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**TYOLOGICAL FEATURES OF THE ARTISTIC EMBODIMENT
OF “A GIFTED PERSONALITY” PHENOMENON IN THE NOVEL
“DAVID COPPERFIELD” BY CH. DICKENS AND THE SHORT
STORY “KHUDOZHNYK” BY T. SHEVCHENKO**

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The article is devoted to the comparative-typological analysis of the autobiographical works “David Copperfield” by Ch. Dickens and “Khu-dozhnyk” by Taras Shevchenko. Certainly we do not speak about direct influence of Charles Dickens’ work on Taras Shevchenko’s short story, but we can draw parallels and analogies found in the choice of subjects in both writers’ literary works that is why it can be an appropriate material for the typological comparison. Both works typologically demonstrate the presence of the concept of “a gifted personality” and linear biographical principle of composition though chronological framework of Ukrainian and English novels are different, their choice is dependent on the main idea. We can see that “Khu-dozhnyk” by Taras Shevchenko and “David Copperfield” by Charles Dickens through the prism of personal painful experience of the autobiographic character reveal the most actual political issues of contemporary Ukraine and England. Shevchenkos’ literary heritage has undergone the indirect influence by the works of Charles Dickens, but no doubt of the fact of existence of some typological similarities in the compared literary works caused by common socio-political, artistic and aesthetic factors of the global art prospective.

Key words: *comparative-typological analysis, typological similarities and differences, indirect influence.*

The Ukrainian literature of XIX - XX centuries was developing not in isolation but in a close contact with other foreign literatures, it is characterized by both purely national and international features. The world literary process is a logical succession of artistic events of a high quality at a certain artistic-creative level. The well-known comparative-literature scientist Dioniz Diuryshyn states that “in general, we understand the national literature as a historical category that is changing in the course of history. Modifications of its development sometimes undergo very strange changes and that is very grateful material for the comparative research” [7, p. 311]. Comparative studies take its rightful place among the other branches of literary research and establish international links exploring the typological features in the context of world literature.

Statement of the Problem. The problem of “a gifted personality” was in the sight of many talented writers throughout the history of world literature because a child is an instrument that can be tuned into different ways: from forming a clever freely thinking and determined person to a frightened unreasonable individual. “Life has put forward a request for public education of forming a creative personality, capable to think independently, generate original ideas, daring to take creative solutions, unlike the human who is merely a performer” [10, p. 109]. Even in an era of Kievan Rus in the “Instructions of Volodymyr Monomakh to the Children” a special attention was paid to the importance of up-bringing in the children of such traits of character as initiative and being hard-working. Genius is not just a special gift, but also a daily work. The Ukrainian teacher G. Vashchenko believed that only the development of intelligence, logical thinking and imagination are needed to “move the culture forward” [4, p. 61]. A person with a high level of talent was often the object of interest of psychologists and philosophers, including Plato, G. Hegel, Schopenhauer, C. Lombroso, D. Ovsianikov-Kulikovskiy. They tried to grasp the essence of “a gifted personality”, his or her role in the society and the development of art.

Review of the Previous Researches on the Problem. Each nation is rich in extraordinary personalities, including the Ukrainian people, for centuries Taras Shevchenko has served as a symbol of the verbal and visual Ukrainian culture. An important step in the popularization of his talented personality’s heritage was done by the Ukrainian literary critic Olexandr Bilet-sky, who researched the problem of foreign fiction reception by T. Shevchenko in the following articles: “Shevchenko and World Literature”, “The Global Value of Shevchenko”, “Shevchenko and the Slavs”, “Ukrainian Literature among Others Literatures of the World”. Latest scientific researchers of G. Grabovych [6] A. Zabuzhko [8] showed the personality of the Ukrainian master of word in a new light. “Shevchenko is the core of Ukrainian self-identity, Ukrainian spirituality” [6, p. 12]. He is no longer regarded as a self-taught peasant but his high level of education is proven in the literary works.

A chapter in the book “The Generality and Originality” by the Ukrainian literary critic D. Nalyvaiko is devoted to the study of Shevchenko’s theme range value and its place in the European Romanticism. The scientist of the comparative literature sphere stresses that “at the historical poetics level, the movement of artistic trends, styles, typological convergences and similarities of Shevchenko’s artistic heritage with the work of the greatest European writers of the first half of the nineteenth century have emerged, which started at the dawn of romanticism and then evolving to realism, played large and sometimes decisive role in their development in the various national literatures” [9, p. 296]. Most of the weight the scientist gave to the comparative-typological studios “without which true clarification of the role and place of T. Shevchenko literary works in regional, European and world literary process is impossible” [9, p. 241]. It should also be said that a fact of Shevchenko’s

broad awareness with Western and Russian literature is clearly demonstrated in his "Diary", letters, novels "Khudozhnyk", "Muzykant", "Bliznietsy" and other works. The novelist was familiar with ancient literature and cultural achievements of the Italian Renaissance and of the new Europe. The Ukrainian writer admired the works of Pushkin, Gogol, Zhukovsky and other authors. In his poetry, prose and letters Shevchenko mentioned French writers, masters of English word: Shakespeare, Richardson, Burns, Scott and Dickens. Remarkably, he knew and admired masters of English prose and he particularly liked Charles Dickens's "David Copperfield".

Thus, we see that the works of Charles Dickens were the subject of interest for the Ukrainian writer. It is useful to remember that creative method of Charles Dickens also combined the features of romanticism and realism, just the same trend as we find in Shevchenko's literary heritage (noted above). "It is no coincidence that one of the characters of his Russian-language novel "Bliznietsy", describing the clean room where schoolgirl Natasha lived he primarily noticed the copy of "Domestic Notes" which was opened on "David Copperfield" 's pages" [13, p. 133]. We can assume that this novel of the English writer, which the Ukrainian writer recalled in 1855, a year later, gave him the impulse to write his own autobiographical novel in Russian called "Khudozhnyk". Certainly T. Shevchenko (Kobzar) did not copy works or images of Charles Dickens, but we can draw parallels and analogies found in the choice of subjects in both writers' literary works. This can be an appropriate material for the comparison as "the search for convergence and divergence is an integral component of any cognitive act" [1, p. 235].

The objective of this research is on the one hand, to illustrate some moments of the reception of the English novelist Charles Dickens's literary works by the Ukrainian writer T. Shevchenko. On the other hand, conducting the typological-comparative analysis of the works of both artists, realizing the general laws of socio-historical and literary-artistic development of England and Ukraine, to find out some typological similarities and differences of the artistic images in the works of both writers referring the phenomenon of "a gifted personality" in the novel "David Copperfield" by Charles Dickens and short story "Khudozhnyk" by Taras Shevchenko.

Main Body. In the creative heritage of Taras Shevchenko and Charles Dickens the autobiographical works written in the traditional way of the "educational novel" occupy their important place. The short story "Khudozhnyk" by the Ukrainian writer which is the best example of his prose, and the novel "David Copperfield" by British realist, his "favorite child" impress the reader by the harmonious internal structure among other works. In our opinion, the study of "Khudozhnyk" by Shevchenko and "David Copperfield" by Charles Dickens seems relevant because it reveals some typological similarities and differences, though they are not similar in genre. As we know the short story "Khudozhnyk" is small in size and "David Copperfield" is a multifaceted novel which traces some moments of the life of the author. The tone

and content of the prose of both sounds rather common, that is why we consider them as a suitable material to study at the typological level and accordingly we'll try to understand the process of formation of both writers, to consider their views on art and its role in the spiritual evolution of people.

It should be remarked that the compared authors while describing artistic, aesthetic, moral and ethical tastes of the main characters, skillfully trace the process of "a gifted personality" growing and developing. The writers make typical their own self-awareness and thus the process of objectification of subjective is carried out. Indeed, "in the self-cognition of person's state of mind approaches the unknown secrets concerning others" [2, p. 8]. According to the philosophical laws that move human mind from individual to typical, from specific to general categories in the cognitive process. It is obvious after getting to know ourselves, we start to understand the world.

Both literary works combine true autobiographical facts and fiction. We may say that the authors' attitude to the real events of their lives described in prose reflects the transformation of biographical material into artistic reality. T. Shevchenko wrote the short story "Khudozhnyk" in October 1856 and it contains important material of the aesthetic and social views of the first Petersburg period of his life. It is a well-known fact in the literary critics that even talking on the social-political topics and the society's sharp problems Kobzar remains his own sense of self-awareness in the main canvas of the text. The reader may notice that the image of the narrator can be easily recognized as Ivan Soshenko, a good friend of the young Shevchenko, and in the role of the young artist is the author himself. The story is not entirely autobiographical work, as the second part of it contains fictional, created images and themes which dominate, and sometimes real facts are to some extent transformed. For instance, the image of the main character is much younger than T. Shevchenko was during the release from serfdom, and also his marriage and death do not coincide with reality. However, in the book we find realistic images of many well-known contemporaries of the Ukrainian writer such painters as Karl Brulov, A. Venitsianov, I. Soshenko, poet Vasyl Zhukovsky and landowner Engelhardt.

The main character of Charles Dickens's novel is also a writer whose name was David Copperfield, an intelligent and educated man and the narration is held from the first person. The work shows to the reader David Copperfield's memories of the childhood, adolescence and the author's comments on the main character life events that were typical for the social reality of Victorian England. Charles Dickens's characters are somewhat disguised, but they are not hard to recognize. However, the real people were artistically modified. His fictional character David Copperfield glued the adhesive labels on the bottles of wine unlike the author himself on the wax boxes. The image of Mr. Micawber has his prototype written from the father of Charles, John Dickens. Cruel stepfather of David Copperfield Murdstone is significantly different from its prototype James Lambert, the cousin of the writer, who

found him a job at the “hated” wax factory. The literary career of the main character of the novel is more orderly than the real biography. Such transformations are not random; they are explained by the fact that Charles Dickens described his life as it could be as he imagined it.

It should be noted that the author’s presence in both works is available in two forms: a biographical author and the author’s view of the world, because “literary work as a whole can be seen as the unity of two event-plans – the events which are narrated, and the events of the narration themselves” [1, p. 403]. In the story “Khudozhnyk” author's subjective experience and feelings are very close to those of the main character or narrator, the distance between them is minimal. The author gives to the young artist his thoughts, feelings so that is difficult to trace the line that separates the main character and the author. In the novel “David Copperfield” Dickens simultaneously acts as the main character of the work, the person who is a narrator, storyteller and who analyzes the events of his life. The initial chapter is a great example of double vision, combining children's line with the way the writer-narrator, who understands that childhood innocence is about to expire. Narrator is a full organizer of artistic material though he is separated by space-time boundaries from the subject of the storytelling, he comments and gives his opinions on the depicted reality. In the works we have studied the “subject of speech despite of all its autonomy is a prism, the view through which formalized reality depicted by the author is reflected in a certain way; his world, the position involved in the creation of the artistic world, image and act as a form of expression of the author's mind” [11, p. 65].

It is well observed that the time-space of the autobiographical works is characterized by two time plans: past and present. The memories are given in chronological order, but reminiscences reflect not all the information, as some of them have worn off, others have shifted in time or have overlapped with each other. Dickens’s main character is an extraordinary personality with an excellent memory. His story is embodied so concretely that we forget about the time distance. It seems that the narrator gives more importance to the past than the present. The writer manages to depict the memories in such a way that it seems to be a real bridge to the present and thus he is able to establish causal links in the development of the characters and conflict he created. The autobiographical elements are given in retrospective time that makes a distance of two plans.

Both Ukrainian and English writers are depressed and feel discomfort which is caused by social and moral turmoil, make them turn to the past where everything is clear and much more pleasant for them. The time distance to the past in the short story “Khudozhnyk” gives the literary work some idealistically romantic colors. Subjective, personal dimension of time is somewhat transformed due to the author’s desire and understanding. For example, we know that, while in exile in Fort Novopetrovsky, Shevchenko tried to recover his memory about St. Petersburg period of life full of its intensive cultural enrichment, helped by the intelligentsia, with whom he communicated

that time there. Memory selectively reflects certain associations that have remarkably influenced on the formation of personal consciousness. In the mind of Ukrainian poet the works of English writers appear such as Byron, Scott. His literary interests included not only Western romance, but also realist writers and one of them was Charles Dickens.

It is necessary to add that the biographical dimension in the short story "Khudozhnyk" has different time limits as well. At the beginning the main character was experiencing the best period of his life. As an artist-serf who was fourteen or fifteen years old, he lived in St. Petersburg and his way of life contributed to his fate and spiritual growth. Absorbed by the atmosphere of the society of the intellectuals and intelligentsia of a big city, the young boy had the opportunity to be enriched by cultural heritage of mankind. In his spare time he was staying for hours in the Summer Garden. He tried to draw everything from sculptures to bas-reliefs. These samples were imperfect, but the figures he created had "great resemblance to the originals" [12, p. 131]. When there was nothing to draw in the garden, the young artist asked his new friend to give him "some samples to copy" [12, p. 133]. Spiritual development of the character was not limited to painting, he liked to read, to visit the exhibition, was interested in theatre. Unfortunately, the artist faced with the depressing reality that absorbed his talent.

Although the work of Charles Dickens, unlike Shevchenko's one, begins its storytelling from the childhood of the main character, and it also shows the development of the inner features of the future writer. Being an adult David Copperfield remembered his childhood, regarded himself as a gifted child with remarkable abilities: wittiness, attentiveness. Bright imagination and love of books made up the essence of the future artistic soul. David liked to read books that remained from after his father's death, in particular, such as "Roderick Random", "Peregrine Pickle", "Humphrey Clinker", "Tom Jones", "Don Quixote", "Giles Blas", "Robinson Crusoe" and others. For the boy, whose stepfather Murdstone and his sister treated him badly; the world of books was a real delight. David lived in this world, he liked to transform into their favorite characters. At school satisfying the desire of his friend Steerforth, the future writer every night was telling the most interesting episodes of the works of world literature and his own stories. David remembered that his imagination worked with extraordinary power, creating a large number of fantastic stories, characters were real people. The fictional imagination was tightly interwoven with real facts. This is the essence of a young main character who created an optimistic contrast to the bleak prose of reality.

The main characters of "Khudozhnyk" and "David Copperfield" the early in the books live their inner life, but, of course, clash with reality is inevitable. It is interesting that both authors used the same method to open unvarnished real life before the eyes of young, enthusiastic creative people; they created the villain-character to develop collision in the plot. In the story "Khudozhnyk" a midshipman who mistreated an innocent girl Pasha. In the novel "David Cop-

perfield” it was David’s best friend Steerforth who seemed to him an ideal, brave, cheerful, talented young man, but appeared to be heartless villain, the victim of whom Emily became. Both autobiographical images “encounter one of the most difficult moments of the life which is disillusionment and disappointment in people” [2, p. 327]. Under such unfavorable conditions which change them both the main characters were brought to the different understanding of the world, they become able to overestimate the meaning of life.

Taras Shevchenko as well as Charles Dickens formed their creative artistic nature of writers on the background of the social economic problems of Ukraine and England. Similarly the main characters of the short story “Khudozhnyk” and the novel “David Copperfield” are the artists with a very rich spiritual world who are extremely sensitive to the external events, are emotionally active individuals who are able to create new artistic reality and oppose it to the pessimistic social reality. Charles Dickens was trying to draw public attention to social issues, including the cruel exploitation of child’s labor, to the plight of people who were in debt prison. The main character of “Khudozhnyk” is a gifted artist, whose talent perishing in the bleak conditions of the Ukrainian reality. In this work, as in many others, Shevchenko expressed protest against serfdom. Thus, both works disclose real problems of the society in the concrete historical (objective) time.

Conclusions and the Prospects for the Further Study. We can see that “Khudozhnyk” by Taras Shevchenko and “David Copperfield” by Charles Dickens through the prism of personal painful experience of the autobiographic character reveal the most actual political issues of contemporary Ukraine and England. The contribution to the humanity of both writers is determined not only by literary heritage, but also by the totality of their human and social activities, their desire to change the oppressive reality in serfdom Ukraine and Victorian England with its workhouses and repressive institutions. Shevchenkos’ literary heritage has undergone the indirect influence by the works of Charles Dickens, but no doubt of the fact of existence of some typological similarities in the compared literary works caused by common socio-political, artistic and aesthetic factors of the global art prospective. Autobiographical facts, figures are transformed in certain prototypes, images and artistic events according to the principles of arts and laws of making things typical thus achieving generalization. Linear-time image reflects the life of writers’ enlightenment tradition of Western literature of the eighteenth century. Thus, we can talk about typological similarity of the analyzed works.

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ТИПОЛОГІЧНІ ОСОБЛИВОСТІ ХУДОЖНЬОГО ВТІЛЕННЯ ФЕНОМЕНУ «ОБДАРОВАНОЇ ОСОБИСТОСТІ» У РОМАНІ «ДЕВІД КОППЕРФІЛД» ЧАРЛЬЗА ДІККЕНСА ТА НОВЕЛІ «ХУДОЖНИК» ТАРАСА ШЕВЧЕНКА

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Стаття присвячена порівняльно-типологічному аналізу автобіографічних творів “Девід Копперфілд” Ч. Діккенса і “Художник” Тараса Шевченка. Звичайно, мова не йде про прямий вплив твору Чарльза Діккенса на повість Т. Шевченка, але ми можемо провести певні паралелі і аналогії у літературних творах обох письменників, тому таке зіставлення може бути відповідним матеріалом для типологічного порівняння. Обидва твори типологічно демонструють наявність поняття “обдарованої особистості” та лінійного біографічного принципу композиції, але хронологічні рамки українських і англійських романів різні, їх вибір залежить від основної ідеї. Ми бачимо, що “Художник” Тараса Шевченка і “Девід Копперфілд” Чарльза Діккенса через призму особистого болючого досвіду автобіографічного характеру розкривають найбільш актуальні політичні питання сучасної України та Англії. Типологічні подібності у літературних творах, що порівнюються, спричинені спільними суспільно-політичними, художніми та естетичними факторами світової художньої перспективи.

***Ключові слова:** порівняльно-типологічний аналіз, типологічні подібності та відмінності, непрямий вплив.*