



Examining The Use Of Symbolism In Modern Literature And Its Impact On Reader Interpretation

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Abstract

The influence of symbolism on several British and American modernist authors will be the main topic of this essay. I will determine the degree of influence of one literary movement over the other by analyzing the key traits of modernism and symbolism. Symbolism emerged as a longing to portray a reality particular from naturalism and authenticity, and it impacted innovator composing by moving the accentuation of story to word decision and symbolism. Huysmans' *A Rebours*, the first symbolist book, demonstrates artistic language use. Henry James and authors following World War I, on the other hand, would heavily rely on Dujardin's *Les Lauriers sont roadsters* approach, which shunned the reason impact storyline and united on the assortment of pictures and emblematic means. Mallarme, Rimbaud, Valery, and Baudelaire all made extensive use of the method of crossing time, place, and the disorder of information communicated by the senses. The impact of Proust on Joyce might be seen not just in the weight given to the connection among craftsmanship and life through the biomes of the characters and the timeframe utilized in the book, yet additionally in the importance given by the language to convey the work's shape. The characters of Faulkner and Wolf are perceived by the symbolism, symbolism, and language utilized since they only exist in connection to the conveyance of these symbols and words, making them important examples of modernist method. What unites these two literary trends extends beyond their use of similar means of expression and centers on their shared goal of creating art without ignoring impacts and considering its intricacies and inconceivabilities.

Keywords: Symbolism, Modernism, images, language, interior monologue

1. Introduction

By the end of the 19th century, symbolism had begun to take off in poetry, prose, and other forms of art. The resistance of certain French writers, like Stephan Mallarme, Paul Verlaine, Arthur Rimbaud, and Jules Laforgue against unbending techniques and subject points in conventional verse in France, is where symbolism finds its roots. Later, this movement spread to Belgium, Russia, and other nations (Allen, 2020). The aesthetic of literature is credited to Paul Verlaine and Stephan Mallarme, whilst Charles Baudelaire is credited with its style. It began as an effort to depict a distinct reality from naturalism and realism. While symbolism aimed for imagination, visions, and truths that emerged subtly, naturalism promoted realism in details and directed to the everyday. Sensations, psyche, and dreams served as the basis for their framework, which presented the fleeting emotions that troubled the internal identity and appreciation of man in their period (Barker, et. al. 2020). Through an emblematic significance or a representative person, reality is presented using symbolist approach. In his manifesto, Jean Moro expressed the idea that "In this art, scenes from nature, human activities, and all other real world phenomena will not be described for their own sake; here, they are perceptible surfaces created to represent their esoteric affinities with the primordial ideas (Capp, 2017)."

Literature is both a kind of art and a written language. The phrasing is quite innovative. Symbols are literary examples of figurative language. Because symbolism "is one of the most important aspects of serious imaginative literature," symbolism is crucial in literature. Symbols are used by the author to deepen the meaning and improve the literary work's beauty. They resemble a method the author employs to deliver his messages (Culler, 2019). They are difficult to identify. To grasp the texts, the reader must pay closer attention to them. As an example, the author may use a red rose to discuss love. Additionally, Faulkner

included several references to the highways throughout August, which serve as a metaphor for Joe Christmas's loneliness and sorrow. However, every author has a distinctive style that sets them apart from one another. One author with a distinctive style is William Faulkner. His writing is rife with symbolism and metaphorical language (Fletcher, 2021).

1.1 Symbolism: an overview

The concept of symbolism will be covered in this section. Shedding light on literary symbolism and contrasting it with other ideas.

According to Fontana, symbols have been around for ages. They have cultural ties. It may be observed in cave art from earlier periods (Hardison Jr, 2019). These symbols could depict elements of nature, like animals, or they might signify something abstract or geometric. They could have mystical purposes or indicate a significant pattern in human souls. However, history demonstrates that everything in the plant, including "animals, objects, men, moon, flowers, and circles," may be symbolic (Kaye, 2017). Over time, symbols and their significance change. Understanding their significance in conjunction with the cultural setting and many branches some symbolizes take on a universal and unchanging meaning.

Symbols and signs are used in communications. They may be seen in spoken or written words, as well as in visuals. They thus reflect reality. They make reference to environmental events and things (Krippendorff, 2018). In terms of symbols, Jung defines them as "terms, names, or even images that may be recognizable from day-to-day existence, but that have particular meanings in addition to their usual and evident meaning. They indicate a hazy, concealed, and unknowable object. They discovered in fairytales, art, religion, and advertising.

Symbols are 'visual or verbal' signs that in a community stand in for something else. Owls represent wisdom, for example, but in other cultures, they might also represent something negative. Each culture so creates its own symbols or symbolism (Olney, 2017).

1.2 Symbolism in literature

Symbolism is the name of a literary trend that starts in France in the latter part of the nineteenth century. The movement in question is an opposition to reality. In addition to Mallarme, Vallery, Rimbaud, Verlaine, Laforgue, Remy de Gourmont, Claudel, and Maeterlinck in play, and Huysmans in the book, Baudelaire was one of the movement's fundamental forerunners. The movement has expanded to the rest of Europe. In twentieth-century poetry from both the UK and the US, symbolism takes center stage. However, in order to describe his indescribable emotions, the writer employs a sophisticated and personal sort of symbolism (Schneider, et. al. 2017). Additionally, that trend had an impact on contemporary writing as the focus shifted to pictures and sentence structure. "Symbolism represents a day dream retreat into things that are dying the whole belletristic tradition of renaissance culture perhaps, compelled to specialize more and more, more and more driven in on itself as industrialization and demographic education have come press it closer and closer," said Edmund Wilson. One of the contemporary authors that was influenced by symbolism was William Faulkner (Tracy, 2019).

2. Symbols And Other Concepts

2.1.Symbol and Sign

Signs and symbols are two distinct concepts. Symbols are a part of the meaning of human existence; signs are a part of the physical universe (Trzebiński, et. al. 2020). Things that have meaning are related to signs. These are "artificial" symbols. "Symbols are emotionally charged and associated with concepts that are fundamental to human thought and culture, yet the most challenging to understand and articulate."

There is another message on the sign. Winks and gestures are included. Thomas states that signs are created from tangible objects like "gestures, pictures, and sounds" in accordance with de Saussure's theory of sign. They were referred to as signifier and signified by De Saussure, which relates to an image or notion (Tuve, 2019). "Signification is the relationship between a signifier and a signified. Six categories of signs are divided by him. These include "symptom" kinds like animal body language and "signal" types like bird or bee sounds. The sounds these animals made varied depending on the circumstance. A picture is an example of a "sign is icon" kind. "Sign is index" as a cough that indicates a cold the words "sign is

name" and "sing is symbol" However, a symbol is defined as “a sign that stands for its referent in an arbitrary, conventional way”.

2.2.Symbol and Metaphor

The first person to describe metaphor as "a shift carrying over a word from its normal use to a new one" was Aristotle. Metaphor, in Baldick's opinion, is distinct from symbolism. A crucial figure of speech is metaphor. It could include verbs like "a talent may blossom," adjectives like "a novice may be green," or proverbs like "to throw the baby out with the bath water." Additionally, there is a similarity between the two concepts or objects. Indirect descriptions like "he is a pig" demonstrate this similarity. Metaphor is a tool for connecting concepts. Additionally, symbols relate to something else and make no associations between the two objects or concepts.

2.3.Symbol and Allegory

An essential allegorical method for realizing abstract attributes is personification. Morrison asserts that symbolism is distinct from allegory. "The symbol transforms the phenomenon into idea and the idea into image, but does so in such a way that the idea in the image has infinite ramifications and remains intangible, even when expressed in every language, it will always remain unexpressed," he writes in his definition of symbol. Allegory, on the other hand, "transforms the phenomenon into concept, and the concept into image, but in such a manner that the concept can only be stated, confirmed, or expressed in the image in a way that is always limited and incomplete." Philosophers generally agree that symbols are distinct from other ideas like allegory and metaphor. As a result, symbolism and allegory serve distinct functions. According to Eco, who agrees with Morrison, "Allegories are designate directly, whereas symbols designate indirectly." Furthermore, "allegories speak to the intelligence, whereas symbols speak to perception" Consequently, because they represent various viewpoints, these two notions are not the same (Wollen, 2019).

3. THE SYMBOLIST NOVEL

The use of "expanding symbols" is one characteristic of Symbolist novels. In certain 1880s novels, the hunt for a symbolic approach first appeared. J.K. Huysmans published *A Rebours* (Against Nature) in 1884. In this work; the creator does without realism in favor of narrating the symbolist experience with the quirky character. The omniscient narrator intervenes at every turn to aid both the reader and the author in comprehending the events as they unfold. Des Esseintes, the main character, chooses not to live in a mundane world, keeping him apart from it. Huysmans conveys this experience using a particular language. The author of this work demonstrates artistry in the use of words, entangling himself in a flourishing oratory and articulating, possibly in his subconscious, to the comprehension of symbols.

Les Laurier's sont coupes, a book by another Symbolist author, Dujardin, depart from Huysmans' work. The main character's head is where the author is implanted, as he develops his thoughts over the course of six hours on a night in April in Paris. The main focus of his thoughts is the meeting with his lover. The activity is moved inside the opinions of the fundamental person, who investigates his appearance and expresses them via a protracted internal monologue, therefore there isn't a lot of exterior narrative in this book. The novel's action takes place in both a joyful past and a yearning future. Daniel Prince is a classic symbolist character, suffering from the uncertainty and dissatisfaction of existence, similar as Laforgue's Hamlet or Mallarme's Herodiade or Des Esseintes, regardless of the way that his life isn't detached from human connection, as was Des Esseintes'. Dujardin uses the internal monologue approach to convey his hero's reflections. The modernist authors would rely heavily on this tactic as a means of expression and storytelling. The novel's internal action, which is established via unsettling characters, ongoing recurrence to time and location, and the hero's inner monologue, shows how the outward storyline is eroding. Henry James and authors following World War I would make extensive use of the novel narration approach Dujardin established, which ignored the reason impact storyline and merged on the assortment of pictures and representative means.

Hermeticism and several Parnassian ideas, such as melody in poetry and word play, served as inspiration for symbolist poets. The primary writing style of Symbolist poets was free

verse, with the task of invoking or illustrating ideas via figures that represent the poet's notable mental and emotional state. In contrast to Romantic poets, who made use of extraordinary items, symbolists gave anything that seemed more vivid a symbolic meaning. The most illustrative prose authors were Joris-Karl Huysmans and Paul Adam, although writing exhibits less experimentation than poetry. Its narrative strategies invoke certain mental states, resulting in a static acting style. The Symbolist maintained the possibility of "Art for Art's Sake," avoiding outside pressure and concentrating on the poetry's inherent beauty. Schopenhauer and the Symbolists saw art as a haven from the world's devastation brought about by the will.

4. The Effect Of Symbolism On Writers Of Modernism

The symbolism movement changed modernist writing by shifting the narration's emphasis to word choice and imagery. Edmund Wilson observes that "Symbolism represented a daydreaming retreat into things that are dying - the whole belle-altruistic tradition of Renaissance culture, perhaps, compelled to specialize more and more, more and more driven in on itself, as industrialization and demographic education have come to press it closer and closer" while investigating this effect on innovator authors like Yeats, Joyce, Elliot, Stein, Valery, and Proust. James Joyce was an author who was heavily inspired by French symbolism. *Ulysses* is a book that forms the core of the modernist experience. Unquestionably, *Ulysses* would eventually impact other authors of his generation and following in the approaches they used. Many people have seen similarities between Dujardin's and other French symbolist works in *Ulysses*. Leopold Blossom and Daniel Ruler go with themselves with melodic under tunes that express their profound states and lifestyle, while Stephan Dedalus and Des Esseintes have similar extraordinary sense for French compositions from the late nineteenth century.

Even Daniel Prince, like Leopold Bloom, is driven by the same desires and recollections of unfulfilled sexual needs from the past and present. Both of them have failed romantic relationships, which pushes them into the outlandish sexual hidden worlds of bars (on account of Blossom) and "Bistro Oriental, eateries" (on account of Daniel Ruler). The profound divagations of these two people are something similar, but occurring in distinct situations; Daniel Prince moves during the day, whereas Bloom moves during the night. Mallarme, Rimbaud, Valery, and Baudelaire all made extensive use of the method of crossing time, place, and the disorder of information communicated by the senses. The impact of Proust on Joyce might be seen not just in the weight given to the connection among craftsmanship and life through the biomes of the characters and the timeframe utilized in the book, yet in addition in the importance given by the language to convey the work's shape. Joyce, who was impacted by the Symbolists, involves melodic parts in *Ulysses* for the purpose of communicating their melodic sense and pointing "to e prime aspect of its form." While Proust used Wagner's overture in his work, Joyce uses noises that resemble a fugue.

A staggering number of authors use symbols and imagery to demonstrate the symbolists' direct influence on modernist writers. The central scene of William Faulkner's novel *As I Lay Dying* involves a lady being buried in a remote part of Mississippi. The whole narrative is centered on the family members' and the deceased woman's internal monologue. The novel's substance is comprised of people's reflections about life, death, drift, and their paralyzed state as they go through the procession. Virginia Wolf's *The Waves* describes the physical development and adulthood of six distinct characters. Both writers use the internal monologue to pierce the characters' consciousness. Since the external storyline is gone and he is placed in the middle of continual information, the reader is not prepared for the acts taking place and is left without stage guidance. Before entering a character's head, Faulkner bolds his name as a proposition for the person's monologue that we are perusing. In order to caution Darl from accessing his thoughts and awareness, Faulkner bold types his name. Wolf uses the phrase "said Jinny" to indicate that one person's consciousness has passed to another. Even though they are different, these strategies nonetheless have the same impact on the reader.

Since the characters only exist in connection to these symbols and verbal communication, they are recognized by the pictures, symbols, and language utilized, which is an important modernist method. In order to track the development and shift in awareness of each member of the Bundren family, Faulkner gives each of them an identifying symbol: Cash is symbolized by a final resting place, Vardaman by a fish, and Gem by a pony. Wolf characterizes her characters with resounding phrases and lyrical symbolism. While Neville's arrival in the book is preceded by the line "The wild hunting song, Percival's music" (p. 176), Louis is represented by the confined monster stomping all over the ocean side. Jewel is the only character that doesn't talk much, thus his opinions are expressed via a brief monologue. The line "My mother is a fish" appears often throughout Vandam, which the reader observes. His thinking is disturbed by this hitching, which is communicated via a non-communicative language that reflects his agitated mental condition. Carpenter Cash uses the language of carpentry to communicate.

In the book, Addie only speaks once, although the narrative revolves on her funeral procession. In her speech, she describes words as "just a shape to fill a lack," being unimportant in conveying thoughts and emotions. The persona of Darl exhibits the same linguistic frivolity, but he seems to be foreseeing his family members' fascinations hunting and ignores the narrative's focal point while being progressively driven insane by overanalyzing language importance. The Waves' other character, Bernard, exhibits the same overlooking and contemplation. This use of language disturbs the characters of Faulkner and Wolf. "Not the words- but what the words are," explains Neville. I'll spend the rest of my life clinging to the edges of words. Even though Percival only exists in the thoughts of the characters in the narrative, Edie and Percival are utilized to shape the novel's framework. The idiosyncrasies in how individuals express themselves come from a lack of faith in the abilities of language, but they also reveal the troubled psychological states of these people.

In his other book, *The Sound and the Fierceness*, Faulkner utilizes a courageous story style that permits him to convey the characters' whole rich psychological milieu. It is a language that enables the author to convey how this family has struggled to adapt to contemporary society. The Benjy portion is the most experimental. Due to his mental impairment, Benjy is unable to converse. He only engages in conversation by responding to sensory, never intellectual, inputs. "I couldn't feel the gate at all, but I could smell the bright cold," he said. "The smell is a device ameliorating him to transmit the reaction against the surroundings and to communicate indirectly with the entire world and his family in particular." In his inner monologues, he expresses his views in precise detail while describing his daily activities and drawing conclusions about his familial relationships. Each time his sister's name is spoken, he connects her with the fragrance of her scent, which goes about as a distinctive imprint, or even his dad's passing is associated with the scent of the grave. Benjy uses an illogical, disorganized, non-communicative language that explodes with form, syntax, and grammatical norms in order to communicate. Its inability to be understood persists as a result of creating a surreal environment.

Even Quentin's tale, which features Benjy's sibling, is as vague. He doesn't have the same level of intelligence as Benny, but reading him requires the same level of complexity. In a striking parallel to his sister Caddy and her relationship with men, he begins to become obsessed from the beginning to the finish of his role. As time goes on, he turns into a fanatic. "And i you don't believe i am serious and he i think you are too serious to give me any cause for alarm," he says. "And if you had any reason to worry, you wouldn't have felt driven to the expedient of telling me you had." At the point when the aroma of blossoms transports Quentin to specific minutes with Caddy, he sometimes speaks like Benjy. He combines time, thoughts, and pictures, leading to a muddle of notions and grammatical structures that creates a dreamy mood akin to Benjy's monologues.

Faulkner excessively obsesses his characters in *The Sound and the Fury* with imagery that are symbolic of time, and clocks in particular. The use of the clock is mentioned by all the characters, although each reference is connected to a distinct set of events. One of the characters who were imprisoned by his recollections of the past was Quentin. He hates clocks since they mainly record the passage of time, particularly those times at various

times. As far as he might be concerned, clocks address the possibility that time is something living that is persistently changing and that when it is lost, individuals lose chances to adjust the status quo. Living in a static period, as Quentin desires, is futile. He can only control Caddy's life by halting the clocks and pausing to commemorate the past.

His relationship to personal timepieces, which are worn to represent personal time, even captures a similar signal. Clocks, on the other hand, are more often used to indicate public time. Quentin doesn't mean to obstruct public time, but rather anything that shows his private time. The watch was his granddads, and when Father gave it to me, he commented, "I provide you with the catacomb of all expectation and want," as an approach to keeping him consistently mindful of the individual second. The dismissal of his family watch subs for the non-following of his own encounters, which are all impacted by obsolete customs in Southern American culture. As of now, it seems OK why he would need to obliterate the watch as a portrayal of his relationship with time and life. He crosses his association with life in time due to life.

5. Conclusion

James, Faulkner, Wolf, Joyce, Proust, Conrad, and other modernist authors carry on the Symbolists' legacy while going beyond their concerns in their work. They show a development in storytelling methods furthermore, the idea of making workmanship. Their origination of scholarly goes past that of a narrative, intentionally becoming graceful. These creators disregarded the reason impact storyline and on second thought joined on the gathering of pictures and representative techniques, starting the portrayal from inside the person and showing outside occasions provided that they forced, causing numerous associations in the characters' psyches. The ordered story, the presentation, the peak, the catastrophe, and the end are totally stayed away from, just like the upward show of a personage. What joins these two artistic trends extends beyond their use of similar means of expression and centers on their shared goal of creating art without ignoring impacts and taking into account its complexities and impossibilities.

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