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STYLISTIC DEVICES IN GEORGE GORDON BYRON'S POETRY

СТИЛІСТИЧНІ ЗАСОБИ В ПОЕЗІЇ ДЖОРДЖА ГОРДОНА БАЙРОНА

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The importance of the research implies the necessity in studying the stylistic characteristic of the work with the help of stylistic devices and their role in the apprehension of the style of the poetry by George Gordon Byron.

The stylistic devices of literary works help to develop not only their characters' and nature, but author's feelings and emotions.

The objective of the research is to study the usage of stylistic characteristics, in particular symbols, metaphor, simile, alliteration and satire in English literature of the Romantic period on the base of the poetry by Lord Byron.

For our work we have chosen the theme «*Stylistic devices in George Gordon Byron's poetry*» because Lord Byron as the most outstanding representative of English romantic literature expresses his attitude to the society by means of stylistic devices. Lord Byron wrote poetry during the late eighteenth and early nineteenth centuries when Romanticism flourished worldwide. Influences were far and wide for Byron's poetry; from religious-biblical events to his beautiful female cousin's marriage, he wrote about any subject matter he found interesting at that time [2, p. 290].

According to our work, the Romantic Movement is at its greatest in lyric poetry, for romanticism is basically an emphasis on individuality, and the lyric is the ultimate in direct personal expression. G.G.Byron used his poetry to demonstrate the ephemeral nature of human civilization while creating works of art that would survive long after any empire of his own day.

Stylistic devices are the heart and soul of every expression. These devices breathe life in words which are common to all forms of a language. In linguistics there are different terms to denote particular means by which utterances are more conspicuous, more effective and therefore imparting some additional information. They are called *expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech* and other names [4, p. 37]. Stylistic devices carry a greater amount of information and therefore require a certain effort to decode their meaning and purpose.

Our studies show that such stylistic devices as *similes, symbolism, satire, alliteration and metaphors* are used by Byron all throughout the poems to paint the vivid pictures he tries to portray. The examples of simile: «*She walks in beauty, like the night of cloudless climes and starry skies.*» [6, p. 146]

«*The Assyrian came down like the wolf on the fold...*» [6, p. 387]

«*And the sheen of their spears was like stars on the sea...*» [6, p. 387]

«*Like the leaves of the forest when Autumn hath blown...*» [6, p. 146]

The examples of metaphor are the following: «*...the light on the woman's face is the softness of her beauty.*» [6, p. 146]

«*...which waves in every raven tress...*» [6, p. 146]

«*...half impaired...*» [6, p. 146]

«*And all that's best of dark and bright...*» [6, p. 146]

Alliteration is also used to add emphasis to the speaker's loss. We pay attention to the use of the harsh «k» sound in the following lines: E.g.: «*Pale grew thy cheek and cold, Colder thy kiss...*» [7, p. 378]

Particular attention is paid to the idea of the end of the world, the final destruction of everything highlighting the disappearance of light. It can be read as a mixture of an allegorical view of the end of times and a critic view about the degradation of humankind.

Using such figures of speech, the author reveals the characters, their features, dreams and main ideas. Images and symbols are numerous and mostly very helpful in representing themes of the poetry and in providing dramatic effect and mood.

«Byronism» was a mood adopted by thousands of young men. The figure of the Byronic hero pervades much of his work, and Byron himself is considered to epitomize many of the characteristics of this literary figure [3]. The Byronic hero presents an idealised, but flawed character whose attributes include great talent; great passion; a distaste for society and social institutions; a lack of respect for rank and privilege; being thwarted in love by social constraint or death; rebellion; exile; an unsavory secret past; arrogance; overconfidence or lack of foresight; and, ultimately, a self-destructive manner [7, p. 356].

To draw the conclusion, the examples of figurative language in the poems are used to describe the expressiveness of a human nature (i.e. woman's beauty) and nature itself, feelings and emotions of the characters. These devices are effective writing technique used to expose faults in society and giving up social norms and ideals of the world. Eyes, dark, light, beauty play an important role in the poetic works. They became certain symbols to emphasize the poet's feelings, emotional experience and his attitude to life.

Our work helps to analyse the main features of Romantic writing and the main stylistic peculiarities of Lord Byron's poems; to be interested in reading and studying English literature.

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BREAD CEREMONY OF THE VILLAGE OF OZDIV, LUTSK DISTRICT, VOLYN

КОРОВАЙНИЙ ОБРЯД СЕЛА ОЗДІВ ЛУЦЬКОГО РАЙОНУ НА ВОЛИНІ

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Традиційне весілля українців вирізняється варіантністю побутування основного обрядового хліба(короваю) та додаткових видів обрядової випічки. Розглянемо деякі особливості коровайного обряду на прикладі села Оздів Луцького р-ну Волинської області.

У наукових колах за останні роки тема весільного обрядового короваю та особливо його різновидів стала об'єктом багатьох актуальних досліджень. Про походження короваю та різновиди весільного печива детально писали М. Сумцов [7], З. Марчук [5], Л. Болібрux [1], значення та функції хліба на весіллі вивчав В. Немец [6], особливості випікання та символіку короваю досліджувала І. Кушнірук (Панасюк) [4] та ін.

Село Оздів розташоване за 15 км від обласного центру Волинської області на південно-західному напрямку. Під час спілкування із місцевою жителькою вдалося зафіксувати ряд прикмет побутування коровайного обряду в цій місцевості.

Коровай випікався в переддень весілля(суботу). Підбір коровайниць був надзвичайно ретельним: доступ до замішування та випікання тіста мали