

# The Bird Image in English and Arabic Poetry: A Stylistic Comparative Study of Selected Poems

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**Abstract**—The present comparative stylistic study explores the semiotic function and affinities of the avian imagery in selected poems from the poetic tradition of English Romanticism and Arabic verse, spanning classical to modern periods. The study employs the theoretical frameworks of Parallelism as defined by the American School of Comparative Literature and the Russian Formalist analytical methodologies to examine the cross-cultural literary convergences manifested in the selected poems. In addition, showing the significance of the bird makes people pleased and peaceful, especially with the other images of nature, such as spring, night, valleys, etc. Through close textual analysis of linguistic devices such as metaphor, personification, and symbolic transference, the study shows how avian imagery operates as a polysemous signifier, simultaneously encoding themes of transcendence, temporal liberation, and psychological interiority. Ultimately, the study demonstrates that despite the profound linguistic, cultural, and historical divergences, both traditions deploy ornithological imagery as a mediating discourse between human consciousness and natural phenomena. Consequently, these findings contribute to the broader theoretical discussions investigating universalist tendencies in literary expression while maintaining a sensitivity to the culturally specific hermeneutic contexts.

**Index Terms**—bird image, poetry, comparative study, parallelism, Formalism

## I. INTRODUCTION

Natural appearances and symbols, including plants and animals, were reflected in the artistic image of poetry in various eras, starting from the Old Ages and ending with the modern eras. The presence of animals and birds, with all their characteristics and attributes, blew the imagination of poets, so they paid attention to the characteristics and behavior that characterize the world of animals, especially birds. In Arabic poetry, the poet attempts to convey his sentiments and what he wishes to tell the reader through his/her expression of the bird. He converses with the “bellows that follow him through the poem’s conclusion, and the poet uses the birds to embody a feeling that the recipient can relate to and try to express” (Nour, 2024, p. 78). This can be considered an attempt to convey feelings that poetry cannot express through other techniques like dialogue, mythmaking, and traditions. Moreover, Al-Qurashi (2023) states that in Old Arabic poetry, the bird image “helped people to understand the ancient lifestyles, religions, fables, social and historical conditions” (p. 56). Furthermore, the bird is aesthetically depicted as a symbol of freedom, hope, and happiness as well in various poems in Arabic literature.

Dambli (2019) concludes that “the dove has a large presence in pre-Islamic poetry because of its soul. It has a beautiful voice when it is singing, an essence of lamentation, so the pre-Islamic poet used it appropriately with these qualities” (p. 88). It can be noted that the bird has an intense presence from the Old and Modern Arabic ages. The Arabic poet needed to use the bird to form his artistic palette for many purposes. For example, when he was excited, he used it as “a threat to his opponent, and when describing battles, he used it to show strength” (Al-Hashimi, 2014, p. 77). Considering what was mentioned by some poets, it becomes clear that “they were immersed in the monologue of the birds. So, they showed them with their vast imagination as if he was able to speak and respond” (Nour, 2024, p. 78). Moreover, the poet became acquainted with the bird and took it as a friend, to whom he conveyed his concerns and secrets. However, this portrayal of the birds is similarly shown in different poetical forms of other nations, especially in the English tradition. The bird is shown similarly as a symbol of freedom and happiness on the one hand, and a shelter to some poets with their sadness on the other hand. However, D’coutho (2013) states that “birds are also a source of inspiration to poets to understand and relate with nature in different aspects like feelings, signs, beliefs, and as messages, more often even used as messengers to communicate to far and distant places” (p. 1014). Furthermore, poets have long utilized the natural world and its beauty

to convey their ideas and emotions. Springer (1990) comments on Whitman's use of the bird image as a "source of Romantic tradition and it evokes the whole bucolic style in English literature. The bird is a symbol of life and freedom" (p. 16). Birds were appreciated by most poets of English literature, especially the Romantic poets.

Ahmed (2021) argues that "birds are an important part of nature's beauty eco which is admired by the romantic poets; besides, birds are a source of inspiration to romantic poets in order to relate with nature in different aspects like feelings and beliefs" (p. 1802). On the other hand, birds can be used when they are sad, and they can be a relief to their souls. Birds also can be depicted in mythology. Warren (2018) states that "English poems of the bird are rich in allusions to the Greek story about its origin" (p. 411). However, the bird is depicted happily in many English poems, especially during the Romantic age. Birds can symbolize different feelings and sensations too. Abdallah et al. (2024) state that romantic poets "used birds as metaphors for life, the mind's marvels, forgiveness, hope, and despair. They can draw inspiration from birds to comprehend and connect with nature in various ways, such as through feelings, signs, beliefs, and messages" (p. 2793). Birds are often used as symbols of purity, innocence, and youth. Furthermore, many classical and modern English and Arabic poets identified the bird in their poems as a symbol of hope and freedom and others depicted it as a shelter for their sorrows and psychological dilemmas as analyzed in some poems selected in this study. The significance of this study is to focus on providing a stylistic comparative study between many poets from different linguistic, historical, religious, and geographical backgrounds. This study utilizes the depiction of the bird in poetry symbolizing its presence with humanitarian feelings and emotions.

## II. RESEARCH METHODOLOGY

This study adopts analytical and comparative methods. English and Arabic selected poems will be compared and analyzed at different levels to assess and study their themes and ideas. In addition, this study relies on the conceptual and practical aspects of the American School of Comparative Literature. It uses the American School's Parallelism theory that focuses on "studying the historical and social evolution of literary texts" (Enani, 2005, p. 42). However, this study is also based on Russian Formalism's practical and theoretical aspects. It studies the linguistic techniques the poets used by analyzing "similes, metaphors, tones, symbols, and poetic styles...etc." (Bressler, 2015, p. 44). Moreover, this study analyzes each English and translated Arabic poem against one another showing similar images and themes stylistically. This study addresses these significant questions:

- 1- How do English and Arabic poets portray the bird in poetry?
- 2- What are the similar themes and linguistic devices used by these poets?
- 3- What does the bird symbolize in English and Arabic poetic traditions?
- 4- To what extent does the bird affect these poets' moods and thoughts?

## III. DISCUSSION AND ANALYSIS

This study of linguistic parallelism starts with the portrayed and thematic images. First, the English poet S.T. Coleridge (1772-1834 CE) depicts the bird aesthetically in a personification. The speaker initiates the poem in an interrogative form "Do you know what the birds say? The sparrow, the dove," this double technique is used to catch the addressee's attention toward the bird. The speaker delivers two birds the "sparrow and the dove", he then continues to mention other birds like "the linnet and the thrush". These birds are saying "I love, I love", this indicates how the speaker symbolizes the bird as a sign of peace and love in life. All these birds get silent during winter in which the speaker highlights the winter's sorrow and loneliness. In the same line, the speaker mentions "so strong", he means the wind during the winter whereas nature is desperate and sorrowful. At the end of the first stanza, the speaker is wondering about the bird's speech, and then he recognizes it as a melodic song that the bird enjoys its words.

With hope, the speaker initiates the next stanza. He expresses the "green leaves", "blossom", and "sunny warm weather". This indicates how the speaker symbolizes the bird as a source of freedom, hope, and comfort. This bird sings with the elements of spring on a sunny and blossomed day:

Do you know what the birds say? The sparrow, the dove,  
The linnet and thrush say "I love and I love!"

[...]

But green leaves, and blossoms, and sunny warm weather,  
And singing, and loving, all come back together.  
But the lark is so brimful of gladness and love,  
(Coleridge, 1975, p. 101)

The speaker continues his comfortable and blessed mood due to the bird's song and recognizes the lark as glad and lovely. He mentions the word "love" many times in the poem to symbolize the bird as a sign of love and pleasure in nature. Moreover, spring with the bird's song bestows a sense of tranquility with nature. The greenness of the land with the image of the singing bird provides a happy tone to the speaker and the reader. This is what the other Romantic English poet William Wordsworth (1770-1850 CE) delivers in his "Lines Written in Early Spring", he presents the image of the birds in a personification whereas they "played and hoped" in the orchard during spring. The speaker shows how comfortable

he feels “While I sate reclined”, this indicates the image of mental peace with natural comfort. In the second stanza, the speaker enjoys seeing the birds playing and singing whereas he loves their existence in nature:

The birds around me hopped and played,  
 Their thoughts I cannot measure: —  
 But the least motion which they made  
 It seemed a thrill of pleasure.  
 (Doren, 1951, p. 51)

In another personification, these birds have certain ideas that the speaker cannot measure, but they indicate how pleased and tranquil these birds are for being in nature, especially during springtime. This view gives the speaker self-control and a positive psychological impact. In the end, the speaker feels grateful to nature, especially birds for keeping him happy and enjoying himself.

Similarly, in Arabic tradition, the classic Abbasid poet Abu-Tammam (803-845 CE) depicts a similar image of a singing bird on the tree’s branch. While the speaker notices this bird inviting another “lunar” to enjoy its song. The speaker initiates the poem with the bird’s glad mood in a personification in which it sings on the vibrating branches in spring. Metaphorically, the beloved lunar in the poem indicates the speaker’s lover whereas he feels passionate and missed by her:

A songbird sang and made you passionate  
 When he sang while the branches stretched  
 Putting a stalk upon a stalk and called a lunar  
 So, she shared his passion for hunting  
 Two gathered in the shadow of the branches  
 (Korkes & Mikhae’l, 1971, p. 34)

Nature’s beauty and peace bless these two loving birds. The speaker indicates “morning” in the next lines as a metaphor to express the bird’s happy mood while he is sitting with his beloved on the tree’s branch. Morning during dewy weather makes these two birds enjoy nature’s views and comfort. The speaker metaphorically blends the image of beautiful nature with love. During green nature, these birds share their ideas and emotions:

Oh, birds enjoy with a blessing  
 In the morning, I am passionate  
 Oh, for the departure, O son of Muhammad!  
 Between the lovers is severe  
 (Korkes & Mikhae’l, 1971, p. 34)

The speaker finishes up the poem by mixing the image of youth with the image of the sky. While the sky is bright and blue, the birds’ souls are fresh and young. Moreover, the speaker indicates how this bird is generous and sensitive whereas other birds love to sing and twitter as well.

Another Arabic modern poet Ibrahim Touqan (1905-1941 CE) depicts the same image of the bird blending it with his feelings toward his beloved. In his poem “My Happiness When I See Her”, the speaker initiates it by mentioning his feeling toward his beloved. The speaker also resorts to the bird “Bulbul” to express his emotions objectively. He presents himself metaphorically as this singing bird that distributes enjoyment and love everywhere. In a simile, he is like the “bulbul” over the tree branches singing love and passion. The speaker personifies the “bulbul” coming and speaking to the speaker as a man who listens to his sorrows. This speaker is like the “bulbul” while they both sing and talk to each other. The speaker asks the “bulbul” after it listens to him crying to leave, but this bulbul is influenced by the kind of song that the speaker sings. Then, the speaker repeats to the bulbul how happy he feels when he sees his beloved “My happiness when I see her/ like the breeze of paradise”. Metaphorically, this “bulbul” is a symbol of joy and tranquility to the speaker:

My happiness when I see her  
 Is my paradise which has a fire of passion  
 A bulbul over the branches  
 And my blessing is in my misery  
 (Yousef, 2008, p. 55)

The speaker repeats his depiction with another image of the “bulbul,” a fantastic bird that attracts people to hear its beautiful sound. With compassion, this bulbul beautifully repeats his song to let the speaker enjoy it and stay in a suitable mood. In dialogue, this bird listened to the speaker’s voice and asked him about his sorrow, but the speaker insisted that the bird leave him. Metaphorically, the speaker started to feel enjoyable and comfortable when he saw the bulbul. The image of the bulbul’s wings and the presence of its feelings make the speaker peaceful too. In repetition, the speaker concludes the sentence “And my blessing is in my misery” to charge the bulbul to sing with his in the orchard. In the end, the speaker resorts another time to this bird to help him to forget his pains and dilemma of missing his beloved.

Inasmuch, similar images of the bird are portrayed in another poem by Wordsworth. In his “To the Cuckoo”, the speaker describes his peaceful mood in a green field listening to the cuckoo’s sound around him. At the beginning of the poem, he declares that he hears this bird’s songs and twittering in the garden. This joy is caused by the cuckoo’s sound with the beautiful images and views of spring. Spring and the cuckoo make peoples’ moods tranquil and joyful. In a personification,

the speaker calls the cuckoo, and, in a dialogue, he asks it to repeat his songs. The speaker blends the image of sunshine and spring with the charm of the bird to show how nature makes him happy while he is away from the material world:

O blithe New-comer! I have heard,  
I hear thee and rejoice.  
O Cuckoo! shall I call thee Bird,  
Or but a wandering Voice?  
(Curtis, 2009, p. 111)

The term “blithe new-comer” suggests that the cuckoo is unconcerned with the constraints of human existence. The bird’s joy is emphasized by the fact that it is unconcerned with the material concerns. The speaker is delighted as the cuckoo’s melodic call brings back happy memories. The stanza’s third and fourth lines metaphorically suggest that the speaker has only heard the bird’s call and has never seen it. Metaphorically, the speaker expresses doubt about the cuckoo’s actual identity by asking if it should be referred to as a bird or just a wandering voice. On the other hand, in the middle of the poem, the speaker rhetorically signifies that he is reminded of many incidents by the cuckoo’s lovely song, even if he just sings for the valley, sun, and flowers.

In the last stanza, the speaker repeats his admiration of the image of the cuckoo and describes it as “blessed” and happy:

O blessèd Bird! the earth we pace  
Again appears to be  
An unsubstantial, faery place;  
That is fit home for Thee!  
(Curtis, 2009, p. 111)

Rhetorically, the speaker continues describing the earth as a place that looks like it belongs in a fairy tale. With the natural elements, the cuckoo returns to his green and charming home. The word “again” in the stanza shows how this bird admires his surrounding nature and home.

Similarly, the modern Arabic poet Iliya Abu-Madi (1889-1957 CE) depicts similar images of the bulbul when the “crow” listens to its song in the field. The speaker initiates the poem “The Crow Said” by comparing the crow’s and the bulbul’s wings and shape. The speaker personifies the crow as asking the bulbul about his fascinating wings. In the second line, the crow admires the singing bulbul and loves his style of twittering. Metaphorically, according to the crow’s perspective, the bulbul seems stronger, brighter, and more attractive. In a simile, the speaker shows the crow feeling himself like the bulbul. Then, this crow is wondering about the people’s praise towards it. In a paradox, the crow misses people’s speech and praise while they are drifting to the bulbul due to its beauty and perfectness:

The crows said a lot  
And their infatuation with singing bulbuls  
Why ears don’t hear about me like them  
What is the difference between their wings and mine  
(Abu-Madi, 1965, p. 80)

The speaker proceeds to show the “crow” questioning people why they love to hear and see the bulbul more than it. Symbolically, the bulbul presents the beauty and fascination of nature, especially the existence of the birds inside the speaker surrounding nature. In a personification, the bulbul feels luckier for being loved by people around. The speaker finishes the poem by recognizing the bulbul’s sound and song are more beautiful than its sound and presence.

Inasmuch, similar images of the birds are shown in different poems by other English and Arabic poets. For instance, the English romantic poet Percy Shelley (1792-1822 CE) portrays the image of the “skylark” singing and charming. In his “To A Skylark”, the speaker spots a skylark soaring overhead at the beginning of the poem. The melody is audible to him. The bird’s “unpremeditated” is lovely and spontaneous. Symbolically, the speaker is mesmerized by the bird’s melody and captivated by its flight as it disappears into the clouds. Although he can never see it, he is still able to hear it and feel its presence. The unadulterated joy that the speaker badly seeks is symbolized by the bird. In the next stanza, metaphorically, and according to the speaker, spring or “vernal” rains that pour on the flowers below, and the bird is a “high-born” girl who sings to her lover below. The skylark is the pinnacle of all “joyous” and resembles “rainbow clouds”. In the following stanza, the speaker is asking the skylark to reveal what inspires it to sing. The speaker states that the reason for the song is the beauty of the natural elements around both the skylark and the speaker:

Higher still and higher  
From the earth thou springest  
Like a cloud of fire;  
The blue deep thou wingest,  
And singing still dost soar, and soaring ever singest.  
(George, 1991, p. 60)

In a simile, while the speaker is listening to the skylark’s song, this skylark runs and “floats” like the happiness that the speaker feels quickly when he listens to its song. Symbolically, this “skylark” is shown as the source of the speaker’s joy and comfort.

In another simile, in the middle of the poem, the speaker represents this skylark as a “poet” who hides himself to recite poetry and sing with a melody. This skylark and the poet make people sympathize and enjoy their songs. Another simile

is depicted in the following stanza, this skylark is like a “high-born maiden” who is in a “palace-tower”, this maiden is full of love and peace, especially with the sound of music.

Like other poets, the speaker in this poem mixes the image of the rain and spring with the image of the birds. Symbolically, the beauty of this bird is like the charming views of the raindrops on the grass and flowers, and the feeling of the land toward the rain is like the people's emotions when they hear this skylark's song:

Sound of vernal showers  
On the twinkling grass,  
Rain-awaken'd flowers,  
All that ever was  
Joyous, and clear, and fresh, thy music doth surpass.  
(George, 1991, p. 60)

Metaphorically in the next stanza, the speaker pleads to this bird to “teach” him how to get “sweet thoughts” or feel pleased. The speaker symbolically sees this bird as a kind of love or “wine” that can make him joyful. This idea is repeated in the last stanza of the poem, the speaker highly appreciates the role of the skylark in making him happy, but he insists on the skylark to guide and “teach” him “gladness” and comfort:

Teach me half the gladness  
That thy brain must know,  
Such harmonious madness  
From my lips would flow  
The world should listen then, as I am listening now.  
(George, 1991, p. 61)

Finally, the speaker explains that all people and the “world” should listen to the beautiful songs of this skylark. Metaphorically, these skylark songs indicate the happiness and enjoyment of people and nature.

Similarly, the Arabic poet Abu-Feras Al-Hamadani (932-968 CE) portrays the singing “dove” image. In his poem “I Say When a Dove Cries Near Me”, the speaker resorts to the dove to reduce his sorrows and pains. The speaker feels comfortable and enjoys it when he listens to its song. In the first lines, the speaker presents the image of the dove wailing and singing. He asks the dove about how he feels because he sees the dove full of sorrows and dilemmas as he has. He indicates his beloved and feels sad for being away from her. Metaphorically, the speaker is wondering about how sad this bird is while it is on a high tree branch. Rhetorically, the speaker describes this dove as his neighbor, and he cares about what it sings:

I Say When a Dove Cries Near Me  
My neighbor, do you feel my situation?  
Since love, I have never tasted comfort  
And worries never crossed your mind  
(A-Dahan, 1944, p. 50)

The whole poem is a metaphor for the speaker's resort to the dove to share his dilemma and pain. Symbolically, the dove is a source of tranquility and peace to the speaker. In the middle stanza, the speaker personifies the dove by showing it crying and singing, but he then feels comfortable being near the dove. However, the repetition of the line “Come, I need to share my worries with you, come” is represented to emphasize the speaker's sorrows and feelings. Finally, the speaker closes the poem by sharing the feeling of the dove with his and concludes how beautiful this dove is!

Similarly, this depiction is shown in another English poet's representation. Edgar Allan Poe (1809-1849 CE) represents a similar metaphor of the bird in his poem “The Raven”. In this poem, the speaker portrays a deep metaphor of how the raven is symbolized as a source of hope and tranquility. As in previous Arabic poet Abu-Feras Al-Hamadani's portrayal of the image of the dove and the beloved, in this poem, Poe tries to forget about his sorrows of remembering his beloved. Suddenly, when he was sitting alone the raven came near his window. This poem is made up of eighteen stanzas of six lines each. The speaker begins the poem by describing the gloomy setting that he was sitting in. It was “midnight dreary” whereas he was “weak and weary”. In the middle stanza, the “raven” comes near to him and talks in a personification. The speaker felt happiness and comfort when he remembered his lover:

Then this ebony bird beguiling my  
Sad fancy into smiling,  
By the grave and stern decorum of the  
Countenance it wore,  
“Though thy crest be shorn and shaven, thou,”  
I said, “art sure no craven,  
(Poe, 2013, p. 10)

The speaker sees that this raven is like an angel who came to reduce his sorrows and pains. The speaker asks the raven whether he is a bird or “beast” upon the “sculptured bust above his chamber door”. The speaker admires the raven's presence around him. In another personification, the speaker depicts the bird sitting lonely and speaking and repeating the only word “Nevermore” when he asks it about itself. However, in the end, the raven keeps sitting in front of the speaker and makes his mood comfortable and more peaceful because of the raven's natural beauty.

Similarly, in Arabic poetry, the modern Arabic poet Nazik Al-Mala'ka (1923-2007 CE) depicts similar images of the bird as the previous Arabic and English poets represent. In her "In the Arms of Nature", the speaker returns to the bird to enjoy nature. He depicts it as a symbol of beauty and perfectness. Metaphorically, the speaker invites people to dream of the birds and imagine their charm. Then, he obliges his readers to look at the birds and enjoy their singing and flight. In addition, the speaker represents the image of the "lunar" in the poem with the image of spring and the purl. The image of the singing bird in the green field makes the speaker's mood happy and peaceful "And dream of birds in the shade of wood/ Between flying and tweeting" (Al-Basri, 1971, p. 30). However, the speaker invites the listeners of the "lunar" to hear her song. Her song symbolizes people's happiness and excitement, especially when they listen to it. These images of the birds are repeated in other poems of Al-Mal'ka, in her "Birds Water the Existence Cups", the speaker also delivers the image of the bird as a symbol of hope, pleasure, and life. Moreover, the speaker in this poem describes the bird as a symbol of freedom, especially when he listens to a bird singing about its liberty in a cage. In a personification, the speaker added human qualities to the birds, as they "water" so he turned the birds into a person who waters Existence is a cup of constant, sweet songs that are also poured into the ear of the green hummocks and hills, the birds are always tweeting sweet sounds that inspire existence that listens to it. Moreover, the birds are happy, singing those songs above the great trees, happy and tranquil, but the speaker below calls it as if it were addressing a rational person, urging it to fly away from this world which he describes as painful, arousing grief and sadness. In his view, the bird would be happy if it was flying in the sky:

And birds watering existence with  
Cups of their pure songs of torment  
O truthful one who tweets above the noise  
Flee from this painful existence  
(Al-Basri, 1971, p. 41)

Metaphorically, the speaker recognizes that the bird's song is the psychological therapy that makes him pleased while he enjoys nature and its beautiful influence on his mind. On the other hand, a similar image is depicted by Al-Mal'ka in another poem. In her "In the Face of the Bird", the speaker portrays the image of the bird as sad at first, because its nest was destroyed. Metaphorically, the bird has nothing but to cry. The bird lost its nest, so it cried in sadness for its shelter, but it stayed nearby. Also, it waited a long time, hoping that he might get it back again. The poet cried in grief over what had happened. Rhetorically, its homeland is in ruins, but it has no choice but to cry and grieve over it, deviating from her imagination of being sent. Then, this bird started to sing whereas the speaker symbolically considers it as a hopeful motif in his life. The speaker closes the poem by concluding that this bird is a symbol of patience, hope, and happiness. However, this image of the bird is shown in an English romantic poem by John Keats (1795-1821 CE) "Ode to a Nightingale". This poem centers on a speaker who is standing in a pitch-black woodland and enjoying the nightingale's lovely and captivating song. Metaphorically, this inspires a deep and meandering thought by the speaker on nature and the beauty of the birds. Symbolically, the speaker finds solace in the nightingale's song. The speaker concludes to be alone, but when he hears the "nightingale's" song, he starts to feel pleasurable and hopeful. The speaker confesses that this bird is his resort to be away from the sorrows of the material world. In a paradox, the speaker feels at the beginning of the poem lonely and sad, but at the end of the poem, the speaker starts to feel with a unique creature the "nightingale" and wishes it could not fly or die:

Thou wast not born for death, immortal Bird!  
No hungry generations tread thee down;  
The voice I hear this passing night was heard  
In ancient days by emperor and clown:  
(Stillinger, 1982, p. 22)

Metaphorically, because of the beautiful and soft existence of the "nightingale", the speaker at the end of the poem is wondering if this bird's song was "a vision or awakening dream". In addition, the bird's song is a symbol of hope and pleasure that the speaker enjoys and dreams to hear again.

#### IV. CONCLUSION

This study invokes the depiction of the bird image in poetry through a thorough analysis. It studies and compares the selected poems showing the images of the bird emotionally, stylistically, and thematically. The bird in English and Arabic poetry is similarly depicted as a source of gladness, freedom, and peace. Moreover, these poets shed light on different natural elements, such as spring, animals, mornings... etc. blending their charm with the bird's twittering and songs. Many natural and humanitarian occasions are sung on the birds' tongues including exciting and hopeful tracks. In these selected poems, the speakers enjoy the presence of the birds in nature, and they depict them in a lonely situation to show the readers how the birds help them to cope with their alienation and sadness. Finally, the birds are portrayed as a symbol of enjoyment and joy too.

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