



## SYMBOLISM IN THE ASPECT OF INTERTEXTUALITY

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**Dilafruz Ochilova Bakhrmovna**

**Senior Teacher Of English Language And Literature Department Karshi State University (Uzbekistan)**

### ABSTRACT

This article provides a detailed analysis of symbolisms as one of the aspect of intertextuality in the drama "Aureng-zebe" by John Dryden. The article reveals examples of symbolisms used in the play which have a direct and figurative meaning, helping the reader to comprehend the meaning of the drama as well as the author's intention. The recent research is focused on the study of the phenomenon of symbols as a part of intertextuality in different communicative layers of the language which helps to understand the text not only from the linguistic side, but also from the social, political, historical and cultural sides more deeply, connecting the writer's idea with the reader's, interpreting the new meaning into our perception as well as conveying the thoughts of the writer and his philosophical ideas into the deeper consciousness of the reader.

### KEYWORDS

intertextuality, symbols, stylistic convergence, drama, allusion, allegory, quotation, linguacultural, linguistic, semiotics.



## INTRODUCTION

Taking into account that the literary text is not a single language tool, and it also has different symbolic meanings that reflect the inner world, knowledge and experience of the writer, we come to the conclusion that symbolism is also a part of intertextuality. In the literary text, symbolism is considered as the main component of intertextuality, which includes two types of meaning: denotative and abstract. In this case, the harmony between the secondary (metaphorical) meaning of the text and the primary meaning of the symbolism causes the expression of another text within the text.

Although symbolism is a literary trend that arose in Europe during the cultural and spiritual crisis observed in the late 19th and early 20th centuries and despite the positive approach and principles of realistic depiction that discredited the increasingly popular examples of popular literature, its initial basis is the doctrine that arose in ancient times, according to which human thinking with the outside world expresses its spiritual connection with nature [8].

Symbolism is associated with modern idealistic philosophical currents, the basis of which was the idea of two worlds - the apparent world of everyday reality and the transcendent world of real values, according to which symbolism deals with the search for a higher reality beyond the limits of sensory perception [7]. Here, the most effective tool of creativity is a poetic image, which breaks through the borders of everyday life and allows to achieve beauty.

Linguistic analysis has indicated that such linguistic units as symbolism, allusion, paraphrase, quotation and epigraph are important components of intertextuality. In the following article was given the analysis of symbolism as one of the aspect of intertextuality in the drama "Aureng-Zebe" by John Dryden. The article reveals examples of symbolisms used in the play which have a direct and figurative meaning, helping the reader to comprehend the meaning of the drama as well as the author's intention. The recent research is focused on the study of the phenomenon of symbols as a part of intertextuality in different communicative layers of the language.

## MATERIALS AND METHODS

The concept of intertextuality is very broad. In this work, the scientific works of M.M. Bakhtin, Yu. Kristeva, I. V. Arnold, E. Zh. Bazhenova, L. Gruzberg, F. M. Khadjyeva, A. Khalilova were applied. According to Bakhtin, every text is a dialogue in which there is another text inside the text. In 1967, the scientist Yulia Kristeva, who first proposed the concept of intertextuality, defined intertextuality as a connection between different cultures as a concept of text within a text.

According to Abrams "the term 'symbol' is applied to a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference, beyond itself". Symbolists strive to artistically reflect ideas that are beyond the scope of concrete-emotional perception. According to them, a symbol is a more effective tool to escape from conventional words or



expressions and assist to illustrate a piece of writing by creating images in reader's mind [1].

Indeed, observing the application of symbols in literature we may witness that they involve deep sense folk's philosophy of each culture and nation, reflecting the cultural beliefs, wisdom and superstitions of a community. The origin or source of symbols traces back to ancient times which is connected with religious book, myth, legends and tales. Symbols may also arise out of circumstances that people go through in daily life such as sicknesses, love, conflict and so forth.

Symbols are contains wide semantic linguacultural devices which require deep clarification according to stylistic, pragmatic or linguacultural aspects. Taking into consideration the theories which were given above there has been an attempt to analyze symbols used in the tragedy "Aureng-Zebe" by John Dryden.

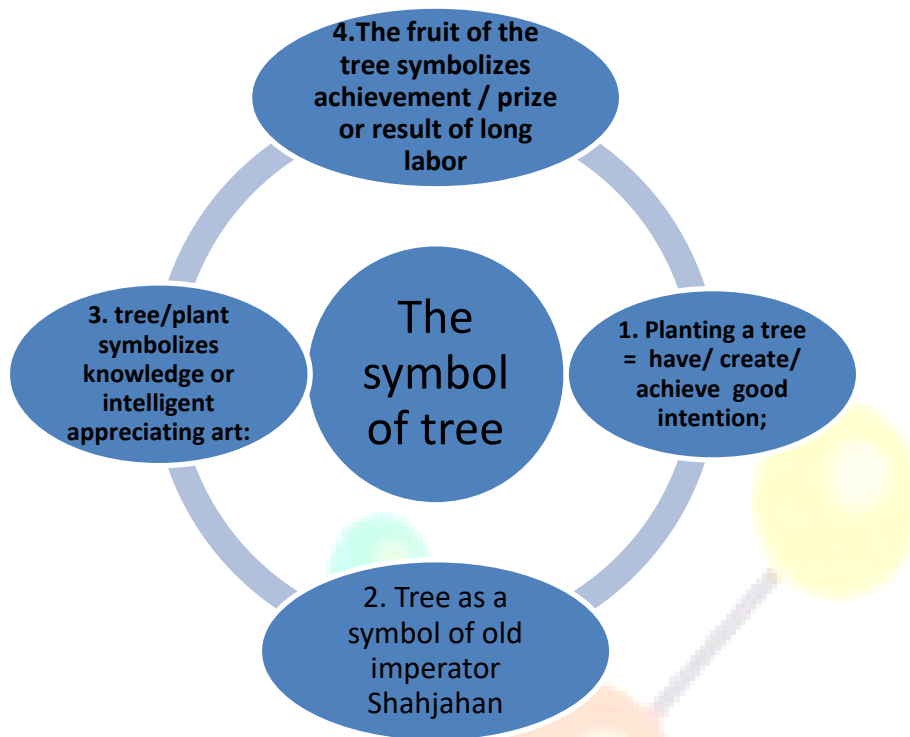
## **RESULT AND DISCUSSION**

It is known that the symbol of the tree is widely used in the literature of all peoples. Particularly in English literature, we have witnessed that the tree signifies life and knowledge. Viewing mythological works, we may see that the tree symbolically is

divided into four parts: tree leaves, branches, trunk and roots. Each part of the tree has a symbolic meaning, particularly, the roots of the tree represent the past, history, its branches represent strength, and its trunk and bark represent the present time and state. The tree also represents the cycle of time: blooming - a period of prosperity, fruit of the tree - the achievement of a certain result, dropping leaves - a period of old age.

We came to the conclusion that the symbol of the tree has an archetypal image in the tragedy of John Dryden "Aureng-Zebe". C. G. Jung first introduced the concept of "archetypal image" into literature. According to him, an archetype is a universal plot, an image that originally appeared in the legend of a certain people and later entered literature [3]. Thus, the archetype is the symbols and images that were used in ancient literary manuscripts, legends, folklore, epics and were passed down from generation to generation.

The tree as a symbol and archetypal image was attempted to analyze in the example of John Dryden's tragedy "Aureng-Zebe".



1. Planting a tree = have/ create/ achieve good intention;

Prudence, thou vainly in our youth art sought,  
And with age purchased art too dearly bought.  
We're past the use of wit, for which we toil;  
Late fruit, and planted in too cold a soil.

My stock of fame is lavished and decayed,  
No profit of the vast profusion made.

Too late my folly I repent; I know  
My Aureng-Zebe would ne'er have used me so.

But by his ruin I prepared my own,  
And like a naked tree, my shelter gone,

To winds and winter storms must stand  
exposed alone. (Act IV, 379-389)

In the above mentioned example, planting a tree symbolizes striving for a goal, and picking fruit is the achievement of the goal. In the line /Late fruit, and planted in too cold a soil /, planting a tree

(seedling) in cold soil is compared to wasted labor. It symbolized Shahjah's vain effort who put his passions above reason, committing countless mistakes towards his son and Aureng-Zebe's beloved Indamora, subsequently he lost his reputation. At the time when he realized his sins he wished to fix them and negotiate, however, it was too late. Neither his effort nor regret could enhance the emerged situation.

In the following drama excerpt /like a naked tree, my shelter gone,/ the phrase naked tree symbolizes abandoned parent (Shahjahan) and weakened king. The following line /To winds and winter storms must stand exposed alone/ illustrates how (Shahjahan) as a king left alone against his enemies and there was no one left who he can rely on.

2. Tree as a symbol of old imperator Shahjahan



Analyzing the drama “Aureng-Zebe” we come across several examples where tree symbolized Shahjahan. Particularly, deep and old roods of the tree was mentioned to elderly king. In the subsequent dialogue between Shahjahan and Morat (the king's youngest son, who is also trying to usurp the throne and take over Indamora), can be seen how son comparing his father to an old tree:

Morat

I did not only view, but will invade.

Could you shed venom from your reverend shade  
Like trees beneath whose arms 'tis death to sleep,  
Did rolling thunder your fenced fortress keep (Act IV, 359-361)

Shahjahan assumed to make a deal with Morat offering him a throne and a kingdom in exchange to prosperous happily life with Indamora (against her will). Initially Morat agreed, however, having seen beautiful captive princess he reject the agreement with his father. Moreover, he decided to possess both kingdom and Indamora. In the line ‘Like trees beneath whose arms 'tis death to sleep’ tree (Yew tree) symbolizes the Emperor Shahjahan. The yew tree is considered in European literature a symbol of immortality, and its branches are symbolized magic and prosperity. An old legend says that one should not sleep under a yew tree as it produces the poison out of his twigs. Dioscorides, a Greek naturalist who lived in the first century, noted that it was dangerous to sleep under this tree [9]. Based on this idea, we can conclude that Dryden, who studied classical literature in depth, compared Shahjahan with a

Yew tree, a symbol of strength, immortality and magic.

In the following example, Prince Murat compares his father Shahjahan to the Yew tree, says that his branches have weakened and he is not afraid of the poison of this tree, as described in the legends.[9]

In the subsequent line Did rolling thunder your fenced fortress keep? He sarcastically asks his father why the magic of the yew tree is so strong that it is was not able to protect the emperor’s fortress from thunder (metaphorically, he means the enemies of the emperor). Thus, meaning that the power of Shahjahan is powerless to protect his fortress, since he is old and it is time to give way to a stronger and more powerful heir, meaning himself.

3. Another example where tree/plant symbolizes knowledge or intelligent appreciating art:

When you to cultivate the plant are loath,  
'Tis a shrewd sign 'twas never of your growth;  
And wit in northern climates will not blow,  
Except, like orange trees, 'tis housed from snow.  
There needs no care to put a playhouse down;  
'Tis the most desert place of all the town.

In the prologue to the drama “Avrang-zebe”, Dryden reflected his inner experiences. Through the metaphor “wit in northern climates will not blow/ Except, like orange trees, 'tis housed from snow” he meant that in a cold climate (Cold climate here means cold in the heart) the flower of reason never blooms, so long as the orange tree does not freeze in the snow”, the playwright compares the cold hearts of people in the country.



It is alien to such hearts to use reason, art and all sorts of virtues, author compares them with desert places covered with snow and ice. And the symbol of the tree is likened to goodness and warmth, intelligent that appreciates art. There needs no care to put a playhouse down; 'Tis the most desert place of all the town-in these lines Dryden expressed his dissatisfaction with the audience, who underestimates hard labor of the theater and did not appreciate art.

4. The fruit of the tree symbolizes achievement / prize or result of long lasted labor.

Bid the laborious hind,  
Whose hardened hands did long in tillage toil,  
Neglect the promised harvest of the soil.  
Should I, who cultivated love with blood,  
Refuse possession of approaching good? (Act I,  
367-371)

In case of victory Shahjahan promised Aurangzeb a beautiful captive princess Indamora of Kashmir as a prize. Aurangzeb stood by his father's side, fought against his brothers who attempted to usurp the throne and returned victorious. However, his father's attitude towards him changes because of Indamora, as he himself falls in love with her. Instead of rewarding Aurangzeb, he sentenced him to death, throwing him in prison for not giving up Indamora.

In these examples metaphore in combination with symbolizm has several connotative meaning. Aurangzeb compared himself with laborious hind - a hardworking farmer, and in the phrase promised harvest of the soil - the soil symbolizes

his father, his labor symbolizes his battle on the battlefield, and promised harvest is as a symbol of Indamora. Although the word tree or sapling is not mentioned in the text, this is easy to comprehend it from the context. Avrangzeb, in the artistic image of a hardworking farmer, works on the ground so hard that his hands become calloused from labor, in the line /who cultivated love with blood/ figuratively he waters this tree with his blood, which metaphorically means that at the cost of his life he sought for the love of Indamora. Using symbol of tree together with gradation and meraphora, the playwright enhances the emotionality of the drama. Using stylistic devices, Dryden was managed to express the feelings of the protagonist Avrangzebe, since it would be impossible to convey emotions in simple words.

## CONCLUSION

From all the above definitions of symbolism, the following conclusions can be drawn. Firstly, in the history, culture and classical literature of every nation there have always been positive and negative symbols, which were easy to comprehend, so we can conclude that symbolism in the text is a semiotic unit of intertextuality. Secondly, there is no translation of the symbols of the tree or sapling used in the tragedy "Auvrang-Zebe" in any dictionary. Hence, symbolisms in fiction play the role of an associative link which assist the reader to understand by perceiving the writer's thought through the context. Thirdly, any symbolism in fiction is not created by the writer at the time of writing the work, but pre-exists in the culture and history of each nation, and the reader



(viewer) who is familiar with the meaning of these symbolisms has a chance to perceive author's thoughts, philosophical ideas more clearly in deep conscious. Symbolism helps the reader to understand the deep meaning of a work of art, to understand the author's intention.

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