of a person arising in violation of connections between the characters and the world. N. Kopystyaska, notes "we see the problem of mismatch, or even hostility, between the inner chronotops and that where a person finds itself over its life" [3, 74]. The second realizes heroes' desire to live according to the ideals of the subjective vision of the past. Idealizing medieval and forcing his hero to live according to the stereotypes of thinking of this period, G.-K. Chesterton provides an opportunity for the past to comment on the present. This combination of multiple time streams (historical, legendary and calendar time) allows the author

to reveal the painful problems of contemporary British society through the prism of medieval ideals.

Quixotic character of "The Return of Don Quixote" (librarian Michael Hearn), modeled like a Cervantes' hero also has the idea of some sort of pseudo-reality presented in the literature as the "golden age". Like a real Knight, he starts fighting for universal good. His portrait characteristics cause the direct association with the Spanish hidalgo: "The bones of the gaunt, high-featured face, the flame-like fork of the beard, the hollow and almost frantic eyes, were in a setting that startled with recognition; rigid above the saddle of Rosinante, tall and in tattered arms he lifted that vain lance that for three hundred years has taught us nothing but to laugh at the shaking of the spear" [7, 201]. His actions and madness caused by reading books only confirm reader's guesses. However, not only the hero and the author himself, who planned to return Don Quixote over three hundred years to bring back the lost spiritual values of society and the fight against industrialization in England, 1910–1920s, in our opinion, also provokes the reader into direct comparison with glorious knight.

Considering the features of time and space in M. Cervantes' and G.-K. Chesterton's works, we should note, that the place and time of the action specified in both novels and, most importantly, not too far from the time of writing. A Spanish writer's Don Quixote, as we know, did not live very long ago in the village Lamancha. His English follower Michael Hearn is an ordinary librarian, who had a chance to play the role of a medieval knight in the play. Even if the scene had been invented by the authors, the present looks quite realistic. All characters in the second plan are plausible. Only in the centre of the story is the hero whose behaviour does not fit into the conventional framework in contemporary society.

The most significant in the novels is not the actions of Don Quixote (in this he differs little from the heroes of chivalry) but a special form of belief, the nature of perception and evaluation of people, events and their solutions. Don Quixote wants to be like the heroes of chivalry, and that is why he becomes a person in reader's eyes. He is a source of a knight discourse that permeates the entire novel, and the one links that combines time and space of the past and present. However, the reality destroys the designs of the hero, revealing discrepancy of his dreams with reality. According to the tradition of M. Cervantes' Don Quixote, Michael Hearn accuses modern civilization in the absence of heroism, and hostility to the person: "Cervantes thought that Romance was dying and that Reason might reasonably take its place. But I say that in our time Reason is dying, in that sense; and it is old age is really less respectable than the old romance" [7, 211]. Chesterton's character behaviour when he, for example, fall in love with the Hittite princess who lived thousands of years ago, or tried to force the British to live the chivalry code in the early of twentieth century, in terms of ordinary life logic is eccentric and sometimes inappropriate. G.-K. Chesterton's heroes (Michael Hearn and Douglas Merrell) as Don Quixote from Lamancha try to operate under the laws of the Knights. We note the hints to it in the body of the work: "Sometimes it did not seem to matter whether the lover had seen the lady at all" [7, 71]; "I am armed to the teeth. I am going on active service—going to the Front..." [7, 80].

"The Return of Don Quixote" time structure often changes and confuses the reader. Combining of several temporal streams makes unusual space structure of Cervantes' and G.-K. Chesterton's novel. Binary opposition of the real and imaginary space can be traced

in the works. In this case, we refer to the real all events gradually unfold in the novels according to the author's intention. Instead we correlate dreams, special characters' psychological state when they believe they have really become a medieval knight with an imaginary. Also we can add to it the world of art works that reflects the reality of the world, author's "I" and thus conveys an imaginary world that lives by his dreams and aspirations.

Quixotic heroes of the English writer are made to be similar to Cervantes' characters, in order to restore peoples' faith in God and human values. Creating this image, G.-K. Chesterton is trying to understand sources of the power of these noble, impractical, enthusiastic and essentially defenceless brave men. Why are they ready to fight the whole world, to defend the downtrodden and belief in ultimate triumph of good and justice? In the opinion of the artist, there is lack of imagination, Rabelaisian laughter and nature feelings in modern society and only quixotic madness can rebirth the real state of mind. Thus G.-K. Chesterton displays nonsense outside his own aesthetic category and regards it as a unique way of seeing reality. Chronotope of the road is a key chronotope in "Don Quixote" by M. Cervantes, but G.-K. Chesterton creatively reinterprets. It unfolds on the backdrop of such amazing events. The reader observes not one, but two separate travelling. The journey of Chesterton's Don Quixote Michael Herne twines with journey of Douglas Murrell. Who is searching a special red paint. The latter, in our opinion, is an allusion to the fabulous Test of knights who must get magical items for their beloved.

We should mention, that the hronotope of the way is important and the busiest with the events hronotope. The way is a place of meetings, events and acquaintances. According to M. Bakhtin, "is the point of tying and implementation of events. Time flows to the space and goes through it here..." [1, 277]. The peculiarity of this hronotope is that it can be associated with chronotope of meeting, as it does in chivalry. As the scientist says "those who usually fragmented by social hierarchy and spatial distance can accidentally meet on the way, any contrasts and different fates may be twined there" [1, 277].

Hero's Journey in chivalry has a linear structure, but M. Cervantes, reinterpreting tradition, making it cyclical – Don Quixote lives in the village Lamancha, start his journey from it and comes back to it to die. Hidalgo goes on a trip, wearing rusty armour, riding on an old nag, in order to glorify his name, protect the downtrodden and disadvantaged, as a glorious knight should does. M. Cervantes posted Travel map of Don Quixote in the prologue to his novels. The route eccentric knight graphically impressive: this curve that returns from side to side and gradually returned to the top point, closing the circle. This circle becomes a symbol of futile struggle for justice of Cervantes' character.

The way of Chesterton's heroes is the same. Douglas Merrell travels to get red paint from Seawood Abbey and returned there tell the story about the unfortunate producer of paints Dr. Hendry. He leaves Seawood again follows Herne and returns again. The Abbey repeats this history and makes it cyclical: at the beginning of the novel we know that the events takes place in the estate, which was previously a monastery and in the end the story Seawood becomes the church again. Motif of travelling is important for G.-K. Chesterton. His hero leaves home because seeks spiritual renewal and returns to it reached the highest point of his development. A similar motif can be seen in M. Cervantes' novel, when the

transformation of Alonso Quixano in Don Quixote happens. We believe it demonstrates the similarity of the author's worldview.

The peculiarity of Chesterton's space, M. Cervantes (horizontal arrangement of the world, in our opinion, the property of the Spanish national attitude of the writer), its purely vertical position. Our statement emphasizes by the words of the characters of the novel or by descriptions of nature and interior: "The library was a quite unusually high room, with a sloping roof pitched as high as the roof of a church. Indeed it is not impossible that it had been the roof of a church or at least of a chapel ..." [7, 30]. Because the effect of the English novel takes place in an urban area, buildings, cabs, pubs and interiors are its necessary part: "Outside, in the street that struggled crazily to the sea-cliff, Douglas Murrel sat on the top of his cab, with his face upturned to heaven like one whose work has been well and worthily done" [7, 112]; "Those three walls with all their hooded windows, seemed to be watching..." [7, 205].

When we talk about "The Return of Don Quixote", it can clearly be seen that vertical space is aimed at combining the earthly with the heavenly, material and ideal and filled with great signs that remind the man of God and convince in justice and humanity of faith: "...at the corner of which hung a painted paper lantern. <...>; and when he came close to it he saw it was a leaden cage fitted with large fragments of coloured glass, the rude outline showing a figure of St. Francis with a burning red angel behind him" [7, 216].

The peculiarity of writer's artistic style is an extremely brevity in the depiction of nature. G.-K. Chesterton, as you know, was a painter by profession, and probably that's why the author created a distinctive artistic code in "The Return of Don Quixote". All his sceneries are spectacular but too static and monumental and look like pictures of gothic buildings that rise high into the sky. In our opinion, in the following location the author saw an opportunity not only to get closer to God and express the desire to believe in him, but the person's ability to look at the ground from height and thanks to this position to get a new vision of the world. Describing such gothic images follows the moment of emotional recovery of sight and understanding the truth and pays additional attention to the religious beliefs of the author: "I don't want to look down at all (Olive Ashley). That's why I like all this old Gothic painting and building; in Gothic all the lines go upwards, right up to the very spire that points to heaven" [7, 6]. "Have you never looked through an archway?" – asked Herne, "and seen the landscape beyond as bright as a lost paradise? <...> world is a window and not a blank infinity; When I wear this hood I carry my window with me. I say to myself – this is the world that Francis of Assisi saw and loved because it was limited. The hood has the very shape of a Gothic window" [7, 84].

The images of gothic cathedral and gothic window are examples of sacral toposes. Here we see the author's desire to keep them as the embodiment of the spiritual life of the English people. destroyed or distorted gothic indicates the loss of spirituality and a wrong way of characters of the novel. Such world view, in our opinion, is an expression of national and religious world of the author.

The destruction of the limited stage space by the author plays an important semantic role. Note that the usual theatrical performance, beginning at the estate of Lord Seawood, gradually transcends the stage, becoming a general carnival. The idea of

restoring the medieval order gradually covers the entire country: "Thus did the librarian who refused to change his clothes contrive to change his country. For out of this small and grotesque incident came all that famous revolution, or reaction, which transformed the face of English society, and checked and changed the course of its history" [7, 144].

The paradox can be traced in the confrontation of real and ideal, verbal and visual signs. Real space is contrasted with the conventional. As noted by Elmar Schenkel, "Don Quixote's hopeless but visionary struggle thus becomes a model for Chesterton's own philosophy" [8, 172]. Judging by his work, perceived information mostly depends on the context of the situation and all that lies outside of this context, no longer perceived. So, Douglas Murrell dressed exaggeratedly modern, seems to be out of place among the knights and ladies who are involved in the overall carnival, invented by Lord Eden for the sake of power, but he keeps the spirit of chivalry. Mad Dr. Henry Eccentric Dr. Hendry, who preaches the idea of a new disease – blindness to pain, is mentally more normal than the doctor who came to pick him crazy. Braintree, who fights for the rights of workers, knows and understands them worse than aristocrat Douglas Murrell. Paradoxes are so fond of the English writer, based on the opposition, is a characteristic feature of his style and create a special atmosphere in the feature space Chesterton's novel.

Thus, the peculiarities of hronotope in "The Return of Don Quixote" are motivated by the desire of the writer to reflect changed image of England, to compare it with the modern history, which is influenced by many cultural layers. G.-K. Chesterton depicts present through the prism of the past and tries to express their desire to change society, brought back the forgotten, in his view, human values. So, "The Return of Don Quixote" is a cautionary tale of imaginary events that do not require behavioral plausibility and easily fit into a particular game conventional reality that the writer shows the reader. An important role for penetration into the psychological text layer plays a special dimension of time and space in the novel (chronotope of exclusion and late birth). Using the binary opposition of real and conventional space the author insists on the truth of fairy tales and truth of the play, and the reader, taking the proposed game takes part in the action of didactic basis. Don Quixote by Cervantes preaches his ideals on the roads of Spain, G.-K. Chesterton does it on the pages of his novel and his characters (Douglas Murrell and Michael Herne) do it traveling the roads of England.

Our research does not solve the problem because the novel "The Return of Don Quixote" by G.-K. Chesterton requires the interpretation in the light of intertextual links that may be the goal of further research.

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