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ABSTRACT

of the dissertation for the degree of Doctor of Science

**NATURE-RELATED SYMBOLS IN
INTERTEXTUAL CONTEXT**

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INTRODUCTION

The Relevance of the Research Topic and Degree of Elaboration

A symbol is fundamentally a multidisciplinary concept. Symbols did not suddenly emerge within the realms of literature and literary science; rather, their narrow definition as 'artistic symbols' evolved from a broader understanding encompassing various disciplines. When examining any symbol in literature or those derived from nature, we are inevitably confronted with vast and majestic depths. Key questions arise: What is the purpose of a symbol? What does it conceal within its structure? How does it bridge the surface meanings with its deeper significance? And why do humans inherently think symbolically?

The study of symbols encompasses various disciplines that explore human understanding of the world, mental experiences, and development. This includes anthropology, mythological studies, psychology (especially psychoanalysis and the theory of archetypes), phenomenological philosophy, various social theories (notably symbolic interactionism), cognitive linguistics, and cognitive poetics. Symbols serve as fundamental topics within these fields, representing human methods of conveying meanings beyond language. The era of symbols and symbolic thinking is distinguished by its profound cultural impact. Symbols manifest in grammatical, technical, logical, mystical forms, among others, each deriving from one reality to explain, present, depict, signify, and define another. A symbol functions as a visual language requiring interpretation and decoding of visible signs. It plays a communicative role, irreplaceably regulating public and social relations, and facilitating cultural communication. Symbols serve the crucial function of bridging the known and the unknown, facilitating a dialogue between transmitter and receiver, thus exhibiting pragmatism. In the peripheral layers of symbols, one can discover emotions, thoughts, dreams, fantasies, hopes for the future, experiences, fears, beliefs—in essence, everything that defines human existence. Today, when examining the 'history' of symbols as appropriated and artisticized

by literature, including those derived from nature, we inevitably enter a multidisciplinary or interdisciplinary context. The interpretation of symbols signifies the interpretation of humanity itself. Thus, the intratextual function of any natural symbol, along with its narrative preceding the text and its ability to intertextually connect with other texts, engages intellectual and mental activities that intersect across all sciences and artistic fields. Art, originating from the imitation of nature (as noted by Seneca), began with primitive attempts to translate early observations into cave paintings. Today, it has evolved far beyond mere imitation, distinguishing between the abstract and the concrete, encompassing intuitive, emotional, and pragmatic dimensions, bridging intellect and intuition, and reflecting humanity's collective experience. Nature continues to hold a significant place in art and literature, with natural symbols embodying profound layers of artistic and aesthetic meaning. These symbols encode deep insights into humanity's earliest transition from nature to culture.

Symbols are manifestations of the human mind's capacity for abstraction, conveying universal and collective truths passed down through generations. Understanding symbols requires more than intuition; it demands intellectual exploration and comparative analysis. Unveiling the symbols embedded in literature necessitates familiarity and a hermeneutic approach, tracing their evolution into artistic forms. Language, culture, geography, historical context, and national or local factors all contribute to the interpretation and semantic richness of symbols, often drawing from mythical, religious, and canonical texts, as well as diverse human experiences.

In essence, symbols achieve their fullest clarity and resonance within the intertextual landscape, where they vividly clarify and elucidate their meanings. Yuliya Kristeva suggests that every text is a mosaic of quotations and a synthesis of other texts within itself¹. Writing and reading, therefore, are inherently intertwined with other texts. As authors write, consciously or unconsciously, they engage in

¹ Kristeva, J. "Word, Dialogue, and Novel." In *Desire in Language: A Semiotic Approach to Literature and Art*, edited by L.S. Roudiez, 64-91. New York: Columbia University Press, 1980. – p. 64-91. p.64.

a dialogue with existing texts. Similarly, readers interpret texts by discovering echoes of other texts within them, filling gaps with their own perspectives. When analyzing a symbol within a specific text, the boundaries of that text expand. The universality of symbols allows them to transcend individual texts, making them applicable across various texts. Moreover, symbols carry their cultural memory and historical experiences into any literary work, imbuing them with intertextual characteristics.

Symbols provoke intertextuality, and in turn, intertextual analysis identifies, defines, and utilizes symbols as navigational tools to connect with other texts. The paradigm of universal symbols breaks down geographical, historical, and cultural boundaries, enabling global communication of texts and fostering dialogues that highlight ethnic and national identities. Intertextuality facilitates typological comparisons, identifying similarities and differences across literatures. Exploring the potential of Azerbaijani literature within this complex framework involves assessing its continuity and openness to intertextuality as a modern theoretical approach. It also entails tracing the origins and influences of symbolic thought, thereby establishing the scholarly relevance of such studies.

In the realm of Azerbaijani literary studies, the theoretical definition of natural symbols, intertextual methodology, and comparative analysis of English and Azerbaijani literature collectively shape the structure of this dissertation. The necessity arises to distinctly delineate each of these aspects in relation to the study's central theme. In Azerbaijani literary studies, scholars such as Akbar Agayev, Ismikhhan Rahimov, Anvar Rza, Zeydulla Agayev, Shahin Khalilli, Ulfat Badalbeyli, among others, have conducted significant² research on English literature. Their studies, along with

² Ağayev Ə. Nizami və dünya ədəbiyyatı. Bakı: Azər nəşr, 1964, 172 s.; Rəhimov İsmixan. Dahilərdən biri. – Şekspir Vilyam. Pyeslər. Bakı: Yazıçı, 1989, s.3-14.; Rzayev Ə. İngilis poeziyasının Azərbaycan dilinə tərcümə məsələləri. (Bayronun “Şərqi poemaları”nın materialları əsasında). Fil.e.n....dis.avtoref., Bakı: 1969, 20 s.; Ağayev Z. Şekspir dühasının poetik təsdiqi. Şekspir Vilyam. Seçilmiş əsərləri.. II cild. Bakı: Öndər Nəşriyyat, 2004, s. 5-8.; Xəlilov Ş. Oldric və Azərbaycan. Bakı: Yazıçı, 1992, 96 s.; Xəlilli Ş. Ədəbi əlaqələr işığında.

numerous research papers spanning different eras and personalities of English literature, constitute essential contributions to literary scholarship. These works examine English literature from various methodological perspectives and provide comprehensive comparisons with Matanat Abbasova's dissertation titled 'Fictional Symbol in the Classical Azerbaijani Story (1900-1920),' submitted for the degree of Doctor of Philosophy in Philology, stands out for its in-depth exploration of the concept of the symbol at a substantive level. Abbasova builds upon the theoretical groundwork laid by previous scholars, aiming to clarify and elevate the term 'symbol,' which she identifies as a contentious issue in literary studies and philosophy. Her work seeks to transcend its commonplace usage and invest it with rigorous scientific significance.

Abbasova's dissertation engages with the theoretical concretization of the artistic symbol, drawing on studies by scholars such as M. Alioglu, A. Huseynov, B. Nabiyev, Y. Garayev, T. Hajiyev, F. Huseynov, K. Mammadov, J. Abdullayev, A. Mammadli, M. Mammadov, T. Mutallimov, M. Akhundova, and others. She situates her research within the framework of

Bakı: Qartal, 2000, 240 s.; Xəlilli Ş. Azərbaycan-İngilis ədəbi əlaqələri (Folklor materialları əsasında). Azərbaycan Mili Ensiklopediyası NPB. Bakı: 2002, 215 s.; Xəlilli Ş. “Kaş bütün insanlar məni sevəydi...” – Ədəbi əlaqələr işığında (Tərcümələr, məqalələr, məktublar, təbriklər). Bakı: Qartal, 2002, s. 35-53.; Xəlilli Ş. Şekspir möcüzələri və Azərbaycan tərcümələri. Ədəbi əlaqələr işığında (Tərcümələr, məqalələr, məktublar, təbriklər). Bakı: Qartal, 2002, s. 111-125
Рагимов И.М. Восточные слова в «Восточных поэмах» Дж.Байрона. Автореф. дис. ... канд.фил.наук. Баку: 1958, 16 с.; Rzaev Ə. İngilis poeziyasının Azərbaycan dilinə tərcümə məsələləri. (Bayronun “Şərq poemaları”nın materialları əsasında). Fil.e.n....dis.avtoref., Bakı: 1969, 20 s. Омаров И.М. Тема борьбы против империализма, захватнических войн и колониализма в творчестве Бернарда Шоу. Автореф.дис. ... канд.фил.наук. Ба- ку: 1986, 28 с.; Quliyev H. Desmond Stüartın yaradıcılığı (İngiltərədə müasir antikolonial ədəbiyyat probleminə dair). Fil.e.n. ... dis. ,avtoref., Bakı, 1968, 20 s. İsmayılova A. Con Faulzun romanlarının poetikası. Fil.e.n....dis., 1995, 153 s. 5
Бадалбейли Ульфат. Восточные мотивы в литературе английского Возрождения. Автореф. дис. ... док.фил.наук. Баку, 2004, 54 с.; Ахундов Ш. Баллады Англии и Шотландии как выражение народного мироощущения. Автореф. дис. ... канд.фил.н., Баку, 2005, 18 с..

Azerbaijani stories, examining the depiction of artistic symbols within the contexts of realism and romanticism, thereby shaping the dissertation's structure.

Intertextual analysis of natural symbols in English and Azerbaijani literature requires starting from the earliest periods, transcending specific authors and stages, and guided by symbolic thinking. The antiquity of symbols necessitates comparing their roles in the mythological heritage of the Celts and Anglo-Saxons with Turkish mythology. This exploration encompasses ancient beliefs within the context of East-West traditions spanning the Middle Ages, Renaissance, Romanticism, Symbolism, and beyond, forming the foundation for an intertextual network structured around symbols across historical stages. In this endeavor, the theories and methodologies of scholars such as academician Isa Habibbeyli's periodization concept, Kamal Abdulla's mythological semantics, Asif Hajili's perspectives on mythopoetic thinking, Jalal Beydili's notions of tradition and systematicity, Parvane Bekirgiz's (Isayeva) mythopoetic analysis model, Rahila Geybullayeva's comparative methodology, and Tahira Mammadin's theories on tradition's permanence and scope provide crucial guidance for conducting intertextual analysis of natural symbols. Throughout the dissertation, we have engaged in a dialogue with various scholarly insights scattered across specific studies related to different epochs and literary movements concerning the artistic interpretation of nature and symbolism in literature. This comprehensive approach integrates perspectives from scholars such as Lala Alizadeh, who explores classical heritage as a 'hidden language,' Azizaga Najafzadeh, interpreting it similarly, and Tahira Mammad, who elucidates it as 'bird language,' uncovering its multi-layered mechanisms. Additionally, Gunay Garayeva's investigations into poetic symbolism in modern literature contribute significantly to this discourse.

Each study mentioning the term 'symbol' in relation to our subject has been meticulously selected based on its relevance, emphasizing their collective importance in advancing literary studies. This dissertation marks the first exploration within

Azerbaijani literary studies to uncover the multidisciplinary essence of symbols, tracing their consistent mechanization from mythological roots to their portrayal in literature, and delineating their intertextual significance.

The Object and Subject of the Research. The object and subject of this research focus on the examination of natural symbols within an intertextual context. The primary objective is to explore how intercultural communication, interactions, and transitions enhance the intertextual analysis of natural symbols. This approach facilitates the comparative study of English and Azerbaijani literature within the framework of broader traditions such as those of the West and the East.

Research Goals and Objectives.

The primary goal of this research is to interpret natural symbols within an intertextual context, providing a scientific and theoretical analysis of their poetic, artistic, and aesthetic essence, as well as their functional significance. To achieve this overarching goal, the following specific objectives are pursued:

1. Initiate the dissertation by defining the content of the symbol as a cognitive concept, examine the role of terminological and etymological factors in shaping this definition, explore the intersections and overlaps of symbols with signification, metaphoricity, imagery, and allegoricality, expand upon the broad, multidisciplinary characteristics inherent in the narrow, artistic interpretation of symbols.

2. Identify the mythological core embedded in the memory of all literary symbols, utilize the myth-archetype-symbol triad to create a paradigm of universality, refer to scientific and theoretical insights to understand the reasons for the universality of symbolic language during the age of myth.

3. Evaluate symbols that facilitate intertextual analysis across different ethno-cultural systems, such as Celtic-Anglo-Saxon mythology and Turkish mythology, contextualize these symbols within the transition from nature to culture.

4. Analyze how natural symbols in English and Azerbaijani literature manifest intertextually, explore the gradual formation of

concepts between East and West, examine the evolution and stabilization of cultural traditions, investigate the relationship between tradition and intertextuality, highlight the symbolic nature of intercultural communication and its role in bridging cultural divides.

5. Trace the dynamics of symbolic thinking from myth to folklore and from folklore to literature, observe how symbols change following the shift from symbolic-allegorical thinking to empirical thinking in the understanding of nature, analyze the role of Eastern and Western traditions in shaping these changes.

6. Interpret and clarify the mechanism through which symbols transform into textual and intertextual forms, develop models for analyzing symbols within intertextual contexts, utilizing diverse methods and approaches.

Research Methods. The methodology of the research primarily constitutes intertextual analysis. However, the nature of symbolism, with its iconic signification, involves various mythological analysis methods such as semiotic-semantical approach, myth-archetype-symbol content, internalist and externalist mythological theories and methodologies, as well as mythopoetic analysis principles, facilitating the inclusivity of the research. Additionally, intertextual analysis enables intervention into the realm of comparative-typological and comparativistic methods without overlaps.

Main Arguments presented for the Defense. In the defense of this dissertation, the following key provisions are asserted:

1. Nature symbols derive from humanity's cognitive concepts related to nature, and their extension to symbolism occurs due to the perpetuity, universality, and immutability of mythological archetypal motifs.

2. The mythological age is a period when symbols from Celtic, Anglo-Saxon, and Turkish mythology resemble each other most closely. Here, the archaic codes and types of future traditions are determined, and the trajectory of symbolic thought begins from this point.

3. The East-West dichotomy in symbolic journeys realized

through archetypes is a subsequent stage. Intertextuality is one of the forms of manifestation of communication between traditions. Borders become more elastic, contacts strengthen, and intensive interventions occur as a result of communication both within the tradition itself (among the separate components constituting the tradition) and with components of other traditions.

4. Empirical thought shifts the exploration direction of the symbolic-allegorical world in a different way. In the age of reason, symbols that recede into the background of intellect experience their own poignant rise, especially in the creativity of romantics. The transformation of nature symbols into literary events as poetic symbolism begins in this period, and symbolism gains conceptualization in symbolism, perpetuating the symbols that romanticism ennobles. The role of Eastern traditions has been particularly significant here. The significance of Eastern traditions in this context underscores their substantial influence and contribution to the development and evolution of symbolic thought.

Scientific Novelty of the Research. This dissertation introduces several innovative perspectives and interpretations of symbols within the context of intertextual analysis:

1. The dissertation interprets the symbol as a poetic concept, clarifying its cognitive content. It highlights the intricate relationship between the symbol and intertextuality for the first time. The metaphor of "hive and nests" elucidates how symbols, inherently intertextual, enter texts akin to a honeycomb structure. Emphasis is placed on how symbols facilitate interaction between the texts they inhabit and the thematic "nests" within that context.

2. Unique observations are made within the realms of English and Azerbaijani literature, focusing on natural symbols and yielding intriguing conclusions. Examples include the symbolism of fire among the Celts and Turks, the hierophanic symbolism of stone, and the functional roles of nature symbols in Turkic shamanistic rituals and Celtic druidic practices.

3. The dissertation explores "Panchatantra/Kalila and Dimna" as a precursor to medieval English and Azerbaijani literature. It clarifies the allegorical-symbolic interpretations of nature rooted in

religious-canonical traditions. Special attention is given to the intertextual manifestations triggered by the global dissemination of this ancient Indian literary monument.

4. Investigates the period when Eastern traditions notably influenced Western traditions, examines the traces of Spanish-Arabic culture in British literature, particularly exploring how Eastern literature's motif-symbol complexes manifest in English courteous texts and romances. Also draws parallels between Azerbaijani Sufi literature and English platonic love literature within this analysis, analyzes nuances that contribute to the facilitating mediating-functional role of nature and its symbolization within this semantic framework.

5. Utilizes the categories of "romanticism and symbol" and "symbolism and symbol" as a model system, contrasts the paradigms of tradition and modernity as they relate to the romantic and symbolic interpretations of nature, investigates the embodiment of unity between East and West through symbols, examining how texts reflecting the "eternal migration" to the language of literary symbols contribute to this understanding.

Theoretical and Practical Significance of the Research. The dissertation holds significant theoretical and practical relevance, impacting both philological thought and educational practices. The research introduces novel insights into the study of symbols, intertextual analysis, and the comparison of two distinct literary traditions. It provides a framework for future studies in Azerbaijani literary studies, offering methodologies for textual poetics and analysis that incorporate intertextual elements. The dissertation enriches comparative literary studies by establishing methodologies for comparing English and Azerbaijani literature, thus broadening the theoretical landscape of comparative literature.

The practical importance of the research is primarily conditioned by the teaching process. In the realm of education, particularly in the study of world literature and English literature, the dissertation serves as a valuable teaching aid. It enhances the teaching of comparative literary studies by providing concrete examples and methodologies derived from the analysis of natural

symbols and intertextual dynamics and can be integrated findings from the dissertation to enrich discussions on symbolic representation, intercultural exchange, and literary analysis within the classroom.

Research Approval and Implementation. The dissertation was conducted at the Department of Literary Theory of the Institute of Literature named after Nizami Ganjavi ANAS. The primary findings and innovations of the dissertation have been disseminated through articles published in peer-reviewed journals recommended by the Higher Attestation Commission, both domestically and internationally.

The total volume of the dissertation. The total volume of the dissertation consists of an introduction, five chapters, and a conclusion, totaling approximately 52,192 characters (Introduction: 16,577 characters, Chapter I: 76,943 characters, Chapter II: 117,416 characters, Chapter III: 158,016 characters, Chapter IV: 75,207 characters, Chapter V: 68,546 characters, Conclusion: 9,219 characters).

THE MAIN CONTENT OF THE DISSERTATION

The introduction establishes the relevance of the topic, outlines the research goals and objectives, defines the chronological framework, discusses the methodology and research methods employed, and highlights the theoretical and practical significance of the study.

The first chapter, titled "Symbol: Method and Theory," is divided into two paragraphs with corresponding subheadings. The first paragraph is titled **"Symbol as a Poetic Concept: Cognitive Content."** Determining the cognitive content of the symbol and its role influenced by terminological and etymological factors. Analyzing the intersections and overlaps of the symbol with signification, metaphoricity, imagery, and allegorality. Contrasting the narrow, concretized meaning of the artistic symbol with its broader multidisciplinary characteristics. Introducing new insights

arising from this exploration. Cognitive theories suggest that symbols are universal and enduring signs representing profound human experiences³. These symbols encompass emotional-evaluative, cognitive, and pragmatic dimensions, facilitating a conceptual understanding of the world.

The complex and characteristic nature of symbols aligns them closely with categories such as signs, allegories, images, and metaphors. However, significant distinctions exist among these categories. While a symbol is a type of sign, it differs in that there is no direct connection between the signifier and the signified. Signs and symbols operate within different realms of communication. Signs are rooted in the physical world, whereas symbols reside within the realm of personal and cultural meaning. Signs "do work" by directly referring to physical entities, while symbols "give meaning" by representing abstract concepts or ideas⁴. Symbols lack a direct physical referent and derive their significance solely from their functional value. The proximity between symbols and images lies in the fact that symbols often originate from or evoke mental images in their creation. Symbols are units that emerge from figurative thinking, structured as signs, and grounded in the metaphorical principle, later evolving through molding and generalization. A. Warren and R. Wellek offer insightful views on the distinction between symbols and images: "*A symbol exhibits continuity and repetition. An image that initially appears as a metaphor transforms into a symbol through repetition*"⁵. Metaphors, as a form of simile, enrich literary and artistic language, revealing the author's individuality in creativity." What sets metaphor apart from symbol is its origin in individual-figurative thought. Differentiating metaphor from symbol, Ricker notes that while metaphor is a straightforward semantic event, symbols combine both

³ Тарасова, И.А. Когнитивная поэтика: предмет, терминология, методы / И.А.Тарасова. – Москва: ИНФРА-М. – 2019. – 166. с.65-66.

⁴ Cassirer, E. İnsan üstüne deneme / E. Cassirer. – İstanbul: Remzi, – 1980. – 233 s. 38.

⁵ Wellek, R. Theory of literature / R. Wellek. – London: Penguin Books, –1993. – 375 p. pp.253.

semantic and non-semantic elements⁶. Metaphor serves to delineate the relationship between symbol and its meaning, translating the internal semantics of a symbol into language. According to Ricker, a myth represents a narrated symbol, while a metaphor constitutes a brief (micro) text, and a text functions as an extended (macro) metaphor. Describing metaphor as a semantic revelation, a scholar posits that it exists only at the moment of invention. Symbols, in contrast, are rooted in the essence of life, emotion, and the universe, exhibiting enduring permanence; while they may evolve, symbols never truly fade away⁷.

The comparative analysis and theoretical clarification of concepts such as sign, image, metaphor, and allegory, which are closely related to the terminological paradigm of the symbol, demonstrate that while these concepts share intersecting aspects, they contain distinctly different contents. This clarification directly contributes to eliminating potential confusion in the intertextual study of symbols in literature. Comparing the symbol with these categories highlights its universality, as it expresses enduring ideas rooted in human experience. The primary aim of the analysis in this paragraph was to delineate the identification and boundaries of the symbol within the context of other descriptive methods.

The second paragraph of the first chapter is titled "**The Intertextual Nature of the Symbol and the Functionality of Myth**" and is divided into three subheadings. In the first subsection, titled "**From Nature to Culture (Literature): Human as 'Animal Symbolicum'**," it is emphasized that humans are beings who create culture, which distinguishes them from other living creatures in the world. Since the 19th century, numerous perspectives have emerged defining and characterizing the cultural experience of humankind. Culture has been described as *the socio-cultural heritage of humanity* (Bronislaw Malinowski), *the entire way of life of a society* (Ralph Linton), *a comprehensive system or body of thought* (Clark Wissler), *individual psychology projected on a broad screen* (Ruth

⁶ Ricoeur, P. Yorum Teorisi. Söylem ve Artı Anlam / P.Ricoeur. – İstanbul: Paradigma, – 2007. – 144 s.s.77.

⁷. Yenə orada, s.83-84.

Benedict), *the unity of artistic style across all aspects of human life* (Friedrich Nietzsche), *the result of society's collective transmission of past behaviors* (Joseph Lloyd Carr), *the unity of all traditional behavioral forms* (Margaret Mead), *the customary behaviors of social groups with both material and non-material attributes* (Carl Gustav Jung), *what distinguishes humans from animals* (Wilhelm Ostwald), *and a system of signs* (Charles William Morris), among others. Ernst Cassirer, a notable philosopher of the 20th century, posited that alongside the physical realm, humans inhabit a symbolic world. This world encompasses language, myth, art, and religion—distinct threads that intertwine to form a complex symbolic web, integral to human existence. Cassirer argued that all advancements in human intellect and experience contribute to the enrichment and strengthening of this web. For Cassirer, culture represents the process by which humans liberate themselves from mere nature⁸. Symbols, therefore, serve as universal codes within culture, acting as portals to narratives that illustrate humanity's transition from the natural world to the cultural sphere. Among these portals, myths hold a prominent position as the foremost and most profound gateways.

The next subsection is titled "**Principles of mythological logic and the formation of symbols.**" It highlights that the similarity observed in myths across different periods and cultures arises from the shared language of symbols. Symbolic thought plays a pivotal role in the genesis of myths, rendering mythology a profound and intricate system of symbols. As A. Rovner aptly puts it, *while a symbol can be likened to a mystical and enigmatic island, a myth resembles an archipelago—a cluster of interconnected islands*⁹. There are numerous theoretical concepts regarding what myth is. In his famous article titled "Theories of Myth" (1969), British anthropologist and sociologist Percy S. Cohen (1928-1999) classifies five theories of myth: the rational theory, which views myth as a form that emerges at a certain stage of the development of human society and culture (J.G. Frazer and E. B. Tylor); the theory

⁸ Cassirer, E. İnsan üstüne deneme / E. Cassirer. – İstanbul: Remzi, – 1980. – 233 s.72.

⁹ Ровнер, А. Энциклопедия. Символы, знаки, эмблемы / А. Ровнер, В. Андреева, В. Куклев. – Москва: Астрель, АСТ, – 2004. – 560 с. С.23.

that sees myth as a symbolic form of expression with the function of conveying rather than explaining, reflecting a certain type of thought and emphasizing the poetic origin of myth (Max Müller, Ernst Cassirer); the psychoanalytic theory that searches for the origin of myth in the human subconscious (Z. Freud, C.G. Jung); the functionalist theory that finds the origin of myth in the ritual practices and social solidarity of traditional communities (E. Durkheim, B. Malinowski); sociological theories that emphasize the legitimizing function of social organization and social experience, viewing myth as a form of symbolic expression related to social structure and public ritual (Graves, Edmund Leach); and finally, the structuralist theory (Claude Lévi-Strauss)¹⁰. These theories offer varied explanations for the roles of myth in human culture, ranging from rational developmental stages to symbolic expression, psychological depth, social function, and structural organization. They provide diverse lenses through which myths' depiction of the relationship between nature and humanity can be understood, whether as pre-human conceptions, mystical experiences, or products of unconscious processes.

Anthropological studies by scholars like Lucien Lévi-Bruhl, Bronisław Malinowski, and Claude Lévi-Strauss have significantly shaped our understanding of symbols, enriching their cognitive content and expanding their terminological scope. Lévi-Bruhl explored the pre-logical aspects of human cognition, Malinowski approached symbols functionally with linguistic sensitivity, and Lévi-Strauss introduced a structuralist method that offered new insights into myths and symbols. Sigmund Freud's interpretation of symbols in dreams and Carl Gustav Jung's theory of archetypes further transformed our understanding. Jung viewed archetypes as psycho-archaeological touchstones embedded in the world's cultural memory and interpreted them as schema-models shaping the symbolic and metaphorical "language" of humanity. The stability and universality of artistic symbols are often attributed to these archetypal foundations, which form the collective content

¹⁰ Cohen, P. Theories of Myth // *Man*, – 1969. №4 (3), – p. 337-353. P.338.

underlying myths and symbols. The intertextual paradigm highlights how similar archetypes contribute to the reproducibility and intertextual nature of symbols across myths. This analysis is explored in-depth in the current chapter, titled "**The Intertextuality of Myth and the Function of Symbols: Myth as Text.**"

This approach underscores how symbols, rooted in shared archetypes, transcend individual texts and cultures, forming a universal language of human experience expressed through mythological narratives and artistic representations. Symbols bring their own cultural memory and past experiences into any literary text. Regardless of their position and function within the text, each symbol can be likened to a honeycomb structure with many nests, formed from experiences predating the text. The metaphor of "hive and nests" illustrates how a symbol enters a text with a cohesive structure, fostering interaction between the text itself and the contexts it draws from. This process of provision can occur from various functional perspectives, depending on the classification model of intertextual relations. Symbols interact with diverse intermediary signs, contributing to the creation of an intertextual zone within the text. They may introduce numerous "ready-made intertextual zones" based on their prior experiences, enriching the poetic model of intertextuality. The intertextual context provides a fertile ground for exploring the dynamics, artistic potency, universal and local significance, and functionality of symbols. Consequently, studying and analyzing a symbol within a text extends beyond the text's boundaries, delving into the broader intertextual network. Symbols encapsulate the memory of multiple texts on a single level, making the intertext itself the object of the researcher's inquiry.

The primary scientific conclusion of the first chapter is that symbols of nature stem from humanity's cognitive concepts regarding the natural world. The transformation of these concepts into symbols occurs due to the enduring, universal, and unchanging nature of mythological archetypal layers."

The results of this chapter are reflected in a number of scientific articles and theses.¹¹

The next, second chapter of the dissertation is titled "**Nature in the Expression of Mythological World Perception: Archetypal Symbols**" and is divided into three sections. In the first section, the ethno-cultural composition and mythological sources of English literature are examined in two subsections. There are reasons for this division.

Due to the heterogeneity of its geographical and historical composition, English literature is often characterized by its mixed nature in various encyclopedias, dictionaries, and literary histories. Consequently, the Celtic tradition and the Anglo-Saxon beginnings diverge.

The section entitled "**Paganism and the Cult of Nature: The Function of Symbols in the Celtic Mythological Worldview**" states that harmony with nature was very strong in the Celtic ethnic tradition. The Irish sagas are the main sources of the Celtic mythic worldview. In the dissertation, considering the lack of information about this in Azerbaijani literary studies, as much information as possible is provided to illustrate the main aspects of Celtic paganism. Celtic mythology is rich and complex, woven from hundreds of interconnected texts. Today, the mythological corpus of Ireland consists of up to 150 written texts, collected in ten manuscripts written between the 12th and 14th centuries. These

¹¹ Mifoloji dünya qavrayışında təbiət simvolikası və onun intertekstual məzmunu (şərq və qərb epos mühiti kontekstində) // Bakı: Journal of Baku Engineering University Philology and Pedagogy. – 2018. c. 2. №2, – s. 73-79; Simvol, işarə, obraz, metafora, alleqoriya: məzmun yaxınlığı və terminoloji dəqiqləşdirmə // Bakı: ADU, Elmi xəbərlər, – 2019. №2. – s. 28-34; Simvolik düşüncə və təbiətin simvollarla dərkini prinsipləri: mifdən ədəbiyyata // Bakı: Azərbaycan Dillər Universitetinin "Elmi xəbərlər" jurnalı, – 2020. №2. – s. 45-50 ; Bədii təfəkkürün simvolikliyi (simvol) və metaforikliyi (metafora) // Gənc Tədqiqatçıların V Beynəlxalq elmi konfransı, – Bakı, – 29-30 aprel 2021, – s. 1403-1406 ;Gul, E. Mythical Perception of Nature and the Function of Symbols: The Principles of Mythical Logic and Ways of Formation of Natural Symbols // The University of Cienfuegos, Journal Conrado Revista, – 2022. Vol. 14, No.1, – p. 446-454.

include "The Book of the Gray Cow" ("Lebor na hUidre"), "The Book of Leinster" ("Lebor Laignech"), "The Yellow Book of Lecain" ("Leabhar Buidhe Lecain"), and "The (Great) Book of Lecain" ("Leabhar Mór Leacáin"). These codices contain extensive content on the subject.

The Gods and Goddesses of Celtic mythology symbolize various natural and supernatural elements, including the Sun, stars, fire, water, air, earth, animals, and the spirit world beyond the mortal realm. Celtic rituals were often associated with wild, untouched places such as swamps, lakes, springs, and groves. For the Celts, the numina of rivers, marshes, lakes, and springs were powerful supernatural beings who, like the Sun, could both nurture and destroy living things. Water held a mystical significance, and water forces were respected, honored, and offered sacrifices. In pre-Roman and Roman-Celtic Europe, the Sun moving across the sky was seen as an anthropomorphic manifestation of divine power. The spirit of the Sun was believed to create and destroy life, influencing crops, promoting healing and regeneration, and even illuminating the dark places of the underworld.

The second heading of this paragraph is titled "**Symbolic Understanding of Nature in Anglo-Saxon Oral Literature: The Germanic Mythological Tradition.**" The Anglo-Saxon settlement of Britain led to the gradual assimilation of Romano-British culture with Germanic culture, a process that continued from the middle of the 5th century to the beginning of the 7th century. As these Germanic tribes drove the Celts to the north and west—into regions such as Cornwall, Wales, Ireland, and Scotland—they brought with them the oral literature of their homelands. Consequently, many early English texts are not related to England but to the ancient Germanic homeland in continental Europe. Just as the cultural heritage of the British Celts was shared with all European Celts, the Germanic ethno-linguistic composition of the island was connected to the entire Germanic cultural system. The period beginning in the 7th century and continuing until the Norman Conquest in 1066 is typically referred to as the Old English phase, during which the transition from oral to written literature occurred. Two literary and

cultural layers emerged. On one hand, there was the Latin culture brought with Christianity, which was of a pan-European nature. On the other hand, there was the folk poetic tradition rooted in the pre-Christian culture of the ancient Germans. Old English poetry from this period is divided into two categories: pagan and Christian poetry. Christian texts were primarily written in Latin, while Old English poems, often referred to as "gleeman" and "scop" poems, were composed by minstrels or sung by others to the accompaniment of music. Alliteration and assonance are abundantly used in these poems, reflecting both the pagan beliefs of the Germans and the newly acquired Christian worldview. In texts such as "Beowulf," "Widsith," "The Complaint of Deor," "The Seafarer," "The Wanderer," and the first love poems of English literature—"The Wife's Lament," "The Husband's Message," "Wulf and Eadwacer," and "The Ruin"—clear, obvious, and sometimes hidden traces of the mythological worldview are evident. In general, the Anglo-Saxon cult of nature was related to the theophanic understanding of nature, similar to the Celts. Springs and wells, water bodies, swamps, rivers, lakes, holes, crevices, caves, hills and knolls, trees, bushes, thorn bushes, tree stumps, steep stones, pitted stones, etc., held sacred meanings and each had its own numen. In addition to the use of stylistic devices such as alliteration and assonance in Old English poetry, the dissertation also focuses on "kennings." A kenning is a figurative compound word that takes the place of a common noun. Explanations of many kennings, which are also often found in later periods of English poetry, are based on myths or legends. Kennings appear in ancient Germanic, Norse, and English poetry, including the poem "The Seafarer," in which the ocean is called the "whale's way." "The Seafarer" belongs to the same group as Old English poems that reflect spiritual and worldly melancholy, and it is classified as an elegy, a poetic genre. In such poems, the struggle with the sea is a prominent theme. According to G. Sampson, "*the darkness of the nights spent in the stormy icy seas*

*has fallen on ancient English poetry*¹². Contact with the sea is strongly reflected in the ethnopoetic tradition of the Germanic tribes.

In the period after the Norman invasion, bright, flowery nature images began to appear in English literature. Despite the changing views on nature during this period, as seen in English Romantic poetry, the English people have always been attached to images of nature that evoke a sense of awe and horror.

The second paragraph of the second chapter of the dissertation is titled **"Turkish (Azerbaijani) and English Ethnocultural Systems in the Intertextual Paradigm: The Role of Natural Symbols."** While staying focused on the object and subject of the research, this section provides information about Turkish mythology, emphasizing its suitability for intertextual analysis and its universal character. Turkish (Azerbaijani) and English ethnocultural systems allow for comparisons in three directions based on natural symbols within the intertextual paradigm.

In the section **"The Duality of Nature and Symbolization from Turkish Shamanism to Celtic Druidism,"** it is noted that the primary feature characterizing the parallelism between humans and nature in the mythical age, as well as the intersection of human and natural elements, is the dualistic concept. There are interesting similarities between the role of the Shaman in Shamanism and the role of the Druids in Celtic Paganism. In Shamanism, *the shaman serves as the intermediary between the invisible world of spirits and humans, essentially acting as their representative in the visible world*.¹³ According to ancient Greek sources, Celtic society's intellectual elite comprised three classes: bards, ovates (vates), and druids. Bards were singers and poets, ovates acted as seers and performed sacrificial rituals under a druid's authority, according to

¹² Sampson, G. *The Concise History of English Literature* / G. Sampson. – Cambridge: Cambridge University Press. – 1999. – 990 p.

¹³ Bəydili (Məmmədov), C. *Türk mifoloji obrazlar sistemi: struktur və funksiya (monoqrafiya)* / C. Bəydili (Məmmədov). – Bakı: Mütərcim, – 2007. – 272 s. 123.

Roman and Christian interpretations. Druids were natural philosophers, engaging in moral philosophy and natural science¹⁴.

The origins of the word "druid" are often traced back to "tree magic." The word "deru" means "to be healthy, strong, stable" and is etymologically related to words such as *tree*, *truce*, *true/truth*, *troth/betroth*, *duress*, *endure*, and *drupe* in Western languages. "Weid" means "to see" and is related to words associated with wisdom and knowledge, sharing the same etymological roots as English words like *twit*, *guide*, *guise*, *wit*, and *vision*. Greek sources, especially Pliny, state that the tree in question is the oak, with the second element coming from the root "wid-" (to know), meaning "those who know the oak"¹⁵. Druids, depicted in various forms in Irish mythological narratives and folklore texts, represent natural elements such as the sun, moon, stars, as well as forests, mountains, and lakes, which were considered sacred. They performed rituals reflecting worship and respect for these natural elements. Codifying the moment of trance, the moment of ecstasy—which is considered a vital skill of the Celtic seer or druid—into poetic text aligns with the principles of shamanism. In both traditions, any information obtained from other worlds must be transmitted in the human world to benefit humanity. One of the challenges in this mission is that the visions a shaman sees while in a deep trance state can easily be forgotten upon returning to ordinary waking consciousness. To address this, the Celtic monk, like the shaman, uses rhyme, alliteration, rhythm, repetition, and melody. Thus, the art of music and poetry and the magical practice of otherworldly power and knowledge are intertwined in the Celtic world. Conjunction and invisibility, divination, and altering visible reality through magic were integral parts of the repertoire of the Celtic druids.

According to researchers who approach the term "Celtic shamanism" cautiously, *the terms "shaman" and "shamanism" originally refer to the Tungus people of Siberia. However, elements of magico-religious practices reminiscent of shamanism, and*

¹⁴ Cunliffe, B. *Druids: A Very Short Introduction* / B.Cunliffe. – Oxford: Oxford University Press. – 2010. – 145 p.p.68.

¹⁵ Yēnə orada, s. 60-61.

*common to many cultures, can indeed be found in the pagan Celtic spiritual traditions*¹⁶. Currently, the concept of "Celtic shamanism" is recognized, and numerous studies have been conducted in this area. These studies explore the relationship between shamanism and druidism, highlighting similarities and considering one as potentially influencing or evolving from the other. This trend forms the basis of ongoing research into "Celtic shamanism."

Under the subheading "**Stone Cult: Hierophanic Semantics of the Symbol,**" it is noted that in the ancient world, stones held significant symbolic importance as hierophanies—manifestations of the sacred. When early civilizations looked upon a stone, they did not see a mere motionless and lifeless object; rather, they perceived it as embodying power, eternity, hardness, and the absolute essence of existence. Stones played pivotal roles in Sumerian, Akkadian, Babylonian, Anatolian, Hittite, Hittite-Hurrian, and subsequent cultures.

The Havashi stone, revered by the Hittites, and the stones known as Havash-Dash in Anatolia reflect beliefs associated with fetishism. The Mother Goddess Cybele, worshipped by the Phrygians, was originally linked to a meteorite. Similarly, various stones across different cultures—including the Yada stone among Turks, the Benben stone in Egyptian mythology, the Omphalos stone in Greek culture, the Muallaq stone in Jewish tradition, and the Black Stone (Hajarul Aswad) in the Islamic world—serve as examples of hierophanies in the collective memory of humanity related to stones.

In the context of Turkish cultural heritage, the tradition of dikilidash expresses the Turkish ethnos' belief in stone cults since the Proto-Turkic age. Terms such as balbal, dashana, dashababa, dashgoch, dashat, dashmaral, dashbalig, dashbaga, etc., documented in monuments like Bangudash and epitaphs of Orkhon-Yenisei, provide insights into the mysterious secrets of Turkish mythological outlook and ancient beliefs that have endured to the present day.

¹⁶ Walter, M.N.; Fridman, E.J.N. Shamanism an encyclopedia of world beliefs, practices, and culture / M. N. Walter, E. J. N. Fridman. – Santa Barbara: ABC CLIO, – 2004. – 1055p. p. 469.

Megaliths, rock fragments, menhirs, cromlechs, and other remnants from the ancient Celtic and Germanic worlds preserve significant information related to the stone cult. In Carnac, an ancient Celtic settlement in Brittany (present-day France), there are over 4,500 dolmens (stone houses) and approximately 3,000 menhirs (upright stones). Various hypotheses exist about the function and characteristics of menhirs—*some consider them as monuments or steles honoring deceased ancestors, while others view them as primitive idols*¹⁷. Regardless, menhirs undoubtedly possess a cultic essence. The grandeur and awe-inspiring nature of triliths, structures formed by placing a third stone horizontally on top of two vertical stones, continue to captivate modern imaginations. One of the world's largest megalithic structures, Stonehenge in England, features a circular arrangement of trilithic stones. The similarity in the stone cult between Turkish and Celtic-English mythology has led to comparable symbolic meanings attributed to stones in later literary stages. Even a brief comparison of the poems of Mammad Araz and Thomas Stearns Eliot reveals this similarity.

In the paragraph "**The Role of Symbols in Understanding the Biorhythm of Nature,**" the last comparison concerns the function of symbols in the mythological age, particularly how symbols were used to express the biorhythmic understanding of nature. Celtic mythology, like all oral traditions, contains rich reflections on seasonal changes. In Gaul and Ireland, the year was fundamentally divided into two halves: winter and summer. In this pastoral and animal-breeding division, winter—the first half of the year—began on November 1st with Samhain, while summer—the second half—began on May 1st with Beltane.

Later in Ireland, these seasonal divisions came to be represented by four mythological and folkloric festivals: Imbolc, Samhain, Beltaine, and Lughnasa, together forming the "Wheel of the Year." Three of these seasonal festivals—Samhain, Beltane, and Imbolc—were closely associated with animal husbandry practices,

¹⁷ Широкова Н.С. Культура кельтов и нордическая традиция античности / Н.С.Широкова. – Санкт-Петербург: Евразия, – 2000. – 352 с. С.39.

while Lughnasa, tied to a later stage of mythological thought, became connected with agrarian development. Tasit also mentions the division of the year into three seasons in Germanic culture: spring, summer, and winter. Some sources alternatively describe two seasons: winter and spring. The ancient Germanic calendar operated on a hexadecimal year system, divided into sixty-day or two-month segments, marked by three main feasts. The Anglo-Saxons adopted Roman names for the days of the week but dedicated them to Germanic gods and goddesses. For instance, Sunnandæg (Sunday) signifies the day of the Germanic Sun god, known as Sol, Sunna, or Sigel. In Turkish mythology, the Spring holiday (Novruz) and Harvest holiday (Mehrikan) hold special significance concerning the biological rhythm of nature and the cosmic order. Jalal Beydili highlights the commemoration of the Mehrikan holiday, referred to as the "khazan holiday" in some sources, which is celebrated on the autumn equinox to honor earth spirits. He notes that rituals performed on the eve of the holiday reflect reverence for the Great Mother Earth.¹⁸

Certainly, it is challenging to provide a definitive classification of symbols related to the cult of nature in the expansive and profound mythological systems of the Celts, Anglo-Saxons, and Turks. However, to grasp a general understanding, attention must be drawn to groupings within certain archetypal structures. Particularly, numerous common symbols can be identified in mythological narratives that feature cosmogonic (related to the origins of the universe) and eschatological (related to the end times) motifs.

This paragraph specifically focuses on the symbolism of fire in relation to the biological rhythm of nature. The ancient Goyturks, for instance, held deep reverence for fire, which they believed came from heaven and possessed purifying powers. In shamanistic beliefs, prayers were directed towards fire and the Sun, with the Altai people viewing fire as a gift from the sky sent by the god Ulgen. Fire holds sacred significance in Celtic paganism as well. References to the

¹⁸ Bəydili (Məmmədov), C. Türk mifoloji obrazlar sistemi: struktur və funksiya (monoqrafiya) / C.Bəydili (Məmmədov). – Bakı: Mütərcim, – 2007. – 272 s. s.153-154.

fire-related holiday Beltane have been preserved, such as in texts like *Sanas Cormaic* (an Irish dictionary by Cormac Cashelski) and *Tochmarc Emire* (The Wooing of Emer), which describe Druids lighting bonfires and passing livestock through them with powerful incantations to protect them from disease. It's essential to acknowledge that ceremonies involving fire are present in the ethno-cultural experiences of peoples worldwide. This underscores the universal paradigm created by the myth-archetype-symbol mechanism, where fire symbolizes purification, protection, and connection to the divine across diverse cultural contexts.

In general, the scientific conclusion of Chapter II posits that archetypal symbols inherited from the mythological age persist in the collective memory, consciousness, and subconsciousness of the world. These symbols permeate through religious and canonical texts, continually reaffirming that "remythologizing and the reinterpretation of archetypes form the foundation of artistic creativity" (Tahira Mammad). This principle of mythification recurs universally across time and place, suggesting that symbols continuously weave an eternal narrative of returning to mythological memory under all circumstances and contexts. Some conclusions drawn from this chapter have been published in periodic scientific journals.¹⁹

Chapter III of the dissertation aims to explore the next stage of the process and is titled "**Nature Symbols in the East-West Context: Tradition and Intertextuality.**" The first paragraph, titled "**Contact of Traditions and Intertextual Manifestation,**" sets out the methodological approach focusing on the interaction mechanisms of Eastern and Western traditions amidst their formation processes. This includes both direct and indirect contacts between Eastern and Western traditions, as well as the internal artistic regularities within literature, which evolve through the chain of myth, folklore, and literature. The research scope reveals significant complexity when categorizing typological similarities

¹⁹ Paqanizm və təbiət kultu: kelt mifoloji dünyagörüşündə simvolların funksiyası // Bakı: AMEA, Nizami Gəncəvi adına Ədəbiyyat İnstitutu, "Filologiya və sənətsünaslıq" jurnalı, – 2021. №2. – s. 230-239.

during the Middle Ages. This period witnessed intensive interaction among different poetic systems—Greek, Indo-Chinese, Arab-Persian—which blended and intersected in various forms within world literature. It was during this time that Eastern and Western cultural coordinates began to take shape, delineating boundaries across cultural spheres. The establishment of influential religious institutions further solidified these boundaries, albeit not always explicitly labeled as Christian West or Islamic East. Therefore, during the Middle Ages (typically spanning from the 5th to the 15th centuries, though the chronological framework remains flexible), there was a dynamic interplay of intercultural communication fueled by increasing diplomatic relations, trade routes, and other factors that fostered transcultural intensity.

The second paragraph of the chapter is titled "**The Concept of Nature in Christianity and its Manifestation in Medieval English Religious Literature: The 'Palimpsest' Effect.**" In the early stages of English written literature, we observe the synthesis process where mythological traditions intertwine with Christian religious concepts.

The religio-philosophical and literary views of the ancient era regarding symbols exerted significant influence on various Christian teachings, contributing to the formation of religious hermeneutics and numerous interpretations of the Bible. The legacy of the allegorical school eventually evolved into the doctrine of the fourfold meaning of the Bible, becoming a staple method in medieval exegesis. This approach allowed the sacred text to be interpreted not only in its literal and historical senses but also in its figurative, analogical, and allegorical dimensions.

As Umberto Eco noted, "*this interpretative framework extends to understanding "Nature, the other book of God," where natural phenomena are seen as symbols transcending their immediate meanings, conveying truths of faith, divine secrets, and spiritual realities*²⁰". This allegorical view of nature, originating in

²⁰ Eko, U. Ortaçağ. Barbarlar, Hıristiyanlar, Müslümanlar (Çeviri: Leyla Tonguç Basmacı) / U.Eko. – İstanbul: ALFA, – 2012. – 960 s. s.576.

Greek thought, became a defining feature of "naturalist" literature in the Middle Ages, encompassing encyclopedias, bestiaries (zoological books), herbariums (collections of dried plants), and lapidariums (collections of stones), starting from works like the *Physiologus* (3rd century).

One such text that interprets nature through Christian religious criteria is the ancient Anglo-Saxon poetic work "Bestiary" (often referred to as "Physiologus"), found in the "Exeter Book". It is believed to have been composed between the mid-9th and mid-10th centuries. This text is structured into three parts, each describing animals symbolically associated with the elements of nature: land, sea, and air. Specifically, the poem features descriptions of three animals—the panther, the whale, and the partridge—which symbolize Christ, the devil, and other spiritual concepts respectively.

The "Bestiary" illustrates a symbolic framework where animals are categorized into three "families" (animal, fish, bird) and represent three "geographies" of creation (land, sea, sky). This symbolic layering creates what is known as the palimpsest effect, where multiple layers of meaning overlap and enrich each other within the text. Such symbolic imagery deeply resonates within the Judeo-Christian tradition and reflects dualistic syncretic religious concepts that emerged towards the end of Antiquity, blending elements of Christianity, Greek philosophy, and Eastern religious teachings. An intriguing example from this period is the poem "The Phoenix," also preserved in the "Exeter Book". Through analysis of this poem, scholars have identified the phoenix as a religious concept that bridges symbolic parallels between Eastern and Western cultural systems. This concept, represented by figures like the simurgh in Eastern traditions, draws from mythological sources within their respective traditional frameworks. The symbolic parallelism observed across various cultures—such as the phoenix, benu, salamander, and simurgh in Egyptian, Greek, Roman mythology, Christian symbolism, and Eastern Sufi traditions—serves as compelling evidence of these shared symbolic roots and their enduring significance across different religious and cultural contexts.

The third paragraph of the third chapter of the dissertation is entitled "**The function of the symbol in the allegorical interpretation of nature: 'Panchatantra' as a pretext (front text)**". "Panchatantra", as one of the earliest examples of world literature employing allegorical language, and the tradition it established, serves as a pre-text for intertextual construction. This work also significantly influenced English fables. The paragraph conducts an extensive analysis of the metrical text "The Nightingale and the Owl". Beneath the allegorical dialogue between the owl and the nightingale—representing dichotomies such as old age and youth, virtue and vice, soul and body—a deeper layer reveals contrasting human characteristics and beliefs through personification. This motif finds echoes in Nizami Ganjavi's "Treasure of Secrets", particularly in "The Story of the Nightingale and the Goldfinch". Nizami's tale "The Conversation of Owls with Nushirevan" portrays the owl as a catalyst for enlightenment towards justice, nobility, and wisdom. The choice of an owl or a goldfinch (as king of birds) to symbolize wisdom, and a nightingale to symbolize youth and haste, is a deliberate allegorical mechanism. Therefore, these symbols guide readers in interpreting the allegorical depth of both poems. The allegorical narrative of the owl, the goldfinch, and the nightingale enriches the symbolic depth of literature. Within this paragraph, two pivotal categories of cognitive poetics, symbol and allegory, are distinguished, emphasizing how they mutually activate each other. The owl, observed across various cultures, embodies dual symbolism: in ancient mythologies, it signifies darkness, evil, and death, while in the Middle Ages, it transforms into a symbol of wisdom and self-discovery. This evolution of the owl's symbolism serves as a profound allegorical expression. The symbolic weight carried by the owl drives its allegorical portrayal, a recurring motif in both Western (English) and Eastern (Azerbaijani) literatures. Allegorical interpretation transports both author and reader into the world of symbolic vocabulary. Allegory operates synchronically in relation to a symbol, while a symbol is inherently diachronic. Yet, both serve as potent tools capable of interweaving texts even in periods predating

the formalization of intertextuality as a theoretical concept, or when authors unconsciously engage in textual play. In this context, "Panchatantra", as the earliest example of world literature employing allegorical language, and the tradition it established, can serve as a pre-text for vast intertextual constructions. The literary output stemming from this pre-text is immeasurably vast.

The following paragraph of the chapter, titled "**Motive-Symbol Complex and Intertextual Function in the English Novel**," explores the widespread popularity of romances in secular European literature from the 12th century onwards. England alone boasts more than a hundred romances, many of which draw inspiration from Ovid's "Metamorphoses" and Vergil's "Georgics," initiating their global journey through these seminal works²¹. Scholars often characterize the Middle Ages, particularly 12th-century Europe, as the "Age of Ovid," attributing to Ovidian motifs such as passionate love, poignant suffering, transformative love wounds, healing through love, and the conquest of adversaries, which permeated troubadour lyric poetry²². "Sir Orfeo," originating in 12th-century English literature, seamlessly blends Celtic pagan traditions with Ovidian themes. The portrayal of an alternate realm inhabited by fairies resonates deeply with Celtic mythic worldview. Sir Orfeo's musical prowess aligns him with his Latin counterpart while maintaining his Celtic identity. The romance depicts Sir Orfeo's ability to summon and tame wild animals through music, echoing Celtic tales where music's power moves listeners profoundly, such as the story of three harpists in Ailill's palace causing twelve deaths by weeping. Similarly, the Breton hero Glasgerion's ability to attract wild animals through whistling parallels Orfeo's talents, aligning figures like Majnun from Eastern

²¹ Krueger, R. *The Cambridge Companion to Medieval Romance* (Cambridge Companions to Literature) / R. Krueger. – Cambridge: Cambridge University Press. – 2000. – 290 p. p.3-4.

²² Krueger, R. *The Cambridge Companion to Medieval Romance* (Cambridge Companions to Literature) / R. Krueger. – Cambridge: Cambridge University Press. – 2000. – 290 p., p. 87.

literature with Western counterparts like Orpheus on a typological level.

The abduction motif, notably absent in myths concerning Orpheus but prominent in tales of Persephone, a prominent figure in ancient mythology, particularly underscores the plant cult myths. Celtic paganism's *Vita Gildae* recounts Gilda's abduction to the afterlife and her subsequent rescue by her husband, suggesting in scholarly circles a potential antecedent for "Sir Orfeo" linked to plant deities.²³ Sir Orfeo's primary Celtic source is the Irish saga "The Wooing of Etain," which extensively mirrors the mythical theme of nature's awakening akin to the Demeter-Persephone myth. The motifs of *katabasis* (descent) and *anabasis* (ascent), fundamental to many mythical rituals like the Eleusinian mysteries, intricately connect to the mythological interpretation of seasonal changes—periods of abundance and scarcity in harvest cycles. In this light, the Orpheus myth intertwines with the "initiation rite," explicating the mythic pattern of the sun's daily rise and fall and the annual rhythm of seasons, symbolizing the death and subsequent rebirth (resurrection) of the individual.

In "Sir Orfeo," the "ympe tree"²⁴ emerges as a significant symbol resonating with the mythic motif of *katabasis*. Notably, each iteration of the motif involving descent underground—whether forced or voluntary—activates corresponding symbols. Under the "ympe-tre(e)" in "Sir Orfeo," Heurodis is abducted by the fairy king into the Underworld, where the tree serves as the gateway to this realm. Moreover, Heurodis embodies symbolism akin to Eve, traditionally representing temptation, by lying beneath the tree, reminiscent of the "apple tree." This motif-symbol complex warrants elucidation, as both symbol and motif persist across time with enduring potency. They may evolve with new regional, geographical, and cultural nuances, yet they consistently reaffirm themselves as vital artistic elements ensuring the continuity of

²³ Moriarty, M.E. *An Inquiry into the Origins, Bibliography and Literary Analyses of Sir Orfeo*: / Master thesis / – Michigan, 1968. – 152 p. P.43.

²⁴ Folgado, V.L. The meaning of "ympe-tree" in *Sir Orfeo* // *Alfinge: Revista de filologia*, – 2003. №15. – p. 57-65.

tradition.

The last and fifth paragraph of the chapter is entitled **'Functional Symbolism of Nature in Renaissance and Sufi Literature'**. Following the Middle Ages in Europe, the Renaissance was marked by a profound fascination with symbols. A distinctive and unifying feature of both secular and religious literature during this period was the *'love of symbols and allegories'*²⁵. Pythagorean teachings, Platonism, Greek mythology, the rhetorical and poetic heritage of antiquity, Christian symbolism, occultism, Jewish Kabbalah beliefs, and more, intermingled to form the basis of Renaissance art's symbols." The influence of Platonism on English literature was notably evident in works by literary giants like William Shakespeare. In many cases, literary Platonism entered English literature through examples from Italian and French literature. At the heart of Renaissance literary Platonism was the idealization of earthly love through the concept of divine beauty, famously known as 'Platonic love'. This theme resonates in works such as Edmund Spenser's 'Amoretti' sonnets, Michael Drayton's 'Idea', Philip Sidney's 'Astrophil and Stella', and Ben Jonson's 'Beauty's Mask' (a genre of musical drama known as a masque). *The influence of Plato during the Renaissance era is often referred to more accurately as Platonist rather than Platonism, as it encompassed the entire lineage of Platonic thought from Zarathustra to Pico*²⁶. Plato's philosophy, including the macrocosm and microcosm, was filtered through Christian teachings and reached the Renaissance, where nature continued to be seen as imbued with symbols of the Creator, serving as a reflection of God. The divergence between the Platonic love depicted by Philip Sidney and Edmund Spenser and the Platonism of Shakespeare was nurtured by the dynamic spirit of the Renaissance. Examining Shakespeare's sonnets within the frameworks of Neoplatonist and Petrarchan traditions, S.C.H. Gavlivosk concludes that the love

²⁵ Raybould, R. An Introduction to the Symbolic Literature of the Renaissance / R. Raybould. – Bloomington: Trafford Publishing, – 2006, – 396 p. p.3.

²⁶ Jayne, S. Ficino and the Platonism of the English Renaissance // Comparative Literature, – 1952. №4(3), – p. 214-238. p.215.

triangle—comprising the Poet, the Dark Lady, and the Young Friend—unveils its spiritual depths only through analogical interpretation. Shakespeare extols his poetic ideal, the Young Friend, while lamenting the allure of his contrasting counterpart, the Dark Lady. In allegorical fashion akin to the medieval 'Romance of the Rose', Shakespeare even refers to the Young Man as a 'rose' in one of the sonnets, offering a beautiful depiction of the elegant youth.²⁷ Like Petrarch's Laura and Dante's Beatrice, who guide the Neoplatonic ascent of love, Shakespeare's mission is to elevate a fair young man whose elegance is crafted by nature itself. Indeed, Shakespeare portrays the Young Man and the Dark Lady as two facets of genius. Compared to the purity, light, and elegance of the beautiful youth, the woman in the sonnets is depicted as dark both inwardly and outwardly. This 'dark lady' disrupts the innocence of the handsome young man; if we consider her as a part of the young poet—or even as a part of the poet himself—symbolized by the dark woman, she taints his inspiration. Thus, the 'sick colored woman' represents the negative aspect of Shakespeare's genius, hindering him, as the poet symbolizes her as a siren, lamenting, 'What poisons I drank from siren tears, / Swallowed from foul evils like hell.' The conflict between the Rose/Young Man and the Siren/Black Woman unfolds through the symbolic use of natural elements. This paragraph explores the mythological and religious dimensions of the siren and flower symbols, alongside a special emphasis on the propeller and candle motif, facilitating the analysis of Renaissance Platonism and Eastern Sufism in an intertextual context.

The Renaissance Platonist concepts and Sufi teachings from the Islamic East exhibit remarkable compatibility and mutual influence. In the Western context, Renaissance culture not only revived ancient Greek and Roman traditions but also deeply engaged with Eastern mystical traditions, particularly following the Crusades. Esoteric Eastern thought, embedded with rich symbolism, captured the imagination of German minnesingers, French troubadours, and infused the chivalric literature with idealistic content. Annemarie

²⁷ Yeno orada, s. 30-31.

Schimmel highlights how Arabic poetry, transmitted via Spanish, influenced French troubadour poetry, suggesting that the term 'troubadour' derives from the Arabic root 'tarraba', meaning 'to sing of the East, to create music'²⁸. Artistic and philosophical texts from the East often reached the West under different guises. Agah Sırrı Levend notes that stories like *Leyli and Majnun*, *Yusif and Züleykha*, *Gül and Khusrav*, *Mihr and Vafa*, *Jamshid and Hurshid*, traveled Westward after the Crusades, influencing narratives such as *Tristan and Isolde in French literature*, *Okassen and Nicoletta*, *Fleur and Blancheflor in Hungarian literature*, and iconic love stories like *Romeo and Juliet in English literature*²⁹.

In this regard, the typological comparison of symbols in the context of intertextuality can play an important role and is a rather broad topic in order to clarify the issue of the influence of the East. The results of this chapter have been reflected in a number of scientific publications³⁰.

Chapter IV of the dissertation is titled **"The 'romantic' celebration of the symbol and the 'symbolist' interpretation:**

²⁸ Schimmel, A. Doğu-Batı yakınlaşmaları. Avrupa'nın İslam Dünyasıyla Karşılılaşması. Almandan Çeviren: Hüseyin Ağuçıenoğlu / A.Schimmel. – İstanbul: Avesta, – 2012. – 150 s. s.27.

²⁹ Levend, A.S. Arap, Fars ve Türk edebiyatlarında Leylâ ve Mecnûn hikayesi / A.S.Levend. – Ankara: Türk Tarih Kurumu Basımevi, – 1959. – 383 s. s.8.

³⁰ Təsəvvüf poeziyasında rəmzlərin funksionallığı // Bakı: Journal of Baku Engineering University Philology and Pedagogy. – 2018. c. 2. №1, – s. 3-8; Güllərin simvolikası intertekstuallıq müstəvisində (M.P.Vaqifin yaradıcılığı əsasında) // Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutunun elmi əsərləri, "Poetika.Izm" jurnalı, – 2019. №1. – s. 123-129; Məhəmməd Füzuli yaradıcılığında təbiət simvolikası // Bakı: Journal of Baku Engineering University Philology and Pedagogy, – 2019. c. 3. №1, – s. 3-8; Mövlənə yaradıcılığında təbiət simvolları: fəlsəfi estetik funksionallığı və qaynaqları // Nazim Hüseynli – 65 Uluslararası İlmî Araştırmalar Kongresi, – Bakı, Avrasiya Universiteti, – 30 aprel 2021, – s. 63-66; Nizami qəzəllərində "Pərvanə və şəm" motivi: simvolik və metaforik məzmunu // Beynəlxalq Nizami konfransı. – Bakı, Azərbaycan Universiteti, – 7 may 2021, – s. 53-57; İngilis intibah ədəbiyyatında platonik eşq modeli və simvolları: "siren göz yaşları" // Latin American International Conference on Social Sciences and Humanities-II, – Colombia, Bogota, – 5-7 April 2022, – s. 153-159.

East-West unity." This chapter explores the revival and prioritization of symbolic thought during Romanticism and Symbolism, following a period of decline in symbolic significance during the post-Renaissance "age of reason."

Paragraph I of the chapter is titled "**Romantic trend and the artistic-aesthetic semantics of the symbol.**" It examines how placing the symbol at the core of literary, theoretical, and philosophical thought aligns with the Romantic era. The Romantics played a pivotal role in revitalizing and elevating the symbol. A distinctive feature of Romanticism was the symbiotic unity of Eastern (oriental) and Western (occidental) thought, with symbolic thought playing an indispensable role in forging this unity.

The 17th century marks the period in Western thought where a transition from the symbolic age to the empirical age began. Increased interest in natural sciences, heliocentric theory, and a rational outlook signaled the emergence of modern knowledge. However, many advancements during this time were still conveyed through allegorical and symbolic forms³¹. The dominant intellectual trend of the 17th century, known as the 'Age of Reason,' was characterized by classicism, originating in France. *French classicism built upon the artistic and intellectual framework of the Renaissance but represented an antithesis rather than a mere repetition.*³² According to P. Isayeva, this contrast stemmed from the influence of Cartesian rationality in classical aesthetics, emphasizing the supremacy of thought and logic. The Enlightenment of the 18th century further delineated its principles: rationalism, science, enlightened religion, rejection of metaphysics, progressivism, humanism, and subjectivism. Overall, during a period when Arab and Spanish influences carried forward the science of antiquity, Spain and Sicily played significant roles in shaping Western science

³¹ Raybould, R. *An Introduction to the Symbolic Literature of the Renaissance* / R. Raybould. – Bloomington: Trafford Publishing, – 2006, – 396 p. p.319.

³² Bəkirqızı (İsayeva), P. *Klassisizmin nəzəri-estetik prinsipləri və əsas təmsilçiləri // Ədəbiyyat nəzəriyyəsi: inkişaf mərhələləri və problemləri: [2 cildə].* – Bakı: Azərbaycan Respublikasının Prezidenti yanında Elmin İnkişafı Fondu. – c.1. –2018. – s. 147-157. s.148.

and theology.³³

The influence of the East, which the West began to recognize in the Middle Ages, became significantly pronounced during the Renaissance and reached its zenith in the Romantic era. Eastern literature, with its ancient and mysterious texts, romances, and symbolic systems, penetrated deeply into Western culture. Numerous studies have explored these influences on English literature. From the 10th-11th centuries onward, Eastern literary traditions influenced English literature in various ways³⁴. These influences blended with Renaissance aesthetics in the works of Geoffrey Chaucer, Edmund Spenser, and William Shakespeare, shaping the landscape of the emerging English novel. Examples include Daniel Defoe's "Robinson Crusoe" (parallels with Sindbad), Jonathan Swift's travel motifs echoing tales from "A Thousand and One Nights" in "Gulliver's Travels," Mary Montagu's "Turkish Letters" (1763), Delarivier Manley's "Almyna, or the Arabian Vow" (parallels with Shahrazad) (1707), and William Beckford's Gothic masterpiece "Vathek" (1782), which influenced the Romantics. Samuel Taylor Coleridge's "Kubla Khan" (1797), John Keats' "Endymion" (1818) and "Hyperion" (1819), William Wordsworth's "The Prelude" (1805), Lord Byron's "Oriental Poems," Robert Southey's "Thalaba the Destroyer" (1801) and "The Curse of Kehama" (1810), and Thomas Moore's "Lalla Rookh" (1817) all bear traces of Eastern influence. The East not only contributed thematic elements but also imbued these works with a symbolic mode of thought. Even beyond Romanticism, traces of Eastern influence persisted in the texts of Rudyard Kipling, Joseph Conrad, E.M. Forster, W.B. Yeats, James Joyce, T.S. Eliot, Doris Lessing, and many other English writers. Martha P. Conant's assertion in 1908 that "Arabic fairy tales are the godmother of the English novel"

³³ Schimmel, A. Doğu-Batı yakınlaşmaları. Avrupa'nın İslam Dünyasıyla Karşılılaşması. Almandadan Çeviren: Hüseyin Ağuıçenođlu / A.Schimmel. – İstanbul: Avesta, – 2012. – 150 s.

³⁴ Al-Olaqi, F.M.T.S. The Influence of the Arabian Nights on English Literature: A Selective Study // European Journal of Social Sciences, – 2012. Vol.31, №3. p. 384-396.

succinctly captures the profound impact of this influence³⁵. The artistic and aesthetic deployment of natural symbolism by Romantic artists is intricately tied to the idealization of natural phenomena and entities, all of which are functionalized according to the philosophical-aesthetic principles of Romanticism. The theoretical interpretation and study of nature symbols in Romanticism necessitates an understanding of both the cultural tradition of nature worship and the aesthetic principles of Romantic thought. Explaining natural symbols requires delving into the transitions between mythological consciousness (bios) and rational thought (logos), the physical essence of nature, and the mechanisms through which nature is metaphorized.

The second paragraph of the chapter is titled "**Nature in Romanticism: Image and Symbol.**" In the formation of romantic ideals, natural symbols hold particular importance as artistic-aesthetic tools, revealing the essence of romanticism through scientific-theoretical interpretation. The idealization of natural phenomena and elements, aligned with the philosophical-aesthetic principles of romanticism, underscores their intertextual relevance. Symbols such as sky, sun, moon, cloud, wind, sea, sunset, storm, etc., gather typological variations of symbolic content within literary texts. This juxtaposition allows for comparisons between the local and universal character of nature symbolism, necessitating a focus on the typological aspects of artistic aesthetics in using nature symbols across works. Understanding the philosophical-aesthetic environment wherein natural symbols are employed reveals their roles in both Eastern and Western contexts. Attention is also directed towards the traditional structure and interpretation of natural symbols in romanticism, emphasizing their purposefulness in addressing natural objects. A critical aspect in romanticism involves accurately situating the concepts of images and symbols. The analysis includes poems by W. Wordsworth, a representative of the English "Lake School," such as "Daffodils" and "My Heart Leaps

³⁵ Greenough, C.N. Review of *The Oriental Tale in England in the Eighteenth Century*, by M. P. Conant // *The Journal of English and Germanic Philology*, – 1909. Vol. 8. №2, – p. 296-303. p.297.

Up," which are compared with the image of pale violets in Huseyn Javid's poem. In Wordsworth's "My Heart Leaps Up," the use of the rainbow symbol highlights a distinct mechanism for employing symbols in romantic literature.

The next paragraph, titled "**The Self-Expression of the Romantic Spirit: The Sea as Literary Symbol,**" focuses on the function of the romantic symbol. The sea has always held literary fascination. During periods of increased sea voyages and discoveries, the sea became the setting for adventures, enriching adventure novels. As Sam Bluefarb notes, seafaring heroes in adventure stories "*find themselves in a solitary world upon boarding a ship; the sea both reflects and shapes their character.*"³⁶ While adventure novels highlight the sea's profound influence on travelers' personalities, it was not yet imbued with symbolic significance in literature. Instead, attention typically centered on the sailor, viewing the sea as a mere backdrop for artistic and aesthetic interpretation. The sea's imagery, personification, and idealization are integral to the romanticism movement, which first bestowed symbolic meaning upon it. What is particularly intriguing in literature shaped by romantic temperament is the sea itself. J. Raban aptly interprets this evolution: "*Ships and sailors gradually faded from the sea's imaginative depictions, leaving behind empty seas steeped in romantic grandeur*"³⁷.

Samuel Taylor Coleridge's ballad "The Rime of the Ancient Mariner" stands as one of the most powerful sea symbols in literary history. This work delves into the long journey of a sailor, accompanied by the allegorical presence of an albatross. The albatross, guiding the ship through stormy seas, is later tragically killed by the mariner, a deed that unfolds with profound poetic imagination. Beneath the metaphorical narrative, universal themes of spirituality, divinity, and philosophy such as humanity's relationship with the world, with God, and the interconnectedness of all life are

³⁶ Bluefarb, S. The Sea – Mirror and Maker of Character in Fiction and Drama // The English Journal, – 1959. Volume 48, №9, – p. 501-510. p.12.

³⁷ Raban, J. The Oxford Book of the Sea / J. Raban. – Oxford: OUP Print. – 1993. – 544 p. p.11.

explored. Coleridge's philosophical and theological views embedded in the text interpret the significance of this act in relation to faith. To kill the albatross is to transgress against God, seen by Coleridge not only as the source of life but life itself, encompassing all earthly beings from humans to the smallest microorganisms. The setting of the sea holds dual symbolism: it represents the vast world itself and also reflects the turbulent inner world of the individual.

The ballad's portrayal of the passage from night to day, the symbolism of the moon and sun, the crew's reactions to their environment and to the mariner, and the haunting image of the dead albatross hung around the mariner's neck like a cross all contribute to its uniqueness. These elements reveal deeper meanings beneath the symbolic language, enriching the text with layers of interpretation. In the formation of romantic ideals, the sea symbolizes a crucial artistic and aesthetic tool. Understanding the traditional structure of natural symbols and their interpretation in romanticism requires consideration of both Eastern and Western contexts. Poets like William Wordsworth, Samuel Taylor Coleridge, and Robert Southey, prominent figures of the English "Lake School," along with others such as William Blake, Robert Burns, Thomas Moore, Percy Shelley, and George Byron, employed natural symbols with profound depth in their works.

The last paragraph of the chapter is entitled "**Symbolism: the principle of conceptual depth and the permanence of symbols.**" This section examines the immortalization of symbols during the period of symbolism.

Symbolism shared with romanticism an idealistic approach to life, emphasizing imagination and emotions, which can be seen as a legacy of romanticism. The concept of artistic symbolism, forming the philosophical-aesthetic foundation of symbolism, was a key premise of romantic philosophy. Symbolism expanded on this notion by transforming form into a system of symbolic signs alongside content. While romantics embedded symbols collected from mythical, religious, and cultural levels into their romantic bronzes, symbolists chose to play with symbols.

In practice, romantics transposed the issues of their real world

into familiar metaphysical realms, with symbols serving as their primary tools. Symbolists, in contrast, innovated a new metaphysical world through symbols. Romantics generally embraced a Rousseauian harmony with nature and order as an escape, whereas symbolists viewed nature through a different lens. Despite avoiding religious phraseology, they acknowledged humanity's limitations, diverging from Novalis's belief in nature's Christ-like stature³⁸.

One significant difference between symbolists and romantics lay in their attitudes toward religion. Symbolists, driven by a pessimistic and decadent spirit, distanced themselves from traditional religious beliefs, often seeking new spiritual paths in occult practices and Eastern esotericism. Affected by the "fin de siècle" syndrome, symbolists were less enamored with nature compared to their romantic predecessors. Though Nietzsche's "Death of God" concept and Schopenhauer's thesis on the emptiness of the world pervaded their sentiments, they did not always address these directly. William Butler Yeats (1865-1939), esteemed as a central figure of the Irish-Celtic revival by Per Halmstrom of the Swedish Academy and a Nobel Prize laureate, notably adhered to a somewhat traditional style contrary to his symbolist contemporaries. As a master of English symbolism, Yeats frequently employed natural symbols such as roses, the sea, birds, trees, the sun, moon, earth, water, air, and fire in his poetry. These symbols, nurtured by diverse inspirations, evolved and expanded within Yeats's poetic oeuvre, imbuing his works with profound meanings. Through allusive imagery and symbolic structures, his poems resonate with deep emotional and intellectual significance.

Yeats himself elucidated on his use of symbols in his essay "The Symbolism of Poetry," stating: "All sounds, all colors, all forms, through their inherent energies or through longstanding associations, evoke vague yet definite emotions—or, as I believe, the emotions of impersonal nature stirred in us by her vast forces. Just as poetry and art emotionally affect the audience, they arise

³⁸ Wellek, R. Symbol and symbolism in literature // Dictionary of the history of ideas. Studies of Selected Pivotal Ideas: [in 5 volumes]. – New York: Charles Scribner's Sons, – vol.4. – 1973. – p. 337-345.

from these lofty emotions... Poets continually create and destroy human figures"³⁹.

Yeats's works abound with symbols drawn from Celtic-Irish mythology, various religious concepts, beliefs, and literary influences. One prominent symbol is the rose. In his poem "To the Rose Upon the Rood of Time," Yeats poetically explores the symbolism of the rose, which resonates with both Christian and Celtic-Irish heritage. The line "Red rose, proud rose, sad rose of all my days!"⁴⁰ Come close to me when I sing the song of the ancient ways" encapsulates the rose's symbolic depth. Yeats portrays the rose not merely as a floral motif but as an intellectual symbol representing the sacred center that unifies conflicting paradigms of past, present, and future. In this poem, themes of earth and sky, love and hate, moment and eternity converge, highlighting the profound complexity embodied by the rose in Yeats's poetic vision.

In Oscar Wilde's story "The Nightingale and the Rose," a representative of aestheticism, a prominent movement of the era, the rose and the nightingale emerge as powerful symbols both emotionally and intellectually. This theme, echoing throughout world literature in various forms of flowers and nightingales, resonates deeply with numerous texts rooted in Azerbaijani folklore. There exists a profound connection between the motif of selfless love, central to legends such as "The Legend of the Rose," "The White Rose and the Nightingale," "The Nightingale and the Rose," "The Nightingale's Last Song," "Why the Nightingale Does Not See," and Oscar Wilde's narrative. The scientific conclusion drawn in this chapter is that both Romanticism (which elevated the symbol to apotheosis) and Symbolism (which turned the symbol into a manifesto) during the 19th century, and their cultural continuation into the 20th century, played a crucial role in reviving interest in the symbol and symbolic thinking. On one hand, from modern avant-garde movements (such as surrealism, cubism, expressionism, etc.)

³⁹ Yeats, W.B. *The Symbolism of Poetry // Essays and Introductions*. – London: Palgrave Macmillan, – 1961. – p. 153-164.

⁴⁰ <https://www.poetryfoundation.org/poems/43280/to-the-rose-upon-the-rood-of-time>.

to studies in mythological, anthropological, epistemological, phenomenological, and artistic-aesthetic thought, these trends indirectly, if not directly, contributed to highlighting the universal cultural codes of humanity - symbols. On the other hand, these movements reinforced the idea that art and symbol are inseparably linked, further solidifying this understanding. The scientific conclusions of this chapter have been documented in scientific articles and reports⁴¹. Chapter V of the thesis is titled "**Variety of Models and Approaches in Intertextual Analysis of Symbols.**" This chapter synthesizes the methodological approaches and conclusions from the preceding four chapters, focusing on different models for analyzing nature symbols within an intertextual framework.

The model introduced in the first paragraph, titled "**Symbol and Intertextual Context: Lotus,**" argues that a specific symbol not only consolidates various texts into a shared field of study but also facilitates communication among individual texts through intersections related to its usage. For instance, the lotus flower (lotus, chanagulla) appears in literature in forms such as similes, allegories, metaphors, etc. The designation of the lotus as a symbol within a text is directly influenced by its portrayal in preceding texts, shaping its intended meaning within the current context. Therefore, extracting any symbol from its textual context initiates an intertextual exploration, wherein the symbol begins to weave its own narrative thread, drawing numerous other texts into its orbit. The analytical

⁴¹ Romantizmin simvolikası və təbiət obrazlarının funksionallığı (Kamran Əliyevin elmi-nəzəri yaradıcılığı əsasında) // "Kamran Əliyev: tanınmış ədəbiyyatşünas, unudulmaz insan" mövzusunda respublika elmi konfransı, – Bakı, – 5 mart 2022, – s. 192-201; 12. Ədəbiyyatda simvol: Azərbaycan xalq əfsanələrindən Oskar Uayldın "Qızılgül və bülbül" hekayəsinə mətnlərarası yolçuluq // Osmaniye Korkut Ata Üniversitesi, II Uluslararası Dil və Edebiyat Sempozyumu, – Türkiyə, – 18-20 noyabr 2020, – s. 93-99; Simvolun romantik apofeozu (təntənəsi) Şərq-Qərb ədəbləri kontekstində // Bakı: AMEA, Nizami Gəncəvi adına Ədəbiyyat İnstitutu, "Müqayisəli ədəbiyyatşünaslıq" Beynəlxalq elmi jurnalı, – 2022. №2. – s. 108-118; Гюль, Э.Б. Море Как Художественный Символ и Форма Проявления Романтической Души // "Новая филология", – 2022. №85, – с. 311-317, DOI: <https://doi.org/10.26661/2414-1135-2022-85-44>.

approach hinges on moving from the particular to the general, from the singular instance to the plural interpretations. The interplay among these texts defines the significance and role of the symbol within the text where it is employed. The lotus serves as a prime example: in ancient Iran, it symbolized the flower of the goddess Anahita; in Zoroastrianism, it featured in Lotus festivals (Mordadruz); and in Buddhism and Hinduism, it resonates in narratives involving Sutra, Vishnu, Brahma, and Sri Lakshmi. Across ancient mythologies, the lotus embodies themes of creation, rebirth, and fertility⁴². The ancient Egyptians observed its nocturnal closing and diurnal opening, associating it with new beginnings and the sun.

The lotus symbol has inspired diverse literary works, including the legend of the Lotus-eaters in Homer's *Odyssey*, Khagani Shirvani's poetry, Alfred Lord Tennyson's poem "The Lotus-Eaters," Somerset Maugham's story "The Lotus Eater,"⁴³ and Osman Türkay's modern epic "Flying into the Lotus." Each symbol contains within it the memory of one or more texts waiting to be uncovered. Rather than directly engaging with the immediate context of the text it appears in, a symbol prompts the awakening of its own textual memory. Once this memory is awakened, readers can reconstruct its contextual associations. Mythology, folklore, and religious texts form the foundational sources that elucidate the meaning of symbols. Understanding symbols often requires drawing upon knowledge derived from mythological and religious perspectives. However, the manner in which symbols are used and interpreted within the context of a text is crucial to their significance.

The second model, explored in the second paragraph, focuses on the "**Mountain Symbol: From Text to Intertext.**" This model examines how symbols, such as the mountain, enrich the semantic meaning of specific texts through intertextual relationships and causal connections. In Yunus Emre's poem "Adım, adım ileri, bu alemde içeri" (Step by step, ahead of this world), analyzed in this paragraph,

⁴² Campbell, J. *Doğu Mitolojisi* (Çev. Kudret Emiroğlu) / J.Campbell. – Ankara: İmge, – 2008. – 513 s. s.460-69.

⁴³ Maugham, S. *The Lotus Eater*: [Electronic resource] / – January 8, 2021. URL: <https://facultyweb.wcjc.edu/users/jonl/documents/LotusEater.pdf>.

the mountain symbol serves as a focal point that conveys profound meaning. Across various cultures and religions, the mountain symbolizes themes of sacredness, greatness, and the journey from earthly to divine realms. It has been featured in numerous legends, myths, and narratives across West and East, including Islam, Christianity, Buddhism, and pagan religions, each contributing vibrant symbolic stories while retaining its core archetypal significance. The archetypal and stereotypical nature of symbols underscores their universality, with mountains often symbolizing objects of faith and sacralization across different mythologies—from Egyptian and Chinese to Iranian, Indian, Finnish, Japanese, and Turkish traditions. These symbolic representations reflect human experiences and psychological connections with mountains, which continue to be expressed through diverse cultural images. The symbolic interpretation of texts and their intertextual analysis complement each other, intertwining in research and opening avenues for mutual understanding. Each symbol's narrative prompts readers to explore other texts, enriching the fabric of textual analysis woven from interconnected narratives. Ultimately, these connections reveal global paradigms in human psychological, philosophical, and poetic perspectives.

The model presented in the third paragraph, titled "**On the Threshold of the Text: The Pomegranate Symbol as a Paratextual Element**," introduces a conceptual approach influenced by Gerard Genette. Genette's seminal work "Palimpsests," published in 1982, emphasizes transtextuality, arguing that literary studies should focus not solely on the text itself but on its relations with other texts.⁴⁴ He categorizes these relationships into types such as hypertextuality, intertextuality, metatextuality, architextuality, and paratextuality.

In his subsequent work "Seuils" (1987), Genette elaborates extensively on paratextuality, defining it as all the elements that surround and support the main text. This includes titles, chapter titles, prefaces, afterwords, notes, citations, margins, illustrations, and more.

⁴⁴ Genette, G. *Palimpsests: Literature in second degree* / G. Genette. – Lincoln: University of Nebraska Press, – 1997. – 490 p. p.1.

Paratextual elements play a crucial role in shaping the reader's perception and interpretation of the text. The relationship between the text and its paratextual components is as significant as the internal structural and semantic elements within the text itself.

The title of each text inherently carries anticipatory potential, inevitably shaping the reader's preconceptions and expectations about the content. As Gérard Genette famously questioned, how would our reading of Joyce's "Ulysses" differ if it were titled something else?⁴⁵ Similarly, we can pose this question about Oscar Wilde's collection of fairy tales "A House of Pomegranates" and Kamal Abdulla's poetry book "Pomegranate Flowers."

In this paragraph, while conducting a paratextual analysis of Oscar Wilde's "A House of Pomegranates," we observe that the pomegranate, as a cognitive concept, functions as a universal and intertextual symbol. This symbol explicitly serves as an intertextual sign within Wilde's work. Conversely, the symbolism of the pomegranate flower in Kamal Abdulla's poetry title differs from that of the pomegranate itself. In the poet's expression of the concept of life, the pomegranate flower carries its symbolic weight from the accumulation of archetypal-mythological and individual-subjective experiences of the mind.

The conclusions of Chapter V of the dissertation are reflected in scientific articles and reports, where the research findings, scientific conclusions, and scholarly opinions are summarized and discussed.⁴⁶

⁴⁵ Genette, G. *Paratexts: Thresholds of Interpretation* / G. Genette. – Cambridge: Cambridge University Press, – 1997. – 427. p.2.

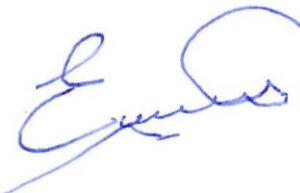
⁴⁶ Simvol və intertekstual kontekst // Bakı: ADU, Dil və Ədəbiyyat, – 2019. c. 9, №3, – s. 18-27; “Yunus Əmrənin “Adım adım iləri” şeirinin intertekstual təhlili: intermətn və simvol // XXI əsrdə Yunus Əmrəni anlamaq” Beynəlxalq Yunus Əmrə Simpoziumu, – Bakı, AMEA Şərqişünaslıq İnstitutu, – Bakı, – 2021, – s. 175-194; Гюль, Э.Б. Символ Граната Как Элемент Паратекста в Книге Сказок Оскар Уайльда «Гранатовый Домик» // Humanities Science Current Issues: Interuniversity Collection of Drohobych Ivan Franko State Pedagogical University, Young Scientists Research Papers, – 2021. Issue 43, Vol.1, – c. 173-182, DOI <https://doi.org/10.24919/2308-4863/43-1-1>.

The main content of the dissertation is reflected in the following published scientific works of the author:

1. Mifoloji dünya qavrayışında təbiət simvolikası və onun intertekstual məzmunu (şərq və qərb epos mühiti kontekstində) // Bakı: Journal of Baku Engineering University Philology and Pedagogy. – 2018. c. 2. №2, – s. 73-79.
2. Təsəvvüf poeziyasında rəmzlərin funksionallığı // Bakı: Journal of Baku Engineering University Philology and Pedagogy. – 2018. c. 2. №1, – s. 3-8.
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