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## **WHAT IS SYMBOL? (A LINGUISTIC APPROACH)**

The emergence of symbolism is associated with the work of French poets of the 1870s, who sought to “expand the framework of perception” of the surrounding world: “The imagination of the creator does not care about the accepted rules, legalized models ..., authorities” [6; c.6]. For French symbolism, in contrast to the later formed Russian and German, artistic principles were important above all.

Researchers note the special role of the development of the ideas of symbolism in Russia and Germany for the further development of modernism in Europe.

A. Bely in his work “The Emblematics of Meaning” notes that symbols in the form of lexemes have their own content, i.e. semantics, changing in this context, when “monotony at the level of emphasizing symbolic content” is removed by changing the context, due to which new interpretations and “readings” arise [5; c.22].

Researchers of A. Bely’s works pay attention to the concept of the word-body. The presence of complex sign systems and cultural models inside and outside the poetic code is noted, which is complicated by the desire of the symbolists to displace, redefine and cross the boundaries between art and religion, philosophy and science, theory and practice, etc.

A. Bely’s and A. Blok’s theoretical heritage is mostly thoroughly studied regarding the understanding of a symbol by poets. Let us comment on some statements from these studies.

According to scientists, interpreting the concept of a symbol, Bely A. proceeds from the Kantian-Rickert separation of the phenomenal and noumenal world, a

symbol for him is the connection between these worlds, giving rise to an attempt to comprehend the world of noumena in the poetry. Speaking about a structure of a symbol, we note that for Bely A., the object perceived by consciousness and the state of this consciousness are combined in it, in other words, the word-symbol combines the image of experience and the image of visibility, moreover, the image of experience breaks down into the artist's own mental activity in creating a symbol and the idea that this symbol is the carrier of; the image of visibility is for the first the reality embodied in the work (what is given at the input), and for the second the material given of the work, what has already been embodied [4; c. 98-99].

Thus, the word-symbol was originally an abstract “word-term” of ordinary language for those who direct their receptive ability to the linguistic-semiotic side of the sign, writes Hansen-Loewe A., but to “people of a symbol”, creative people (in the sense of a religion of art in modernism), the symbolic appears at the right moment in life in the form of insights and visionary experience [5; c.10–11].

One of the points of view is expressed in the works of Kolesov V. V., he develops his understanding of a symbol as a meaningful form of a concept and writes about a typical for Russian mentality construction of synthetic expression models: “a symbolic image appears ... as the main manifestation of a concept ... it is “a kind of a concept” which is constantly recreated by superimposing an image on a well-known symbol” [2; c.30].

Potebnya A. A. made the first attempt at a linguistic study of a symbol based on folk poetry: he identified three ways of expressing a symbol – comparison, opposition and the relation of causality. The researcher noted that the most difficult way of expressing a symbol in a language is causal relations, which “live out their days” in folk methods of treatment, rituals, they can be found in the highest forms of folk poetry [3; c.288].

According to Potebnya A. A., a symbol is explicated with the help of a word and reflects not the entire content of the concept, but one of the features that seems to be the most important to the popular view

Thus, there are various criteria for highlighting a symbol in a text and approaches to its study. Here is the statement of Vinogradov V. V., who also takes the position of the linguistic analysis of a symbol: "... a characteristic feature of a symbol is the conditioning of its meaning by the entire composition of a given "esthetic object" [1; c. 374], that is, a symbol for a scientist is a modus of a lexeme, a word transformed in the context of a given work.

Thus, as Potebnya A. A. rightly noted, only from the point of view of language the symbols can be put in order.

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