

IMPACT OF SYMBOLISM ON THE CRITICAL PRETEXTUAL ARABIC APPROCH A PRAGMATIC STUDY HAYDER ABDULRAZAQ OUDAH, M.A.

1. ABSTRACT

Symbolism appeared for the first time in the late nineteenth century, and this term was not known in Arabic literature until the year (1885), and it continued until the early twentieth century. The first symbolic literary work was an article published by the French poet (Jean Morris) in which he responded to his accusation of decadence, but these attacks gave Morris the strength to live with new literary and artistic schools, such as surrealism, existentialism, and others. The poet Blake was famous for symbolic poetry, which is a kind of scattered poetry.

The impact of the symbol differs in two types: the artistic or general artistic symbol, and the allegorical symbol, as the symbol is an imaginary product inferior to symbolic technology, expressing a deep and complex spiritual phenomenon that provides metaphor for pleasure and entertainment. Also, Blake distinguished between the two types of symbol and made it (the private symbol and the general technical symbol), and according to Blake, The symbol is, in fact, the only adequate expression of the invisible essence, a transparent lamp and a spiritual flame. Whereas a general artistic allegory is one of many possible representations embodying a familiar object, or principle belonging to the imagination; Rather, one of them is revelation and the other is entertainment, and according to what Yeats came with another definition for each of the two types: the artistic symbol is a product of memory, while the technical allegory embodies vision and represents reality. Nowadays, the allegory has become the tool that drives thought and reason in literature, and Arabic Critical Pretextual Theory relies on it completely (A. Alghaliby, n.d.).

Keywords: (metaphor, Blake, metaphor, pragmatics, symbolic poets, metaphysicians).

المخلص:

ظهرت الرمزية لأول مرة في أواخر القرن التاسع عشر، ولم يعرف هذا المصطلح في الأدب العربي إلا سنة (١٨٨٥)، واستمر حتى أوائل القرن العشرين. أول عمل أدبي رمزي كان مقالاً نشره الشاعر الفرنسي (جان مورييس) رد فيه على اتهامه بالانحطاط، لكن هذه الهجمات أعطت مورييس القوة للتعاشيش مع المدارس الأدبية والفنية الجديدة، مثل السريالية والوجودية والفلسفية. وآخرون. وقد اشتهر الشاعر بليك بالشعر الرمزي، وهو نوع من الشعر المنثور.

ويختلف تأثير الرمز في نوعين: الرمز الفني أو الرمز الفني العام، والرمز الاستعاري، حيث أن الرمز هو نتاج خيالي أدنى من التكنولوجيا الرمزية، يعبر عن ظاهرة روحية عميقة ومعقدة تقدم استعارة للمتعة والترفيه. كما ميز بليك بين نوعي الرمز وجعله (الرمز الخاص والرمز الفني العام)، وبحسب بليك، فإن الرمز هو في الواقع التعبير الكافي الوحيد عن الجوهر غير المرئي، وهو مصباح شفاف و الشعلة الروحية. في حين أن الرمز الفني العام هو واحد من العديد من التمثيلات المحتملة التي تجسد كائنًا مألوفًا، أو مبدأ ينتمي إلى الخيال؛ بل أحدهما هو الوحي والآخر ترفيهه، وبحسب ما جاء بييتس بتعريف آخر لكل من النوعين: الرمز الفني هو نتاج الذاكرة، أما الاستعارة الفنية فهي تجسد الرؤية وتمثل الواقع. وفي أيامنا هذه، أصبحت المجازية أداة محرّكة الفكر والعقل في الأدب، وتعتمد عليها النظرية النصية النقدية العربية اعتماداً كاملاً (ع. الغالبي، بدون تاريخ).

الكلمات المفتاحية: (الاستعارة، بليك، الاستعارة، الذرائعية، الشعراء الرمزيون، الميتافيزيقيون).

2. INTRODUCTION

The emergence of the symbolist school is an experience that crystallized with the Arab renaissance movement, and the aesthetic philosophy of modern symbolic poetry was fundamentally different from other poetic schools, because it relies on the poet's own experience, enjoying freedom in the use of words. The poet is empowered to set aesthetic standards of his own. The connection of contemporary poets with the events they experienced, led to great interaction with them, and ambiguity appears as the first characteristic of modern symbolic Arabic poetry, which is a result of the use of symbols in poetry. The interpretation, can be said that the renewal in modern Arabic poetry through the use of symbols led to the carving of a new

concept of Arabic poetry based on liberation from the aesthetic standards of ancient Arabic poetry, and the beginnings of the emergence of symbolism in Arabic poetry go back to the poems of (Gibran Khalil Gibran) (Gibran & Bushrui, 2012) .Other critics claim that (Michael Naima) and (Elia Abu Madi) were among the early contributors to introducing symbolic utilizations into Arabic poetry, but it is most likely that Gibran Khalil Gibran is the founder of the symbolic school in modern Arabic poetry. For his use of new expressions in poetry, such as the winged self and the field of the heart, and reliance on the dialogue movement in the form of allegories, inspired by ancient civilizations such as the Greek civilization.

The objective of study

The relationship of symbolism in the Arabic pragmatic-critical approach, language in scientific analysis is dominated by significance and symbolic significance is divided into two parts in the channel of communication: the visible semantic lexical section and the invisible pragmatic section and between them the interpretation process takes place and this is what is called language technology.

The problem of study

The research problem lies in the process of interpreting the meaning of the indications received from the speaker to the listener in the channel of communication. It is divided into a visual, lexical half, and the other half is invisible, instrumental. For this reason, pragmatics is known as something said and understood in a different way.

The questions of study

- How many types are there in the symbolism school?
- What kind of history symbolism face, simple or difficult? why ?
- Is symbolism school accepted or refused in Arabic literature? why?
- ❖ **Characteristics of the symbolic school in modern Arabic poetry**

The symbolic school in modern Arabic poetry was distinguished by many characteristics, the most important of which are the following:

1. The enrichment of poetic poems is due to its association with the different branches of knowledge; Such as the history of religions, anthropology, psychology, sociology, linguistics, and philosophy.
2. Organic unity means that the poem grows in an integrated, natural way, like an organic being, and organic unity is one of the most important characteristics of the symbolic school in modern Arabic poetry.
3. Employing the reader's intuition to interpret poetry. This feature aims to give the reader an opportunity to evaluate the poem. Intuition is a

psychological process for interpreting the symbolic melody. Because symbolism affects the interpretation, and this opens the way for the renewal and continuity of the text of the poem.

4. Depth and moral complexity .The goal of depth is to produce poetry that is characterized by greatness, but it may impart ambiguity and complexity, and this matter is mitigated by symbolic poetic music harmonious in the folds of words. The geometry of the image and its aesthetics.
5. The poetic image abounds in symbolic poetry with its sensual and moral branches, and although it suggests ambiguity, the symbolist school emphasized the necessity of employing the image; Because of the deep resonances it causes in the hearts of the recipients

3. METHODOLOGY

Symbolism was born as a conscious movement in France, as a reaction against nature and its accuracy, and the accuracy of a school of nature is represented by (Zola)(Walker, 1959). It was declared that symbolism was a school, in a manifesto published in (Figaro) in 1886 by a group of writers known as the "**Symbolist Poets**" to describe a method of literary expression in which words are used to suggest states of mind instead of using their objective content or the representational or intellectual. The French symbolists led by (**Mallarm and Verlaine**) condemned the mere "**outward appearance**", and placed great emphasis on dealing with feelings or representing the ambiguities and fleeting impressions that constantly pass

before the eye of the mind, and this means a hypothetical withdrawal from life focusing on the interior experience through symbols. The term “symbolic” applies to the first generation of French poets after (Baudelaire),(Mein, 1973) and is considered more broadly to the first contemporary poets in other countries, and this case imposes an idea: that the poet can express in better way about a dream and drama of his intuition, his feelings, and uncertainty in the form of his symbolic myth, when he uses an old myth, or invents a new one as a way to reveal a perception that does not have a direct language. The symbolism is a method that was appropriate for an era that finds truth only in rare moments of intense vision : It is halfway to the idealism(Chadwick, 2017).

❖ The Symbolism and the Symbol

The word symbol is derived from the Greek verb (symballein), “double tossing,” and the noun thereof (somnolent) means “sign,” “emblem,” (العتيبي، ٢٠١٧) or “a distinctive symbol ” or “mark” but whether it is a moving or static object, it represents or stands for “something else, as described by (Colleridge) by saying: “ **The symbol is distinguished by the transparency and peculiarity of the human race in the individual through which it is referred.**” The symbol differs from the technical allegorical metaphoric sign in that it has a real existence, while the technical sign is arbitrary, “**The Scales**”, for example, symbolize “**justice**”. **The orb and the scepter symbolize ownership and judgment, the dove stands for**

peace, the goat is for lust, the lion is for strength and courage, the rose is for beauty, the lily for purity, the stars and the stripes in American flag stands for America and its states, the cross for Christianity, the swastika (or crooked cross) of Nazism and Fascism, the golden, red and black hat of Montenegro symbolizes glory, the blood for sadness. The actions and gestures are also symbolic, so the fist first symbolizes aggression, and striking on the chest means remorse, arms raised to surrender, and the intertwining of hands and raising them imply ls stands for surrender, the slow upward movement of the head accompanied by closing the eyes means rejection,(Szeman, 2001) "No". Moreover, most religious rituals are rich in symbolic movements and gestures, especially the Roman Mass. It combines the literary symbol to an image and a concept (words themselves are a type of symbol). They may be general, private, global or local, and they appear, if the expression may be, as expressed by (Baudelaire) in his sonnets of "Correspondence". As for literature, the general or universal symbol appears in the works of (Virgil), (Dante) and (James Joyce). This journey may be an interpretation to a spiritual experience and a dark night for the soul, and a kind of tyrannical **Odyssey**, so for the examples of special symbols are those that are repeated in the works of (Yeats) such as the **sun, the moon, the constellation, the mask, the tree, the winding ladder, the falcon.**

“The divine comedy” of “Dante” is classified as a structural symbolism, while the jungles in “Macbeth” and “The repetition of the blood” image

symbolize the **“feeling of guilt and violence”**, while in **“Hamlet”**, **“herbs and diseases”** symbolize **“corruption and decay”**, and in **“King Lear”** , **“clothes”** symbolize **“appearances and power”**; The storm scene in this play can be considered a symbol of the cosmic and local chaos to which the **"unfamiliar man"** is exposed, and the symbolism appears remarkably in the poems of **“Blake”** and **“Shelley(Adams, 1973)”**. The **“Albatross”** appears in the poem **“Rhyme of the Old Sailor”** by **“Collerge”**, a symbol of **sin, lack for the respect of life and a deep humiliation of natural order**. As for **“TS Eliot”** and in his quartet poem, he used **fire and rose** as **recurring symbols** in the poem. Symbolism is an essential part of **“Elliot's style”** in **“Ash Wednesday”** Part 3, and **“The Land of Waste”**, even if we went towards prose works, we will see the symbolism more broadly. In **“The Great White Whale”** from **“Moby Dick”**(Melville, 1892) to **“Melville”** and **“The Great God”** is a type of **symbolic creature**, while **“William Golding”** carries a lot of imagination, especially in **“The Lord of The flies”**(Golding, 1987), where **“Martin's beet”** and **“The Tower”** depend on **the power of symbolism** that tends towards multiple interpretations more than one interpretation, and **“Kafka's** short narratives and stories can be added to these aforementioned symbolic examples, as well as the plays of **“Maurice Maeterlinck, Andreev and Hugo. Von Hoffman, Sang and O'Neill”**. We find examples in these works on using a concrete image to express emotion or an abstract idea; Or, as **“Elliot”** said when explaining his term **"Objective Connection"**: "We will find a group of

things, a state, and a series of events that must be a form of those special feelings.

Let us clarify the implications of symbolism in the likeness as follows:

1. Symbolism

It is found everywhere, it is found when something represents something else. Symbolism is a form of speech that a writer uses when he wants to express a certain emotional state in a literary work. It is a use of an object, a person, or a situation, or a word used to represent something else like an idea in the work of a fiction.

2. Metaphor

A Metaphor is a comparison between two different things without using an analogy between the two words such as “as” or “like”: the following phrase is a good example “**time is money**”. It compares time with money, money and time are two different things. This metaphoric phrase is an example of symbolism, because these words demonstrate the importance of using your money and time wisely(Kirmayer, 1993).

3. Allegory (the technical symbol)

Allegory is an extended metaphor, which is a complete story, poem, or symbolic book that continues throughout the literary text in a novel on the tongue of animals written by (**George Orwell**), the use of animals on a farm

to represent the events that led to the **Russian revolution** (Kinasih, 2020), and the animals on the farm to represent the influence of greed to the extent that it removes the interest in others and their need for revolution. Another example is the Arabic book (Kallila and Dumna). The most stories of this book were written, symbolically on the tongue of animals.

❖ Symbolism and Beauty

The symbolic image reflects depth, purity, stylistic intensification, and refinement in expression for the symbolists. So it appears to some recipients an ambiguous image while it is a subjective and objective image, as it is for the (**Bernasians**), and it is an abstract image that combines the tangible to the intangible, and moves from the realm of consciousness to the world of the subconscious, because it is an ideal image that relates to subtle emotions and feelings. Symbolists resort to expressing their thoughts on shadows and slightly ambiguous images, to allow the recipient to participate them in the pleasure of thinking and give the multiple possibilities in their interpretation, where the world of beliefs and metaphysics plays a wide role in drawing the symbolic image and confuses it with the world of Ghosts and spirits, then mixing them with the realm of reality, and diagnosing other worlds such as the world of plants and animals, to move the recipient towards the realms of inspiration, with precise psychological neglect, swinging between clarification and concealment.

The poetic image takes a wide area of beauty and splendor for the Symbolists, as it identifies and mixes with the rhymes and rhythms to suggest an atmosphere approaching to the atmosphere of music, and that feature in which the artistic is added to the literature to draw musical pictures with words instead of music, and draw poetic painting with words, instead of the brush. The image with the symbol is like the relationship of the poet to the artist, and the relationship of the part to the whole. It is a relationship that made the image clear, almost tangible by the sense instead of the fingers, where the simple image made the picture structure a composite of color, tone and language, which promoted its inspired value in terms of rhythm, color and style. For this reason, some considered symbolism an aversion to material and logical reality, and a deviation in significance from reality, and the symbolism in itself is a mask that deludes and deceives the recipient with what he has of his senses, but in this claim, they forgot the situation of swimming in the beauty and imagination that symbolism provides, which is a factor that pushes it forward to precede its peers from other literary schools in steps, as long as literature is a measure of linguistic and rhetorical beauty. Symbolism contains a mystical and contemplative tendency that investigates the essence of things, and investigates the farthest depths by the symbol, and with this meditation that links the human subject with the realities of the universe and the mysteries of life, which drives the recipient to satisfaction with what he reads until the end. It is a kind of complete thrill and excitement in which the writer, in

another literary author spends a fabulous effort in drawing the symbolic images. It seems the aim of the symbolists appears to be a supreme goal of achieving the full (**beauty**) in the literary text, and making it an artistic image in an exhibition of art paintings or an operatic ensemble in an opera. The ideal fact is to show that the beauty alone is the subject of symbolic poetry. Truth and goodness may be combined with beauty in poetry, but with delegating beauty to everything. In symbolism this feature seems to me negative because it does not give importance to morals(Chignell, 2006).

The (**metaphysical**) philosophical direction of symbolism is related to Plato's idealism, and he is the one who sees that the material aspects of life and the universe are symbols of clear and fixed truths, and everything that falls under the sense and appears is a symbol. That is inevitable reality, we cannot escape it, it tends to be more scientific than it is literary. As for the second psychological trend, it is the one that tends towards the subconscious, because the owners of this direction believe that there is no truth to the universe except in “**the self**”, and that the external world is nothing but a picture of the inner world and its symbols. As for the third trend, it is the linguistic performative direction, in which the aesthetic view in poetry meets the aesthetic view in music, and the owners of this trend went to extract the characteristics of music, to apply them to poetry, and they called this type of poetry (**pure poetry**).

4. RESULTS AND DISCUSSION

❖ Symbolism in Arabic literature

Arab literature is accused of being devoid of symbolism, myths or mythology, and the fact of the matter is that the Arab region was full of symbolic stories and myths, at a time, when it was popular that Greek myths influenced Arabic literature, in addition to the truth that eastern myths were of Egyptian, Sumerian and Babylonian origin, the ones that pervaded the Arab region. Then those myths and symbolic stories made their way to Persia, India and China. The symbols and their impact on myths indicate that they had preceded the Greek influence in the Arab region, and that symbolism in modern Arabic literature has benefited Arabic literature since its first ages at the beginning of the second pre-Islamic era, so the book (**Kalila and Dimna**) is the first symbolic book in the Arab world, where all its stories came from the lips of animals, and animals became well-known symbols that are still valid in children's stories and cartoon films to this day and will continue until the unknown end. As for the stories of the famous Arabic old book (**Thousand and One Nights**), they appeared in the **Abbasid era, the Golden Age for Arabic literature**. Symbolism among the Arabs preceded the French, in the birth of the technical historical symbol, which the West – especially in English literature - called allegory, whose famous symbols are still live in (**Ali Baba**), (**Sinbad Travels**) and (**Shahrazad and Shahriar**) and (**The Flying Carpet**). Those symbols are fixed as unmemorable symbols. So Arabic literature, in its entirety, was a literature far away from the abstract in its convey or its description to the

outside world, and in its portrayal of the internal rifts in the human being. The Arabic sublime mentality does not go beyond the boundaries of visible matter, except with the jinn, e.g. in **(Aladdin and the magic lamp)** which is a perfect example of getting out of reality by means of a symbol, as the symbol of **(the Genie)** that appears after rubbing the lamp by **(Aladdin)**. So Arabic literature until the end of the Umayyad era was devoid of the type of symbolic literature, and it was characterized by the familiar clarity, and the tangible reality in the sublime Arab environment at that time, because symbolic literature is distinguished by its quest to reach abstract ideas and to probe the depths of the psyche. The **Abbasid era** made it possible for Arabs to mix with other peoples of a deeper civilizations, and they fused the disparate elements of the heritage of India, Persia and the Greeks into their original elements. For doctrines and thought, a new phase emerged with two colors: **Sufi literature and literature influenced by Greek thought on** (The book “Symbolism and Modern Arab Literature by Anton Ghattas” Dar Al-Makhfouf - Beirut 1949) (غطاس، ٢٠١٩). In Sufi literature, its essence meets the symbolic and general philosophical tendencies in several areas. In Sufi literature, its essence meets the symbolic and general philosophical tendencies in several areas. There is a similarity in means, not in substance, and the inclusion of something in some of the merits of something else that does not make it identical to it, and as some researchers have tried to make (**Sharif Al-Radhi, Arabs Baudelaire**) who laid the foundations of the symbol in Arab poetry, and to contrast between him and the other symbolic

poets on various topics and they continue in this quick presentation, saying that when he sees that **“the poetry of the Sharif Al-Radhi is completely different from the foundations of the Symbolists and their productions, so the poetry of the Radhi is of another substance, and what is important for him is to rely on modern literature exclusively”**.

New trends emerged in modern Arabic literature at the beginning of the twentieth century, after the romantic revolution and the wave of modernity that launched Western methodology towards the Arab world after the timid exit from the Second World War. So the literary ideas, that were brazen, aimed at striking morals, had taken from Arab literature, an approach such as existentialism and surrealism. But Arab writers faced this brazen attack with a clever and elegant confrontation of literary schools, where they adopted the good ones and rejected the pernicious ones that did not fit Arab society and balanced Arab morals. This confrontation helped the position of Arab poets of 19th century who were - for the most part - very conservative to the old-, and were not interested in innovation and renewal, but seemed to derive from their effects, except for a few of them who stood by the foreign culture and were disciplined by Western literature. So they had a slight chance of the new, such as **(Nageeb Haddad 1899, a journalist, a poet and a novelist, the owner of “Lisan Al Arab” magazine 1894)**. Thus, the trend of renewal that invaded Lebanon earlier than in Egypt, and a group emerged that received foreign culture in general in the wake of the World War, in the

French language in particular. This resulted in a struggle between the old conservative and the modernist, new that rejects tradition and rigidity, until the formulation of the products of the new generation after the First World War was weaker overall than the formulation of the ancient conservative writers. As the generation of innovators came to seize the lustrous musical terms in order to color their western creative images, and not exclude from that to the titles of the poems, as for the ambiguity of the meaning in their poetry resulted from their overwhelming choice of words, their over-reliance on similes and irregular metaphors. Their poetic styles, carries imaginative images, purposes and meanings were pigmented in the colors of Western literature. So they followed the liberal category (romanticism) and the abstract category. Thus, the Western symbolism infiltrated the Arab pen, and produced symbolic literary works stronger than the Western symbol, and the symbol remains in our day the master of the readings.

Symbolic literature reached its peak during the era of the French Mandate in Lebanon after 1919, and Arab writers drowned in pursuing symbolism in Lebanon until it entered Egypt to a lesser extent. After the political interests in Egypt, disappeared and leaving the cultural tide behind, signs of symbolism appeared in Lebanon and Egypt in 1928, in literary magazines in the two countries, and this trend continued to develop until it reached its most intense in 1936 under the access reading to literary magazines and poetry groups, after the supporters began. their movement of

translation of symbolic literature. After 1936, translations of symbolic poems and essays appeared in the literary magazines as follows (زينو منصور فون. - & افرام،، ٢٠٢٠):

- ❖ In 1934: “**Remorse after death**”, a poem for Baudelaire was translated.
- ❖ In 1935: “**Ferlin the Poet,**” an essay by Ali Mahmoud Taha was published.
- ❖ In 1937, “**Semiramis**”, a play for “Paul Valery”, and the play “**Amphion**” and the poem “**Bavarian Mountains**” by Persia, volume 90. Those literary works were translated by Khalil Hindawi.
- ❖ In 1938, the play “**Junction of the Paths**” by Bishir Faris, volume 92, a poem to “**A visitor**”, volume 104, “**A journey that faded**”, p. 302, “**A volume burn**”, volume 102, “**the poet’s word**”, volume 106. Those works were between the recipients.

The literary magazines have published various topics and other poems in the symbolic direction, as an interesting and understanding it, in addition to researches on this kind of literature or what is related to it with proportions such as Sufism or the science of the meanings. Among those magazines, the Lebanese magazine “**Al-Makshouf Al-Adabi**” was got fame in the publishing the symbolic literary works as follows:

- In 1936, it contained "**Astarte and the Far Echo**", "**The "Lonely Stone**" by Youssef Ghossoub.
- In 1937 "**The first tremor**" and the "**Impersonal**" were appeared in it.
- In 1942 the poem "**The Trapeze of the Qom**" by **Salah Labaki** has **been published in it**. Then the magazine "**Al mekshoof**" has got full interest of research and studies on symbolism between an author and a translator until the early 1940's. After "**Al mekshoof**" has been silent, other magazine has emerged with big open mouth by the appearance of "**Aladeeb Magazine**" in its care and interest in symbolism genre. It continued publishing the symbolic works. Then other magazines issued later, some of them are dissenters, commentators, and some of them are objectionable.
- A brief chapter by Professor "**Abbas Al-Akkad**" appeared in "**Al-Kitab**" magazine in its issue for the month of January 1947 under the title "**The Symbolic School**". Then symbolic trend takes its way under the Arab Tent respectively.

5. CONCLUSION

After the meaning of the term symbol in literature becomes clear, it is worth mentioning its characteristics that make it the center of literature and criticism. After obtaining a special sound from the Arabic Critical Pragmatic

(Pretextual) Arabic Approach(CPAA), which will distinguish it from other literary movements and terms. The revelation was based on the symbol and the Symbol and the implicature and the symbol based on the new Pragmatic Arabic Critical Approach. We will learn about that relationship between the symbol as a useful addition to literature (A. Alghaliby, 2018)and contemporary scientific criticism, and from the point of view of its pioneers who wanted to draw the attention of the recipient to it, as follows:

- Symbolists (pragmatists) were interested in poetic music, the word and the poem, and they benefited from the energies inherent in the individual and compound letters and words, and then from the general sound harmony in the poem's passages, to express the psychological atmosphere of the creator and convey it to the recipient.
- Symbolists depend in their expression on statements of meaning, such as colors, sounds, tactile and kinetic sensitivity, smell and taste statements, and regard them as a suggestive symbol.
- Symbol owners try to enter an unlimited world, such as the world of dreams, ambiguous or foggy mental states, broad-sensitive feelings, and penetration into the secrets of the soul and its records.
- Symbolists took a different approach from that followed by the romantics with regard to expressing psychological experiences, by discovering that metaphors in language do not capture psychological

experience, and expressing it honestly, and that it is necessary to search for a new method and a language with internal expressions that allow new relationships to be referred to the recipient. And, this new method is based on flashing and transmitting feelings completely with indirect condensation, so they resorted to symbolism to express thoughts, emotions and visions, because it is more able to reveal accurate impressions and the world hidden behind reality.

- The poems of the early Symbolists ranged between clarity, transparency and ambiguity, so they did not suddenly leave romanticism and other things, but rather retained some features of those schools, and so we find “**Baudelaire**” and “**Verlaine**” more clear than “**Rimbaud**”, and clarity here differs from the completely rejected directism. This means no complication in the idea, and lack of Alienation is in the picture, and in the pretextualists and pragmatists were fascinated in the closed symbols and implicature more that reality and imagination(A. O. Alghaliby, n.d., 2022).

6. REFERENCES

- Adams, H. (1973). Blake and the Philosophy of Literary Symbolism. *New Literary History*, 5(1), 135–146.
- Alghaliby, A. (n.d.). *Pragmatics in Action* - first edition. 3, 371.
- Alghaliby, A. (2018). *Pragmatics and the Literary Genres- the second volume of the pragmatic and philosophical encyclopedia*. Book, 1, 311.

- Alghaliby, A. O. (n.d.). Pragmatics and the Soverienity of The Arabic Geners. Book, 2, 311.
- Alghaliby, A. O. (2021). Pragmatics and the Human Mind. Book, 4, 363.
- Alghaliby, A. O. (2022). Pragmatics and the Critical Scientific Analysis. Book, 5, 344.
- Chadwick, C. (2017). Symbolism (Vol. 15). Taylor & Francis.
- Chignell, A. (2006). Beauty as a symbol of natural systematicity. The British Journal of Aesthetics, 46(4), 406–415.
- Gibran, K., & Bushrui, S. B. (2012). The prophet: A new annotated edition. Simon and Schuster.
- Golding, W. (1987). Lord of the Flies. Penguin.
- Kinasih, P. R. (2020). The application of reader-response theory to teach symbolism in literature class for EFL students. Journal of Research on English and Language Learning (J-REaLL), 1(2), 87–100.
- Kirmayer, L. J. (1993). Healing and the invention of metaphor: the effectiveness of symbols revisited. Culture, Medicine and Psychiatry, 17(2), 161–195.
- Mein, M. (1973). Baudelaire and Symbolism. L'Esprit Créateur, 13(2), 154–165.

Melville, H. (1892). Moby Dick: or, the white whale. Page.

Szeman, I. (2001). Who's afraid of national allegory? Jameson, literary criticism, globalization. The South Atlantic Quarterly, 100(3), 803–827.

Walker, P. (1959). Prophetic myths in Zola. PMLA, 74(4-Part1), 444–452.

العنبي، س. ن. س. (٢٠١٧). الرمزية وتجلياتها في الشعر العربي الحديث. مجلة الجامعة الإسلامية للبحوث الإنسانية، ٢٥. (2)

زينومنصور فون.، -، & افرام،، ي. (٢٠٢٠). حملة العشرة الاف: " الحملة على فارس". [د. ن.]،

غطاس، ك. أ. (٢٠١٩). الرمزية والأدب العربي الحديث/أنطوان غطاس كرم.

