

# **The Bird Symbol in English Romantic and Post-Romantic Poetry**

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## **Abstract:**

This paper deals with various poets' use of the bird as a romantic symbol. It traces the manifestations and the functions of this symbol back to its original prototype. It concludes that despite the outside difference in the identity of the bird, it shares more points in common with each other. This research focuses on the most prominent selections from the Romantic and Post-Romantic poets. There are birds in these poems either identified by name or merely named generically. In both cases, the bird is a functional romantic symbol used as a device for poetic codification.

## **Section One: Introduction**

The use of birds as symbols in English poetry is really very old. In addition to the Anglo-Saxon and the Anglo-Celtic epics and ballads where the Romantic poets took their ideas, language and symbols from The Holy Bible was one of the very important sources of images and ideas as well as symbols. (See Abrams, p.153)

The first such reference comes from the Second Verse in Genesis, the book of The Old Testament where the reference to bird is by connotation of action expressed through the verb HOVERING: "...The Spirit of God was hovering over the waters." Here, the Spirit of God is presented as a bird because, evidently, hovering is what birds usually do. To confirm the Spirit of God symbolized as a Bird, the New Testament reads as follows in the following verses from the Gospel of Matthew (3:16&17):

"As soon as Jesus was baptized, he went out of the water. At the moment heaven was opened, and he saw the Spirit of God descending like a dove and lighting on him. And a voice from heaven said, 'This is my Son, whom I love; with him I am well pleased.'"

In the Biblical verses above, it is by syllogism established that:

- (a) The Spirit of God takes the form of a bird and it chose the form of a bird to reach Jesus.
- (b) Therefore, birds are spiritual beings that try to reach man, or the son of man, i.e., mankind. Birds are porters of messages from God to man.

This also confirms J. E. Cirlot's view in his Dictionary of Symbols (London: 2003, pp. 26-27)

Every winged being is symbolic of spiritualization ...the bird as symbolic of the soul...found... all over the world.

He goes on to describe birds as:

- 1- Collaborators with man (p. 27)
- 2- Birds as messengers (p. 27)
- 3- The Supreme Being is equated often with a great bird (p. 28)
- 4- Birds stand for spiritual processes and spiritual relationships (p. 28)

## **Section Two: The Bird as a Romantic and Religious Symbol**

### **1: S. T. Coleridge's "The Rime of the Ancient Mariner"**

This art ballad is one of the landmarks of Romantic poetry. Much of Coleridge's fame as a poet rests on this work exclusively. This success is mainly due to the role played by the Albatross. The turning point of the poem and its change of fortune happen when the sailor shoots the Albatross, which is unequivocally called by the sailor "Christian":

At length did cross an Albatross;  
Through the fog it came;  
As if it had been a Christian soul,  
We hailed it in God's name.

(ll. 63-66)

Notice here the use of (cross) rather than "fly", though metrics-wise it would have made no difference. However, Coleridge wants to emphasize the Cross. Relying on an inspection of the thorough, internal evidence of the lines above, without any external additions from critical opinions, one can view the (Albatross) not only as an ordinary bird but as a functional symbol. It is a Christian symbol because of its appearance, color, and reality. It is a faultless bird, an innocent spirit, guiltless like Jesus the

Christ. No matter how guiltless and sinless he is, the sinful crowds crucify him on the Cross. Exactly, this happens to the pure guiltless Albatross:

With my Cross-bow  
I shot the Albatross.

(ll. 81-82.)

In the above lines, the capitalization of 'A' in "Albatross" is to demonstrate that this is not an ordinary bird but a symbol for Jesus. Notice also the word "Cross-bow". It strongly rings a bell of Crucifixion.

The bird evidently has religious associations. This is evidence to the influence of The Holy Bible and liturgy as the prototype for these poetic ideas. The framework of the situation, i.e., guilt-accumulating crime of murdering an innocent life, supports the view that the Albatross as a bird is used in this poem as a religious symbol regardless of the religion concerned. The Albatross serves the function that mankind usually destroys the messengers of God: mankind does not take interest in the messages imparted to them by heaven via the bird acting as a messenger from God. Coleridge did not stick to the same bird species of Genesis or Matthew. He changed it from "dove" to "Albatross", but kept it

as a bird. With this poem, he seems to have fixed the idea of the Bird as a functional Divine Symbol in Romantic poetry, not merely serving a decorative purpose. The poets coming after him will also use the bird as a functional symbol despite the outward change and transformation of appearance. Romantic poets in general laid much emphasis on birds because they have a power that men are deprived of. So, the Romantic poets referred to the bird because symbolically this was:

...a return to the primitive shamanistic identification with flying birds that enables human beings to make their escape from earth and move through space and time like gods. (Leonard Lutwack, 1994: p.53)

In a nutshell, the bird in Coleridge's "The Rime of the Ancient Mariner" stands for:

- (a) The symbol of sacrifice;
- (b) The symbol of change of fortune;
- (c) The symbol of purity and innocence.

## **2: John Keats's "Ode to a Nightingale"**

Perhaps the core of the poem and the core of what this paper proves to say are included in this eloquent line:

Thou wast not born for death, immortal Bird!

(l. 61)

The occasion of the poem is the death of Thomas Keats, i.e., John's brother. Lord Houghton says that John Keats wrote this poem in a single morning while carefully listening to the song of a nightingale that had built a nest on a tree near Keats's room (Charles Swain Thomas, p. 109). Despite the sad death of Thomas, the poet's grief did not prevent him from exposing his knowledge of allusions and references to spiritual and religious values. For instance, his reference to the lethal stream of the River Lethe, described in The Old Testament as Hades the river of death. Another spiritual link can be found in his apostrophe to bird as Dryad, the Spirit or the Goddess of the Trees in Anglo-Saxon and Anglo-Celtic mythology, which contains pre-Christian elements alongside the Christian elements.

It is interesting that this Goddess is called by Keats as:

"Winged Dryad of the trees."

(l. 7)

This idea is strengthened in line 16 by the allusion to Hippocrene which, according to Charles Swain Thomas is the divine fountain on mount Helicon sacred to the Muses. Paganism is not the lack of religion, or adversary to religion but a certain understanding of religion favored by some Romantics occasionally, such as this poem by Keats (see C. S. Thomas, p. 109). In this ode, the spiritual allusions that connect the Bird to the spiritual and unearthly world are:

- 1- Lethe / line 4
- 2- Dryad / line 7
- 3- Hippocrene / line 16
- 4- Bacchus / line 32
- 5- Immortal Bird/ line 61
- 6- Reference to Ruth 2 in L. 66 mother of Jesse, grandmother of King David, from whose line Jesus Christ was born.

The symbol of this poem is the nightingale. It is neither a dove nor an albatross. Nevertheless, it functions spiritually and while it is not entirely Christian, it is not anti-Christian at all. Its spirituality is seen to be linked with the world of the otherworld passengers, the pre-Christian deities (Dryad, Bacchus, the Muses), and back to the immortality of the Bird as a symbol standing for the immortality of the human soul of Thomas



Keats. Therefore, it seems that John Keats wrote this poem entirely to convince himself that his brother was not really dead because his soul, which is indirectly compared and linked to Bird's soul, is immortal just like the nightingale. Hence, the significance of the reference to Ruth the grandmother of David, and by implication, the grandmother of Jesus on whose shoulders the Dove of God's spirit lighted. Thus, once again and by resting on intrinsic evidence from the poetic text, we can detect the prototype of the Bird as a functional symbol, not a decorative image. In fact, the bird in Keats's "Ode to a Nightingale" is the symbol of:

- (a) the immortality of the human soul;
- (b) escape from the sorrows of the world to the joyful world of art, i.e., birds song.

### **3: Thomas Hardy's "The Darkling Thrush"**

This poem is a highly artistic, balanced one. It focuses on the contrast between the gloomy landscape and the joyous bird singing. Everything in the landscape encourages the mood of despair but the song of the thrush is highly unusual in melodious happy tunes.

The bird is opulent with hope but the setting (time as well as place) is desolate. Right from the start, the poet contemplates the dead body of the

bygone 19<sup>th</sup> century. Exactly in the middle of this 32 line poem, the third verse paragraph (from line 17) introduces the joyful song of the thrush. The birds are only singing creatures, originally. Man learned singing from birds, as well as how to fly. Singing, flying and joy are the features of the Gods. Despite the gloom of the bygone 19<sup>th</sup> century, the bird as a godly messenger is joyously chanting as it knows the beauty of the bright future about to come.

As the Encyclopedia of Essential Knowledge for All (London, 2009, p. 131) states about the definition of Bird which is extremely applicable here:

Birds began to emerge some 180 million years ago. The bird evolved from reptiles like snakes, with which they share reproduction by laying eggs and some of the ancient myths often provide the so-called "missing-links" between (reptiles) and (Birds) such as: the myths of the feathered snake, the flying dragon, the winged-viper, the singing-snake, the hissing snake, the plumed-serpent, etc. to display both the natural and supernatural, earthly and unearthly elements in their living organism.

From the above, one can deduce that the birds sing, fly, are supernatural beings, perhaps, they are from humble origins and they have a link between up (sky) and down (earth). Besides, we as mortal men cannot see the wisdom of things that only Birds sense and feel: notice Hardy's eloquent but reluctant final admission:

So little cause for carolings  
Of such ecstatic sound  
Was written on terrestrial things  
Afar or nigh around,  
That I could think there trembled through  
His happy and good-night air  
Some Blessed Hope, whereof he knew  
And I was unaware.

31 Dec. 1900

Usually, the date is regarded by the critics (like James Gibson, Philip Robinson, David Campell, R. A. Scott-James, and Alan Pound) as part of the poem to demonstrate the truth of the Bird's joyous message. Notice also that Hardy uses the personification for the Bird as he. This seems to be in agreement with the hypothesis of this paper that: *Birds are speakers on behalf of the sky for men's sake. Birds are emissaries from the*

*kingdom of the great God who loves people and wants to guide them.*

This personification means that the Bird here is part of Divinity, just in the manner of the Dovelike Holy Spirit in Gospel of Matthew, which is why Hardy also talks of this Bird as (Blessed Hope). This is almost a term borrowed from The Holy Bible referring to the Hope which God offers to these who accept the Good News of Salvation through the work of the Savior Jesus, in spite of the fact that Hardy himself was a non-believer in any religion in the whole world. Nevertheless, he was objective in saying that the Bird was happy but he himself as a poet was ignorant of the reason why the bird felt so happy. Thus, his intellectual pessimism gives way to his poetic balance and artistic objectivity via the use of the Bird as a Functional Symbol, not merely a decorative image, which is a quality and a characteristic that this poem shares with all the other poems' analyses. In few words, one can conclude that the bird in Hardy's poem stands for:

- (a) the carefree aspect of countryside life;
- (b) the beauty and pleasure that nature can provide in the darkest hours of human history;

- (c) the prophecy of the future change from a pessimistic mood to the optimistic mood;
- (d) the mysterious knowledge that man lacks but birds have.

#### **4: Robert Frost's "Come In"**

In this poem, Frost manages to re-create the image of the world after the Original Sin which turned the Garden of Eden into the Dark Wood. Even though the world transformed into darkness controlled by the Prince of Darkness Mephistopheles, God still sent emissaries to attract man to Himself. Again, the supernal messenger is a Bird which rings a very strong bell recalling Hardy's poem.

The world, or the wood, is dark. But God sends his own emissary to it in order to save mankind. The thrush in this poem is an implicit Biblical allusion:

<sup>1</sup>In the beginning was the Word.  
And the Word was with god, and the  
Word was God. <sup>2</sup>He was with God  
in the beginning.

<sup>3</sup>Through him all things were made:  
without him nothing was made that  
has been made. <sup>4</sup>In him was life, and  
that life was the light of men. <sup>5</sup>The  
light shines in the darkness. But the

darkness has not understood it.  
(John 1: 1-5 John 1: 1-5)

Linking the above with Matthew speaking of God's Holy Spirit as a Dove, we find the symbol of the Bird in Frost's poem close to the Biblical allusion.

The Bird is from God, just like the Word. The Word is God and so is the Bird, sent to the Darkness, which biblically means the prince of darkness Lucifer.

Even though the Wood is monstrous, the Bird is brave to sing of liberty. Like Hardy's poem, the setting is gloomy and dismal but the bird keeps on singing all the same as before, as if he knew about a joyful secret that none knew about. The poet's speaking voice is attracted to the music and the song but is not ready to come close to the singer in the woods even if invited there:

I would not come in.  
I meant not even if asked.  
And I hadn't been.  
(ll. 18-20).

The key stanza that displays the true identity of this Bird is the lines (9-12):

The last of the light of the Sun

That had died in the west  
Still lived for one song more  
In a thrush's breast.

Notice the link of the Bird with "light", "Sun" which sounds like "son" that refers to Jesus; and "the last" is, according to Christianity, Jesus as the last chance for redemption. The Bird also sings of the death that took away Mankind's sin in the west side of the Golgotha Valley, or the Place of the Skull. So, the sad occasion is paradoxically a time to rejoice the Bird's song of triumph. Despite the darkness of the woods, the Birds here serve as a functional symbol, not merely a decorative device.

The bird serves in this poem as a recycle from Hardy's poem. It could be interpreted on different levels;

- (a) it could be looked upon as a reverse symbol of Hardy's poem because the bird's call is for the change of fortune from the illuminated area outside the wood to the gloomy area of the said wood. If interpreted thus, it stands for the misfortune and the bad luck awaiting the Western man;

(b) it could also be looked upon as the symbol of Hope that western man can still find in nature, i.e. the bird's song.

### **5: Walter De la Mare's "Estranged"**

The bird is present in all parts of this poem but not individually named. We only know that genetically and generically. The creature about which the poem describes is a Bird. It lives in a house-like cage. Actually, the bird here is described as:

A bird in an empty house  
Sad echoes makes to ring,  
Flitting from room to room  
on restless wing:

(ll. 5-8)

The bird in this poem is imprisoned within the walls of an empty house. According to some critics " A bird in cage, or hooded or clipped, might stand for any trapped or exiled person." (Michael Ferber, 1999, p. 27) As a codification device, the human soul is poetically converted into a Bird. The human body is converted into a big house, a prison, or a cage that represents the helplessness of the human condition if the soul is not librated, if the spirit is not set free to fly high as a bird. The bird cannot take wing to aviate



even if the house is so big, because the bird is used to limitless skies, unconfined spaces, and vastness. There is no wonder here that the title was chosen by Walter de la Mare to be "Estranged". It is when the soul actually becomes as estranged as an encaged bird. However, when the soul leaves the prison, or the house, it is liberated.

Till from its shades he flies,  
And leaves forlorn and dim  
The narrow solitudes  
So strange to him.

So, when with fickle heart  
I joyed in the passing day  
A presence my mood estranged  
Went grieved away.

(ll. 9 -16)

In the above, the bird as an actively functional image and symbol serves to unify the sense prevailing in the entire sixteen lines of the poem because the symbol captures:

- 1- The spiritual meaning that denotes the poverty of material world,
- 2- The intellectual willingness of the "Body" to support the "Soul"

3- From lexical items like "sunshine", we associate the bird with Heaven, God, the Kingdom of the Sky. It is the eventual dwelling place of the chosen of God or the Saints of God. However, such a lexical item as "shades" (line 10) denotes the darkness of the world that is controlled by the forces of evil and enslavement. Thus, the real substance of the poem is the function of the Bird.

In this respect, what C. B. Cox and A. E. Dyson state about Modern poetry in general applies in particular to this very poem: "...the substance of the poem was the image and its responses." Modern Poetry: Studies in Practical Criticism (London: 1986)

The same critics confirm that the theme of any de la Mare poem "is about silence and loneliness, as de la Mare's poems usually are." (p. 41). The Bird here is the only relationship which the speakers in this poem have. To explain in further details: C. B. Cox and A. E. Dyson believe that the world of the modern poet is impoverished in human relationships. Starting from the Romantic age or the rise of subjectivity and the personality of the unique individual, the world of human relationships has dwindled.

There are remarkable explorations of the self but they are also introspective and personal. The bird, or the moment of intense expectation, makes up for the absence of the enfolding society, i.e. it compensates the lack of a protective group. (p.42)

That is why in this poem there is no reference to the social or historical context, so that the Bird may represent the eternal human thirst for spiritual grace, not physical gratification:

In all of de la Mare's poems,  
humanity is stripped of the social  
and historical context. (p. 43)

The presence of the Bird indeed enriches the poem, besides poetically encoding it with an organically functional symbol that adds to the poem the quality of universal timelessness which it shares with the other poems analyzed in this paper. Walter de la Mare's symbol functions as:

- (a) pain and suffering as a result of the lack of freedom;
- (b) the symbol of man's estrangement from his fellow men.

## **6: William Butler Yeats's "The Wild Swans at Coole" (1919)**

W. B. Yeats writes of a visit to Coole Park in county Galway in Ireland. Many years earlier, he had lived in the country house to which the said park belonged. In the poem itself, he manages to create an atmosphere of the park and convey the beauty and mystery of the swans. As Nicholas Grene discusses in Yeats's Poetic Codes (New York, 2008):

"the birds of the sea- intellectual intellect and birds of the air- intellectual love."

(p. 109)

In other words, the swans are sea-birds that represent intellect while the air-birds represent love. This symbolic variation adds additional importance to the mystery and spirituality of the birds, coupled with his personal feeling towards the birds but not towards any human being living in that place. Again, Cox and Dyson's comment on the loneliness of Modern Man, impoverished in human relations is relevant here. Yeats, like all the previous poets discussed so far, wrote from experience in the natural world, not social world or historical world. "The Wild Swans at Coole"

like all the other poems of this paper, has not got a social or historical context; it has a personal context. It, moreover, has a spiritual connotation. The swans are the organically functional image and symbol of the poet by which Yeats introduces his personal feelings into the poem. Actually, this selfsame image is the substance of the poem, as Cox and Dyson view the importance of the symbolic image in modern poetry as we have seen in the above sections. The opening lines are impressively descriptive of Nature's consistent and persistent beauty despite the changes in the outside world:

The trees are in their autumn beauty,  
The woodland paths are dry,  
Under the October twilight the water  
Mirrors a still sky;  
Upon the brimming water among the stones  
Are nine-and-fifty Swans.

(ll. 1-6)

This means that despite the lapse of nineteen years from Yeats's life since his last dwelling in Coole Park, the trees, water, and above all the Swans are all the same. The sea is a mirror to the SKY KINGDOM OF GOD. So, the birds flying in the sky are represented by the swiftly swimming swans in the sea. The movement of

these spotless, very elegant seabirds may stand for the process of his own imagination acting in a flashback fleeting moment of expectation.

He looks at these "brilliant creatures" (line 13) but his "heart is sore" (line 14) because he is lonely while the birds enjoy the spiritual company which is "Mysterious, beautiful." (Line 26) These birds can swim and fly: like Jesus Christ who walked on water and who rose to the sky flying with angels, they are really mysterious and beautiful:

They paddle in the Cold  
Companionable streams or climb the air;  
Their hearts have not grown old;  
Passion or conquest, wander where they will,  
Attend upon them still.

(ll.19-24)

It may not be evident from the outside that the stanza above is an encoded Biblical allusion implicit and not explicit to anyone unless he/she is familiar with Yeats's peculiar way of shrouding his writings with cryptic codes. The code here happens to come from the following sources:

- 1- "Paddle" refers to the ability to move on water, recalling Jesus Christ walking on water (John 6:16-21; Matthew 14:22-33;

Mark 6:47-51). In John 6:16-21, the Gospel says:

<sup>16</sup>When evening came, his disciples went down to the lake, <sup>17</sup>where they got into a boat and set off across the lake of Capernaum. By now it was dark, and Jesus had not joined them. <sup>18</sup>A strong wind was blowing and the waters grew rough. <sup>19</sup>When they had rowed three or three and a half miles, they saw Jesus approaching the boat, walking on the water; and they were terrified. <sup>20</sup>But he said to them, "It is I; don't be afraid." <sup>21</sup>Then they were willing to take him into the boat, and immediately the boat reached the shore where they were heading.

2- "Climb the air" refers to flight or aviation which is another cryptically encoded reference to Jesus Ascension. It is related in Luke 24: 50 – 53 that Jesus bid his disciples farewell and in their presence flew to Heaven forty days after His Resurrection. Jesus' Ascension is related thus:

<sup>50</sup>When he (Jesus) had led them out to the vicinity to Bethany, he lifted up his hands and blessed

them. <sup>51</sup>While he was blessing them, he left them and was taken up into heaven. <sup>52</sup>Then they worshipped him and returned to Jerusalem with great joy. <sup>53</sup>And they stayed continually at the temple, praising God.

3- "Their hearts have not grown old" can refer to the eternal youth of the Supreme Spirit. Notice that the Spirit dwells in Heaven, but the poet makes this Coole Park Sea "Mirror a still sky" (line 4) i.e., to reflect an unchanging sky. The swans in the sea are, by syllogism, also in the sky. They are aerial, celestial as well as terrestrial and marine, combining all the four heavenly elements from which Jesus Christ performed his miracles as God Immortal dwelling among mortals/men. Thus, God does not grow old. So are his chosen companions who dwell with him in the sky.

4- The lexical items "Passion" and "Conquest" are also implicit references that point out, indirectly, the spiritual value of these birds as emissaries from the sky.

The reference is to the passion of Jesus Christ's suffering and death through which he redeemed mankind. On Good Friday Lord Jesus died on the Cross to pay for the sins of mankind. It is



mentioned, for instance, in Matthew 27; Luke 24; John 19; Acts 2; Romans 6; 1 Corinthians 1; Galatians 2; Galatians 5; Hebrews 6, and so on. The lexical item "Conquest" refers to Jesus saying in John 16:33

"But take heart! I have overcome  
the world."

Also, to what St. Paul says in Romans  
12:21:

"Do not be overcome by evil, but  
overcome evil."

In conclusion, these "mysterious, beautiful"  
birds:

Delight men's eyes when I awake some day  
To find they have flown away?  
(ll. 29-30)

The concluding lines recall the fleeting moment of long expectation. It is a winged moment that is long-awaited but flies away quickly so that man can only have a glance at it, a flash-back memory of it, but not in full possession of it. It is the climax of the poem and has a touch of mournful wisdom. In all of this, the function could not have been carried out by another symbol in like

manner. In short, the bird in Yeats's "The Wild Swans at Coole" stands for:

- (a) celestial beauty and pleasure;
- (b) spiritual aspiration;
- (c) changelessness of Beauty as an absolute value.

### **Conclusions & Recommendations**

From the previous sections, it is concluded that:

- 1- There is a notable presence of birds in English poetry, particularly from the Romantic age onwards.
- 2- The origin or the source of the presence of the bird goes back to: (a) the Anglo-Saxon and the Anglo-Celtic epics and ballads, and; (b) to The Holy Bible, so far as the specimens analyzed in this study are concerned.
- 3- The birds are presented in the poems above as spiritual beings and emissaries from Heaven.
- 4- The birds are used as functional and organic symbols, not merely for decoration. They encode the poetic writing.

- 5- The presence of the birds deepens the timeless, limitless universality of the poetically encoded message.
- 6- The Bird as a symbol survived the Romantic Period to the Post-Romantic years. This symbol may express, as an objective correlative, the corruption of the outside world, without provoking popular discontent. The dark side of life is reflected but without arousing destructive feelings. The burning issues are left out for the public speakers and social reformers.
- 7- Similar studies can be conducted on Birds in other poets like Shelley, Tennyson, E. A. Poe, G. M. Hopkins, and Ted Hughes.
- 8- There is a strong influence from Christianity on all these poets; perhaps, because they were Christians. But paganism only has just a little influence on this symbol in the works that represent Birds, written by these poets.
- 9- This symbol is connected with one of the deepest and most complicated Biblical and Romantic theme: Appearance versus Reality. In appearance, it is just a bird. In reality, it is an angel from Heavens. In appearance and reality theme, this symbol

of the Bird is romantically and functionally presented.

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## خلاصة البحث الموسوم

### رمز الطير في الشعر الأنجلزي الرومانسي و مابعد الرومانسي

يتعمق هذا البحث في جذور رمز الطير في نماذج مختارة من الشعر الأنجلزي الرومانسي و مابعد الرومانسي والتي تشمل على: قصيدة "قصيدة الملاح الهرم" لسامويل تايلر كولريدج ، و "انشودة العندليب" لجون كيتس ، و "الطائر المغرد في الدجى" لتوماس هاردي ، و "البجعات البرية في بحيرة كوول" لوليام بتلر ييتس. و يجد البحث المصدر الأساسي الذي أستقى منه هؤلاء الشعراء مصدر هذا الرمز و كيفية استفادتهم منه. اذ انهم بصفتهم شعراء أجروا عملية تحويل على النصوص الدينية و النصوص التراثية والأسطورية. فاستخلصوا منها الطير رمزاً وظيفياً و ليس رمزاً بديعياً لزخرفة القصيدة. وهذا المنبع الذى أستقى منه الرمز هو:

1- نصوص الأساطير الأنكلوساكسونية.

2- نصوص الأساطير الأنكلوسيلتيكية.

3- والكتاب المقدس بعهديه القديم و الجديد.

وخصصت الجزء الأخير من هذه الدراسة للنتائج التى توصل اليها البحث و يتبعها قائمة المصادر المستخدمة في الدراسة.

## بوختەى لىكۆلىنەۋەكە

ھىماي بالئەندە لە شىعرى ئىنگىلىزى رۇمانسى و دواى رۇمانسىدا

ئەم توپىزىنەۋە يە بە قوۋلى لە رە گەكانى ھىماي بالئەندە لە  
ھەلئىزاردە يەك شىعرى ئىنگىلىزى رۇمانسى و دواى رۇمانسى  
دەكۆلىتەۋە. ئەو شىعرانەى كە لىرەدا خراۋنە تە بەرتى شكى  
لىكۆلىنەۋە برىتتىن لە: "ھۇنراۋەى پىرە دەر ياون"ى ساموئىل تايىلەر  
كۆلرىچ و "سرودى بولبول"ى جۆن كىتس و "بالئەندەى خۇشخوانى  
تارىكى"ى تۆماس ھاردى و "قازە كىۋىيەكانى ناو دەرپاچەى كۈول"ى  
ويليام بەت لەرىيىتس. لىكۆلىنەۋە كە ئەو سەر چاۋە سەرەككىيە  
دەستنىشان دەكات كە ئەو شاعىرانە ئەم ھىمايەيان لى وەرگرتوۋە و  
ھەرۋەھا چۆنىيەتى بەكارھىنانى ھىمايە كەش دەخاتەرۋو. ئەوان بە  
ھوكمى ئەۋەى شاعىر بوون گۆرانكارىيان لە دەقە ئايىنى و كەلتوورى  
و ئەفسانەيىيەكاندا كىردوۋە.

جا بالئەندە لەلاى ئەوان بۆتە ھىمايەكى كىردارى نەك ھىمايەكى  
جوانكارى بۆ رازاند ئەۋەى شىعرەكانىيان. ئەو سەر چاۋانەش كە ئەو  
ھىمايەيان لىۋە ھەلئىنجراۋە ئەمانەن:

1- دەقى ئەفسانەكانى ئەنگلۇساکسۇنى.

2- دەقى ئەفسانەكانى ئەنگلۇسىلتى.

3- كىتئى پىرۋز بە تەورات و ئىنجىلەۋە.

بەشى كۆتايى ئەنجامى ئەو لىكۆلىنەۋە دەخاتە بەر چاۋان و دواترىش  
بە لىستى سەرچاۋەكان كۆتايى دىت.