

The Role of the Symbol in the Formation of Plot

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Abstract

Along with its own component of the plot, the symbol can be considered as one of the active components in its construction, development and illuminating (clearing). The symbol, which initially acts as an image, realizes the dynamic development of the artistic text, the process of bringing the language components together and realizing the idea. In the article, the role of the symbol, which has a multifaceted and complex function within the plot, in the construction of the literary text, in revealing thoughts and ideas, and the author's object and purpose is considered. At the same time, image-symbol relations, the function of the symbol in the literary text, and its relationship with other poetic categories are widely studied and analyzed.

The artistic text manifests not only its poetic aspects, but also the historical and social conditions and the demands of the time. A symbol, as an artistic system, can be changed and get renewed from time to time in terms of idea-artistic vision in relation to time. In this, the symbolic function is performed by various means. One of the main means of determining the dynamic development in the process of establishing plot-symbol relations in a literary text is natural manifestations, events and objects. They are symbolized within the text; the construction of the plot allows the author's position and idea to be revealed.

In the research work, diverse function of the symbol in the formation of the plot is followed by referring to many theories and concepts, and based on the application of the scientific-theoretical literature available in this field to the artistic material, the main leading function of the symbol in the artistic text is revealed.

In the article, with reference to the theoretical views of scientists V.F.Hegel, A.F. Losev, A. Potebnaya, Y. M. Lotman, A.Auer, A. Avarentsev, A.V.Korpenko, P.D.Minichkin and others, analyzes are conducted by applying comparative-analysis, generalization research methods, and finally our thoughts and opinions are summarized.

Keywords: plot, symbol, image, idea, poetic category, poem.

Introduction

The symbol, which is one of the main components in the terminological system of various sciences, acts as a universal image unit with its diversity and complexity in artistic creativity. The symbol is a whole image type of poetic categories - simile, metaphor, allegory, etc., which are active in the development of artistic text, idea-aesthetic content, divided in a chain throughout the plot. The main reason why the symbol is mixed with other means of representation is that the elements performing the function of imagery are the bearers of each of their characteristics.

The essence of art, historical-cultural thinking and stability of cultural criteria depends on the symbolic system. The deeper it is, the more rooted and meaningful they are. P.Florensky, E.Kassirer, A.Whitehead, S.Langer and others who are “supporters of the semantic philosophy of art”, considering self-presentation and expression as the main function of art, viewed it as a symbol outside of the real world. * E.Kassirer calls art “symbolic language”, the objective world and what is included in is not important for the symbol, whereas a new world and with idea created for it in the womb of the existing one, is important.

Researches have been conducted from different aspects - study of literature, theoretical, ethnographic, semiotic, stylistic, etc. related to the symbol problem. It has become the main interest of many fields of science and the assessment of the concept as a philosophical category in the objective of various sciences has become of special importance. V.F.Hegel, A.F.Losev, S.S.Averintsev, A.V.Karpenko, E.Y.Kravchenko, P.D.Minichkin, I.A.Vlasevskaya and others, in their researches, dealt with various functions of the symbol, which is one of the main components of the text in artistic creation and development of the plot.

In a literary text, a symbol is primarily an image, the dynamic development of the image throughout the text, the development of the necessary language components around the object and the interaction mechanism of the subject, and the realization of the idea based on the new quality gained by preserving the meaning of the image throughout the plot. It is also a confirmation of the reality that includes the specifics of the era and time from one concept that exists in the background of a real object to another. Researcher Marina Dobrynina writes: “Along with its potential as a symbol, a means of meaning formation, and a means of interpretation to acquire the meanings of the text, it has the ability to objectify aesthetic, cultural, historical ideal truths, and establish hermeneutic relationships” (Dobrynina 2005).

* See more: A.V.Karpenko. Symbol in artistic creativity.

<http://dspace.nbu.gov.ua/handle/73-Karpenko>

From another viewpoint, the symbol is considered as one of the most important components of neosis "...the process of attracting the reflective reality presented in the form of meaningful components of the reality of semantic and meta-semantic paradigms" (Bogin 1993).

Plot and Symbol

The symbol itself, which is of special importance in the formation of the plot, has components within the text, which are often not distinguished from each other as philosophical, literary, aesthetic categories. From this viewpoint, the function of the symbol within the text and throughout the plot is multifaceted and complex. As well as the components of the plot, poetic components also have their function in the development and revelation. The presence of these components within the text in a chain, in ring- form creates conditions for the construction of the content of the text, the revelation of ideas and thoughts, the ideal of the author. One such active components in the formation of the plot is the symbol. The function of the symbol in the formation of the artistic plot can be taken in several directions. Albert Oren's presentation of the 5 basic laws of symbolism actually allows us to determine the function, place and position of the symbol throughout the artistic plot. He writes: "The work first of all, should be absolutely ideological, its only ideal must be the expression of the idea; secondly, symbolic, while this idea is expressed in forms; thirdly, synthetic, in the sense that its forms have a shape, the shape of its signs is in the sense of a generalized style, fourthly, subjective, for its object should not be regarded as an object, but as a sign received by the subject; fifth absolutely decorative"(Cassou 1998). Ideological content, symbolism, synthetical character, subjectivity and decorativeness! All this in the functionality of the symbol determines some facts such as the individual-intuitive, philosophical, social-public essence of the general idea about the view of a specific object in the plot or a certain event and impression. The national specificity of the image in communicative relations with memory, and different cultures creates unexpected turns in the artistic text. The symbolic designations of the images scattered in the plot gives birth to a new idea under the layer of the text.

Any text is a cultural event as well as an artistic content. That is why, during the analysis of any text, its structural features, image gallery, poetic content, form features, etc. is taken into account. In fact, the symbol as a whole manifests itself within this system, builds the idea-artistic direction and poetic structure of the plot. Each word included in the text has a function, that is, along with the meaning it carries within the text, the sign function is rooted in the symbolic content of the word. When the text is disassembled, not only its poetics, but also the historical-

social sphere of the period, the development and demand trends of the time are taken into consideration. It is from this viewpoint that the symbol is a whole system. It is not the poetic properties of the symbol that determine the change of ideas over time, but the changing and renewing of the idea-artistic vision in relation to time. The change of symbolic codes is closely related to the ideology of the time. In the formation of the plot, the symbol can be fixed in the center of both the object and the event or subject. The image brought to the text, which becomes the main leading line of the plot, or the image subordinated to the author's thought, is the image of someone or something. However, it is not the real image itself, the image visualized in the object, but another. The symbolic function of the plot, on the one hand, is the main criterion for determining the individual's emotional experiences, socio-political views, and most importantly, for revealing the author's idea. At this point, one of the most important elements in the construction of the plot in the text is the object or manifestation of nature. Here, too, the progress is in a different direction. On the one hand, the author chooses nature as a goal, more consciously, and on the other hand, the subjection of the objects and manifestations included in the plot to the author's idea and his socio-political views can be changed and renewed in a different direction of the moment being visualized, giving the object a symbolic content. At first glance, the plot in M.Mushfig's poem "A lonely tree" is based on the description of a simple and understandable object.

Very caring, very sad,

Plain looking, plain view.

A lonely tree looks from a mountain top...

He thinks alone as if he were a stranger.

Obstinate mist wrapped around him,

Talks about everyone who comes and goes.

As if from a storm of disasters

A baby separated from its mother. (Mushfig 2004)

However, contamination leads to the emergence of new developments within the plot, the emergence of a new symbolic plot in the unity of tree-human or lyrical "I", tree-society, tree-time. The image creates harmony with the poet's feelings and thoughts in a new content of an ordinary natural object. The plot of the poem is

built on the basis of the triple formula of the symbol, and in these formulas, the creation of a new text within the text, the continuous replacement of the direction of the thought leads to the creation of the main idea. Natural object, symbolized object, symbol-lyrical I, and finally, subjugation of the object become the source of ideas in the formation and revelation of the plot, to the realization of the poet's purpose and goal. The simple landscape, simple appearance, very caring, very sad lonely tree from the top of the mountain that the poet brings to the description is placed against the green forest surrounded by the singing of birds and the sound of water on the other side. Two contrasting images create a logical association with the poet's emotional perception. The boundaries of thought are expanding. Adding new components to the plot deepens the emotional direction, moving the idea away from the simple content and image to more meaningful, thought-provoking and unexpected directions.

A storm will break and you will turn yellow

A lightning strike will black you.

Clouds of sadness playing in your head,

Worms of death that will rip your heart out.

I was a lonely tree like you

Tired of loneliness, I finally ran away.

I joined people with my heart and soul,

My mind is so calm from that day.

No comparison between I and the loneliness.

Now my heart happy

To free thoughts, free birds

The unfortunate is the one,

who lives alone in this world (Mushfig 2004).

Symbolization, directing from the real background to the abstract, to a concept that is as understandable along with being abstract, performs the function of creating image-symbol relations in the artistic text, and the transition to harsh reality.

Philosopher A. Schaff writes: “The deep meaning of symbols is to bring the abstract concept closer to a person, to show him the abstract content in the form of a material object, that is, in a form that is easy for the mind to perceive and keep in memory” (Schaff 1963).

Image-Symbol Relations In The Plot: AS mentioned at the beginning, a symbol is an image first. Due to the description and meaning of the image throughout the literary text, the relationship created with other components of the plot, the description of the background, object, subject, etc. by the author, the image becomes a symbol in the direction of giving meaning in a new context. As an artistic image, we would like to consider three main features of the symbol.

1. Having an image with object
2. Semantic content and polysemantism of the image or subject brought to the view;
3. Establishing an associative relationship between the simile and the likened and signified.

In all three directions, the description of nature and elements of nature, the attitude to the object, the establishment of communication between the parties, and the acting of one as a determinant of the other in the artistic text reveal its important place and function in the semantic hierarchy of the time as an image of the symbol. The main point that creates polysemantism and variable function in the symbol is the formation of new concepts according to the period and time. The attitude to the object is assessed according to the context and demand of the time. This is one of the main points that change and renew the figurativeness function of the symbol. On the one hand, the dynamism of the primary images with symbolic content of many nature manifestations and objects is closely related to the author’s outlook on life, national cultural memory, and attachment to tradition. On the other hand, they are active symbolic units for the expression of thoughts and experiences related to time and period. Cloud, wind, fog, tree, spring, etc. are active images that have a certain symbolic capacity. If these image-symbols are active as a mythological element, archetypal content, and allegorical image as the first communication sign of a person’s relationship with the surrounding world, at another point, they are the main source of the poet’s views related to time, era, and social environment. Thus, each image-symbol passes through the deep layers of culture and memory and is renewed in terms of semantic content. During this renewal, the symbol re-emerges, but is renewed in a completely different context of thought and time, and acquires the character of idea-content. In Qabil’s poem “Unknown, Nameless Springs”,

nameless spring is an artistic image. The spring transferred to the poet's thought acts primarily in its status as an artistic image. But the thoughts that suddenly arose around the image, along with well-known springs, unknown springs, "trapped in the depths of thick forests, under the dry leaves, "in the coolness of the steep, shady side of mountains, touched with loneliness", "not known, without name and address", "springs that are mixed with snow in winter", "without a single path leading to it, "springs with no one to take a single sip, a handful of water to taste", break the boundaries of the plot and allow wider themes to be revealed and generalized.

If stands side by side with famous springs,

It will overshadow them with its coolness and sweetness.

It will heal a thousand patients, will melt stone.

Unknown, Nameless Springs (Qabil 1983).

The "nameless springs" are symbolized in the poem, in the function of transition from an artistic image to a symbol, on the one hand, in the context of thought and memory of indifferent attitude to national-spiritual memory, and on the other hand, in patex, it is directed to the philosophical solution of deeper social issues. We can find the same point in the poet's poem "Summer Bonfire". The first point in creating a plot is the need for a certain description..

The approach to the image, its perception and evaluation may or may not change throughout the text. It's not so important. Naturally, the most important point here is to condition the artistic and aesthetic possibilities of the relationship to the details that the author turns into a plot. In the poem, "the children who stoke up a summer bonfire on the shore of the Caspian Sea in the cool weather", the gloomy sea, the dark sky, kindle the fire with whatever they can get. Although they try to light green woods along with dry ones, the dry ones burn, but the green ones don't catch fire. This scene plays a key role in the development of the plot and the revelation of the poet's intention and purpose. The transition from mental-emotional association to logical one expands the boundaries of thought, leads to the creation of new bonds between the components of the plot.

A rebellion breaks out in fire, a fiery rebellion..

Stone is basked, iron burns, sand is scorched.

Why should he get used to it by force?

Why is the sea not attacking looking from afar?

See how it burns, green wood with dry one,

How many fates, how many fortunes are recalled.

See how the green wood burns with the dry one,

Not the beginning, not the end in this world (Qabil 1983).

The plot is the main thing in the text. A poet or a writer creates a text based on the events and observations he sees, groups them, and puts them into a system. "Plot", "construction with a plot" is not just a technical method, a sequence - a systematic arrangement of events, actions and relations, contradictions, collisions and struggles. Here, thoughts, feelings and emotions, details, images and the conditions of the image are generalized, people are distinguished in the image, the internal connection and absorption of events deepens from contradiction to contradiction, integrity and aesthetics are created in the plot" (Hajiyev 1999).

In the development of the plot and in its composition structure, the action of images and symbols is a complex process. When the image is symbolized, the plot loses the characteristic features of the real object, the image created from the object's mind deviates from its true content, and is directed to the image loaded with new content on the existing object.

The Function of the Symbol in the Literary Text: the performance of the symbol in the formation of the plot leads to the enrichment of its true descriptive aspects of the artistic image with new meanings throughout the plot, the acquisition of new meanings in relation to the object, the symbolization of a certain moment or moment related to the impression, and the presentation of the idea that the poet wants to generalize in the choice of image, object, detail.

The symbol creates a balance between memory and past, present and future within the text. That is, "...in the mind of the artist, an idea formed verbally is first given, and then it is transformed into an image..." (Lotman 2000). An idea that fell like a seed in the poet's mind creates a plot. The structure of the text is established, the object is defined, and the idea is applied to the image created on the basis of a certain object in order to develop that idea and form a specific idea by crossing it in different directions. The plot has secrets. As the plot develops, those secrets are

crossed in new directions. The image is symbolized in the artistic text. Through keeping the descriptive tonality on itself, a new effect, content, or idea is instilled into the image. When the image is symbolized, it concentrates wider issues in its core, and tends to understand the consciousness created by the image and impression from unconscious perception. At this time, the poet's thoughts about the specific time and environment gain an active position in the course of the process. Pavel Dmitrievich Minichkin in his research "The word as a symbol in fiction" classifies the symbol in the "semantic triangle" as follows:

1). Image; 2) the subject designated by it; 3) the meaning of the image (Minichkin 2017).

If we apply that semantic triangle to the artistic plot of M. Mushfig's poem "Goygol" we can see that the plot is divided into several parts throughout the text, that the Goygol is imaged as the main object for the poet's thoughts and lyrical perception, and that it becomes a symbol and performs "unifying and concretizing" functions as a dominant. The components included in the text can transform the content away from a narrow, descriptive image into an expression of broader themes. The poet who took refuge in the bosom of nature, in Goygol, away from all the hardships and tensions, the "grey", "thick" fog, and "stuffiness" of the city, from the very first stanzas, revives the natural Goygol not as a piece of natural beauty, but as an artistic object with an idea-aesthetic function. The point described here has a special importance in the construction of symbolic content. In other words, the appearance of the addressed object, the descriptive moment corresponding to the specific time, as well as the emergence of unity and complementarity between the image and the thoughts of the lyrical "I" have a special significance. The emergence of such parallelism opens the way for the poet to express his inner tension, wishes and desires, existing barriers between his thoughts and his experiences. The poet breaks the shackles of the shield of the "Red army soldier" and goes up on the wings of the "living heart" to watch the beauty of the charming Goygol. Descriptive tonality, crazy feelings that constantly replace each other in the view of the object prompt to reveal the content of the lyrical thought layer by layer against the fascination of the Goygol. The object increases its possibilities and the artistic load on it. Throughout the plot, "the symbol performs unifying and concretizing functions as a dominant" (Jacobson 1976). The author gives diversity and dynamic integrity to the literary text through integration. Integration "manifests itself in the system of images, the system of themes and leitmotifs at the idea-aesthetic level" (Kravchenko 2002). All these processes turn the image into a symbol. The symbol becoming the center of

attention, the joint and hierarchical semantic structure of the “family of metaphors” concentrates the text components, and is directed to generalize the essence of the symbol, which at first glance has no connection with the image, and performs a concretizing function, “becoming an invariant of the writer”.

You are beautiful, is there any doubt about it?

Nothing is gained by it!

You won't have this nature, Goygol!

Of course, you will do work, Goygol!

While we are fighting with nature,

You won't be indifferent to this...

If you remain like so, Oh, Goygol, believe

Naturally, you will be forgotten.

Because every particle wants to change,

Change now, to live! (Mushfig 2013).

Against the background of feebleness and silence of the Goygol, the poet creates parallels between himself and the object and makes comparisons. At the time, the idea gradually begins to light up in the womb of the artistic plot, the image directs its description and observation function in the direction of revealing the artistic meaning. The image becomes an expression of the lyrical “I”. In fact, the plot of the poem was built on this topic from the very beginning. The first image of the Goygol, its beauty, reflects various aspects, time and situation of the poet's mental and psychological development, his different approach to events, time and social environment.

If we take this point into account that the plot is not only a sequential description of the events, but also the revealing of the idea, the delivery of the idea, the model of understanding the world, the event and the set of facts, the idea that the artist summarizes and presents is in accordance with the creative purpose. For their realization, not only a detailed interpretation of the events is required, but also the ability to enrich and present the aesthetic possibilities of the text with various means is demanded. Although this complex course throughout the plot is narrow

and laconic in poetry, unlike prose, it is concrete and visible in terms of generalization and characterization. “The plot is created by unity of fact, landscape and details, unity of ideas and thoughts, completeness and integrity of feelings, thematic situation and associations. In a lyrical poem, thoughts, actions and emotions pass from stanza to stanza, from couplet to couplet, the structure of words and stanzas - the architectonics of the poem is set in motion, given dynamic” (Hajiyev 1999). Expressive and dynamic structure, compactness, subjection of thought to the content, as well as the emergence of a new idea that is not expected from the content according to the progress, is the main role of the symbol, which is one of the important poetic components in the formation of the plot. A symbol can shape the plot in different ways and directions. In this, the subject of the plot can change the course, and serve the realization of the author’s purpose and idea. A symbol in the context is understood as a potential, but hidden meaning that allows to understand the author’s thought, the idea that he tries to realize with reference to the work and its inner world from different angles. But this process itself is not in an ordinary and easy-to-understand form. Sometimes the topic in the context does not allow the subtext to be revealed, which is normal for a symbol. Its determination is related to the author and time, individual and socio-political situation, and finally, the characteristics of the meaning carried by the participating components in opening the attitude of the lyrical thought to the object. In this, it becomes easier to open the subtext. It creates conditions for opening and understanding the non-mysterious, unexpected meaning in the author’s interpretation of a traditional or non-traditional topic or event, image, detail. Love, which brings comfort, peace and good mood to the human soul, causes the emergence of a hidden idea in the poem “Loves” by M.Mushfig, and the main idea of the plot is directed to a completely new content in the set of components included in the plot. *Love, which looks bright from a distance and is filled with darkness when approaching, with a pleasant face, an inner scary side, and a shadow of dark nights in its delicious actions*, acts as a symbolic unit of the new structure. In the creation of the symbol, the quick, harmonious, chain connections of the poetic categories throughout the plot lay the ground for the formation of a new idea by becoming a symbol of the literary text.

There is love that shines bright to us from afar,

Do not approach it because it is full of darkness.....

There is love that brings us flowers from spring

It’s full of poison, don’t smell it, your heart will bleed

Love has a pleasant face and a scary inside.

There is love that brings us many good deeds,

But there is a shadow of darkness in the all.

There is a shadow of mixed feelings in love (Mushfig 2004).

Each work starts from a small world, a microenvironment. We take the transition from this small environment to a wide, comprehensive world from the world of a poet or writer.

The artistic text is built on a certain idea, the opening of the idea determines the functionality of individual images, signs and symbols within the plot. The idea is not only related with the symbol. Of course, it is impossible to imagine any work without an idea, but symbols are not involved in each of these works. Researcher Karpenko defines a symbol as "... a concrete form of expression of an idea in a certain ideal" (Karpenko 2002). If the author creates any description of nature or the most ordinary concept, detail, etc. if he thinks about it, a certain event or object that he draws attention to becomes a symbol when its main side, the existing side, is opened and interpreted in a completely different direction, crossing the boundaries and interpreting it after a certain progress in the development of the plot. The object, the lyrical "I", the time triangle act as the main formulas of the idea, and the description becomes a model of what the poet, the main central character, experiences and thinks more than what he sees and hears. As the plot develops, the object moves away from its true content, in the unity of the three, it is directed to the creation of a new idea without deviating from the characteristics of the existing object.

"The semiotic approach allows us to perceive the text in the cultural space as a phenomenon formed according to the laws of natural language and the "languages" of art forms. From such positions, any material object created with the participation of human subjectivity is considered a text, and the text itself is seen as a product of the activity of semiotic systems with its characteristic signs and codes (organizational methods)" (Uzentsova 2016).

A symbol can also be understood as a figurative representation of an idea that represents an idea in an image through an image. In text, a symbol is a way of representing an idea through images. However, the image and the symbol should complete each other. There should be a direct or indirect connection between them. An image is broader than a symbol. In the text, it is the capacity of the idea to be

expressed by this symbol. Researcher Karpenko writes: “..... image and symbol are inseparable concepts..... the concept of “image” is generally wider than the concept of “symbol”. A symbol is always a certain manifestation of an image, an extremely concentrated or “overdetermined” image, the main function of which is not only the transformation or representation of objects, but also the expression of their essence, ideas” (Karpenko 2002).

The artistic side of the work is broken in the symbol. Although it crosses borders, it still carries artistic merit in its core. Aesthetic function recedes into the background. For it, the meaning is essential, the meaning that directs the entire plot, the text to the revealing of the idea. Of course, the most important stage in the plot is artistic merit. The artistic right obtained by the image also decreases in the author’s approach to the object or subject, and the subject’s view of the object from different angles turns the image into a symbol. Symbol creation in text is not predictable and planned. That is, the relationship with the surrounding world in the author’s life, national-historical genesis, codes, internal potential of time gives the author the knowledge of how many symbols to create under what conditions only within the text.

The role of the symbol in the formation of the plot is comprehensive, complex, aesthetic, philosophical, associative, prompt and related to the socio-political content of the time. Even the most ordinary image, a detail brought to the image can be understood and turned into a broad idea.

As in the poems by M.Mushfig – “Clouds”, “Goy-Gol”, “A lonely tree”, R.Rza’s “The Plantain life”, “Spring is coming”, “Nargiz”, “Primrose” and others.

The Role of Poetic Categories in Plot Construction:

The main point in the formation of a plot is the gathering of the “family of metaphors”, the interaction between them, the violation of boundaries and the solving of the poetic categories that create and shape the symbol. The symbol is the highest point of figurativeness, and allegory, which cannot be created directly. Functional categories create a dynamic, efficient movement within the text, and the close connections between the parties create a symbol. Therefore, the symbol can be easily divided and included into different categories. Arutyunova writes: “An image can become a metaphor, a metaphoric image and become a symbol”. The image and the meaning it carries and the interpreted image are the main important conditions for unwinding and summarizing the text. Hegel assumed that the image is an integral component of the symbol. The second component is meaning. Here,

the image is the expression of meaning” (Hegel 1968). A symbol is a connection and generalization of common issues on a laconic, logical basis against the background of a specially selected topic, object, event throughout the plot. The most important point that determines the function of the symbol in the literary text in this context is that the symbol formed by the participation of the “family of metaphors” throughout the plot determines the idea. A symbol cannot be created without the help of other poetic categories. The unity of sign, epithet, and metaphor prepares the ground for defining the boundaries of the symbol and the realization of the concrete idea, world of thought, author’s idea of the lyrical “I”. The literary text has a complex structure and mechanism. There must be a foundation for the creation of a symbol. Within the plot, this role is performed by artistic means, poetic categories, “family of metaphors” that continuously replace each other, create conditions for composition, and, unwinding of dramatic conflict. A symbol cannot be created all of a sudden. In the course of this complex process, the author’s attitude to the object, to actual reality is the source for the poet’s thought, and in another aspect, it is related to the author’s independent approach to the image-like object and changing it to the desired form according to his own thoughts and personal experiences. We can observe these two aspects in the poems “A lonely tree”, “Clouds”, “Goy-Gol”, “Winds”, “In front of the clouds” by M.Mushfig, etc. The commonness between the symbolic image and the author’s mood, public views and social position, of course, creates an opportunity to reveal new shades of the image. The poet’s approach to the object according to his mood leads to the creation of new shades both in the approach to the image and in the harmony and intonation of the poem. Mountain, cloud, wind, tree, spring, fog, etc., along with concepts and manifestations of nature, objects and images pass through the deep layers of culture and are renewed with their semantic content in the dynamic development of artistic thought and memory, during this renewal, the symbolic function of the image is renewed in the context of a completely new era and consciousness. Let’s consider the different shades of the cloud image in the poem “Clouds” by M.Mushfig. The poet’s appeal to the clouds, “Are you gloomy, or do you have a pain in your heart?” establishes the development line of the plot. The plot is already moving away from the real, natural harmony of the image. In the poet’s appeal to the clouds, “disturbed clouds”, “clouds whining and racing above my head”, “some of you are very sharp”, “some of you are very gentle”, “some of you are light, with ethereal wings”, “some with rusty iron wings”, the harmony of the clouds that creates a metaphorical, simile effect, and arrangement is directed to the development of a dramatic conflict. As the presentation of clouds in different interpretations is replaced throughout the plot, the dramatic conflict deepens, the harmony of the clouds deepens the clarification of the meaning, the

plot, which has no real connection with the image in the background of the presence of metaphorical images. But the ideal unity of the plot and ideas created by the metaphorical clouds creates conditions for the development and unwinding of the composition.

O my exuberant youth, O airy bird,

The sing I sang became unlistenable.

Oh my days spent writing poetry,

You are my most faithful days.

Would you allow me

To look at the clouds and smile,

To compose love songs? (Mushfig 2004).

The synthesis of natural clouds and metaphorical clouds, the establishment of a connection between the visible side and the invisible side experienced in the image leads to the generalization of the poet's goal and ideal. The meeting of society and individual, the rebellion between the inner clouds of the poet against the hazy harmony of society, realizes the author's goal. Although the meaning of idea creates shades of the symbolic function of the image, the metaphorical shades exceed the symbolic content and do not create conditions for the symbolization of the text. The same process can be seen in the poem "Winds".

Conclusions

Summarizing our thoughts, we can conclude that just as there are components of the plot, the symbol also has its components within the plot. Symbol is one of the main leading components that directs, changes and shapes the development of the plot in the image type. In a literary text, a symbol is an image. In the development of the plot, the image is transformed into a symbol in the direction of the coming together of the "family of metaphors", the generalization of the specific idea in the dynamic development of the diversified text. An image cannot become a symbol without the participation of poetic categories. The place and position of the symbol is in the artistic plot, the process of creation in three directions - subject, description, natural manifestations, etc. the presence of an image, the semantic meaning and polysemantism of the image in the object, the existence of a common unity between the likened and alike. In the formation of the plot, the image is

determined by the participation of various poetic categories and gives impetus to the revealing of the idea. So, the symbol is a generalized type of poetic categories that are included in the text and stimulate the development of thought. A symbol cannot be created without their participation. The symbol summarizes their functions and directs the image to the realization of a certain idea.

Each text is based on a certain topic; idea. And in the process of realizing the idea, it is developed in the direction of the functionality of individual components in the process of bringing together separate text components, building, organizing and developing the literary text. One of the main characteristics of a symbol is that it is a carrier of ideas. There is no text without ideas, but not every text with ideas is symbolic. So, the symbol is one of the minor components of the idea, and one of the main components in its performance. There should be a congruence between the concepts or objects that the author is likening. This is absolute. The symbolic position of the literary text, which acts as a symbol, is not known to the author either. The author is not able to know in advance what processes he will go through in the presentation of a subject or a point brought to a certain description, or what will be basic or necessary in his approach. It is developed based on the demand of the artistic plot. Even the most ordinary detail can be directed to the expression of broad themes in a literary text. Here everything depends on the poetic meaning given by the author to a certain object, subject or image. In the symbol, the time context is leading. If the time context is removed from the text, the symbol does not change at this point, on the other hand, the symbolic language of the text remains unknown and obscure.

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