

**RUSSIAN AND ENGLISH WAY TO MODERNISM:
A.P. CHEKHOV'S AND V. WOOLF'S CREATIVE WORK**

The presented article shows A.P. Chekhov's and V. Woolf's ways and dynamics towards modernism. The material of investigation includes works of the authors under study, close in their issues and means of the world reflection. The main objective of the research is to single out regulations of the writers' conversion from realism to modernism in their national expression.

The article discloses that A.P. Chekhov's and V. Woolf's creative work can be studied in the context of the theory of transitional artistic forms, characteristic of the «bordering mentality» of the late XIX – early XX cent. The authors' appeal to the aesthetics of impressionism is one of the main manifestations of such mentality.

Impressionism, tending to demonstrate current events as «fragmental» and «accidental», puts lyrical mood in the centre of narration. It causes both writers to change logics of their narrative action and the traditional understanding of story.

The author proves that an important place in this «new» prose and drama is taken by the impression of the subject, which is often reflected as a modernist phantom – a reality existing only in the character's imagination. This approach brings about alterations in the sphere of psychological analysis. The signs of these changes are also registered in the article.

The literary material studied allows tracing the peculiarities of artistic reorientation found in A.P. Chekhov's and V. Woolf's creative works of the late XIX – early XX cent. The main conclusion of the work shows a number of joint-points in the dynamics of the Russian and English writers towards modernism. Nevertheless, the author also points to the existing differences which must be taken into consideration.