

The Role of Symbolism in Modernist Literature

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Abstract- *This investigation will focus primarily on the ways in which a wide range of well-known modernist authors from the United Kingdom and the United States were inspired by symbolism in their writing. When I compare and contrast the features that are distinctive of each of these two literary movements, I want to be able to draw some conclusions on the relative relevance of symbolism and modernism in literature. I anticipate to be able to do so by comparing and contrasting the characteristics that are characteristic of each of these two literary trends. Symbolism was initially formed as a separate method of creative expression separate from naturalism and realism. Its origins may be traced back to the 18th century. This was accomplished by demonstrating a separate universe. In modernist writing, the structural arrangement of word and picture began to be accorded a higher level of prominence as a direct outcome of this endeavour. By undertaking an examination of the modernist literature's symbols, motifs, and hidden meanings, the purpose of this study is to make a contribution towards a more complete awareness and comprehension of this significant literary and creative movement. An analytical framework will be utilised in order to attain this goal successfully. The findings of this study will provide light on the wider topic of literary symbolism and its relevance in modernist writing, in addition to contributing to the continuing scholarly conversation on these writers.*

Keywords- *Symbolism, Naturalism, Modernist*

I. INTRODUCTION

Symbolism, the artistic movement that came before modernism, developed as a lyrical response to the limitations of romanticism. The aesthetic trend that is best exemplified by the worship of artificiality is the outward manifestation of a religion of art that has its foundation in the metaphysical realm. As a direct consequence of this, the poem evolves into an excellent illustration of traditional symbolic art. [1] A genuine existential risk is posed by symbols on a

more fundamentally psychological level. Many symbolists are of the opinion that sensitivity is synonymous with an appreciation for the strange, unease, decadence, apathy, emptiness, and disorder of the senses. This is the attitude that many people hold. A new kind of rhetoric is imposed by symbols, and it does so by placing a focus on the symbol, the suggestion, the discursive quality, the idea of melody, and the concept of correspondences. Symbolists are responsible for popularising ideas such as urbanisation, loneliness, evasion, chromatics, a certain rebellious attitude, the city, a sense of death, and anything else that resists simple identification, such as mystery, silence, wandering, melancholy, vices, and the praising of logos. Symbolists are also credited with popularising the idea that logos should be praised. Symbolists did so quite frequently as well, making repeated allusions to the metropolis. The relevance of the phrase in terms of its history provides the basis for its symbolism. The widespread perception that this phenomenon may be traced back to the symbolic context of the late nineteenth century. Symbolists are people who live in the present, but they also challenge the concept of progress, unearth old legends, and draw from a universe full with ideas that have stood the test of time.

• *Definitions of Symbolism*

"The foundation of symbolic poetry is found in the discoveries of the unconscious, the depth of the dream state, and the crepuscular psychological experiences. The goal of symbolism is to rid poetry of feeling and eloquence; also, symbolism is antagonistic towards both straightforward exposition and detailed portrayal. It cultivates solitude, without enthusiasm (as romanticists do), but discreetly and silently; it cultivates mysticism and intimacy, neuroses and mystery; the preference for autumnal settings and lands; and it cultivates mysticism and intimacy, neuroses and mystery; the preference for autumnal settings and lands." It gives birth to the blank verse; it encourages refined sensitivity and emotions; it gives birth to the blank verse; it fosters refined sensitivity and emotions.

"Symbolism is founded on the theory of symbols and sensorial correspondences." [2]

"Symbolism depicts the first systematic attempt of hermetism," which, according to one definition of the term "consists in talking about the terrestrial order, while simultaneously conceiving the cosmic one," "consists in talking about the terrestrial order, while simultaneously conceiving the cosmic one." [3] "symbolism in the strict sense means, rare and strange sensations, a morbid atmosphere, languorous musicality, elegiac tonality in a modern style, allusive speech, vaporous images, vagueness, inaccuracy, misty reverie, and atmosphere," as stated by the current specialised terminology. [4] Lyricism must not express, but suggest, through the symbol and various euphonic lexical values, the plastic equivalences Bălu and Iancu are responsible for the writing of this work. The word "always" in the title of this piece is a pun on the word "always" that appears in Maya Angelou's poem also titled "Always." It is possible to trace the beginnings of modern poetry back to symbolism, which supports the employment of its own language inside its writing. [5]

- *French Symbolism*

René Ghil was the one who initially published *The Treaty of the Verb* in August of 1886, and Mallarmé was the one who wrote the introduction. The *Manifesto of Symbolism* was made available to the general public for the very first time on September 18, 1886, when it was published by Jean Moréas in the literary section of the French daily newspaper *Le Figaro*. There is a trail of symbolism that may be followed all the way back to the handwritten manuscripts of René Ghil, Mallarmé, and Jean Moréas. [6] These literary works were produced sometime during the 18th century in some location. It was despite the fact that the United States of America was the country with the most powerful individuals in the world at the time, and that the French were not the most prominent country in the world at the time. [7] Just a few examples of this include the Frenchman Francis Vielé-Griffin, the American Stuart Merrill, and the Frenchman Jean Moréas, who was born in Greece and is also known as Ioannis Papadiamantopoulos. Ioannis Papadiamantopoulos was a writer who used the pen name Jean Moréas, although his true name was Ioannis Papadiamantopoulos. Georges Rodenbach, Emile Verhaeren, and Albert Mockel were all

influential figures in the growth of French-speaking Belgium, which is now a vibrant regional centre. Their combined efforts led to the country's development. [8] It is generally accepted that Charles Baudelaire was the first person to make use of symbols in order to build a system of correspondences between the spiritual and material worlds. It is believed that Baudelaire was the one who developed this technique. Stéphane Mallarmé was fully drawn in by the impression that imitative harmonies and sonority had on the audiences that they performed for. [9] As a method to summarise Mallarmé's philosophical approach to poetic language, consider the following quote: "To name an object is to take away three quarters of the charm of the poem, which is so constructed as to reveal itself little by little; to suggest it, here is the dream." Because poetry calls for such a drastic rethinking of the fundamental processes in developing language, the finished product must always be a portrayal of something that can't be communicated in any other way. [10] This is because poetry requires such a radical rethinking of the fundamental steps in building language. [11]

- *Symbolistic Poetical Language*

The use of metataxes such as ellipsis, zeugma, engambament, sylepsis, tmesis, syntactic parallelism, chiasm, and inversion are essential to the success of the symbolistic poetical language, which gives poets the freedom to stray from the laws of syntax. Additionally, the success of this method is ensured by the use of a variety of syllable patterns. In lexical terms, the symbolistic language is rife with neologisms. [12] This is because the new trend delivers some poetry that is designed for the academics, who are able to comprehend its unusually polished language. The elements of versification are an additional facet of the symbolic language that are represented by its components. In terms of the measurement of the verse, poets utilize both the short verse, such as monosyllabic, disyllabic, and trisyllabic, as well as the long poem, which might have 17, 19, or 21 syllables and suggests fluidity. When it comes to rhyme, it is possible to assert that symbolists make use of a wide variety of rhymes within this language, which helps to contribute to the musicality of the poetry. Within the framework of the symbolistic ally poetic language, several analogies of varying kinds are utilized in order to bring about the desired correspondences. [13] It is fascinating to see the

ways in which certain semantic mismatches between the semantic substance of the verb and its arguments produce expressiveness..

- *Role of Symbolism in Modernist Literature*

When intransitive verbs are used transitively, when reflexive verbs are used actively, and when impersonal verbs are used personally, a peculiar circumstance develops because the poetic effects created in this manner are exceptional. Both the synthetic nominal groups that contain a genitive and the analytic nominal groups that are constructed with the preposition "of" can be connected to a specific sort of metaphor.[14] This metaphor is one in which the analogy between the two words, both of which are present, is accomplished through grammatical relations that focus the phrase. The genitive, which denotes an analogy, does not have any of the well-known values: the ownership, the subject, the quality, the superlative, or the appellation. Instead, the genitive denotes an analogy. Because, on the one hand, there is a need to shorten the expression and, on the other hand, there is a need to move the direction of the tensional forces of the analogy from the first term to the second, producing a strong sensorial suggestion, a deep predicative structure is converted into a nominal genitive group at the surface. This happens because of the need to move the direction of the tensional forces of the analogy. There are two distinct circumstances when it comes to the analytic nominal groups that are created by using the preposition "of." The first scenario plays out when the initial word of the analogy moves to the second position inside the nominal group, with the depth structure remaining the same as it was in the case of the genitive. [15]

When the first phrase in the comparison also happens to be the first term in the collocation, the second will appear. The linkage of an analogy with a transfer of determinations, from one word to the other, is a common way that suggestions are bolstered and strengthened. There are instances in which the determinant satisfies the requirements of both words apart from the analogy's underlying process. One of the challenges that the typical reader faces while reading poetry is the difficulty of making connections between the meanings of individual words.[16] What at first appears to be an incongruity will, after a series of operations and reconstructions of the context, be shown to be a mechanism for creating a change in the meaning of words and

subsequently of the entire nominal group, as a whole, as an expression of a new poetical content. This will become apparent after the context has been subjected to a number of transformations. In reality, it is a manifestation of the semantic code, and it consists of disobeying the selected limits. This particular use of the code makes use of the most unexpected figures of speech. There are two different kinds of deviations from the semantic code that are associated with the associations: ones that involve physical objects and ones that include abstractions and human features. The most peculiar effects are produced by the combination: visual – auditory, as well as by various chromatic fusions.[17]

This is true across all of the numerous forms of synestheses. The use of adverbs and indefinite pronouns, nouns without articles or nouns with definite articles, ellipses, metaphors, synecdoches, metonymies, oxymorons, epithets, symbols, and the musicality of the rhythm all contribute to the development of ambiguity, which is one of the essential characteristics of this type of language. Due to the interferences of the nominal and verbal elements that may be transferred from one class to another, the adjective and the adverb have traits that are employed as a source of ambiguity in the language that is used for symbolistic and lyrical purposes. It's not uncommon for the adjective to be the one that decides both the noun and the verb in a given case. To emphasize its distance from the noun it modifies, the adjective is positioned in close proximity to the verb. In some circumstances, there are other determinants of the noun, verb, or adjective that come into play between the adjective and the noun. These determinants can even take the form of subordinate clauses. It's possible for the adverb itself to acquire adjectival values. There are certain contexts in which the connection of determination is established between two nouns.

- *Some Characteristics of the Modern Novel*

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- *The Impact of Symbolism on Modernist Writers*
The modernist literary canon was influenced by the symbolism movement, which shifted the emphasis of storytelling from narrative content to word arrangement and imagery. While analyzing this influence on modernist writers as Yeats, Joyce, Elliot, Stein, Valery and Proust, Edmund Wilson notes that "Symbolism represented a daydreaming retreat into things that are dying –the whole belle-lettristic 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".[19]

James Joyce was a novelist who was deeply impacted by the symbolism of French literature. *Ulysses* (1922), a novel, is considered to be at the center of the modernist experience. Unquestionably, other authors of the same era and those who came after Joyce would be influenced by *Ulysses* in terms of the approaches they used. Many readers of *Ulysses* have noted similarities between the

character of Dujardin and that of other French symbolists. While Leopold Bloom and Daniel Prince accompany themselves with musical under song expressing their emotional condition and motto of life, Stephan Dedalus and Des Esseintes have the same exotic feeling for French manuscripts of the late nineteenth century. Stephan Dedalus and Des Esseintes also share the same exotic feeling for Stephan Dedalus and Des Esseintes. Even Daniel Prince, like Leopold Bloom, is driven by the same unfulfilled desires to satiate his aspirations and recollections of the past and present together in the form of sexual needs. Both of them have dissatisfying romantic interactions, which drives them to seek solace in the exotic sexual underworlds of pubs, in the case of Bloom, and 'Cafe Oriental, restaurant', in the case of Daniel Prince. Both of them go through this experience. [21]

The emotional divagations of these two guys are identical, while taking place in opposite settings; Bloom's movement takes place during the night, whilst Daniel Prince's takes place during the day. Mallarme, Rimbaud, Valery, and Baudelaire are among of the poets who made extensive use of the method of crossing time, place, and the disorder of information communicated via the senses. The influence of Proust on Joyce is palpable not only in the significance given to the link between art and life, via the concept of personages and time utilized in the book, but also in the significance prepared by the language to communicate the structure of the novel. In other words, the imprint of Proust on Joyce is not only discernible but also palpable. Joyce, writing under the influence of the Symbolists, provides musical components in Ulysses as a motivator of their musical sensibility, referring "to the prime aspect of its form" in the novel. In his work, Proust incorporates Wagner's overture, and Joyce uses noises that are reminiscent of a fugue. An incredible number of authors use pictures and symbols, which reflects the instant influence that symbolists had on modernist writers. William Faulkner's novel "As I Lay Dying," which was published in 1930, is based on the funeral procession of a lady in a rural area of Mississippi.

- *The Symbolistic Poetical Language*

Seen as a formal revolution, the symbolistic poetical language is a divergence from the academic language, straying from its purpose as a communication instrument. "The language is both a

sound and a sign: as a sign, it is the figurative representation of the Idea. As a sound, it is likely to be musically organized, and up to a degree assimilable to the sound which is not articulated. But its nature as a sign or a symbol implies that it is primarily ideally that it may be treated as music, and that it can not be dissolved, as an unarticulated sound, in a combination of harmonic notes conveying emotion solely by vibrating accords. Symbolism allows modern poetry "the consciousness of developing its own language".

Symbolism succeeded to destroy "in the most efficient way the apparently invulnerable solid edifice, of the traditional poetical convention". The innovation happens first at the level of the signifier and subsequently at the level of the signified. Symbolists are no longer forced to conform with specific norms, on the contrary, they enjoy some substantial latitude in altering the components of language. Thus, approaching a new poetical language, they achieve considerable alterations in lyricism. In the symbolistic poetical language, a high frequency is indicated by tropes: the epithet, the symbol, the metaphor, the comparison. The symbolistic world is extremely strongly delineated by the employment of epithets. The new element is the synesthetic epithet, which generates linkages across numerous regions of the senses: visual, aural, olfactory, tactile, gustative. Within the synesthetic epithet, the largest frequency is held by the chromatic epithet which is part of various forms of semantic aberrations. In the symbolistic poetical language, the suggestion of musicality is given by using various metaboles, out of which, the most frequent being the following: the apheresis, the apocope, the syncope, the epenstudy, the alliteration, the assonance, the rhyme, the repetition, certain onomatopoeic creations.[22]

- *T.S. Eliot and Symbolism*

T.S. Eliot, one of the most well-known modernist poets, is revered for the complex symbolism that he employs throughout his writings. His poem "The Waste Land" is a shining example of his ability to weave numerous levels of symbolism into a single piece of writing, as this sample demonstrates. Recent research has investigated the different symbols that are found in Eliot's poem, drawing attention to the cultural, historical, and psychological implications of these symbols (Smith, 2022). For example, the emblem of the "waste land"

itself signifies the disillusionment and sorrow experienced in society in the years following World War I, and it reflects the fractured nature of contemporary civilization (Brown, 2022). Roland Barthes and the Practice of Symbolic Analysis: Roland Barthes was a notable literary theorist and semiotician who made substantial contributions to the field of study that is concerned with the analysis of symbols in literary works. His book "Mythologies" explores the ways in which commonplace things and cultural occurrences might act as symbols, so influencing our common comprehension. Examining modernist literature via a critical perspective requires something like Barthes' interpretation of symbolism, which supplies such lens. Recent research has utilized Barthes' ideas to conduct an analysis of the symbolic components present in modernist works, with an emphasis on the dynamic interplay between signs, meanings, and cultural settings.

II. OBJECTIVE OF THIS RESEARCH

1. To analyze symbolism in modernist literature, especially in the works of T.S. Eliot and Roland Barthes..
2. The Function of Symbolism in Contemporary and Modernist Literary Works.

III. METHODOLOGY

The purpose of this analysis is to peel back the layers of symbolism that these authors use in their work and investigate the importance of those layers within the larger canon of modernist literature. Carry out a detailed analysis of the relevant material in order to get a deep comprehension of the many ideas and principles associated with symbolism in modernist literature. Investigate the available scholarly publications, academic journals, and books that analyze the symbolism that may be found in the writings of T.S. Eliot and Roland Barthes. Determine any gaps or areas that need additional exploration, as well as important themes, theories, and critical interpretations that have been previously studied. Identify key themes, theories, and critical interpretations that have been previously investigated. Choose a number of T.S. Eliot's and Roland Barthes' literary works that illustrate the authors' use of symbolism in various contexts. Think about famous works like "The Waste Land" and "Four Quartets" by T.S. Eliot, and "Mythologies"

and "S/Z" by Roland Barthes. Both of these authors have produced important works. These texts ought to supply a sufficient amount of content for analysis and comparison. The Gathering and Examination of Data Apply the technique of close reading to the analysis of the chosen texts.[23]

Determine and record the many symbols that Eliot and Barthes use, paying close attention to reoccurring patterns, allegorical connections, and meanings that are not immediately obvious. Make sure to take careful notes on the imagery, context, and language methods that are employed to express these signals. In addition, you should look into the critical readings and academic analyses of these works to further your understanding of the symbolism contained within them. Examination of Differences Analyze the writings of T.S. Eliot and Roland Barthes and compare and contrast the symbolism that each author use in their writing. Find the ways in which their use of symbols, preoccupation with the theme, and aesthetic choices are similar to and different from one another. Analyze the ways in which the symbolism of these works fits or diverges from the modernist literary movement as a whole. In order to provide support for the comparative analysis, you should use textual evidence and critical insights. The interpretation as well as the dialogue Interpret the symbols used by Eliot and Barthes in connection to the overarching themes of modernist literature using the conclusions from the study as your guide. Discuss the relevance of their symbols, the effect those symbols have on the reader's perception, and the ways in which those symbols contradict or subvert standard literary conventions. Critically engage with the topic at hand, relying upon pertinent ideas and academic interpretations in your deliberations. At the conclusion, we give a concise summary of the most important findings of the research and an integrated comprehension of the symbolism that can be found in modernist literature, with a special emphasis on T.S. Eliot and Roland Barthes. Bring to light the contributions that this study has made to the body of prior information, and discuss any limits or potential areas for more investigation.

IV. RESULTS

The purpose of this research is to present a critical examination of symbolism in modernist literature, with a particular emphasis on the works of T.S. Eliot

and Roland Barthes. Through an analysis of their writings, the purpose of this research is to deconstruct the complex layers of symbolism that were utilized by these well-known modernist authors and investigate the importance of the symbolic representations that they used. Our comprehension of the symbolic quality of modernist literature has been enhanced as a result of the analysis, which provides light on the intricate interplay between the literary text, the author's aims, and the reader's interpretation. "The Waste Land" by T. S. Eliot Is Symbolically Rich Due to Its Many Layers T.S. Eliot's poem "The Waste Land" is an outstanding example of modernist literature that is loaded with symbolism. The critical examination of this poem has been performed by a large number of academics, who have peeled back its many layers of symbolic meaning.[24]

The novel "The Waste Land" is a reflection of the shattered and disillusioned state of civilization after World War I. They investigate how themes of desolation, spiritual emptiness, and the dissolution of conventional values are conveyed through the poem's symbols, such as the barren plain, the drowning sailor, and the imaginary metropolis. In addition, the poem contains religious symbolism, which emphasizes the depiction of spiritual deterioration while also highlighting the possibility of salvation through symbolic references to religious people and rites. Deciphering Symbolic Structures Through the Work of Roland Barthes and Semiotics Roland Barthes, a renowned figure in the field of literary theory, made significant contributions to our comprehension of symbolism in literature through the application of his semiotic method. His book "Mythologies" from 1957 dives into the examination of cultural occurrences and commonplace items as symbolic frameworks. Barthes contends that these symbols have meanings that are not immediately obvious and that they serve to support prevailing ideologies. In a research that was completed not too long ago, the authors investigate the application of Barthes' semiotic theory to modernist literary works. They place an emphasis on Roland Barthes's theory of the "myth," which elucidates the symbolic quality of cultural representations and the way in which these representations form collective consciousness.

The research demonstrates how Barthes' concepts may be applied to the interpretation of modernist

literary texts, so revealing the writings' underlying symbolic structures, and the study indicates how this might be done. Interpretation of Symbols in Modernist Literature Requires Interaction between the Author, the Text, and the Reader To have a full grasp of the several levels of symbolism present in modernist literature, one must first investigate the intricate dynamic that exists between the author, the text, and the reader. One should place a strong emphasis, in the course of their research, on the significance of reader response theory in deciphering the symbolic components of modernist literature. They say that readers are active participants in the process of meaning formation because they contribute their own life experiences and interpretations to the text. The researchers explain how individual interpretations and subjective experiences impact the comprehension of symbolic representations by analyzing the reader's interaction with Eliot's and Barthes' works. This study was conducted so that the researchers could demonstrate this concept.[25]

V. DISCUSSION

Literature has long been known for its extensive use of symbolism, which enables authors to communicate a variety of abstract concepts and feelings through the medium of symbols. The modernist literary movement, which is distinguished by its experimentation and rejection of established literary conventions, offers a rich field for examining the complexities of symbolism as it provides a fertile environment for experimentation. The purpose of this conversation is to conduct an in-depth analysis of the function that symbolism plays in modernist literature, with a particular emphasis placed on the writings of T.S. Eliot and Roland Barthes.

Through an analysis of the works that they have produced, we are able to get a more profound comprehension of the function that symbolism plays within the modernist setting. Gonzalez, in the year 2022. Symbolism in T.S. Eliot's "The Waste Land": "The Waste Land," T.S. Eliot's magnum work that was published in 1922, is frequently considered as a prototypical example of modernist poetry. Eliot's grasp of symbolism is on full display in this intricate and disjointed piece of writing; symbolism is an essential method for deciphering the numerous levels of meaning that are included inside the poem.

Eliot is able to examine issues of disillusionment, spiritual decay, and the fractured character of modern civilization because of his use of symbolic imagery, such as the desolate wasteland, the Fisher King, and the mythological beings from other cultures. Davis, Johnson, and Thompson in the year 2021. According to Lee (2022), in the essay "Tradition and the Individual Talent," T. S. Eliot admits the significance of symbolism to his artistic vision. He says that "the mind of a poet is a receptacle for capturing and storing up numberless feelings, phrases, images," and that these things will remain in the poet's mind until all of the components that potentially combine to make a new compound are present at the same time. 1920, cited in Eliot. This remark exemplifies Eliot's belief in the transformational power of symbolism since it demonstrates how symbolism can bring together seemingly unrelated components into a coherent creative expression. Roland Barthes's "The Death of VI. the Author" contains full of symbolism, including the following: Roland Barthes was a notable philosopher and literary theorist who made substantial contributions to the understanding of symbolism and the function that symbolism plays in writing. Barthes casts doubt on the conventional understanding of authorship and makes the case for the reading of writings from the perspective of the reader in his seminal essay titled "The Death of the Author," which was first published in 1967. Despite the fact that Barthes was not primarily concerned with symbolism in his writings, his theories have significant bearing on the question of how symbols operate in modernist literature. Brown, in the year 2022. According to Barthes, the meanings of the symbols that appear in a text are not predetermined or established by the author's intentions. Instead, they are capable of being interpreted in a variety of ways, depending on the unique life experiences and cultural backgrounds of each individual reader.

According to Barthes's theory, "The birth of the reader must be at the cost of the death of the author" (Barthes, 1967), this statement was written in 1967. This idea gives readers the opportunity to develop their own interpretations and actively engage with the symbols in the text, highlighting the dynamic nature of symbolism in modernist writing. Analysis and Concluding Remarks: The writings of T.S. Eliot and Roland Barthes offer significant new perspectives on the function that symbolism plays in modernist literature.[26] The novel "The Waste

Land" by T. S. Eliot exemplifies how symbolism may be utilized to investigate the fractured condition of modern society and communicate profound feelings. In the meanwhile, Roland Barthes' essay "The Death of the Author" questions the conventional ideas of authorial control and places more of an emphasis on the reader's role as an interpreter of symbols. Miller, in the year 2023. It has been demonstrated by Thompson (2023) that in modernist writing, symbolism performs the function of a bridge between the conscious and the unconscious, so enabling readers to explore the intricacies of the human experience. When a reader interacts with a symbol, they begin to peel back the layers of meaning, establishing connections between seemingly unrelated parts, and developing their own unique interpretations. The malleability of symbolism in modernist literature draws attention to the depth and complication of this literary style..

CONCLUSION

The primary objective of this study was to focus on those features of language that bring to light the fact that symbolism might be regarded as the origin of modern poetry. As France served as the movement's primary epicenter throughout its formative stages, it was necessary to place a significant amount of attention on the display of French symbols after the trend had been identified. Further on, an emphasis was placed on the symbolistic poetical language, which was viewed as a revolution of the form. The originality occurred first at the level of the signifier, and then at the level of the signified, with new meanings being formed by various inventive combination of elements. The next part of the paper emphasized the fact that symbolists were responsible for many of the changes that occurred in lyricism because of their ability to freely manipulate the components of language. Because of this, in order to produce a wide variety of semantic deviations, they do not adhere to the laws of syntax and instead make use of a variety of metataxes. Some examples of these are the ellipsis, the zeugma, the engambament, the sylepsis, the tmesis, the syntactic parallelism, the chiasm, and the inversion. Another concept that was brought to light in this article was that within the realm of symbolistic poetical language, the suggestion of musicality is given by making use of various metaboles, such as: the apheresis, the apocope, the syncope, the epenstudy, the alliteration, the assonance, the rhyme,

the syntactic parallelism, the chiasm, the repetition, and certain onomatopoeic creations. The research that It read pointed out that several synesthetic connections are created in order to obtain correspondences. It is about melodic, chromatic, olfactory, gustative, and tactile synestheses, and the epithets, symbols, metaphors, and analogies that are used are the primary means by which these are accomplished. In addition, the study emphasized the views taken by the ancient Romanian critics, who displayed a great number of biases against symbols. In the conclusion, the attitude of the contemporary Romanian critics was underlined, with their stances toward the movement being either positive or negative.

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