

Transformation of the Archetypal Image of the Prodigal Son in Ukrainian and English Literatures of the First Half of the Nineteenth Century

The significance of Ukrainian and English literatures' comparative studies of the 1st half of the XIXth century caused by the fact that literary critics still do not pay attention to this aspect of research. Using typological method and archetypal methodology will help, in our view, to consider unknown novels by V. Narizhnyi's *Aristion, Or About Re-education* (1822) and W. Thackeray's *The History of Pendennis: His Fortunes and Misfortunes, His Friends and His Greatest Enemy* (1848-1850) from a new perspective – from the perspective of the common spiritual organization.

The reason for emersion of the archetypal image of the prodigal son is the writer's own life story. The psychological complex *Prodigal Son* is the epitome of writer's psychobiography, (un)conscious vision of himself in the world. The display of this complex correlated, therefore, with the facts of writers' biographies, their philosophical attitudes. V. Narizhnyi's and W. Thackeray's interest to the parable of the prodigal son becomes clear when we look at some facts about their life and career.

The author of *Aristion, Or About Re-education* as W. Thackeray, obviously used a Gospel parable, because its transformation in the Russian Empire became known only in 1856. For V. Narizhnyi and W. Thackeray the primordial importance of popular biblical parable was a creative stimulus for analyzing the realities of everyday life within the selected theme.

In the novels by V. Narizhnyi and W. Thackeray sacred meaning present in a repressed element of the collective unconscious – the archetype – so it is, by definition of Russian scientist S. Zenkin, the result of rationalization and profanation of the sacred.

The novels "*Aristion ...*" and "*The History of Pendennis ...*" are discrete; in them a sign – the archetypal image of the prodigal son – is distinct and is the primary

reality; so the text is secondary on this symbolism. The plots of the novels is a monomyth about initiation of the protagonist, who passed several trials, returning to his home in order with wise mentors' help to adjust his worldview and avoid fatal errors. The intermediate rite of initiation in the works is actually a process of re-education. In the novels the recovery, the final stage of initiation, is represented in the form of incorporation by Aristion and Pendennis to noble societies. Interestingly, successful realization of the sacred status of nobility is prior to this joining, as always mentors emphasize. This stage, of course, is not a sharp transition from the profane to the sacred world – the initiated already belong to this world, but were temporarily expelled.

The images of Aristion and Pendennis combine many characteristics – they are young nobles, for which their origin is a highly valuable. Under the influence of morally depraved friends, the young men eagerly rush into the abyss of all possible entertainments. Before their “mature” they get a quality education, which, however, was powerless to various temptations.

The main theme of the parable is fundamental for understanding the sacred meaning – the idea of forgiveness – in the novels by V. Narizhnyi and W. Thackeray, where it is illustrated by the profane ploy, which is not limited to the interpretation of the Gospel parable “in a new way”.

Thus, the interpretation of the prodigal son image in the novels by V. Narizhnyi's *Aristion, Or About Re-education* and W. Thackeray's *The History of Pendennis: His Fortunes and Misfortunes, His Friends and His Greatest Enemy*, along with mythological and soteriological meanings containing individually and psychological aspects associated with the personal experiences of the authors and certain literary tradition. Archetypal framework that is common to study novels shows the spiritual unanimity of V. Narizhnyi and W. Thackeray in dealing with similar artistic challenges.