

The Impact of Metaphor on G.G. Byron's Linguopoetic Thinking

Varduhi Ghumashyan

Yerevan State University

Abstract

The issue touched upon in this article refers to the extraordinary use of innumerable metaphors in one of the greatest works by George Gordon Byron – *Childe Harold's Pilgrimage*. Among literary devices it is especially metaphor that is peculiar to Byron's linguopoetic thinking. The linguostylistic and linguopoetic methods of analysis help to bring out metaphor as an important device for Byron. Through metaphors he portrays his heroes, their feelings and thoughts and makes the reader feel his powerful flight of imagination. The author does not convince the reader to make the resulting points, but he makes him/her indirectly judge the heroes and understand situations. Thus, Byron's metaphors are the result of his linguopoetic thinking. They give a certain charm and musical perception through plain words and word-combinations, and serve as a bridge between physics and poetics across temporal and spatial scale.

Key words: *lingoupoetic thinking, stylistic devices, metaphor, philosophical discourse, poetic thinker.*

Introduction

Each art has its own medium, its own material substance. Colors are the material substance of painting; sounds are the material substance of music, and it is language that is the material substance of literature. Language consists of colors and sounds due to the existence of expressive means and stylistic devices. Stylistic devices make the speech of the characters vivid, interesting, humorous, ironical, emotional and understandable; they reflect the author's thoughts and feelings.

This paper is characterized by a great interest towards metaphor in G. G. Byron's *Childe Harold's Pilgrimage* and is devoted to its comprehensive study. Done at the junction of linguistic and literary analyses, the present research is concerned with a number of problems of text interpretation, stylistics, linguistics and literature studies. Though there are many works devoted to the problem under analysis, some important aspects such as structural-semantic parameters of the text and lexical stylistic devices, including metaphor as its component, have not been thoroughly investigated.

The Manifold Use of Metaphor

Metaphor is a universal phenomenon in language. Its universality is displayed in the space, time and structure of language. It is discovered in all languages and in all times; it is used in different aspects of language and found in all functional varieties of language. Scientists always focus on two functions of metaphor: on the one hand it serves as a means of creating an artistic speech, on the other, the tradition of the antique epoch underlines the second function of metaphor. Expressing his attitude brightly, Markus Tullius Cicero said that men invented clothes to protect themselves from cold and later to decorate and ennoble their body, and metaphor, born by demerits, got its development for the sake of enjoyment (Arutyunova, Zhirinskiy 1990).

Metaphor is one of the most frequently used, well-known and elaborated stylistic devices. Metaphor is used in different genres. However, in one genre it is used more than in the other, in some – very widely, whereas in others its use is limited. Metaphor is exceptionally practical. Whenever it appears, it enriches the perception and comprehension of human acts, knowledge and language. Thus, metaphor serves not only to make our ideas more accessible to others, but it is necessary, because due to it an object becomes very simple and clear to our thought.

In Aristotle's thinking the difference between the "ordinary" or "prose" use of words and the "distinctive" or "poetic" use of them is inherent. In fact, the notion of metaphor as a departure from the ordinary modes of language runs through all his writings on the subject. Aristotle considers metaphor a kind of

“dignifying, enlivening ingredient” which is added to language like “the seasoning of the meat.” Metaphor is a thing that cannot be learned from anyone else, and it is, in fact, the mark of great natural ability, for the ability to use metaphor appropriately implies a perception of resemblances (Aristotle 1987).

The constant use of a metaphor gradually leads to the breaking up of the primary meaning, adding to it fresh connotations or shades of meaning. This influence, however strong it may be, will never reach the degree where the dictionary meaning entirely disappears. If it did, we should have no stylistic device. It is the law of stylistics that in a stylistic device the stability of the dictionary meaning is always retained, no matter how great the influence of the contextual meaning may be.

Metaphors come to help when there is a need to explain the unknown. In order to express their thoughts about the secret characteristics of things, people compare them with the familiar ones, and, in fact, we are metaphorical even in our everyday speech (Galperin 1977).

It will not be wrong to say that metaphor now is the order of the day and we find that more and more writers of many different intellectual writings are very often inclined to turn to metaphor. The impression is that if the writer did not turn to metaphor he would feel uncomfortable or even out-of-fashion, since metaphor has always been one of the most powerful tools in creating flamboyant images, in making one’s speech to the point, in describing phenomena precisely and in a lively way (Gasparyan 2013).

For the study of metaphor in Byron’s verse the method of linguostylistic analysis is highly recommendable as the metaphor or its components are analyzed both on the semantic and metasemiotic levels. Most of the lines of Byron’s works contain innumerable linguistic units used on the metasemiotic level. In fact it is in the context that we reveal different stylistic devices as well as metaphors to be able to understand the writer’s message more precisely (Akhmanova, Zadornova 1977). Moreover, the method of linguopoetic analysis allows us to reveal the aesthetic impact achieved by the author, then by reading between the lines to understand the writer’s purport, intentions, hidden meanings and emotions.

The use of metaphor in poetry is one of the most important aspects of poetic style. Byron uses metaphor in his poetry to explain and elucidate emotions, feelings, relationships that are impossible to be described vividly and brightly in ordinary language. He also uses metaphor as a way of explaining or referring to something in a brief but effective way showing the unlimited power of his imagination. From all the tropological devices it is especially metaphor that is peculiar to Byron's linguopoetic thinking. Both the original and translated verses of his works come to confirm this. His fine metaphors play an important role in portraying his characters, their feelings and thoughts.

The Role of Byronic Metaphor in Communication between the Writer and the Reader

The main purpose of the author is to affect the reader emotionally through images. The author does not convince the reader to make the resulting points, but he makes him/her indirectly judge the characters and clear up the situation. His metaphors give a certain charm and musical perception through the plain language combinations.

Byron's poem *Childe Harold's Pilgrimage* is full of genuine metaphors. Let us study some examples:

*The **Hell of Waters!** Where they howl and hiss,
And boil in **endless torture.***

(Byron 1956:236)

This is a nice sample of genuine metaphor, as it is really an unexpected one. We know that *the Hell of Waters* does not exist, and that *torture* cannot be *endless*. In this way the writer wants to make his writing more imaginary, expressive and impressive by exaggerating the reality.

Here is another context which arouses strong emotions by the metaphorical use of language units:

*An Iris sits, amidst the internal surge,
Like Hope upon a death-bed, and, unworn.*

(Byron 1956:230)

The whole passage is metaphorical. Unexpectedness gives rise to great emotions in real life; the more unexpected this or that phenomenon is, the deeper are the emotions it evokes. Byron is a real master of art in creating and using perfect metaphors. Thus, it is not by chance that *Childe Harold's Pilgrimage* is full of original metaphors stirring the reader's imagination. Thus, for example:

*Oh! Ever loving, lovely, and beloved!
How **selfish Sorrow** ponders on the past...*

(Byron 1956:121)

*And Harold stands upon this place of skulls,
The grave of France, the deadly Waterloo!*

(Byron 1956:157)

The author uses *the deadly Waterloo* metaphorically, as it is a kind of personification, it is obvious that only living creatures can die; France cannot die, and France cannot have a grave.

Sustained metaphors are very typical of Byron's writing. This is evident from the following examples:

*Drooped as a wild-born falcon with clipped wing,
To whom **the boundless air alone wore home.***

(Byron 1956:156)

By a lone wall a lonelier column rears...

(Byron 1956:174)

In the poem Byron has clearly established his, i.e. the narrator's view on nature and mankind. He has effectively done this through various literary techniques. Childe Harold is a persona of Byron, he uses Childe Harold as a means of expressing his own opinion on mankind, specifically targeted against England – his home-country that he chose to flee after having been accused of incest.

Byron wrote with bright and vivid colors, creating beautiful images by using different stylistic devices. Byron is a talented writer who can make us feel the way he wants us to feel. This co-existence is built up so subtly, that the reader remains unaware of the process. It is still stronger when the aesthetic function begins to manifest itself clearly and unequivocally through a gradual increase in intensity, in the foregrounding of certain features, repetitions, of certain syntactic patterns and in the broken rhythm of the author's mode of narrating events, facts and situations. Lord Byron tried to create a literary work as beautiful and harmonic in all respects of art as possible.

Conclusion

Metaphor is not only a tropological device carrying out ornamental-rhetoric function, but also a universal model of transformation of meanings and images into a new sign content. Considering this notion, we can state that G.G. Byron managed to skillfully and effectively decorate his individual language with metaphor for implementing all his expectations as well as sending his messages to his readers in the most unique way. In *Childe Harold's Pilgrimage* metaphor is the most fundamental form of figurative language and the result of Byron's linguopoetic thinking. Byron's language is very expressive and vivid, skilful and playful, it has a great charm and expresses the brilliancy of the author's emotions and personality. His metaphors reflect his national and universal wisdom, his cognitive attitudes, and transmit his intentions, feelings and concerns to the reader.

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Source of Data:

1. Byron, G.G. (1956) *Childe Harold's Pilgrimage.* London: Foreign Languages Publishing House.

**Փոխաբերությունը որպես Ջ.Գ. Բայրոնի
լեզվաբանաստեղծական մտածողության արդյունք**

Ջ. Գ. Բայրոնի լեզվաբանաստեղծական մտածողությունը լեզվանյութի փոխաբերական կիրառության ծնունդ է տալիս, և պատահական չէ, որ փոխաբերությունը բանաստեղծի՝ պատկերներ ստեղծելու ամենահիմնարար հնարներից է: Ուսումնասիրելով և վերլուծելով փոխաբերությունները *Չայլդ Հարոլդի ուխտագնացությունը* ստեղծագործության մեջ՝ հոդ-

վածի հեղինակը ի ցույց է դնում բայրոնյան փոխաբերության լեզվաոճական և լեզվաբանաստեղծական արժևորումները, որոնք ոչ միայն բացահայտում են ստեղծագործության լեզվի և ոճի հարստությունը, հյութեղությունն ու պատկերավորությունը, այլև ճանապարհ են հարթում հեղինակային ուղերձի ճիշտ ընկալման համար:

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