



The Use of Stylistic Devices in Byron's Works to Create Vivid Romantic Hero Images

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Abstract: This article examines the romantic hero, focusing on its defining traits and the emergence of the Byronic hero in Byron's *The Giaour*. Through stylistic analysis, it explores how Byron uses epithets, metaphors, and personifications to shape the image of a rebellious, passionate, and tormented character. The study highlights the Byronic hero's defiance, tragic destiny, and lasting literary influence.

Keywords: Romanticism, romantic hero, stylistic analysis, literary devices, metaphor, personification, epithets, rebellion, tragic destiny.

Introduction: The era of romanticism, in world literature covering the period from the end of the 18th to the middle of the 19th century, gives rise to a completely special type of hero - the so-called romantic type, which, in the presence of many modifications (for example, the "Byronic" hero, "demonic", etc.) still maintains unity and integrity. This type was formed in art, after which the romantic worldview and model of behavior began to spread among the masses. Y. M. Lotman described the scheme of interaction between art and reality in the era of romanticism as follows: "Active influence is directed from the sphere of art to the area of non-artistic reality. Life chooses art as a model and hurries to "imitate" it" [Lotman Y.M., 1994. P. 181].

The romantic hero is an exceptional and often mysterious person, usually under exceptional circumstances. The clash of external events is transferred to the inner world of the hero, in whose soul there is a struggle of contradictions. As a result of this kind of reproduction, romanticism extremely emphasized the value of the individual, inexhaustible in the inner depths, revealing her unique inner world. On

the one hand, a person in romantic works is embodied with the help of contrast, opposition: on the one hand, she understood the crown of creation, and on the other, a frivolous toy in the hands of fate, unknown and unaffected forces that play with her feelings. Therefore, she often becomes a victim their own passions.

The hero of romanticism, as a rule, strives for freedom and defiantly opposes himself to other people, the crowd, and often challenges more powerful forces, even God. As philosopher Hegel rightly notes that: "The true content of the romantic is the absolute inner life, and the corresponding form is spiritual subjectivity, comprehending its independence and freedom" (Hegel, 1971, p. 233).

The development of romanticism in different national literatures followed different paths. It depended on the cultural situation in specific countries, and not always those writers who were preferred by readers in their homeland turned out to be significant on a pan-European scale. Thus, in the history of English literature, romanticism is embodied primarily by the poets of the Lake School, William Wordsworth and Samuel Taylor Coleridge, but for European romanticism, Byron was the most important figure among the English romantics.

Features of the embodiment of the type in art have been studied quite deeply within the framework of the scientific tradition [Berkovsky, 2002; Khrapovitskaya and Korovin, 2003]. Almost any fundamental research devoted to foreign romanticism touches upon the problem of the romantic hero. However, consideration of the romantic character in the linguistic aspect is still of some interest, in particular, from the point of view of the use of artistic means in creating romantic images.

In 1813 Byron began to write romantic poems later called "oriental". This cycle includes the following works: "Giaour" (1813), "Corsair" (1814), "Lara" (1814), as well as the lesser-known "The Bride of Abydos" (1813), "The Siege of Corinth" (1816), "Parisina" (1816) and "Childe Harold's Pilgrimage", also written based on travels (1813-1818).

The definition of "oriental" in full, if we mean color, refers only to the first two; in Lara, as the poet himself pointed out, the name is Spanish, and the country and time of the event are not specifically indicated. The poems are combined into a single cycle on the basis of common features characteristic of all the named poems. In them, Byron creates a romantic image of that personality, which subsequently, mainly in the 19th century, began to be called "Byronic".

The hero of Byron's "oriental poems" is usually a rebel

who rejects all the legal orders of a proprietary society. He is a typical romantic image of the hero. He is characterized by the exclusivity of his personal destiny, extraordinary passions, unbending will, tragic love, fatal hatred. Individualist and anarchist freedom is his ideal.

The "Giaour" was written in May-November 1813. The Muslims called non-believers giaour. The story is of a female slave, Leila, who loves the giaour, a true 'Byronic' hero, and is in consequence bound and thrown in a sack into the sea by her Turkish lord, Hassan. The giaour avenges her by killing Hassan, then in grief and remorse banishes himself to a monastery. A giaour confesses to a monk on his deathbed. His incoherent story is the delirium of a dying man who avenged the death of his beloved. However, revenge did not bring the giaour either satisfaction or peace. His troubled spirit is tormented by a secret illness. He seeks to defend his personal dignity from the encroachments of some gloomy, dark world, which is personified in the poem by a mysterious and hostile background surrounding the hero. The nature of the giaour is revealed in the struggle and in the tragic contradictions of his soul: he fiercely resists the mysterious forces that threaten him; despair does not weaken his desire for action, for battles:

I'd rather be the thing that crawls

Most noxious o'er a dungeon's walls,

Than pass my dull, unvarying days,

Condemn'd to meditate and gaze. [The Giaour, XXVII, 21-24]

This quatrain is an auto-description of the nature of the romantic hero. Here Byron skillfully uses several stylistic means to convey the hero's conflict with boring life (dull, unvarying days). The poet begins the credo with the use of a paraphrase, (the thing that crawls) here can mean a reptile or an insect, but in this case it is not the exact name that matters, but the sense of submission, humility to fate and the baseness of interests conveyed by the description "the thing that crawls".

Further, the poet enhances the romantic image created by the paraphrase with the capacious epithet "Most noxious". This is followed by a couple more epithets describing the bleak existence that the hero does not want to lead: "dull, unvarying days". The very expression "I'd rather be the thing that crawls" can be considered as hyperbole, since a person, of course, cannot turn into a wood lice. We should also point out the use of a constructive antithesis technique (I'd rather be the thing that crawls/ than pass my ... days/ condemned to meditate), which reinforces the romantic image and gives a vivid impression of the rebellious nature of the main romantic hero.

Giaour is tormented by the thought that his "rich

feelings" are wasted on meaningless things: "The farewell beam of Feeling pass'd away" [The Giaour, III, 33]. Here the hero's bitter disappointment is conveyed by the author using metaphor (farewell beam of Feeling) and personification (beam of Feeling pass'd away). Desperate exclamations of Giaour express his torment by the thought of the futility of his unspent feelings (waste of feelings unemploy'd) [The Giaour, XXVI, 24] and are transmitted by personification. In the description of the appearance of this romantic hero, we find the frequent use of epithets: Giaour's complexion is pale (young and pale, that sallow front). Here we note that Byron, with the help of these comparisons, strives to emphasize the active, active principle of the protagonist, the spirit of struggle that lives in him.

There is also a demonic gloom in the character of Giaour, expressed by the metonymy "bent on earth thine evil eye" and fatigue from life, conveyed through the metaphor "scathed by fiery passion's brunt". Byron reinforces this demonic impression with the following description:

Right well I view and deem thee one

Whom Othman's sons should slay or shun. [The Giaour, VI, 19-20]

In this couplet, the author skillfully uses the artistic device of paraphrase. Without naming the giaour, he refers to him in the second person and creates a capacious image of a man who is feared by Muslims, brave and uncompromising (slay or shun). In this image, we also observe the compression of stylistic means, since "slay or shun" is a syntactic device of opposition-antithesis. Further, the author emphasizes the speed and dexterity of the central character with a skillful comparison:

Though like a demon of the night

He pass'd, and vanish'd from my sight. [The Giaour, VII, 3-4]

This comparison "like a demon of the night", as it were, completes the demonic beginning in the image of Giaour, which was prepared for several stanzas by a set of other artistic means. In turn, it is impossible not to mention the syntactic constructive figure of parallelism "He pass'd, and vanish'd from my sight" in the verse.

It should be noted that the external manifestations of the passions of the characters (and not just Giaour) are romantically unusual and full of the most bizarre metaphors. An angry Hassan's beard writhes with rage: "Then curl'd his very beard with ire" [The Giaour, XVIII, 27]. The severed hand of the slain man continues to tremble clutching the broken saber: "Down glanced that hand, and grasp'd his blade; / That sound had

burst his waking dream" [The Giaour, VIII, 13]. Giaour's black curls hang over his pale brow like Gorgon snakes:

His hood fly back, his dark hair fall,

That pale brow wildly wreathing round,

As if the Gorgon there had bound

The sablest of the serpent-braid

That o'er her fearful forehead stray'd [The Giaour, XXV, 60-65].

The above passage demonstrates Byron's skillful use of antithetical epithets ("pale" - "sablest") and the epithet "fearful". Further, in this small fragment, four personifications are also presented: "hood fly back", "dark hair fall", "brow wreathing round" and "the serpent-braid stray'd", creating a bright, one might even say exotic, image.

The union "As if" begins a detailed comparison of Giaour's hair with Gorgon's snakes in color, length and other features. In addition, inside the comparison, one can find a metaphor (likening the Gorgon's hair, which would find Giaour's hair blacker than snakes) and, possibly, the personification: "the Gorgon there had bound".

Further, the description of the swiftness and impetuosity of the Giaour is also given by the author with the help of a number of hyperbolas and comparisons. Byron not only compares the romantic hero of the poem with the devil (the sema "quick and agile"), but also with the simoom (sandstorm), the meteor, and also with the wind. In particular, Byron assigns the following lines to the description of Giaour on horseback:

And long upon my startled ear

Rung his dark courser's hoofs of fear. [...]

That, jutting, shadows o'er the deep;

He winds around; he hurried by. [The Giaour, VII, 7-11]

Analyzing this stanza from a stylistic point of view, one can single out several artistic means by which a romantic image of a giaour is created. First, it's a "startled ear" synecdoche, because, of course, the ear can't be startled. Secondly, this image is presented with the help of the epithets "dark" and "jutting", which create the general impression of something sinister. Thirdly, in the second line we find the metaphor of "hoofs of fear". The image of the impetuous hero ends with the metaphor "winds around". And finally, with regard to constructive techniques, Byron here resorts to parallelism at the level of the phrase: "He winds around; he hurried by". All the stylistic devices of this quatrain are subordinated to one goal: to show the decisiveness, courage and speed of the romantic hero.

Thus, based on the analyzed examples, we can conclude that the main artistic means of creating a romantic image of Giaour are epithets, personifications and metaphors. Paraphrases, antitheses and parallelisms are less common. Often the author uses compression of artistic means.

CONCLUSION

So, summing up, we can draw the following conclusions: Romanticism is not only a literary trend, but also a whole philosophical and ideological worldview, which is reflected in the art of different countries. The characteristic features of romanticism (in particular, in literature) include the principle of duality, irony and self-irony, as well as the creation of such romantic images as a wanderer hero in conflict with the outside world and symbolic images of a double, a shadow and a villain. The central romantic image in the poem "Giaour" is the image of a Byronic hero, who in many respects has autobiographical features. To create a romantic image of Giaour, the author mainly uses epithets, personifications and metaphors.

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