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SEMASIOLOGICAL PERSPECTIVE OF THE POETIC TEXTS BY G. BYRON

Poetry is the pinnacle of literary development, it is one of the most interesting and perfect works of mankind. The uniqueness and aesthetic value of a poetic work depends on a characteristic organization of lexical units. Since language units in a literary text perform a dual function – communicative and aesthetic – the words can bear not only its direct nominative meanings, but also literary-stylistic with all their inherent emotional, expressive-image components [2, 10]. The peculiarities of the use of lexical units are fully revealed only in the holistic context of the work. Some words undergo a sharp semantic shift, which is prepared by micro- and macro-context, acquire an unusual essence and become important literary and figurative elements of the ideological and aesthetic structure of a poetic work.

The aim of the research is to identify the use of synonyms and antonyms as semasiologically predetermined types of lexical units in George Byron's poetic texts.

George Byron's poetry is a striking example of the use of stylistic means to create images in poetry. The originality of the poetic language consists in the richness of vocabulary and the way it is used, the subject of the image, the poet's, mental type and temperament, which are marked by passion and dynamism.

George Byron's works are created due to lexico-stylistic means, in particular, the use of synonyms and antonyms is noticeable. The term "synonyms" means words belonging to the same part of speech, differing in sound form, and possessing one or more identical or nearly identical (similar) denotational meanings. There are two main groups of synonyms: ideographic (which have different shades of meaning) and stylistic (which differ in stylistic characteristics) [1, 64].

As our research shows, the most numerous group in George Byron's poems are the synonyms of the ideographic type. This is due to the aesthetic guidelines of the author, the originality of his creative style, the peculiarities of the organization of the poems: it is important for him to convey the subtlest nuances of the phenomenon, which is why ideographic synonyms are numerous in the poetic texts.

According to scholars – Krainikova, Pakharenko and Tkachenko, the main purpose of ideographic synonyms lies in the language of accurate expression of thought in each case of language use [5, 31]. Depending on the component that distinguishes the meanings of the two synonyms, the following subgroups of ideographic synonyms are distinguished: synonyms that serve to emphasize and highlight a certain feature of the same concept, which from the speaker's point of view is essential; synonyms used to identify the degree or measure of a sign, quality or condition; synonyms that characterize the intensity of action or state; synonyms that emphasize a feature [4, 41].

The poetry by George Byron is dominated by ideographic synonyms, which bear the same idea but not identical in their referential content. For example:

... A woman's promises are naught ..

How quick we credit every oath,

And hear her plight the willing troth ..

"The woman's vows are writ in sand" (To Women, 1810).

In the poem “To Women” the poet uses synonyms of the word *promise*, which have different shades of meaning: *promise*, *oath*, *vow*. Thus, the poet does not only avoid repetition, but also ironizes, thanks to the different shades of meaning of the words used, the real value of women’s promises, the influence of the writer’s personal experience on writing this poetry about women.

In our study, we have identified a number of stylistic synonyms that George Byron uses in his poetry: *sky – heaven*; *destiny – fate*; *to look – to glance – to behold*; *suffering – pain*; *to possess – to have – to own*; *sense – feeling*; *grief – sadness*; *beam- light – spark*; *to like – to love*; *joy – delight*; *effusions- feelings*; *to deny- to refuse*; *symbol – sign*. We found out that given synonyms belong to different styles. If we consider for example the synonyms *sky – heaven*, we will see that sky is more neutral and heaven is elevated. Some synonyms are even used in three different shades. For example: *to possess* (elevated) – *to have* (colloquial) – *to own* (neutral). Also, *feeling* is more common used in colloquial language and *effusions* in literary. These examples show that synonyms play an important role in the language of poetry. Thanks to them, the author gives one phenomenon of different shades of meaning, avoids repetition, which makes the language of poetry rich and melodic. In general, synonyms perform a specific function: to describe the object in more detail and accurately. function; also synonymous with the emotional state of person.

On the contrary, George Byron uses antonyms in his works. Antonyms are words that are opposite in meaning [4, 102]. The semantic nature of antonyms, which involves the expression of opposites, allows them to be widely used as a vivid means of expression in artistic language. Antonyms can express, for example, amplification, constancy or states, their change or sequence [3, 121]. Antonyms are divided into two main groups: root (with different roots) and affix (in which special affixes express a semantic difference) [4, 114].

The antonyms of George Byron’s elaborated poems represent a group of root antonyms. For example:

And if she love or if she hate.

Alike she knows not to dissemble (The Girl of Cardiz, 1809).

In the given lines the writer uses the antonyms *love* and *hate*, by means of which he expresses the clarity and contrast of the feelings of love and hate that have existed in human relations since ancient times. The author emphasizes the idea that as much as a person can, so much he can hate, it is only necessary to clearly distinguish between these two concepts.

Analyzing the poetic works of George Byron, it should be noted that the antonyms are few in number, but by virtue of them there is a clear contrast of the depicted reality, feelings, emotions. The antonyms used by George Byron reproduce his temperament, because with the help of antonyms the poet reduces and contrasts polar feelings and moods. The artist sees life in contrasts which indicates not a contradiction, but rather the integrity of his perception of reality.

Byron’s poetic texts are always relevant as they show the complex spiritual pursuits of the individual, comprehend the place of man in the world and affirm freedom-loving ideas. The author protests against a low, spiritless society, striving for a world of dreams, freedom, high ideals. Only with the help of vivid synonyms and antonyms readers can fully understand the main motives of his poetry.

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