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STYLISTIC FEATURES OF G. BYRON IN THE POEM «WHEN WE TWO PARTED»

The article analyzes the formation of individual author's style on the example of G. Byron's «When we two parted». The analysis in the article is not based on the classical characteristics of the stylistics, but from the point of view of psycholinguistics. Studies in psycholinguistics have shown how the culture of speech communication between the author and the reader is formed. The construction of successful communicative act is carried out not only on the code and context, but also on the culture of speech communication, which contains a sufficient number of the components from the most important levels of human intellectual organization, which influence the individual style of the author. In order for the work to correspond to the system of the values and thoughts of the author, the artist must inspire the trust of the reader. The nature of the situation and the author's personal traits play an integral role in the persuasive effect, as the positive or negative attitude of the reader towards the work depends on them. The writing style of G. Byron attracts the attention of the readers because the writer does not focus on criticism or the characteristics of the reader, the artist, on the contrary, in his works highlights the descriptions of the era of romanticism in which he was born, his own experiences of the social life of the country in which he lived, as well as the lyrical emotional excitement of his personal internal state. The work «When we two parted» by G. Byron is small in volume, but after reading it, the reader immediately has the opportunity to learn about the individuality of the artist. In the work «When we two parted» by G. Byron, such signs of the construction author's individual style are intertwined as: 1) the uniqueness of the combination of language units, expressive means and stylistic techniques characteristic of this writer, which makes his work easily recognizable; 2) the structure of the linguistic personality; 3) the complexity of the heterarchy of cognitive structures. The study of the work «When we two parted» by G. Byron proved that the individual style of the author is a speech-thinking process that generates a movement from the motivation of thought to the organization of thought itself in the inner word. Based on the analysis of G. Byron's work «When we two parted», it is proven that the integrative models of the author's style process depend not only on a person's language ability, but also on his intelligence, operational thinking, knowledge base, social factors of the communication, etc.
Key words: style, individual style, language specialization, language creativity, arbitrariness of language code signs, rhythm, rhyme, meter.

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СТИЛІСТИЧНІ ОСОБЛИВОСТІ ДЖ. БАЙРОНА У ПОЕМІ «КОЛИ МИ ДВОЄ РОЗЛУЧИЛИСЯ»

У статті проаналізовано формування індивідуального авторського стилю на прикладі твору «Коли ми двоє розлучилися» Дж. Байрона. Аналіз у статті здійснено не за класичною характеристикою стилістики, а з точки зору психолінгвістики. Дослідження з психолінгвістики показали як складається культура мовленнєвого спілкування між автором і читачем. Побудова успішного комунікативного акту здійснюється не лише на кодові та контексті, але й на культурі мовленнєвого спілкування, котра містить достатню кількість складових із найважливіших рівнів інтелектуальної організації людини, що впливають на індивідуальний стиль автора. Для того, щоб твір відповідав системі цінностей і думок автора, митець має викликати довіру читача. Невід'ємну роль переконуючого впливу у такому випадку відіграє характер ситуації та особистісні риси автора так як від них залежать позитивне чи негативне ставлення читача до твору. Стиль писання Дж. Байрона приваблює увагу читачів тим, що письменник не зосереджується на критиці або характеристиці читача, митець навпаки у своїх творах висвітлює описи епохи романтизму в якій народився, власні переживання до суспільного життя країни в якій він жив, а також ліричні емоційні хвилювання особистого внутрішнього стану. Твір «Коли ми розлучилися» Дж. Байрона за обсягом є невеликим, але прочитавши його, читач відразу має можливість дізнатися про індивідуальність митця. У доробку «Коли ми розлучилися» Дж. Байрона переплітаються такі ознаки побудови авторського індивідуального стилю як: 1) унікальність поєднання мовних одиниць, виражальних засобів і

стилістичних прийомів, властивих даному письменнику, які роблять його твір легко впізнаваним; 2) структура мовної особистості; 3) складність ґетерархії когнітивних структур. Дослідження твору «Коли ми розлучилися» Дж. Байрона довело, що індивідуальний стиль автора є мовленнєво-мисленнєвим процесом, котрий породжує рух від мотивації думки до організації самої думки у внутрішньому слові. На підставі аналізу творчого доробку «Коли ми розлучилися» Дж. Байрона, доведено, що інтегративні моделі процесу авторського стилю залежать не лише від мовної здатності людини, а й від її інтелекту, оперативного мислення, бази знань, соціальних чинників спілкування тощо.

Ключові слова: стиль, індивідуальний стиль, спеціалізація мови, креативність мови, довільність знаків мовного коду, ритм, рима, метр.

Problem statement. The discussing the problem of individual style let us make it clear from the outset that the problem itself is common ground for literature an linguistic. The individual style of an author is frequently identified with the general, generic term style. Style is a much broader notion. The individual style of an author is only one of the applications of the general term «style». The analysis of an author's language seems to be the most important procedure in estimating his individual style. This is obvious not only because language is the only means available to convey the author's ideas to the reader in precisely the way he intends but also because writers unwittingly contribute greatly to establishing the norms of the literary language of a given period. In order to compel the language to serve his purpose, the writer draws on its potential resources in a way different from what we see in ordinary speech. Individual style is a unique combination of language units, expressive means and stylistic devices peculair to a given writer, which makes that writer's works or even utterances easily recognizable. Individual style may be likened to a proper name. It has nominal character. The analogy is of course convetional but it helps to understand the uniqueness of writer's idiosyncrasy.

Analysis of recent research and publications. The question of the formation and application of stylistic features in the work is quite widespread and relevant in the field of philology. In this study, we analyze the views of such scientists as Batsevych F., Bradford R., Kamau K., McGann J., McGuigan B., Watson G. and others. Based on the opinions of the mentioned researchers, in the article we present our own modern views on the creation of stylistic features of the writer.

The aim of the article. To characterize the stylistic features of Byron's manner in the work «When we two parted».

Presentation of the main material. Individual style is based on a thorough knowledge of the contemporary language and also of earlier periods in its development. Individual style allows certain justifiable deviations from the rigorous norms. In his research, F. Batsevych uses the saying of the French encyclopedist J. Buffon regarding the concept of style: «Style is the person himself. Style can neither be alienated nor transmitted» (Бацевич, 2004:123). When a person engages in various types of communication, he always appears as a person with all his characteristic features, that is why the term «linguistic personality» appeared in philology for a more practical meaning. A linguistic personality is an individual who possesses a set of abilities and characteristics that determine his creation and perception of the texts, which are distinguished by the level of structural-linguistic complexity and the depth and accuracy of the reflection reality. The structure of the linguistic personality is considered on three levels: 1) verbal-semantic (presupposes normal command of natural language («proper» language competence)); 2) cognitive level (covers the intellectual sphere of the individual, giving the researcher an outlet through language, through the processes of speech, understanding (knowledge, consciousness, processes of human cognition)); 3) the pragmatic level (comprehension of the goal, motives, interests, attitudes, intentionality) ensures a natural transition from the evaluation of speech activity to the understanding of speech activity in the analysis of the linguistic personality. Verbal components play a leading role in interpersonal communication. Verbal components are means of the language code: words, phrases, sentences (messages), texts, with the help of which information is transmitted. From the point of view communication, language can be defined as a communication system that is characterized by specialization, productivity, ephemerality, arbitrariness of language code signs, the ability to translate and conditioning by culture. Language specialization is a process aimed at creating interpersonal connections and understanding (Бацевич, 2004: 57). During communication, a person uses primary organs (tongue, vocal cords, etc.) in order to create messages, the nature of which is semiotic, basically symbolic. Productivity (language creativity) is related to the dynamism of the language system, its ability to develop and create new means of the communication. These are various elements, categories and mechanisms, such as the word and verbal form formation, transformations of vari-

ous types messages, mechanisms of using implicit (not formally expressed) meanings. The ephemerality of language as a communicative code is caused primarily by the specificity of oral speech, which lasts as long as a certain person speaks. Writing, printing, and other storage systems of language signs can significantly extend the life of the speech. The development of modern communication technologies significantly extends the existence of broadcasting in time and space. The arbitrariness of the signs language code is related to the general symbolic nature of the language, which operates with quasi-objects (false, secondary objects). Language signs are arbitrary in relation to the objects of the real and virtual worlds behind them. The ability to broadcast (transmission) is based on the use of human speech, which is transmitted in information about things, phenomena, persons that are distant in time and space. You can talk about the future, etc. And this means that words have spoken once, in a certain place, at a certain time, can have an impact in the future at another time in another place. That is, connections and consequences of the messages can be transmitted in time and space. The structure of cultural conditioning is formed from linguistic signs, which are arbitrary in their form in relation to the realities they denote and are always motivated by culture. Anyone who correctly knows a certain idio-ethnic language, that is, the semantics of the language, definitely masters the traditions of the culture that this language serves. Verbal components are the most important components of communicative act, since they are the main carriers of the meanings, (meanings) of the messages in normal (non-specialized) interpersonal communication.

Silence of elliptical character is determined by the laws of the syntax and manifests itself in ellipsis, that is, the omission of syntagmatic redundant element. Propensity or reluctance to remain silent depends on personality, ethnic, social and cultural factors. In dialogue, the most important role belongs to verbal means. Other components perform an auxiliary function, although they cannot be considered secondary. In fact, they are not embedded in the verbal context, but on the contrary, the component is embedded in the non-verbal sphere as something original. This is due to the fact that non-verbal components of actual communicative activity at the stage of the message transmission reveal themselves as vestiges of the oldest way of the communication, that is, actions and silence are primitive. Speech in this sense is secondary. It is the result of denoting action and silence. That is why, considering the verbal component as the basis of the communication, one should not ignore its other components, even if they have the appearance of external

and sometimes insignificant introductions into the verbal corpus. There is no speech without them. The true nature of the speech (and dialogue) can be understood only by taking into account all the factors that accompany speech. The generation and perception of the speech is the basis of the communication. Communication is a specific psychocognitive activity of the people, which is based on the processes of the generation and perception of the speech in a specific communicative context and situation. The generation of the speech as a process is considered the normal use of the language by a person, that is, first of all, the ability to speak and write, namely to create, generate new texts. Generation (production) of the speech is one of the main (along with perception and understanding) processes of speech activity, which consists in planning and implementing speech in sound or graphic symbolic form. In the linguistic literature, the term «verbalization» is used along with the term «production of the speech». In contexts where it is about the embodiment of thinking in language form, they can be used synonymously. The generation of the speech is characterized by certain features. The generation of the speech is the thought-speech activity of the person and therefore has all the features and components of the activity: intention, idea, implementation, goal, feedback, etc. Intentionality is one of the most important features generation of the speech. In the activity aspect of the theory speech generation, it appears as a system of the rules for dealing with units that form the internal lexicon of the person and construct a message, as a problem of the choosing certain units from a set of existing ones, and also as a problem of creating language units. Another type of cognitive activity is speaking. It is not a simple transfer of the words content speaker's thoughts, but is a complex system of adaptations related to progress towards the desired goal in communication. And this means that the speaker must take into account a large number of the factors which are related to social, mental, psychological, physiological and other aspects of the manifestation addressees' (audience) personalities, the constitution of the communication, in particular the cultural context, the possible effects of the influence of one's speech. The generation of speech is the process of expressing an idea and therefore necessarily is oriented towards the organization of the future message, that is, its preparation and embodiment in speech forms. It is implied that the meanings of perception and transmission of light through oneself, which is born in speech, should be correlated with language structures and language units. Moreover, the intended message should correspond to a certain type of the texts (discourses). The

structural organization of a specific idio-ethnic language affects the development of the thinking and speech. Thought is created in the word. The connection between speech and understanding is revealed in the fact that the speaker adapts his speech to what he thinks the listener is thinking at the moment. This indicates the presence of certain cognitive structures in the processes of speech generation, which are between thought and utterance. These structures (at the stage of understanding the process verbalization) are identified with frames and are considered a component of internal speech. A frame is a structure that represents stereotyped situations in a person's mind and is designed to identify a new situation based on a situational template. The generation of speech is the step-by-step implementation of the idea into the structure of the language. Stages of the speech generation process (planning and implementation of the speech). They are allocated conditionally for the convenience of analyzing the process itself, which is actually holistic. That is, broadcasting planning and its implementation take place in parallel. The general idea of the speech in the process of speech generation changes under the influence of internal (mental, psychological) and external (social, temporal, spatial and other factors related to the context and situation of the communication). The generation of speech, especially the generation of the text (discourse), is subject not only to semantic, morphological and grammatical laws, but also are to the rules of the presentation, general pragmatics of speech. The essential role of the memory in the processes of speech generation enables the speaker to refer to what has already been said, to appeal to past events, and to keep in view the general communicative idea. The generation of speech occurs under full control with the presence of the feedback (absolute control is impossible). Therefore, the production of the speech is a step-by-step linguistic-cognitive process of the transition from the personal meanings of the addressee to the generalized linguistic meanings understood by the addressee, depending on the structure of the language. For a better understanding of the specified features of the style, the creative manner of the famous English artist G. Byron was chosen. Events in the era of romanticism were diverse. First, there were severe consequences of the revolution in English society, and secondly, the ideas of romantic scientists gave impetus to the birth of the latest technologies in various fields of science. G. Byron belonged to that group of the scientists who were looking for new ideas to the development of the country. And although G. Byron was in the group of the leaders by «Lake School», he suddenly stopped supporting his associates. The main and weighty objection thrown by the young poet of English literature was that neither English poets nor critics were up to the new creative tasks set before them by the formidable XIX century. Criticism came down to criticism, to a pamphlet war, poetry turned its attention most readily to the past, and G. Byron was imperiously carried away by the movement of the modernity, the storms during which the entire European society changed. G. Byron's «When we two parted» is a short lyric poem written in the middle phase of Byron's poetic career. Like many of his poems, it contains biographical references, which the poet attemps to conceal. A key figure in the Romantic movement (an eighteenth and nineteenth century philosophical, literary, and artistic movement with a variety of interpretations generally focusing on the love of nature, and the importance of individualism, independence and imagination, G. Byron is often lauded more for his political satire and his longer narrative poems and plays than for poems such as «When we two parted». Indeed, his short lyric verses are often either critically ignored or only acknowledged as simplistic and intensely autobiographical. If the reader familiarizes himself with the biography of the author before reading the work «When we two parted», he will immediately understand the general characteristics of the generation of the speech of G. Byron's individual style. Knowing the basic laws of thought formation from the point of view of psycholinguistics, it is quite easy to determine the individual style of the author and the use of the author's stylistic tools. For example, the nature, components and forms of the communication are interconnected in verbal and non-verbal communication: 1) syntax (idea (internal program); 2) vocabulary (lexical-semantic plan); 3) morphology (grammatical structuring); 4) Phonology (phonological embodiment, orthographic or orthographic realization). A noticeable feature of all models is the orientation to the language level and the cycles of the process of unfolding thought, implementing the speech program, using the principle of combining levels, when the chain of one level becomes a component of another. In our study, we will consider the phonological realization of Byron's individual style in the work «When we two parted» that is based on rhythm, rhyme and metre.

Rhyme is the repetition of identical or similar terminal sound combinations of words. Rhyming words are generally placed at a regular distance from each other in verse they are usually placed at the end of the corresponding lines. Identity and particularly similarity of sound combinations may be relative. For instance, we distinguish between full rhymes and incomplete rhymes. The full rhyme presupposes

identity of the vowel sound and the following consonant sounds in a stressed syllable, as in the lines of the poem «When we two parted» by G. Byron: «In silence and **tears**, To sever for **years**, Colder thy **kiss**; Sorrow to **this**» or «Sunk chill on my **brow** – Of what I feel **now**» (Byron, 2012:52). When there is identity of the stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes. Incomplete rhymes present a greater variety. They can be divided into two main groups: vowel rhymes and consonant rhymes. In vowel rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different, as in the lines of the poem «When we two parted» by G. Byron: «And light is thy f**am**e: And share in its sh**am**e» or «Thy name thee bef**o**re me, A shudder comes **o**’er me». Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in the lines of the poem «When we two parted» by G. Byron: «The Dew of the mo**rn**ing. It felt like the wa**rning**» or «When we two part**ed**. Half broken-heart**ed**». Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in the lines of the poem «When we two parted» by G. Byron: «Who knew thee **too well**: − Too deeply **to tell**» or«If I should **meet thee**. How should I **greet thee**?». Such rhymes are called compound or broken. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word – a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance. Compound rhyme may be set against what is called eye-rhyme, where the letters and not the sounds are identical, as in the lines of the poem «When we two parted» by G. Byron: «After long **years**, with silence and **tears**» (Byron, 2012:53). It follows therefore that whereas compound rhyme is perceived in reading aloud, eye-rhyme can only be perceived in the written verse. Many eye-rhymes are the result of historical changes in the vowel sounds in certain positions. The continuity of English verse manifests itself also in retention of some pairs of what were once rhyming words. But on the analogy of these pairs, new eye-rhymes have been coined and the model now functions alongside ear-rhymes. According to the way the rhymes are arranged within the stanza, certain models have crystallized, for instance: 1) couplets (when the last words of two successive lines are rhymed); 2) triple rhymes; 3) cross rhymes; 4) framing or ring rhymes. There is still another variety of rhyme which is called internal rhyme. The rhyming words are placed not at the ends of the lines but within the line, as in the lines of the

poem «When we two parted» by G. Byron: «A knell to mine ear, why wert thou so dear?». Internal breaks the line into two distinct parts, at the same time more strongly consolidating the ideas expressed in these two parts. Thus rhyme may be said to possess two seemingly contradictory functions: dissevering, on the one hand, and consolidating, on the other. As in many stylistic devices, these two functions of rhyme are realized simultaneously in a greater or lesser degree depending on the distribution of the rhymes. For example, in *aa* rhymes the consolidating function is rather conspicuous. In *aabaab* rhymes the rhyming words *bb* may not immediately reveal their consolidating function. The dissevering function of internal rhyme makes itself felt in a distinctive pause, which is a natural result of the longer line. This quality of internal rhyme may be regarded as a leading one. The distinctive function of rhyme is particularly felt when it occurs unexpectedly in ordinary speech or in prose. The listener's attention is caught by the rhyme and he may lose the thread of the discourse.

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical, or symmetrical, as in architecture. Rhythm is a flow, movement, procedure, etc., characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features. Rhythm can be perceived only provided that there is some kind of experience in catching the opposite elements or features in their correlation, and, what is of paramount importance, experience in catching the regularity of alternating patterns. Rhythm is primarily a periodicity, which requires specification as to the type of periodicity. According to some investigations, rhythmical periodicity in verse «requires intervals of about three quarters of a second between successive peaks of periods». It is a deliberate arrangement of speech into regularly recurring units intended to be grasped as a definite periodicity which makes rhythm a stylistic device. Rhythm, therefore, is the main factor which brings order into the utterance. The influence of the rhythm on the semantic aspect of the utterance is now being carefully investigated and it becomes apparent that orderly phonetic arrangement of the utterance calls forth orderly syntactical structures which, in their turn, suggest an orderly segmenting of the sense-groups. The conscious perception of rhythms must be acquired by training, as must the reception of any stylistic device. Some people are said to be completely deaf to rhythm and whatever efforts are exerted to develop this sense in them inevitably fail. But this is not true. A person may not be

able to produce a flow of rhythmical units, but he can certainly acquire a feeling for rhythm if the trains his ear. Rhythm in language necessarily; high, low; and other contrasting segments of speech. Some theoreticians maintain that rhythm can only be perceived if there are occasional deviations from the regularity of alternations. For example in the lines of the poem «When we two parted» by G. Byron: «**<u>Long, long</u>** shall I rue thee» (Byron, 2012:52). Metre is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The metre is an ideal phenomenon characterized by its strict regularity, consistency and unchangeability (Bradford, 2013:15). Rhythm is flexible and sometimes an effort is required to perceive it. In classical verse it is perceived at the background of the metre. In accented verse by the number of stresses in a line. In prose by the alternation of similar syntactical patterns. He gives the following definition of verse rhythm. It is actual alternation of stress which appears as a result of interaction between the ideal metrical law and the natural phonetic properties of the given language material. He holds the view that romantic poetry regards metrical forms as a conventional tradition, which hinders the vigorous individual creativity of the poet and narrows the potential erary work.

variety of poetic material. This trend in literature justifies all kinds of deviations from the metrical scheme as well as the dissimilarity of stanzas. It favours enjambment because it violates the monotonous concurrence of the rhythmical and syntactical units of the metrical system. It makes ample use of imperfect rhymes, inasmuch as they violate the trivial exactness of sound correspondence. It follows then that the concept of rhythm should not be identified with that of metre, the letter, be it repeated, appearing only in classical verse as an ideal form, an invariant of the given scheme of alternation. Many attempts have been made to ascribe meaning to rhythm and even to specify different meanings to different types of the metre. But most researchers are inclined to a general definition of the rhythm.

Conclusions. Therefore, the study of the aspects of style formation revealed many new signs that testify to the need to go beyond the commonly used features characteristic of the analysis of the style literary author. The analysis of the artist's style is not only the individual manner of the writer or the stylistic development of the language in the work. The formed individual style of communication indicates the level of communication skill of the identity which contributes to the development of human relations through a lit-

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