

THE FUNCTION OF STYLISTIC AND SYNTACTIC DEVICES IN THE CONSTRUCTION OF THE SYSTEM OF IMAGERY IN GEORGE GORDON BYRON'S POETIC WORKS

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Abstract: This article analyzes the use, role, and artistic manifestation of stylistic and syntactic devices in the creation of imagery in the poetic works of George Gordon Byron, one of the prominent figures of English Romanticism. The study focuses on the harmony and expressive power of linguistic tools in revealing and interpreting the aesthetic essence of Byron's imagery. As a result, Byron is recognized as a creative artist who, through his stylistic and syntactic choices, constructed a unique poetic world.

Key words: Gyaur, epithet, parallelism, personification, romantic, nature, comparison / simile, hero / character, curly (agar kontekstda soch yoki boshqasi haqida bo'lsa), metaphor, character, image

Аннотация: В данной статье анализируется использование, роль и художественное проявление стилистических и синтаксических средств при создании образов в поэтических произведениях Джорджа Гордона Байрона — одного из ярких представителей английского романтизма. Исследование сосредоточено на гармонии и выразительной силе языковых средств в раскрытии и интерпретации эстетической сущности байроновских образов. В результате Байрон предстает как творческая личность, создавшая с помощью стилистических и синтаксических приёмов уникальный поэтический мир.

Ключевые слова: Гяур, эпитет, параллелизм, олицетворение, романтический, природа, сравнение, герой, кудрявый, метафора, характер, образ

Anotatsiya: Ushbu maqola orqali ingliz romantizmining yorqin namoyondalaridan bir bo'lgan Jorj Gordon Bayronning nazmiy asarlarida obrazlarning yaratilishidagi stilistik va sintaktik vositalarning yaratilishi, o'rni va badiiy ko'rinishlari tahlil etiladi. Maqola Jorj Gordon Bayron obrazlarining estetik mazmun-mohiyatini ochib berishda va tahlil qilishda til vositalarining o'zaro uyg'unligi va badiiy ta'sirchanlik darajasini aniqlashga qaratilgan. Natijada, Bayron stilistik va sintaktik vositalar orqali o'ziga xos badiiy dunyo yaratgan ijodkor sifatida tanilgan.

Калит сўзлар: Gyaur, epitet, parallizm, personifikatsiya, romantic, tabiat, qiyoslash, qahramon, jingalak, metafora, harakter, obraz

INTRODUCTION

In *The Giaour*, Byron creates a character whose very nature is driven by a desire for struggle. The facets of this character are gradually revealed through

continuous battles. He fiercely resists mysterious forces that threaten him, and no moment of despair is able to diminish his drive to fight and act:

*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*

In depicting this Romantic character, Byron employs several stylistic devices to illustrate the conflict between the hero and a monotonous life. The poet begins by using **periphrasis**—the phrase "*the thing that crawls*" typically refers to creeping creatures or insects. However, Byron attributes the qualities of such creatures—sluggishness and passivity—to a human figure, using this imagery to express a state of resignation and submission in the character of the Giaour.

To enhance the periphrastic image, the poet then uses the adjective "**most noxious**", followed by "**dull, unvarying days**", highlighting the hero's dissatisfaction with a monotonous existence. These epithets reflect Byron's characteristic style, as each literary period and writer's approach to epithets varies. Byron often employs epithets that are uniquely his own.

Beyond epithets, Byron makes effective use of **antithesis** in constructing his imagery. For instance, the expression "*I'd rather be the thing that crawls / than pass my ... days / condemned to meditate*" serves to intensify the Romantic image and emphasizes the rebellious nature of the central character. The Giaour is tormented by the thought that his deep emotions are wasted on meaningless things:

"The farewell beam of Feeling pass'd away"

This line expresses the hero's bitter disappointment through the use of **metaphor** ("*farewell beam of Feeling*") and **personification** ("*beam of Feeling pass'd away*"). His cries of despair reveal his suffering from the futility of unexpressed emotions:

"waste of feelings unemploy'd"

This is conveyed through vivid **imagery**. In describing the Giaour's physical appearance, **epithets** are frequently used: his face is pale ("*young and pale, that sallow front*")—what has come to be called the "Byronic pallor." We have already discussed these comparisons in detail in Section 2.1. Byron uses such **similes** to emphasize the dynamic and passionate nature of the character, highlighting the inner spirit of struggle that defines him.

The Giaour's character also carries a sense of **demonic darkness**, expressed through **metonymy** ("*bent on earth thine evil eye*") and **metaphor** ("*scathed by fiery passion's brunt*"). Byron intensifies this demonic impression with the following description:

"Right well I view and deem thee one Whom Othman's sons should slay or shun"

Here, the poet skillfully uses **periphrasis** to refer to the "infidel" indirectly, addressing him in the second person and creating a powerful image of a bold and

uncompromising figure feared by Muslims. This line also includes a **syntactic opposition**: "*slay or shun*", which expresses stark contrast.

Next, the author emphasizes the character's agility through a **simile**:

"Though like a demon of the night / He pass'd, and vanish'd from my sight"

The comparison "*like a demon of the night*" seems chosen to conclude the buildup of the Giaour's demonic image throughout the preceding lines. The phrase "*He pass'd, and vanish'd from my sight*" is an example of **syntactic constructive parallelism**. It should be noted that the emotional expressions of the characters (not just the Giaour) are often conveyed through highly unusual and vivid **metaphors**. For instance, Hassan's beard curls with rage:

"Then curl'd his very beard with ire"

Or a slain man's severed hand still grips his broken sword:

"Down glanced that hand, and grasp'd his blade; / That sound had burst his waking dream"

The Giaour's dark curls hang over his pale forehead like Gorgon's 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"*

This passage demonstrates Byron's masterful use of **antithetical epithets** ("*pale*" – "*sablest*") and the adjective "*fearful*". Furthermore, the four visual **images**—"hood fly back", "*dark hair fall*", "*brow wreathing round*", "*the serpent-braid stray'd*"—create an exotic and intense visual. The expression "*as if*" initiates a detailed comparison between the Giaour's hair and the Gorgon's snakes, involving both **simile** and **metaphor**, as well as **personification** in the line "*the Gorgon there had bound.*"

Moreover, Byron describes the Giaour's speed and vigor using **hyperboles** and **comparisons**. The Romantic hero is compared not only to a demon ("quick and agile"), but also to the simoom, to meteors, and to the wind (these comparisons are discussed in Section 2.1). In particular, describing the Giaour on horseback, Byron writes:

*"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"*

From a stylistic standpoint, this passage reveals multiple artistic devices that build the Romantic image of the Giaour. First, "*startled ear*" is a **synecdoche**, since the ear itself cannot be startled. Second, **epithets** like "*dark*" and "*jutting*" convey a sense of fear and darkness. Third, "*hoofs of fear*" is a **metaphor**, and the **metaphor** "*winds around*" reinforces the hero's swift movement. Finally, Byron uses **syntactic parallelism** in "*He winds around; he hurried by.*" All of these literary techniques

serve a single purpose: to portray the Romantic hero's determination, courage, and speed.

Based on the analyzed examples, it can be concluded that the key stylistic devices used in the construction of the Giaour's Romantic image are **epithets**, **personifications**, and **metaphors**. **Periphrasis**, **antithesis**, and **parallelism** are used less frequently.

In December 1813, Byron began working on a new poem, *The Corsair*, in which scholars observe a "departure from the naturalistic interpretation of passion" in the portrayal of romantic heroes. The central figure in the poem is the leader of a group of pirates. Like the Giaour, the Corsair is a rebellious and lively spirit—courageous and authoritative.

The description of this Romantic hero is presented in fragments. Byron begins with the character's physical appearance:

"In Conrad's form seems little to admire"

Here, the poet uses a **litotes**, downplaying Conrad's physical appeal. He then compresses multiple descriptions into one line:

"At his dark eyebrow shades a glance of fire"

This complex image combines the **epithet** "dark," the **metaphor** "eyebrow shades a glance", **imagery**, and the **metonymy** "glance of fire."

Byron then draws a comparison between Conrad and heroes of the past, skillfully employing **comparative-antithesis**:

"Unlike the heroes of each ancient race"

He continues the comparison with a **syntactic antithesis**:

"Demons in act, but Gods at least in face"

Here, the **para-antonyms** "Demons" and "Gods" reinforce the duality of his character. Notably, Conrad's Romantic image is constructed using almost the same literary devices and epithets as the Giaour. The poet returns to the imagery of the demon, paleness, and darkness in the following line:

"Robust but not Herculean to the sight"

In describing his appearance, Byron again uses **epithets** ("Robust," "Herculean") alongside **litotes** ("*but not Herculean to the sight*"), and structural **antithesis**. In portraying the pirate leader's complexion, Byron uses a striking **epithet**, avoiding simple descriptors and instead expressing it with rich, poetic imagery.

CONCLUSION

In Byron's poems written between 1813 and 1816, the central Romantic hero not only serves as a connecting element between different parts of each poem, but also embodies its core ideological essence.

This article is recommended for scholars and students interested in Romantic literature, particularly the poetic style and imagery of Lord Byron. It provides valuable insights into the interplay of stylistic and syntactic elements in the construction of Romantic heroes.

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