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## PECULIARITIES OF INDIVIDUALISM IN THE POETIC WORKS OF G. BYRON AND S. VRAZ

*The article deals with features of individualism in the poetic works of G. Byron (1788–1824) and S. Vraz (1810–1851). The Romantic Period attracts the attention of modern literary critics because the works of outstanding romantic writers skillfully and in detail cover the original cultural traditions of European countries. Reproduction of folk traditions have recorded in language, art, family relations, serves as an impetus to stimulate the development of the people. Patriotism, that is, developed folk national self-consciousness, is the basis for the formation of a virtuous personality. In line with these considerations, the authors of European romanticism in their artistic and philosophical search to present views of the concept nation, search for the «soul of the people» turned to folklore, folk, historical traditions, emphasizing the divine origin of nature, man, unity, the relationship of all phenomena. Through introspection and fascination with natural simplicity, the representatives of romanticism have relied on imagination, fantasy, emotionality, expressive aspiration to individualism, free self-expression, freedom in all spheres of self-realization. Throughout the eighteenth century, the human has fought desperately for her freedom and dream values. Thus, the idea of personal freedom is one of the keys in the romantic conception of the world and human. Prominent representatives of Romanticism are the English author G. Byron and the Slovenian-Croatian poet S. Vraz. Understanding of national revival, the need for national and original development of literature, the theme of love, individualistic and pessimistic sentiments – all this is reflected in the poetic works of these artists. Despite the fact that writers represent the cultural traditions and spiritual heritage of unrelated peoples, their creative poetic heritage is united by a common individual hierarchy of values and worldviews.*

**Key words:** Romanticism, Byron's poetry, poetic works of S. Vraz, individualism.

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## ОСОБЛИВОСТІ ІНДИВІДУАЛІЗМУ В ПОЕТИЧНИХ ТВОРАХ ДЖ. БАЙРОНА ТА С. ВРАЗА

У статті розкриваються особливості індивідуалізму в поетичних творах Дж. Байрона (1788–1824) та С. Врази (1810–1851). Доба романтизму привертає увагу сучасних літературознавців з огляду на те, що в творах видатних письменників-романтиків майстерно й детально висвітлено самобутні культурні традиції країн Європи. Відтворення народних традицій, зафіксованих в мові, мистецтві, родинних стосунках, служить поштовхом для стимуляції розвитку народу. Патріотизм, тобто розвинена народна національна самосвідомість, – підґрунтя формування добродесної особистості. У русі цих міркувань автори європейського романтизму в своїх художніх і філософських пошуках для представлення поглядів поняття нації та пошуку «душі народу» звертались до фольклору, народних, історичних традицій, підкреслюючи божественне походження природи, людини, згуртованість, взаємозв'язок усіх явищ. Шляхом заглибленого самопоглядання й захопленості природною простотою представники романтизму спиралися на уяву, фантазію, емоційність, виразне устремління до індивідуалізму, вільне самовираження, свободу в усіх сферах самореалізації. Упродовж XVIII століття особистість вела відчайдушну боротьбу за свою свободу й омріяні цінності. Відтак, ідея особистісної свободи – одна з ключових у романтичній концепції світу та людини. Визначними представниками романтизму є англійський автор Джон Байрон і словенсько-хорватський поет Станко Враз. Розуміння національного відродження, необхідність національно-самобутнього розвитку літератури, тема кохання, індивідуалістичні й песимістичні настрої, – все це відображається в поетичних творах названих митців. Не дивлячись на те, що письменники представляють культурні традиції й духовні надбання неспоріднених народів, їхню творчу поетичну спадщину об'єднує спільна індивідуальна ієрархія цінностей й світоглядних позицій.

**Ключові слова:** романтизм, поезія Байрона, поетичні твори С. Врази, індивідуалізм.

**Problem statement.** The epoch of romanticism reflects the established reality of the end XVIII century – the first half of the XIX century. The Romantic Period attracts the attention of modern literary critics because the works of outstanding romantic writers skilfully and in detail cover the original cultural traditions of European countries. Thus, O. Afanasyev and O. Baranovska separate the importance of national culture as a way of uniting people into an organic whole (Afanasyev and Baranovska 2005, 47). Reproduction of folk traditions have recorded in language, art, family relations, serves as an impetus to stimulate the development of the people. Patriotism, that is, developed folk national self-consciousness, is the basis for the formation of a virtuous personality. In line with these considerations, the authors of European romanticism in their artistic and philosophical search to present views of the concept nation, search

for the “soul of the people” turned to folklore, folk, historical traditions, emphasizing the divine origin of nature, man, unity, the relationship of all phenomena (Afanasyev and Baranovska 2005, 59).

In the book “Psychology of Nations” by G. Lebon notes: “Every nation has a mental system as stable as its anatomical features, and it is from her come feelings, thoughts, institutions, beliefs, etc.” (Lebon 2021, 5). Through introspection (deep self-contemplation) and fascination with natural simplicity, the representatives of romanticism have relied on imagination, fantasy, emotionality, expressive aspiration to individualism, free self-expression, freedom in all spheres of self-realization. Throughout the eighteenth century, the human has fought desperately for her freedom and dream values. In romanticism, human individualism was affirmed and to some extent bordered with egocentrism. According to M. Wallance:

“I” have acquired the core value in romanticism” (Wallance 2016, 10). Thus, the idea of personal freedom is one of the keys in the romantic conception of the world and human.

Prominent representatives of Romanticism are the English author G. Byron (1788–1824) and the Slovenian-Croatian poet S. Vraz (1810–1851). Understanding of national revival, the need for national and original development of literature, the theme of love, individualistic and pessimistic sentiments – all this is reflected in the poetic works of these artists. Despite the fact that writers represent the cultural traditions and spiritual heritage of unrelated peoples, their creative poetic heritage is united by a common individual hierarchy of values and worldviews.

#### **Analysis of recent research and publications.**

The question of individualism reveals the formula of individuality “to be yourself” in literary studies. Ukrainian and foreign literary critics, in particular, K. Bastian, I. Babbitt, Z. Berezovska, P. Belous, F. Brown, R. Wyck, M. Vallek, P. Volynsky, G. Isenberg, M. Naenko, M. Rosenblum, V. Ovsyichuk, D. Hardvik, A. Heuser, adhere to the general ideological layers of interpretation that the writer is a unique individual in literature who manifests himself in the end result of the creative process, ie in works of art.

Creative individuality appears in the unique realization of one’s own existence in the field of literary studies; at the same time, it is not isolated from the outside world and society, which leave imprints on the ways of its self-expression, influencing the formation of the artist’s social role. Accordingly, there are a number of thematic and stylistic trends (folklore-domestic, folklore-historical, civic, psychological-personal, universal) has been singled out in European and Ukrainian romanticism which focused on the problems of literary language, orientation on folk poetry as an ideological and aesthetic basis of the new literature with a predominance of national-historical themes.

The concept of “individualism” and the meaningful components of these currents of romanticism, especially British and Croatian literature, still remain relevant given the integrity of the combination mental nature (impulses, sensuality, speed of reaction, urges, emotions, will) with spiritual organization emotions, morality, ethics – in fact, humanity).

**The aim of the article** is analysis the manifestation of signs individualism in the poetic works of romantic poets by G. Byron and S. Vraz.

**Presentation of the main material.** The romanticism ideology of the XVIII century based on historical sources. The American sociologist R. Bellah identifies the concept of “individualism” in his book “Habits of the Heart” equating it with expressive

individualism in romanticism, which opposes utilitarianism. In the opinion of R. Bellah, expressive individualism emphasizes the uniqueness of feelings and intuition in each person, which must be developed so that the individual has the opportunity to realize utilitarianism, self-interest, common to other people (Bellah 2007, 8). R. Bellah inclines to the statement of K. Weintraub that the romantic artist freely expresses his own thoughts.

The individualization of romantics is the casual expression of personal views. K. Weintraub compared romanticism with liberalism in the work “Integrity of the individual”. K. Weintraub notes a strong affinity between romanticism and liberalism. According to K. Weintraub, the worldview of liberalism within the late eighteenth century – the first half of the nineteenth century differs significantly from the considerations of classical liberalism. In this regard, K. Weintraub remarks: “Philosophical, political, economic theory of modern liberalism, which is established on the premise that individual human freedoms are the legal basis of society and the economic system, that is, above all it is the defense of the absolute value human person” (Weintraub 2010, 15).

N. Abbaniano develops the concept of “positive (optimistic) existentialism” in the positions of romanticism. The famous Italian philosopher dissociates from irrationalism and creates a kind of “eternal philosophy” of human existence, which allows a person to understand yourself, other people, the world around him. N. Abbaniano focused on the fact that, despite the limited choice, a person has a number of opportunities for self-realization. The scientist sought to understand the “golden mean” between the extreme individualization of human and her “dissolution” in society (Toftul 2014, 4). According to this concept, the poet is seen as a creative individual who has freedom of creativity. The main purpose of creative freedom is the ability of the artist to speak freely on various topics.

Writers G. Byron and S. Vraz cover the main categories of epochs in human life that is passionate historical events, nature, people’s way of life within their artistic, typical worldview. The first thing that arises in the imagination of poets when observing a phenomenon, affecting their creative attention, is the motive. In this case, the moral and intellectual character of the poets appears as a spotlight that illuminates the motive, giving them thought, poetic sense, appropriate form. Thus, the quality of poetry is measured by the strength of impressions and influences that can influence the reader; in turn, this factor depends on the will to choose the motive, the mobilization of the poet’s creative forces in his further work.

Limited in the choice of motive occurs when the motive is superimposed, that is, the ideological basis is the most important fact – the individuality of the poet. The artist, without responding at the moment, will not directly give the work of the soul, so accordingly the form of poetic works will be considered meaningless. The lack of a creative and individual approach for writing poetry makes it a dry scheme that has no effect on the reader's soul, and even has the ability to repel or evoke immediately from reading. In this regard, the modern researcher L. Nechyporenko agrees with the opinion of the famous American writer E. Hemingway. L. Nechyporenko argues in the work "Intoxicating burgundy for women": "True poetry is a real holiday for the soul and heart. A holiday that is always with you" (Nechyporenko 2014, 3).

For the author of the work, the reader's perception is important, that is, how the reader's soul will perceive the poetic word, how it will respond to the thoughts of the artist's revelation. Poetess L. Nechyporenko uniquely expresses her feelings for the outworld in her works and believes that most writers adhere to one expression: "Here I am a poet, sometimes sad, sometimes cheerful, but always real" (Nechyporenko 2014, 3). L. Nechyporenko came to the conclusion: poetry is a spiritual exposure, it is a biography of the artist himself. Romantic poets differ from other creators in that they aspire not only to show the state of mind and their own biographical information, but also to reproduce the leading idea of the epoch in the artistic content of works, appealing mainly to the national experience of the writer. The harmony of the combination such components as state of mind, biographical information, national experience, in many respects is determined by the social skills of the artist, directly belonging to the masses. The purpose of the representative's romanticism is opening the horizons of human psychology and life relationships. The idea realizes by bringing the depicted events as close as possible to life itself. The more natural the hero behaves in a given situation, the more convincing and artistically effective the work is.

Researcher O. Kruhlena in the book "Rocker Arm" states: "Poetry is a way of conducting dialogue with the world and oneself, it is a lifestyle. Poetry is a territory where it is possible to remain oneself in spite of everything. Poetic thought does not know bounds, overcoming space and time. Real poetry is exposed, vulnerable, bold, that it's precisely strength" (Kruhlena 2021, 90). It is also important for the authors of romanticism. The authors of romanticism demonstrate life's natural sketches, romantic, philosophical and poetic reflections, which are really sincere, frank, have a deep meaning, true to life, wise,

optimistic conclusions-endings in their lyrical works. The above signs have highlighted in the poetic works of the iconic representative's romanticism of the end XVIII century – the first half of the XIX century by G. Byron and S. Vraz.

G. Byron and S. Vraz give free rein to their feelings and passions in their works. A great writer must reinterpret the old classic plot, reflect the soul, highlight his thirst, pain, and despair in their understanding. According to both romantics, poetic art must be sensual, expressive, emotionally charged. In addition, G. Byron and S. Vraz have advocated the struggle against social oppression and slavery, the militarization of Europe, the falsification of spiritual values, the double standards of the European (English, Croatian, in particular) bourgeoisie of that time, the moral impoverishment of the church, which no longer united man with God, and was incorporated into the political system of the country.

G. Byron tries to show the importance of the essence human life and condemns the diminution of personality. Respect for G. Byron, among other literary artists, arose because he had the ability to ridicule not only the surrounding world, but also himself (Byron 2004, 8). The Ukrainian activist S. Holovanyskyi notes philosophical maxims that reveal the essence of G. Byron's work, poetic art, where sometimes escapades of resentment and dissatisfaction, manifestations of revenge and self-irony emerge before the reader in the book "Don Juan".

According to the novelist R. Didula, the using of self-irony in the works of G. Byron emphasizes the manifestation of an individual style. R. Didula claims that an artist who uses self-irony in his works knows how does not be ashamed to show his individualism, because self-irony is exactly the way of the author's self-awareness and self-expression, which causes the reader to have the utmost confidence in his words. In the words of R. Didula: "A writer is not a demiurge, is not a happy owner of a toga, he is just one of us" (Didula 2001, 8).

G. Byron is always frank with his reader. The English artist, especially in his poetic works, emphasizes the ironic nature of the author's voice, organically combining with self-criticism, caustic sarcasm, healthy laughter, philosophical musings, witty babbling and buffoonery. Irony and self-irony are the leading stylistic features of the expression emotional state in G. Byron's works. The using of artistic tropes with an emotional mood helps G. Byron to talk about the burden of the unjust past, about the undeserved trials of senselessness.

When you get acquainted with the works of G. Byron, irony and self-irony seem to become a met-

amorphosis of auto- and hetero-directed aggressive manifestations, but they are expressed in self-punishment for his own sincere mistakes (faults of his own character, uncompromisingness, honesty), punishment of those who has biased in deciding his fate.

G. Byron is a rebel. He was attracted by acute social relations, but the motivation of “aggravation for the sake of aggravation” was absent in the behaviour of the artist himself, as is the case with some people who felt invigorated by a provoked conflict. The important concepts for G. Byron are self-respect and a sense of one’s own unity. Self-respect and a sense of personal unity in G. Byron’s works are combined with natural optimism, which gives strength to obtain a life-affirming psychologically meaningful formula for life, features of self-integration, prevention of destruction of one’s own “I”.

An example is the jester-narrator, has endowed with the ability to speak the truth and laugh at himself and others in the lyric-epic poem “Don Juan” by G. Byron: “*Good company’s a chess-board – there are kings, Queens, bishops, knights, rooks, pawns; the world’s a game; save that the puppets pull at their own strings, methinks gay Punch hath something of the same. My Muse, the butterfly hath but her wings, not stings, and flits through ether without aim, Alighting rarely: – were she but a hornet, perhaps there might be vices which would mourn it*” (Lord Byron 2018, 738) / “*Людське суспільство – наче шахівниця: на ній і офіцери, й пішаки, і королі. В житті ті самі лиця. Та сіпають вони за ниточки самі себе, і в тому вся різниця. А поетична Муза, навпаки, літає вільно і не прагне звершень. Шкода, що не кусається, мов шершень!*” (Byron 2001, 450).

S. Vraz had acquainted with the work of G. Byron in 1842. S. Vraz was attracted by the constituent factors of G. Byron’s individual style. S. Vraz found for himself a common type of perception reality in the works of G. Byron. G. Byron’s creativity could not but influence the works of S. Vraz. The appeals and teachings of the younger generation have become the same as in G. Byron.

G. Byron tried to print his dissatisfaction or address to the people in magazines. And S. Vraz addressed to the younger generation of authors in the magazine “Kolo” with the following words: “We cannot advise writers of different cultures who write stories or novels, we cannot force them to read Croatian authors according to our preferences, or to become Croatians for us. Every artist is an individuality” (Juvan 2019, 178). Individualism in the understanding of S. Vraz is the construction of one’s life world, structuring the external reality in accordance with the internal reality.

S. Vraz considers the life world as a certain conceptual model of a multidimensional representation reality, which describes objective reality with the help of various perceptual, verbal, mythological, symbolic languages. Images, symbols, signs give the world a special form, an individual “packaging”. The functioning of symbolism is one of the central categories of S. Vraz’s poetics. The symbol is a maple violin in the lyric-epic work “The Cause” by S. Vraz. At first glance, it is about an ordinary musical instrument, but with the first lines one feels the deep kinship of the soul author and the reader. S. Vraz skillfully conveys not only the appearance of the musical instrument, but also its relationship with the inner world of the main character. S. Vraz tries to show the harmonious ideal of human and nature in the lyric-epic poem “The Cause”: “*Kroz mladosti zlatna vrata. S guslam b’jaše motak smio. Srca nadam svim udata. Brzom nogom koračio: Tu ga dragi i radosni Sretnu božić strelonosni*”... (Stanko 2001, 5). / “*Швидка хода життєрадісного молодого юнака, де віща скрипка в його руках надію подає, крізь молодість золотих дверцят; із блискавичним променем Різдва*”... (translated by I. Reva, I. Zymomyra).

The main character is a young boy who strives to convey for all listeners the traditions of his kind and region. S. Vraz creates an ideal image of his epoch. The artist draws attention to the fact that true freedom is not political or economic, it is spiritual, connected with the deep inner essence of a person.

The common features of the artistic works of G. Byron and S. Vraz are the depiction of a lyrical hero who acts in exceptionally difficult circumstances. The main character is characterized by a fighting spirit that completely affects the environment, his word and will are manifested by firmness of character, the ability to balance happiness with acute pain.

There is a similarity of the plot line and features of the main character in the works “Childe Harold’s Pilgrimage” by G. Byron and “Confession” by S. Vraz. The following fragments can serve as an example: “*Dari, svijete, tvoji su sljeparije: Otrov med je, pelin cvijet je tvoj, Trnje vijenac što ga slava vije, Trnje vijenac što ga slava vije, Žar mu znanja vir: tko iz njega pije Dok krv igra, ne zna što j’poko...*” (Stanko 2001, 76) / “*Світові дари оману: мед – отрута, полин, вінок терну, – все, що тебе прославляє в завзятті та знанні кружляє: Хто з нього п’є, у того й кров закіпас...*” (translated by I. Reva, I. Zymomyra); “*And now I’m in the world alone, pon the wide, wide sea : But why should I for others groan, when none will sigh for nie?*” (Lord Byron 2019, 13) / “*Сам я, один я в божому світі; в мене домівка –*

безкрає море: По кім би став я сльози ронити, як моє всім їм байдуже горе?” (Byron 2005, 75). The authors of the lyric-epic poems “Childe-Harold’s Pilgrimage” and “Confession” make readers think about the meaning of life. Their main character is a person confident in his path and thoughts. The traditional world becomes cramped for the main character. He rebels against the world, acquiring freedom. The main character challenges the Creator. Acquiring freedom is associated with the pain of loss, a break with the family, the rejection of the usual. Freedom from the traditions established in the world by the Creator requires the rebel to create his own world. Thus, in the lyrical-epic poems “Childe Harold’s Pilgrimage” by G. Byron and “Confession” by S. Vraz, the lyrical hero is a rebel who calls to believe in the achievement of the desired goals.

The epigraphs play a special role in the poetic works of S. Vraz. It is noteworthy that the epigraphs in the poetic works of S. Vraz are words with the works of G. Byron, because the Croatian poet admired the literary heritage of the English artist. For example, at the beginning of the poem “Song Wreath to the Native Land and Motherland” by S. Vraz, we see an epigraph with the poem “She is the Embodiment of Beauty” by G. Byron: “*I sun’d my heart in beauty’s eyes... G. Byron*” (Stanko 2001, 4) / “*В її очах плетуть світанки...*” (translated by I. Reva, I. Zymomyra).

Among the diversity of the literary heritage of G. Byron and S. Vraz, personal lyrics prevail, in which the inner world of the poets is torn apart in various dimensions and aspects. The lyrical hero expresses his thoughts in the dark colours of the night, pouring out a complaint about his “misfortune” hero in the poems “Darkness” by G. Byron and “Midnight” by S. Vraz. M. Tkachuk claims in the book “Markiyan Shashkevych” that the night landscape is very typical for European romantics, against the background of which the reflections of the lyrical “I” and its revela-

tion are depicted (Tkachuk 2009, 9). In this connection, quotes with the works “Darkness” by G. Byron and “Midnight” by S. Vraz deserve attention: “*Я бачив сон – не все там сном було. Погасло сонце ясно: темні зорі Без променя і без шляху блукали У безмірі, і крижана земля У темряві наосліп кружеляла*” (Lord Byron 2018, 115) / “*I had a dream, which was not all a dream, The bright sun was extinguish’d, and the stars Did wander darkling in the eternal space, Rayless, and pathless; and the icy earth Swung blind and blackening in the moonless air...*” (Lord Byron 2018, 564); “*Рó но́чі је! мiсли спат не могу; Slavulj плаче на окну sred uze, U srcu mi budi žalost mnogu, A na oči tami gorke suze*” (Stanko 2001, 78) / “*Пiвни́ч! Я не могу спати; Плаче соловейко за вікном близьенько. Серце моє від болю в’яне. Гiркі сльози проступають на очах...*” (translated by I. Reva, I. Zymomyra).

The poetry of G. Byron and S. Vraz is full of living human feelings, nobility, protest against the social and political injustice of their time. The poems have not just confuse the reader, but make them think about the concepts of honesty, love, goodness, intolerance to injustice, struggle for progressive ideals of humanity.

**Conclusions.** The poetic practice of G. Byron and S. Vraz is combined with interpretations of real facts that tend to realism. Both writers have started writing poems since childhood. Although the poetic works were mainly translations and imitations, over time G. Byron and S. Vraz acquired their own individual style: the expression of thoughts, themes and, of course, images, which later highlighted poetic uniqueness.

The human is in the centre of attention of the romantic worldview in the poetic heritage of G. Byron and S. Vraz. The leading idea of romantics is a free, independent personality, i.e. “I-concept”, which is the core of personality, the main behavioural attitude of a person.

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