



Sudan University for Science and Technology



College of Post Graduates

College of Languages

Investigating the Symbolism of Birds in British Romantic Poetry

(Thesis Submitted for the Degree of Doctor of Philosophy in Literature)

تقصي التصوير الرمزي للطير في الشعر البريطاني الرومانسي

Submitted by Awadia Ali Abedul-Ghani

Supervised by Prof: Mahmood Ali Ahmed

2021

Quranic Verse

الآية القرآنية

قال تعالى:

(أَلَمْ يَرَوْا إِلَى الطَّيْرِ مُسَخَّرَاتٍ فِي جَوْ السَّمَاءِ مَا يُمَسِّكُهُنَّ إِلَّا اللَّهُ إِنَّ فِي ذَلِكَ لَآيَاتٍ لِّقَوْمٍ يُؤْمِنُونَ)

[سورة النحل: 79]

Allah the Almighty said:

“Do they not see the birds controlled in the atmosphere of the sky? None holds them up except Allah. Indeed in that are signs for people who believe”.

Surah: Al Nahal

Verse No: 79

DEDICATION

I dedicate the research to my parents, husband, my kids Moayed and Mannar, family members and friends.

Abstract Arabic Version (المستخلص)

تهدف هذه الدراسة لتقصي اثر رمزية الطيور في الشعر الرومانسي البريطاني، كأسلوب تم استخدام رمزية الطيور الشعر الرومانسي لتعزيز القصائد وإعطاء نظرة ثاقبة للقارئ، تعتبر الطيور أيضا مصدر إلهام للشعراء الرومانسيين من أجل الارتباط بالطبيعة في جوانب مختلفة مثل المشاعر والمعتقدات. استخدمت الباحثة المنهج التحليلي وأشارت الى ويليام ورد ورث. في الختام، تم استخدام رمز ورد ورث للطيور للإشارة إلى البراءة والبهجة والنقاء والصباء. علاوة على ذلك وجدت الباحثة ان استخدام الطيور في الشعر الرومانسي ينتج عنه تأثيرات كبيرة يتم تحقيقها من خلال إرفاق معنى إضافي للقصيدة حيث يسمح للشاعر بإظهار المفاهيم العالمية الكامنة وراء ظروف أكثر تحديدا مما يساعد على جعل القصيدة أكثر ارتباطا بالجمهور.

ACKNOWLEDGEMENTS

All praise and thanks be to Allah the Almighty for helping and guiding me to achieve this research. My sincere gratitude is to my supervisor Professor Mahmoud Ali Ahmed at Sudan University for Sciences and Technology for his great support and scientific guidance. I would like to acknowledge my colleagues Abdelazeem Othman and Omsalma Abusinn for their great contributions to this project at Omdurman Islamic University. Also I would like to thank my colleague Hashim Al-Khalifa for his valuable assistance that I received in the early stages of this study.

Finally, I would like to express my gratitude to all of my friends who were encouraging me to pursue this study.

Abstract

This study attempts to investigate the effects of symbolism of birds in British romantic poetry. As a technique symbolism of birds has been used in romantic poetry to enhance poems and give insight to the reader. Birds are also a source of inspiration to romantic poets in order to relate nature with different aspects like feelings and beliefs. In this study, the researcher used the analytical approach and refers to five romantic poets. In conclusion, the Romantics symbolism of birds has been used to refer to innocence, gaiety, purity and boyhood, moreover, the researcher found out that use of birds in romantic poetry produces great effects which is accomplished by attaching additional meanings to the poem as it allows the poet to demonstrate the universal concepts underlying more specific circumstances which helps make the poem more relatable to the audience.

Table of Contents

Items	No
Quranic Verse	I.
Dedication	II.
Acknowledgement	III.
Abstract	IV.
Abstract (Arabic Version)	V.
Table of Contents	VI.
Glossary (Key Terms)	VII.
Chapter One	
1.1 Research Background	
1.2 Research Statement	
1.3 Research Objectives	
1.5 Research Significance	
1.6 Research Methodology	
1.7 Research Delimitation	
Chapter Two	
2.1. Theoretical framework	
2.1.1 Overview	10
2.1.2 History of the symbolism	10
2.1.3 Definition of Symbolism	10
2.1.4 Symbolic meanings	12

2.1.5 Function of	19
2.1.6 Symbolism in literature	20
2.1.7 Types of Symbolism	21
2.1.8 Importance of Symbolism	22
2.1.9 Examples of Symbolism in literature	23
2.1.10 Romanticism as literary movement	30
2.1.11 Romantic Poetry	32
2.1.12 Characteristics of Romantic Poetry	33
2.2 Previous studies	33
2.2.1 The first study	57
2.2.2 The second study	57
2.2.3 The third study	57
2.2.4 The fourth study	58
2.2.5 The fifth study	58
2.2.6 The sixth study	59
2.2.7 The seventh study	60
2.2.8 The eighth study	60
2.2.9 The ninth study	60
2.2.10 The tenth study	61
2.2.11 The eleventh study	64
2.2.12 The twelfth study	64
2.2.13 The thirteenth study	63
2.2.14 The fourteenth study	63
2.2.15 The fifteenth study	64
2.2.16 The sixteenth study	64
2.2.17 The seventeenth study	65
2.2.18 The eighteenth study	66
2.2.3 conclusion	66

Chapter Three Research Methodology	
3.0 introduction	68
3.1 Research Approach	68
3.2 Research Data and its Sources	68
3.2.1 Research Data	69
3.4 Methods of Analysis	69
3.5 The Poetic Devices often Used in Poetry Interpretation	69
3.6 The Purpose of Poetry Analysis	70
3.6.1 The Romantic Themes with which Symbolism of Birds is associated	70
3.6.2 Contexts of Symbolism of Birds	71
3.7 A Final Word	71
Chapter Four	
4.0 Introduction	74
4.1 John Keats : Ode to Nightingale	74
4.1.1 Title	74
4.1.2 Summary	74
4.1.3 Setting	74
4.1.4 Form	75
4.1.5 Analysis	75
4.1.6 Major themes	
4.1.7 Literary devices	
4.1.8 Symbolism	
4.2 William Wordsworth: To the Cuckoo	102
4.2.1 Title	102

4.2.2 Summary	102
4.2.3 Setting	102
4.2.4 Form	102
4.2.5 Analysis	102
4.2.6 Major themes	
4.2.7 Literary devices	
4.3.0 Introduction	
4.3. Percy Bysshe Shelley: To a Skylark	
4.3.1 Title	
4.3.2 Summary	
4.3.3 Setting	
4.3.4 Form	
4.3.5 Analysis	
4.3.6 Major themes	
4.3.7 Literary devices	
4.4. William Blake: The Birds	
4.4.1 Title	
4.4.2 Summary	
4.4.3 Setting	
4.4.4 Form	
4.4.5 Analysis	
4.4.6 Major themes	
4.4.7 Literary devices	
4.5. Samuel Taylor Coleridge: The Rime of Ancient Mariner	
4.5.1 Title	
4.5.2 Summary	

4.5.3 Setting	
4.5.4 Form	
4.5.5 Analysis	
4.5.6 Major themes	
4.5.7 Literary devices	
Chapter Five	
Summary, Findings and Recommendations	
5.0 Introduction	
5.1 summary of the study	
5.2 conclusion	
5.2.1 The Findings of the study	
5.3 Recommendations	
5.4 Further Studies	
Bibliography	

Key Terms:

Terms	Definitions
Connotation	The associations of a word that goes beyond its dictionary meaning.
Denotation	The dictionary meaning of a word.
Enjambment	A run-on line of poetry in which logical and grammatical sense carries over from one line into the next.
Figurative language	A form of language use in which writers and speakers convey something other than the literal meaning of their words.
Hyperbole	A figure of speech involving exaggeration.
Image	A concrete representation of a sense impression, a feeling, or an idea.
Imagery	The pattern of related comparative aspects of language.
Metaphor	A comparison without an explicitly comparative word such as <i>like</i> or <i>as</i> .
Onomatopoeia	The use of words to imitate the sounds they describe.
Symbol	An object or action in a literary work that means more than itself, that stands for something beyond itself.

1.0 Research Background

A Primary reason for poetry's ability to stimulate reactions in the reader is due to its use of symbolism, using far fewer words than prose. This trait of poetry led to a widespread movement known as Symbolism movement in France, Russia, and, Belgium during the mid-19th century. It was a popular transitional period that bridged the earlier Romantic period of the mid-18th century, with the modernism and surrealism in the arts of the 20th century.

Another function of symbolism in poetry has been to hide the true meaning of a poem when its intention is to address taboo subjects of the day. The origin of the use of symbolism in poetry arose at a time in western societies when mechanization and the exploitations of physical science were taking roots. Ideas about human perceptions of the world promoted by biologists like Charles Darwin and philosophers like Auguste Comte suggested that nothing was real except what could be perceived by the senses.

Among the various techniques employed in poetry, symbolism is one of the most effective tools that poets use to communicate expressively and concisely. Todorov, T. (1982: 24), asserts that poetic symbols serve to illustrate the meaning of a poem beyond what is explicitly stated, to suggest another meaning rooted in the knowledge shared by a particular culture. In the sense to what Todorov states, poetic symbols evoke images to suggest different levels of meaning. However, not only does the use of symbolism enable the poets communicate the intended message clearly and concisely, but it also permits them let the audience get to know a lot more about the atmosphere and the context of the poems. So, the contribution of poetic symbols in the production of poems and in raising the level of the recognition, enjoyment and appreciation of the audience, raises symbolism to a higher plateau in the province of poetry.

According to all that, the reader of Romantic Poetry (1800 to 1850) observes that symbolism constitutes the most influential device among other poetic devices. B. Michael (2005: 104) explains that use of symbolism saying: "*Romantics use the finite for the infinite, the material for the immaterial, the dead standing for the living, space standing for time, words standing for something which is in itself wordless ...*". So, it can be taken that, Romantic Poets use symbols for what could be expressed only symbolically

and could not be expressed literally, and that creates the notion of depth that is essential for all their works.

Among other symbols in Romantic Poetry, birds are extensively employed. That can partly be, birds are an important part of the 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.

Romantic poets compared a caged bird to a human being denied his or her natural right to freedom. Charlotte Bronte's popular heroine Jane Eyre resembles a caged bird, one whose potential has been trapped by unfortunate circumstances. Her employer, Mr. Rochester, is the only character who recognizes this tragedy for what it is: "I seat intervals a glance of a curious sort of bird through the close-set bar of a cage; a vivid restless, resolute captive is there; were it but free it would soar cloud –high".

They also put particular emphasis on the nightingale, the bird traditionally known to sing through the night. The poets saw the nightingale as a natural representation of the poet's condition and inspiration. Romantic poets such as John Keats, Percy by Shelly and Edgar Alan Poe were themselves inspired by the idea that the bird sings for its own sake.

However, there are birds in poetry, 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. And in this respect, this research attempts to explore the symbolism of birds in Romantic Poetry, and examine the sources of that symbolism. All that, to add positive dimensions that can contribute effectively in the appreciation of Romantic Poetry.

1.1 Research Statement

Symbolism is very important, as it offers freedom to writers to give different interpretations of one thing in their work. Moreover, symbolism has given universality to the characters as well as to themes in the world of literature. It

evokes the reader's interest to find out the insight of the author's mind. In simple words, how an author is viewing the world, what is his point of view towards different objects. Last but not the least, one cannot deny the importance of symbolism in the literature, as it also increases the ratio of readership in modern world too.

There is no exact definition for any symbol; all symbols are open to interpretation and birds are no exception to this. Their symbolism can vary greatly depending on different cultures and religions. The birds is generally thought to symbolize freedom, they can walk on the earth and swim in the seas human do but they also have the ability to soar in the sky .They are free and many consider that they symbolize eternal life ;the link between heaven and earth. Many cultures believe that certain symbols are an omen of impending birth or death.

Renaissance poets enjoyed using bird imagery, especially in their love poetry. Lovesick men were compared to nightingales, singing endlessly of their hopeless love. The object of their adoration was embodied in a rosebush, beautiful but full of thorns. The nightingale would lean against the rosebush to feed off the nectar of the flower, whereby the thorns would pierce the breast of the nightingale and draw blood such an image evoked the heartbreak endured when the woman would deny her admirer's advances. The sharp thorn would later become Cupid's arrow.

Richard Barnfield wrote of the nightingale's sorrow in the "Ode":

She, poor bird, as all forlorn
Lean'd her breast up till a thron,
And there sung the doleful'st ditty, That
to hear it was great pity.
Pie, fie, fie, now she would cry, Teru,
teru, by and by.

There are two major types of symbolism: personal symbols and conventional symbols. The conventional symbols are often cultural or universal but vary from different cultural contexts to others and sometimes express completely opposite meanings. The personal symbols are often

contextual or private. These are the symbols which change from one poet to another. However, the personal symbols constitute the point of departure for the thesis statement. There is no exact definition for any symbol; all symbols are open to interpretation and birds are no exception to this. Their symbolism can vary greatly depending on different cultures and religion. The birds is generally thought to symbolize freedom, they can walk on the earth and swim in the seas human do but they also have the ability to soar in the sky .they are free and many consider that they symbolize eternal life ;the link between heaven and earth. Many cultures believe that certain symbols are an omen of impending birth or death.

Many birds have deep symbolic significance .The symbol of the blackbird for example has a deep significance to Christians. They symbolize temptation of the flesh. The bird also has symbolic meaning to other religions: In Islam it is believed that souls of infidels enter birds of prey whereas the souls of the faithful enter the tree of life.

Arabic Emotional (Alwigdani) Poetry is loaded with the symbolic use of different birds.

Arab poets use their poems to express their feelings, and portray their emotions in away far the direct; and naïve. They were pleading with the things around them to highlight the depths of their feelings; and absorbed the depth of their emotions. They were often questioned about the moving and silent phenomena; to share their pains and hopes; to impart life. What is mixed up in the same poet and what goes on in his chest?

The mention of pigeons was repeated in the poetry of the Arabs, and what is irritated by the Noah of the tails of longing, nostalgia and the burning of the air. In the memory of his encouragement, which causes remembrance, generates grief, irritates sorrow, and renews the cardio of the heart, so that crying becomes obligatory with it, and the corrective is necessary for it. Abu - Firas Al Hamdani one of the greatest Arab poets addresses a pigeon:

Now, and based on her adequate experience in teaching of the Romantic Poetry at the university level, the researcher argues that, symbolism of birds implies different and sometimes opposite interpretations in Romantic Poetry. These different and opposite interpretations can precisely be mentioned as follows:

- a. William Blake (1757-1827), uses birds for lovers.
- b. William Wordsworth (1770-1850), sees birds as a mysterious disembodied spirit of nature.
- c. Samuel Taylor Coleridge (1772-1834), uses birds religiously.
- d. John Keats (1795-1821), sees birds as a representation of a better life.
- e. Percy Bysshe Shelley (1792-1822), sees birds as representation of helpless creatures.

The aforementioned variations of symbolism of birds, associated with the Romantic poets' different backgrounds, ages, cultures, religion beliefs and attitudes, make it difficult to account for conventional symbols of birds under the umbrella of the Romantic Poetry Era which lasts for fifty years and beyond. Accordingly, and with consideration to the varieties of differences and influences, the researcher looks at symbolism of birds in Romantic Poetry as a multi-dimensional phenomenon which requires a thorough and keen exploration to arrive at a desirable interpretation.

1.3 Research Questions

This research attempts to answer the following questions:

1. What are the artistic choices of symbolism of birds in Romantic Poetry?
2. To what extent have the sources of the various elements influenced symbolism of birds in Romantic Poetry?
3. What role of symbolism of birds can be identified as a subtle and effective technique in communicating thematic concerns in Romantic Poetry?
4. In which way can the various employments of bird-symbols be classified for finding out a degree of conventional uses of symbolism of birds in Romantic Poetry?

1.4 Research Objectives

This research is guided by the following objectives:

1. To explain the artistic choices of symbolism of birds in Romantic Poetry.
2. To examine the sources of the various elements that have influenced symbolism of birds in Romantic Poetry.
3. To identify the role of symbolism of birds as a subtle and effective technique in communicating thematic concerns in Romantic

Poetry.

4. To classify the various employments of bird-symbols for finding out a degree of conventional uses of symbolism of birds in Romantic Poetry.

1.5 Research Significance

This research contributes to the appreciation of poetry in general and Romantic Poetry in particular. In terms of being a literary scholarship, this research gives an understanding into the references of birds being made as manifestations of ideal issues, representation of tangible objects and interpretations of human thoughts. Moreover, the research provides grounds for novice readers of poetry in the different levels to satisfy their desires when complicated issues as symbolism, are identified, explored and clarified. It also contributes to literary criticism of poetry in various terms. Finally, the research furnishes for future research in poetry and this enriches the concerned field.

1.6 Research Methodology

- a. The researcher uses the analytical approach
- b. Data (Romantic poems)
- c. (Content Analysis) is adopted for the convenience of analysis

1.7 Research Delimitation

Time: 2016 - 2018

Place: Sudan University of Science and Technology / Khartoum/ Sudan

Content: The research is restricted to:

- symbolism of birds in the British Romantic Poetry -
poems written by:

- a. William Blake (1757-1827)
- b. William Wordsworth (1770-1850)

c. Samuel Taylor Coleridge (1772-1834)

d. John Keats (1795-1821)

e. Percy Bysshe Shelley (1792-1822)

Chapter Two

Literature Review and Previous Studies

2.1 Theoretical framework

2.1.1 Overview

The aim of this chapter is to discuss the literature review and theoretical framework of the study. It includes a review of literature involving definition of symbolism, different types of symbolism, symbolism in literature, and symbolism in poetry. It also shows Romanticism as a literary movement, definition of romantic poetry, characteristics of romantic poetry, and British romantic poets. As far as this study investigates the symbolic portrayal of birds in British romantic poetry, it gives a background to the presence of birds in literature generally then it focuses on birds as a major symbol in romantic poetry. Later in this chapter, previous studies and its method, findings and recommendations will be discussed and concludes with a summary.

2.1.2 History of the Symbolic Movement:

Webster, (2003) the word symbol is derived from *symballein*, meaning 'to throw together', from the Greek 'symbolon' and Latin 'symbolum' which meant token, sign.

Madden (2007) says a symbol is something that represent more than itself. In fiction, symbols are most likely to be objects, names, or places, but they might be actions, sounds, or colors as well.

Symbolism was a late nineteenth-century art movement of French and Belgian origin in poetry and other arts. In literature, the movement had its roots in *Les Fleurs du mal* (The Flowers of Evil, 1857) by Charles Baudelaire. The works of Edgar Allan Poe, which Baudelaire greatly admired and translated into French, were a significant influence and the source of many stock tropes and images.

The aesthetic was developed by Stephan Mallarme and Paul Verlaine during the 1860s and `70s. In the 1880s, the aesthetic was articulated through a series of manifestoes and attracted a generation of writers. The label "symbolist" itself comes from the critic Jean Moreas, who coined it in order to distinguish the symbolists from the related decadent movement in literature and art. Distinct from, but related to, the movement in literature, symbolism in art represents an outgrowth of the darker, gothic side of Romanticism; but where Romanticism was impetuous and rebellious, symbolist art was static and hieratic.

Generally, symbolism may be defined as the representation of a reality on one level of reference by a corresponding reality on another. According to Edmund Wilson symbolism is an attempt by carefully studied means—a complicated association of ideas represented by a medley of metaphors—to communicate unequal personal feeling. Because of this complexity and depth and power of the

symbol, C. M. Bowra regards symbolic poetry as a kind of mystic poetry, a poetry in which the poet tries to convey his sense of the mystery of life.

According to Coleridge, a symbol 'is characterized by a translucence of the special (i.e. the species) in the individual.' A symbol differs from an allegorical sign in that it has a real existence whereas an allegorical sign is arbitrary.

M. H. Abrams says: "A symbol, in the broadest sense of the term, is anything which signifies something else; in this sense all words are symbols." Symbolism is an important device in literature. It not only communicates the subtle and hidden ideas of a complex age.

Collins (1913) states symbolism can, be traced to two or three causes. In the days of persecution it would it would be most dangerous for Christian art to be too obvious, with its meaning clear to the enemies of the church. But another, and even more important reason is given for the symbolic nature of early art.

Wellek, (1984) "A symbol is something that exists in its own right and yet stands for or suggests something else. In a general sense, the use of imagery so that one objects represents something else. The Cross, for example, is a symbol of Christianity; the lion is a symbol of courage.

Seeds of symbolism may be traced in the allegories of Langland, (Spenser and Bunyan) , the poetry of the Metaphysical, William Blake and to some extent in the poetry of the Romantic poets. But that is a scattered kind of Symbolism except that of Blake. Moreover, a symbol is different from an allegory. An allegory is a product of fancy and is inferior to the symbolic technique. The symbol expresses a deep and complex spiritual phenomenon whereas the allegory provides a sense of fun and entertainment. It was Blake who first distinguished between symbol and the allegory. According to Blake a symbol is, indeed, the only possible expression of some invisible essence, a transparent lamp, a spiritual flame; while allegory is one of many possible representations of an embodied thing, or familiar principle, and belongs to imagination; the one is revelation, the other amusement. According to Yeats also an allegory is a product of memory whereas a symbol embodies vision and represents reality which is unchangeable, and it is difficult to mention where one merges into the other. Symbolism, says Yeats, deepens the philosophy and enables the artist to grapple with divine reality, and that with the help of symbols deeper effects can be created and subtler indefinable shades can be expressed.

Symbolism as a conscious movement was born in France as a reaction against Naturalism and precision, and exactitude of the naturalist school represented by

Zola. Symbolism, as a school, therefore, was announced in a manifesto in the *Figaro* of 1886, by a group of writers known for twenty years as “Decadents,” to describe a mode of literary expression in which words are used to suggest states of mind rather than for their objective, representational or intellectual content. The French symbolists, led by Mallarmé and Verlaine, condemned mere ‘exteriority,’ and laid great emphasis on the treatment of the sensations or the representation of the Vague, fleeting impressions that constantly pass before the mind’s eye. It meant a virtual withdrawal from life, a concentration on inner experience and its expression through the use of symbols. The term ‘Symbolist’ applied to the first generation of French poets after Baudelaire, and rather more loosely to the first modern poets in other countries, suggests very idea: that the poet can best express the dream and drama of his intuitions, his feelings and uncertainties in the form of a symbolic legend. He uses an old myth or invents a new one as a means of revealing perception for which he cannot find direct language. Symbolism is a method of oblique statement suitable to an age that finds truth only in rare moments of intense vision: it is half-way to a parable.

2.1.3 Definition of symbolism:

Cirolt (1971) says: Symbolism is an essential part of the ancient art of the Orient and of the medieval tradition in the west. It has been lately revived in the study of the unconscious, both directly in the field of dreams, visions and psycho-analysis, and indirectly in art and poetry...

Symbolism is a technique used in literature when some things are not to be taken literally. The symbolism can be an object, person, situation, events or actions that have a deeper meaning in context. It is often used by writers to enhance their writing and give insight to the reader. It gives a literary work more richness and color and can make the meaning of the work deeper. Symbolism can take different forms. Generally, it is an object representing another to give it an entirely different meaning that is much deeper and more significant. Sometimes, however, an action, an event or a word spoken by someone may have a symbolic value. For instance, “smile” is a symbol of friendship. Similarly, the action of someone smiling at you may stand as a symbol of the feeling of affection which that person has for you. Symbolism gives a writer freedom to add double levels of meanings to his work: A literal one that is self-evident and the symbolic one whose meaning is far more profound than the literal one.

The symbolism, therefore, gives universality to the characters and the themes of a piece of literature. In literature it evokes interest in readers as they find an

opportunity to get an insight of the writer's mind on how he views the world and how he thinks of common objects and actions, having broader implications. In symbolism, ideas are presented obliquely through a variety of symbols. The poet awakes, in the readers, a response or a reaction beyond the levels of ordinary consciousness. The Symbolist poets are convinced that the transient objective world is not a true reality but a reflection of the invisible absolute. It is on this account that they defied realism and naturalism, which are aimed at capturing the transient. They do not define or describe emotions or ideas directly through explicit metaphors and similes but by suggesting implicitly. Images and symbols used through metaphors, similes, personification, hyperboles and other figures.

A symbol is a representation whose representative character consists precisely in its being a rule which will determine its interpretation. All words, sentences, books and other conventional signs are symbols (Innis, 1985:16).

According to Peirce (1981), "a symbol is a sign which refers to the object which denotes by virtue of law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object". In the Pierces concept, a symbol is interpreted according to a rule or a habitual connection. The symbol is connected with its object by virtue of the idea of the symbol using mind, without which no such connection would exist (Chandler, 2002: 38)

(Marshal C. Olds 2006) As a school of literature, Symbolism refers to three phases of a vital part of the development of literary modernism: first to an artistic movement in France and Belgium during the last decade and a half of the nineteenth century; then, retrospectively and most importantly, to its immediate sources in French poetry beginning in the 1850s; and finally to the influence that both of these had on European and American literatures throughout the first half of the twentieth century. The designation then, had its original and official application to the second and, it must be owned, from a literary point of view the least significant of these phases. The perceived failure of the Symbolist movement to generate major works drew attention to the writers from whom it drew inspiration, and so by the 1920s the especially suggestive term Symbolist had come to be associated primarily with the movement's four great predecessors who remain among the most influential writers of the French tradition, not only with respect to France's poetry but across national boundaries and genres. While the emphasis in this brief introduction will be predominantly literary, it must be pointed out, too, that the second phase, the Symbolist movement proper, played a

vital cultural role and is an area where much original research is currently being conducted. In its primary context, then, Symbolism refers to the four poets who preceded the Symbolist movement: Charles Baudelaire (1821–67), Stephan Mallarme (1842– 98), Paul Verlaine (1844–96), and Arthur Rimbaud (1854–91). They are also the principal sources of influence on many of the writers outside of France who were drawn to the new aesthetic tendency they helped define. Each in his own way was responsible for powerful innovation, having gathered up the principal threads of the French poetic tradition since the sixteenth century along with German, British, and American contributions to Romanticism. Beyond the simple designation of an aesthetic tendency, Symbolism is a useful term as applied to the works of these poets in that it refers at once to an important feature of poetic content and to an attitude toward the figurative operation of literary language.

Cirlot (1971) also states that symbol is a precise and crystallized means of expression, corresponding in essence to the inner life in opposition to the external world.

Finegan (1992) states that symbols are arbitrary indicators of something else. Common symbols in the world include traffic lights, railway crossing indicators, flashing blue light on a police vehicle, wedding ring, and national flag. The use of symbols is perhaps the most effective way of influence people; a good example is traffic signs. People, especially the drivers, will obey the signs automatically; otherwise, something unexpected happens to them. Being arbitrary, a strictly symbolic indicator can be present without the thing indicated.

Categories of Symbols in Literature Perspective

In literature symbols are generally classified into three, private, natural and conventional symbol depending on the source of the associations that provide their meaning. Symbols occur in different situation that cause different interpretation and also different category of symbols. It depends on the author who symbols the use in expressing his ideas and feeling that are most suitable to his work. Peirce (1931:63 cited in Marty, 2001) distinguishes symbol into three kinds which are private symbol, conventional symbol, and natural symbol.

1. Private Symbol

A symbol refers a meaning which can be understood by individual. Private symbol is symbols that are sometimes difficult to interpret by readers because

they depend on the author's choice. The author has his own reason why he uses that symbol. The author himself determines the meaning of his symbol. According to Abrams (1971) private or personal symbol is exploiting widely shared associations between an object or event or action and a particular concept. Another definition of private symbol is words which express about symbol which specifically made and used by the poet to express their unique or their style in writing poem (Fananie, 2000:101). That is why, the meaning of private symbol is based on the author, it is very difficult to the reader to catch the meaning of the symbol, for example Robert Burns poems "it is a red rose".

Robert Burns uses the color as the symbolism in his poems that has meaning. For example, someone cries when she/he is listening to the sad song because that song reminds him/her to someone who he/she loved very much was pass away.

2. Conventional Symbol

A symbol refers a meaning which can be understood by social environment. While Abrams (1971:195) says that conventional, natural and private symbol take for example the cross, the red, white and blue; the good shivered as conventional symbols. That is clear for some people in one place and other places to interpret conventional symbols differently. Furthermore, conventional symbol are used in certain time. Therefore, whenever they are used in different time, they will also have different interpretations. It means that conventional symbols can be a public decision. "Conventional or public symbol is the term that refers to symbolic object of which the further significance is determinate within a particular culture"

(Abrams, 1971) states that conventional symbol is the symbol which people have agreed to accept it as standing for something other than them. In addition, conventional symbol is also mentioned as blank symbol. Blank symbol is words expressing symbols which have universal meaning, so that the readers are not very difficult to interpret the meaning (Fananie, 2000:100). People's agreement makes the meaning of conventional symbol common and it makes the reader not difficult to catch the meaning. For example, red color in Indonesian flag = brave, red color in lamp of traffic line = stop, Indonesia = Agrarian Country.

3. Natural Symbol

Barnet, Berman and Burto (1993) state that natural symbol recognized as "standing for something in particular even by people from different cultures"

natural symbol usually uses the word that relates to the nature. As the example, a forest often stand for some sort of mental darkness or chaos, a mountain for stability, a valley for a place of security and so on.

In additional, natural symbol also has meaning as words which expresses about natural reality symbol as the life projector. It means that the natural symbol can be nature, like water fall, forest, plant, and wind. That symbol can be as animal life, water fall, forest, phenomena and so on (Fananie, 2000). The presence of natural symbol does not mean that we are free to ignore the context of the work and to find from the outside one pattern. Natural symbol must always be established by the context of the work to find significance inside the work, not beyond it.

The explanations above give us understanding that those natural symbols are associated with what seem to be universal human experiences. Natural symbols tend to give the readers same interpretation which is acceptable in the society. It means that the natural symbol is relatively easy to understand by most readers because they have similarity from the past till future time.

(Wallace Fowlie 1990) defines symbolism as" Every word denotes, refers to, or labels something in the world, but a symbol (to which a word, of course, may point) has a concreteness not shared by language, and can point to something that transcends ordinary experience. Poets such as William Blake and W.B.

Yeats often use symbols when they believe in—or seek—a transcendental (religious or spiritual) reality.

A metaphor compares two or more things that are no more and no less real than anything else in the world. For a metaphor to be symbolic, one of its pair of elements must reveal something else transcendental. In "To the Rose upon the Rood of Time," for instance, Yeast's image of the rose on the cross symbolizes the joining of flesh and spirit. As Cleanthes Brooks and Robert Penn Warren write in their book *Understanding Poetry* (3rd ed., 1960), "The symbol may be regarded as a metaphor from which the first term has been omitted."

(Murray and Anna 1980) agree that a symbol is a person, object, place, event, or action that suggests more than its literal meaning. In poetry, symbols can be categorized as conventional, something that is generally recognized to represent a certain idea (i.e., a "rose" conventionally symbolizes romance, love, or beauty); in addition, symbols can be categorized as contextual or literary, something that

goes beyond a traditional, public meaning (i.e., “night” conventionally symbolizes darkness, death, or grief; contextually it symbolizes other possibilities such as loneliness, isolation, fear, or emptiness). Whereas conventional symbols are used in poetry to convey tone and meaning, contextual or literary symbols reflect the internal state of mind of the speaker as revealed through the images. In order to have a better understanding of how poems are written, it is important to review the use of direct and indirect comparison. The literary term for a direct comparison is simile or a comparison with the words like, as, as if, or as though; the term for an indirect comparison is metaphor. Simile and metaphor are used to compare two things that are not similar and shows that they have something in common, as illustrated in the following examples:

- Life is like a box of chocolates. This is a simile and suggests there are choices to make in life and one doesn't always know what to expect from a decision.
- Time is money. This is a metaphor and warns you that time is not infinite and whenever you expend time, you are making an investment that should be of value.

O my love's like a red, red rose,

That's newly sprung in June;

O my love's like the melody

That's sweetly played in tune.

In these lines from a poem by Robert Burns “love” is compared to “a red, red rose,” which suggests passion and intimacy. The woman loved by the speaker of the poem is like a “melody” in that she is sweet and harmonious, yet there is a gentle reminder that a melody can also be brief and fleeting.

- All the world's a stage, and all the men and women merely players. They have their exits and their entrances, and one man in his time plays many parts. In this monologue from William Shakespeare's *As You Like It*, the “world” is compared to “a stage”; however, it is not stating the world is “like” a stage with people playing roles, etc. but rather that the world “is”

a stage, which opens the door to the imagination—to see what has not been seen before.

They added saying that "as English poetry has developed over hundreds of years, certain symbolic meanings have attached themselves to such things as colors, places, times, and animals. Your own knowledge, associations, and experience are what will lead the reader to a deep and personal connection to any poem. The following list is an example of these associations:

(GhonimiHelal: 1994). A symbol means pointing out by eyes, eyebrows, hands, and mouth. A symbol in Persian means mystery, hint, and hidden clues or anything else that lies between two or more person, of which the other party is not aware. In other words, a symbol refers to any sign, hint, word, or phrase that implies the meaning of a concept other than its superficial meaning. Symbolists penetrate the depths of the human soul through their poems. They do not seek images of the nature to reflect the cry of their souls. In contrast, Parnassians illustrate their poetic images in visual arts to create a link between poetry and Greek marble statues and painting.

(Pathak N.R., 2009) says: "A symbol is something that exists in its own right and yet stands for or suggests something else. In a general sense, the use of imagery so that one object represents something else. The Cross, for example, is a symbol of Christianity; the lion is a symbol of courage." *Pathak N. R., 2009, P. 273].

Seeds of symbolism may be traced in the allegories of Langland, Spenser and Bunyan, the poetry of the Metaphysical, William Blake and to some extent in the poetry of the Romantic poets. But that is a scattered kind of Symbolism except that of Blake. Moreover, a symbol is different from an allegory. An allegory is a product of fancy and is inferior to the symbolic technique. The symbol expresses a deep and complex spiritual phenomenon whereas the allegory provides a sense of fun and entertainment. It was Blake who first distinguished between symbol and the allegory. According to Blake a symbol is, indeed, the only possible expression of some invisible essence, a transparent lamp, a spiritual flame; while allegory is one of many possible representations of an embodied thing, or familiar principle, and belongs to imagination; the one is revelation, the other amusement. According to Yeats also an allegory is a product of memory whereas a symbol embodies vision and represents reality which is unchangeable, and it is difficult to mention where one merges into the other. Symbolism, says Yeats,

deepens the philosophy and enables the artist to grapple with divine reality, and that with the help of symbols deeper effects can be created and subtler indefinable shades can be expressed.

He added saying Symbolism is a technique used in literature when some things are not to be taken literally. The symbolism can be an object, person, situation, events or actions that have a deeper meaning in context. It is often used by writers to enhance their writing and give insight to the reader. It gives a literary work more richness and color and can make the meaning of the work deeper. Symbolism can take different forms. Generally, it is an object representing another to give it an entirely different meaning that is much deeper and more significant. Sometimes, however, an action, an event or a word spoken by someone may have a symbolic value. For instance, “smile” is a symbol of friendship. Similarly, the action of someone smiling at you may stand as a symbol of the feeling of affection which that person has for you. Symbolism gives a writer freedom to add double levels of meanings to his work: A literal one that is self-evident and the symbolic one whose meaning is far more profound than the literal one.

The symbolism, therefore, gives universality to the characters and the themes of a piece of literature. In literature it evokes interest in readers as they find an opportunity to get an insight of the writer’s mind on how he views the world and how he thinks of common objects and actions, having broader implications. In symbolism, ideas are presented obliquely through a variety of symbols. The poet awakes, in the readers, a response or a reaction beyond the levels of ordinary consciousness. The Symbolist poets are convinced that the transient objective world is not a true reality but a reflection of the invisible absolute. It is on this account that they defied realism and naturalism, which are aimed at capturing the transient. They do not define or describe emotions or ideas directly through explicit metaphors and similes but by suggesting implicitly. Images and symbols used through metaphors, similes, personification, hyperboles and other figures.

2.1.4 Symbolic meanings:

Sleep is often related to death.

Night often suggests darkness, death, or grief.

Dreams are linked to the future or fate.

Seasons often represent ages: winter/old age or death; spring/youth; summer/prime of life; fall or autumn/middle age

Water is sometimes linked to the idea of birth or purification.

Colors are often linked to emotions: red/passion or anger; blue/happiness or calm; green/jealousy; colors are also used to represent states of being: black/death or evil; white/purity or innocence; red/blood or danger; green/growth; purple/royalty or privilege; yellow/violence or decay

Snakes and guns are often phallic;

Caves and underwater images often womb-like; nature imagery, in general, is often associated with the mother or the female.

Flowers are also linked to emotions and/or states of being: rose/romance and love; violets/shyness; lilies/beauty or temptation;. The cycle of natural growth—birth, degeneration, death—often suggests the cycle of love (e.g., a poem may trace a rose from bud to bloom to withered vine).

Objects are often used to suggest images:

including a ring/faithfulness and fidelity; a ladder/ascension or connection between heaven and earth; a chain/union or, conversely, imprisonment; a mirror/the sun; a broken mirror/separation. Animals have various associations: horse/phallic sexuality; doves, lambs, sleeping animals/peace; felines, birds of prey/dissension, war, danger; snakes, serpents/evil, phallic sexuality, and fall from virtue, magic. Forests are often places of testing or challenge. Wind is often associated with change, transition, or destructive power. Light—as the sun, the moon, stars, candles—often symbolizes good, hope, freedom. The moon has several associations. It is sometimes a feminine symbol, sometimes associated with madness, sometimes with resurrection. Rainbows are associated with hope or reward. Darkness is associated with evil, magic, or the unknown.

2.1.5 Function of symbolism:

It's hard to find a work of literature that lacks any kind of symbolism. Symbolism is an important literary device for creating complex narratives because it enables writers to convey important information without having to state things directly. In addition, the use of symbolism is widespread because it can:

- Help readers visualize complex concepts and central themes, and track their development.
- Afford writers the opportunity to communicate big ideas efficiently and artfully.
- Invite readers to interpret a text independently, rather than be directly told what the author means.
- Add emotional weight to a text.
- Conceal themes that are too controversial to state openly.
- Imply change or growth in characters or themes through shifts in the way that characters interact with particular symbols, or ways in which the symbols themselves change over time.

2.1.6 Symbolism in literature:

Symbolism in literature was a mid-19th to early 20th century European literary phenomenon that employed symbols and evocative suggestion in place of direct statements

Symbolist poets tried to capture sensations and states of mind that lay beyond normal consciousness by disordering their senses, indulging in decadence, occultism, and opposition to sober bourgeois values. They rejected the pastoral tradition, and took their themes and images from city life, emphasizing its bleak, hallucinatory and illicit aspects.

Symbolism is a literary device in which a writer uses one thing—usually a physical object or phenomenon—to represent something more abstract. A strong symbol usually shares a set of key characteristics with whatever it is meant to symbolize, or is related to it in some other way. Characters and events can also be symbolic. A famous example of a symbol in literature occurs in *To Kill a Mockingbird*, when Atticus tells his children Jim and Scout that it's a sin to kill a mockingbird because mockingbirds cause no harm to anyone; they just sing. Because of these traits, mockingbirds in the novel symbolize innocence and beauty, while killing a mockingbird symbolizes an act of senseless cruelty.

2.1.7 Types of symbolism

- Symbolism through physical objects: Most often, physical objects are used to symbolize an idea or concept, as a way of pointing the reader towards some of the basic themes that a work is dealing with. For example, a poet might write a poem about a flower dancing in the wind in order to convey a sense of innocence, harmony with nature, or sheer happiness.
- Symbolism through characters: Sometimes, characters themselves can serve as symbols—of a particular virtue or vice, or of a political ideology. For example, in Edmund Spenser's famous allegorical poem, *The Fairies Queen*, the female knight Britomart
- It is a symbol of the values of chastity and restraint, traits which many 16th-century readers held in high esteem.
- Symbolism through events: Events can also be symbolic. For example, while a character's long, wild hair might symbolize a period of youth or innocence, a scene in which the character chops off his or her long hair might symbolize a loss of innocence—or the sacrifices people have to make in the process of becoming a mature adult with responsibilities. While the act of cutting off the hair is neither an object nor a character, but it would still be an example of symbolism.

Writers employ a wide variety of symbols to deepen the meaning of their work. Some symbols, though, are much easier to identify than others. It's worth recognizing the ways that some symbols can be obvious, while others might be less so. For example, sea glass might be used as a fairly obvious symbol in one text, and a more subtle symbol in another:

2.1.8 Importance of Symbolism:

Poets contributing to Symbolist literature include many of the important names of the period: Baudelaire, Huysmans, Mallarme, Rimbaud, Valery, Dario, Rilke, Blok, Verhaeren, Maeterlinck and the 90s poets. From Symbolism developed the many `isms of the 20th century: Modernism, Postmodernism, Futurism, Surrealism, Dada and the New Romantics. Many things had to be rejected to cultivate this inward consciousness: objectivity, normal grammar and syntax,

logical successions of ideas and images—approach that painters and filmmakers in turn found useful

2.1.9 Examples of symbolism in literature:

Symbolism in *Wuthering Heights*:

Understanding *Wuthering Heights*' symbolism provides depth to Emily Brontë's classic. The Moors – Moors play an important part in establishing the mood of the novel. Moors are open areas, wet, wild, and infertile. As the novel opens, Lockwood fears walking through the moors at night. Catherine and Heathcliff spend much of their childhood rambling on the moors, symbolizing their wild inclinations. Both Catherine and Heathcliff are buried on the moors, because of their fondness for them and their fondness for the wildness they represent.

The Moors also represent danger. Nelly and Catherine Linton are feared to have drowned in the moors. In addition, they are very difficult to navigate and easy to lose oneself. Just as the moors represent danger and are difficult to navigate, the love between Catherine and Heathcliff endangers everyone associated with them through their recklessness and becomes difficult to figure out.

Ghosts – The inhabitants of *Wuthering Heights* and *Thrushcross Grange* are haunted by past events. Heathcliff craves the past and longs for the ghost of Catherine to haunt him. Lockwood, during the first few days of his residence, is awakened by Catherine's ghost as he slumbers at *Wuthering Heights*. It is apparent that Lockwood will be imposed upon by the abnormal goings on of the Heights and *Thrushcross Grange*. At the end of the novel, rumors persist that both Heathcliff and Catherine's ghosts roam the moors at night. Although the veracity of such events remain ambiguous, there is no doubt Heathcliff's life has made an impact on the still living.

Weather – The extreme winds prevalent at the Heights symbolize the hardness of the inhabitants. At *Thrushcross Grange*, things are much more delicate and mild, like its initial inhabitants, the Linton's. Wind and rain are present when Mr. Earnshaw dies, when Heathcliff departs from *Wuthering Heights*, and when Heathcliff dies.

Catherine's Locket – Catherine has on her neck a locket containing a lock of Edgar's hair. After seeing the dead Catherine, Heathcliff removes it, throws it on the ground, and replaces it with his own hair. His act symbolizes his desire to

supplant Edgar and his belief that Catherine is rightfully his. Nelly takes Edgar's lock of hair, intertwines it with Heathcliff's lock of hair, and puts it into the locket, symbolizing how the two nemesis' lives intertwine.

Windows and Doors – Wuthering Heights' characters are often impeded by locked doors and windows, symbolizing the damaging effects of revenge. Lockwood finds Wuthering Heights locked as he arrives. Nelly and Catherine are locked in rooms to assist Heathcliff's thirst for revenge. At other times doors and windows are intentionally left open—Heathcliff opens the window to let Catherine's ghost in; Nelly leaves the window open to let Heathcliff enter Catherine's room; the sexton opens the side of Catherine's and Heathcliff's coffin to let them mingle in death.

Symbolism in Annie Proulx's "Brokeback Mountain"

The following passage from Annie Proulx's short story "Brokeback Mountain" describes a character named Ennis's visit to the childhood home of a lost lover named Jack. There, Ennis finds an old shirt of his nestled inside of one of Jack's shirts.

At the north end of the closet a tiny jog in the wall made a slight hiding place and here, stiff with long suspension from a nail, hung a shirt. He lifted it off the nail. Jack's old shirt from Brokeback days. The dried blood on the sleeve was his own blood, a gushing nosebleed on the last afternoon on the mountain when Jack, in their contortionist grappling and wrestling, had slammed Ennis's nose hard with his knee. He had stanching the blood, which was everywhere, all over both of them, with his shirtsleeve, but the stanching hadn't held, because Ennis had suddenly swung from the deck and laid the ministering angel out in the wild columbine, wings folded.

The shirt seemed heavy until he saw there was another shirt inside it, the sleeves carefully worked down inside Jack's sleeves. It was his own plaid shirt, lost, he'd thought, long ago in some damn laundry, his dirty shirt, the pocket ripped, buttons missing, stolen by Jack and hidden here inside Jack's own shirt, the pair like two skins, one inside the other, and two in one. He pressed his face into the fabric and breathed in slowly through his mouth and nose, hoping for the faintest smoke and mountain sage and salty sweet stink of Jack, but there was no real scent, only the memory of it, the imagined power of Brokeback Mountain of which nothing was left but what he held in his hands.

Proulx's description of the shirts sounds like it could be a description of the feeling of intimacy shared between lovers: she writes that they are "like two skins, one inside the other, two in one." The shirts symbolize the love the two men shared, but Proulx avoids having to explain Ennis's feelings directly by using symbolism in her description of the shirts, instead.

Symbolism in Ralph Ellison's Invisible Man

In Chapter Ten of *Invisible Man*, the book's protagonist goes to work at the Liberty Paints Factory—the maker of a paint "so white you can paint a chunk of coal and you'd have to crack it open with a sledge hammer to prove it wasn't white clear through"—where he is surprised to learn that the recipe for the brilliant white paint actually calls for the addition of a few drops of black paint. The symbolism of the black paint disappearing into the white is a direct reference to the "invisibility" of black people in America—one of the major themes of Ellison's book.

Symbolism in poetry:

In poetry and other forms of writing, symbolism is often used to convey a specific meaning to the audience. Writers often employ this literary device as a means of artistic expression. In each of the examples below, notice that each symbol aligns with the overall tone and theme of the poem. That is, if it's a tough subject, the words will take on a negative or morose tone, while the symbols evoke images of cold or dark objects. These indicators will also align with the theme, or overall message, of the poem.

Examples of Symbolism in Poetry:

In poetry and other forms of writing, symbolism is often used to convey a specific meaning to the audience. Writers often employ this literary device as a means of artistic expression. Why say, "I'm lonely," when you can paint a picture of a lone moon "wandering companionless" through the night sky? How beautiful is that? In each of the examples below, notice that each symbol aligns with the overall tone and theme of the poem. That is, if it's a tough subject, the words will take on a negative or morose tone, while the symbols evoke images of cold or dark objects. These indicators will also align with the theme, or overall message, of the poem.

"My Heart Leaps Up When I Behold" by William Wordsworth

In Wordsworth's poem, we see sparks of hope. When he sees a rainbow in the sky, it's not merely a beautiful sight to behold. It also symbolizes his childish wonder. Wordsworth maintains a large part of his childish wonder by remaining in awe in the beauty of nature (and encourages his audience to do the same).

My heart leaps up when I behold

A rainbow in the sky:

So was it when my life began;

So is it now I am a man;
So be it when I shall grow old,

Or let me die!

The Child is father of the Man;

And I could wish my days to be

Bound each to each by natural piety.

"To the Moon" by Percy Bysshe Shelley

In this poem by Percy Bysshe Shelley, the moon symbolizes loneliness and unrequited love. In fact, Shelley describes it as "wandering companionless." How sad. Notice the tone of some of the other words below like "weariness" and "joyless." They align well with the symbolism invoked by a lonely moon.

Art thou pale for weariness?

Of climbing heaven, and gazing on the earth,

Wandering companionless

Among the stars that have a different birth,-

And ever-changing, like a joyless eye

That finds no object worth its constancy?

"XXIII" by A. E. Housman

In Alfred Edward Housman's famous poem, the ferry is a symbolism for death. Notice the narrator is alone on a nighted ferry; it aligns rather well with thoughts of death and dying. The final two words also align with the theme, indicating the narrator won't be found when the ship docks in the wharf.

In a deeper sense, this is also a nod to Greek mythology. You had to pay a coin (this is why Ancient Greeks put coins on the eyes of the deceased) to Charon the ferryman to take you across the river Styx to Hades. Charon's job was to carry the souls of the newly deceased to the land of the dead.

Crossing alone the nighted ferry
With the one coin for fee,

Whom, on the wharf of Lethe waiting,

Count you to find? Not me

"His Confession" by the Archpoet

The Archpoet uses a withered leaf in this poem to symbolize aging. We're reminded of our elemental nature and the fact that, in the end, our bodies break down to a point where we're no stronger than a withered leaf.

I am of one element,

Levity my matter,

Like enough a withered leaf

For the winds to scatter.

"A Light Exists in spring" by Emily Dickinson

Symbols for hope and happiness are usually easy to pick up. We enjoyed visions of rainbows in Wordsworth's poem. Now, Emily Dickinson will use light in a similar fashion. This, too, is a viable symbol for the representation of happiness and hope.

A light exists in spring

Not present on the year
At any other period-
When March is scarcely here

"Directive" by Robert Frost

In this poem, Robert Frost is discussing Christianity. The house of make-believe is a symbol for the religion. It's a rather harsh symbol, too, when you consider he's comparing believers to children in a house of make-believe. A few lines later, the narrator tells us he stole the goblet from the children's house. This is a symbol for his rejection of faith, which is rather apparent by his scorching comparisons to a house of make-believe.

First there's the children's house of make-believe,

Some shattered dishes underneath a pine, The
playthings in the playhouse of the children.

Weep for what little things could make them glad.

Then for the house that is no more a house,
But only a belilaced cellar hole, Now
slowly closing like a dent in dough.

This was no playhouse but a house in earnest.

Your destination and your destiny's
A brook that was the water of the house, Cold
as a spring as yet so near its source,
Too lofty and original to rage.

(We know the valley streams that when aroused
Will leave their tatters hung on barb and thorn.)

I have kept hidden in the instep arch
Of an old cedar at the waterside
A broken drinking goblet like the Grail
Under a spell so the wrong ones can't find it,
So can't get saved, as Saint Mark says they mustn't. (I
stole the goblet from the children's playhouse.) Here
are your waters and your watering place.

Drink and be whole again beyond confusion.

"Ah Sunflower" by William Blake

To no surprise, we come upon another poem that links nature and humanity. Here, Romantic era poet William Blake uses sunflowers to represent people. We, as people, sometimes grow weary as life carries on. Blake also uses the sun to symbolize life. Weary sunflowers count the steps to the sun. Or, weary people march their way to the end of their lives.

Ah Sunflower, weary of time,
Who countest the steps of the sun;
Seeking after that sweet golden clime
Where the traveler's journey is done;

"London" by William Blake

Fortunately, not all of Blake's poems were bleak. It just so happens that two of his finest examples of symbolism come from rather dreary pieces. In "London," Blake offers a morose glimpse into London life during his time. He conveys his

message, without directly pointing any fingers. Below, we'll see him use "chimney sweepers" to refer to child labor, "palace walls" to refer to the monarchy and "chart'd" streets and rivers" to refer to the power of chartered banks and investment firms over the common people.

I wander thro' each charter'd street,

Near where the charter'd Thames does flow.

And mark in every face I meet

Marks of weakness, marks of woe.

In every cry of every Man,

In every Infants cry of fear,

In every voice: in every ban,

The mind-forg'd manacles I hear

How the Chimney-sweepers cry

Every blackning Church appalls,
And the hapless Soldiers sigh

Runs in blood down Palace walls

But most thro' midnight streets I hear

How the youthful Harlots curse

Blasts the new-born Infants tear And blights

with plagues the Marriage hearse

2.1.10 Romanticism as a literary movement:

Romanticism (also known as the Romantic era) was an artistic, literary, musical and intellectual movement that originated in Europe toward the end of the 18th century, and in most areas was at its peak in the approximate period from 1800 to 1850. Romanticism was characterized by its emphasis on emotion and individualism as well as glorification of all the past and nature, preferring the

medieval rather than the classical. It was partly a reaction to the Industrial Revolution, the aristocratic social and political norms of the Age of Enlightenment, and the scientific rationalization of nature—all components of modernity. It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography, education,[4] the social sciences, and the natural sciences.] It had a significant and complex effect on politics, with romantic thinkers influencing liberalism, radicalism, mantic Movement dates its origin in 1798 A.D. with the publication of Lyrical Ballads. Lyrical Ballads is a Magna-Carat (big constitution) of the Romantic Movement. This movement in literature was preceded and accompanied by the change from monarchy to democracy in politics, from materialism to idealism in philosophy, from conservation (old style) to radicalism (revolutionary) in culture and from orthodoxy to emancipation in religion.

Romanticism as a trend in art and literature of England emerged in the 90th of XVIII century. Romanticism in England took shape earlier than in other Western European countries; it had its vivid specificity and individualism. Its most bright representatives were William Blake, William Wordsworth, Samuel Taylor Coleridge, Robert Southey, Thomas Moore, George Gordon Byron, Percy Bysshe Shelley, Walter Scott, John Keats and others, who have left a rich heritage in the literature of England and contributed to the world literature.

Romanticism is one of the most controversial trends in European literature, in the literature Romanticism is mostly understood not only as a formal literary trend, but as a certain philosophy, and it is through this philosophy that we try to define Romanticism. One of the features of Romanticism in England was its magnificent lyric poetry, especially lyric poetry, in which the identity of the poet was brightly expressed in whatever he wrote. English poets framed their observations and views in parables, fantastic visions, and cosmic symbolism. Sublime things and feelings were understood by them not only as something exclusive, but that could be present in the simplest things, in everyday life.

The influences that shaped the movement traveled as much from the foreign lands like France and Germany as they emerged from the native soil of England. In terms of borrowing from literary sources, Germany served the Romantic Movement quite as much as France had served the Neoclassical Movement and Italy had served the Renaissance Movement.

Romantics focused on many themes and techniques which characterized their works and by extension the movement: nature, sentimentalism, idealism, imagination, religion, utopia, memory, symbolism, and heroism. This movement is not only confined to literature, but also incorporated music, art, and philosophy. The Enlightenment, which preceded Romanticism, largely emphasized rationalism, science, logic, reason, religious unorthodoxy, and humanism. Enlightenment philosophers of the French Revolution argued that one attained knowledge through the mind whereas romantics thought that knowledge came from feeling and being in touch with. On the other hand, romanticism is set apart from other literary epochs because it asserted the importance of individualism therefore; romantic writers had the liberty to conform to the ideals of the movement and to detour in new directions according to their own individual desires. Romantic poetry.

Kulik (1994) The British Romantic Movement was foremost a rejection of the pervasive idolatry of abstract rationalism in favor of intuition, imagination, and exuberance. It was as well a dissent against modernity—which seemed to signal, with the rise of bourgeois culture and capitalist greed, a fall away from nature and instinctive morality—and the general decadence of the time which made one's visual-perceptual capabilities dim, partial, and unsympathetic.

2.1.11 Romantic Poetry:

Romantic poetry is the poetry of the Romantic era, an artistic, literary, musical and intellectual movement that originated in Europe toward the end of the 18th century. It involved a reaction against prevailing Enlightenment ideas of the 18th century, and lasted from 1800 to 1850, approximately. In early-19th century England, the poet William Wordsworth defined his and Samuel Taylor Coleridge's innovative poetry in his Preface to *Lyrical Ballads* (1798):

" poetry is the spontaneous overflow of powerful feelings: it takes its origin in emotion recollected in tranquility: the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind.

Amanda (2013) Shelley in his "Defense of Poetry", affirms that the pleasure of poetry lies not in its superficial melody but in its innate harmony, alone capable of checking "the calculating faculty" that has already produced "more scientific

and economical knowledge than can be accommodated to the just distribution of the produce which it multiplies.” Shelley follows this with a paragraph that summarizes the duality of the “poetic faculty”; by synthesis it creates new materials of knowledge and power and pleasure,” and by its expressive powers it reproduces those materials “according to a certain rhythm.

2.1.12 Characteristics of Romantic Poetry:

The poetry of the Romantic Revival is in direct contrast to that of Neoclassical. In the 18th century, poetry was governed by set rules and regulations. There were well-prepared lines of poetic composition. And any deviation from the rules was disliked by the teachers of poetic thought. The first thing that we notice in the poetry Romantic age is the break from the slavery of rules and regulations. The poets of Romantic Age wrote poetry in free style without following any rules and regulations.

2.1.13 Love and worship of Nature:

It is important to stress the fact that according to Romantics, nature in general and all its parts have specific features of the human soul. Though it is important to say that such personalization and conception of nature as subordinate to the “world spirit” is very important peculiarity of romantic literature, because it reflects the problem of man’s relationship to the world.

The deep romanticism subjectivity, the subjectivity of nature, precise, individual attitude to the subjects of nature; Singh and Sunil (2019) It was William Wordsworth who revealed the inner soul of nature in his poems and to make it a better teacher than moral philosopher of the present and past.

Subjectivity of nature is a broader concept than the organic view of Romantics on nature, as this concept unites a wide range of romantic poets. In English and in German literature subjectivity of nature is expressed more explicitly than other literatures. Example of words of Byron, who very often expressed his love to nature, points to the fact that the subjective relationship with nature is very important feature of Romanticism.

There is a pleasure in the pathless woods,

There is rapture on the lonely shore,

There is society, where none intrudes, By
the deep sea, and music in its roar:

I love not man the less, but Nature more.

(Byron G.G., "Childe Harold's Pilgrimage")

The main aspect in the romantic view on the nature is its "subjectivity", the corresponding correlation of the poet's mood with the natural world. It is a subjective interpretation of nature that is widely used by Romantic poets, and such features as variety of moral epithets, passion, and association of objects with personal – these are the most obvious examples of this poetic temperament. "Nature knows, loves, suffers and dreams, like a man, and together with the man". (Moore, 2013)

Thus, the Romanticism is characterized by a sense of unity between man and nature, but this is not always expressed in the pantheistic forms, and may be associated with different ideological positions. Moreover, this unity can act in the forms of dualistic split, when nature embodies peace and harmony, and is opposed to sufferings and disharmony of human relationship. Passionate experience of relationship between the hero and nature is inherent to all romantics, though it may be shown differently by different romantic poets. On the one hand, in their writings dominate the image of landscape, which reflects their search for beauty, for picturesque images. On the other, they pay more attention to the state of the human soul and his feelings, and so the image of nature is a projection of the state of the soul, and the poet turns from the descriptions of nature to description of feelings, mixing them and showing relationship between them. Thus, the declaration of the relationship of nature with the inner world of man is an important practice in works of romantic poets. (Perkins, 1994)

It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lovers' vows
Seem sweet in every whispered word;
And gentle winds, and waters near, Make
music to the lonely ear.

Each flower the dews have lightly wet,

And in the sky the stars are met,

And on the wave is deeper blue,

And on the leaf a browner hue,

And in the heaven that clear obscure,

So softly dark, and darkly pure.

Which follows the decline of day,

As twilight melts beneath the moon away.

It is important to note that for romantic poets nature was an expression of spiritual life, where they saw the mirror reflection of either their own soul, or the ideal life that constituted the object of their dreams. Therefore, in their works nature is endowed with more deep meaning, than the meaning of words.

Animation, humanization of nature in perception, imagination was one of the favorite motifs of poets. In contrast to the dead to society, which kills a living soul in the pursuit of profit, career, power, the nature comes to life, filled with the spiritual life of people. In this case they usually have in mind the wild nature, untouched by man, which gives rest, forgetfulness and peace. Sometimes the opposition of society and nature took the form of an antithesis of town and country, and then under the nature was meant idyllic countryside, dramatically different from a nervous and noisy city. In contrast to the false and empty society, in nature everything is simple, genuine and harmonious.

An example of the poetic chanting of nature were the works of lyrical poet John Keats, who wrote on the high themes of love, beauty and. In his poem "Autumn" (1820) Keats went completely from the mythological imagery, creating a picture of autumn – the time of a sad farewell to the past before the harsh winter. Landscape in the poem is associated with the image of a simple man – a peasant who lives in a perpetual work.

Season of mists and mellow fruitfulness,

Close bosom-friend of the maturing sun;

Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core

(Keats J. "To Autumn", in the Norton Anthology of English Literature, 2005)

The contradiction between the dream and the reality the romantic poet Keats expressed as a contradiction between the desired ideal of beauty and bourgeois prose. Keats's admiration for the beauty was not, however, fled from life, from the problems of reality. In his poetry, he showed the truth of life, the essence of reality, he poeticized the beauty that was hidden in life under the cover of some ugly things.

But when the melancholy fit shall fall
Sudden from heaven like a weeping cloud,
That fosters the droop-headed flowers all,
And hides the green hill in an April shroud;
Then glut thy sorrow on a morning rose,
Or on the rainbow of the salt sand-wave,
Or on the wealth of globèd peonies;
Or if thy mistress some rich anger shows,
Emprison her soft hand, and let her rave,
And feed deep, deep upon her peerless eyes.

(Keats, J.// "Ode on Melancholy", The Norton Anthology of English Literature, 2005)

Another prominent representative of Romantic literature in England was Lord George Gordon Byron. Byron was committed to the educational ideals and aesthetics of classicism, but he was a romantic poet. In his work the recognition

of the classic rigor and clarity was combined with the image of the complex and ambiguous feelings, painted in a gloomy mood, but also with irony.

The moon is up, and yet it is not night;
Sunset divides the sky with her; a sea
Of glory streams along the Alpine height
Of blue Friuli's mountains; Heaven is free
From clouds, but of all colors seems to be.

(Byron G. "Childe Harold's Pilgrimage", A Romaunt, Canto IV, XXVII)

In the romantic poems we see the strong desire to image bright and sharp contrasts, also in the image of nature. Romantics often sought to portray a violent nature, and Byron seemed liked the presence of danger, a storm for him was a symbol of the great, though often fatal passions.

Roll on, thou deep and dark blue ocean-roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin-his control
Stops with the shore;-upon the watery plain
The wrecks are all thy deed, nor doth remain
(Byron G. "Childe Harold's Pilgrimage")

Aspiration to an ideal and admiration of the perfect beauty of the nature can be found in the beautiful poems of Percy Shelley. The character of pictures of nature by Shelley organically derives from his philosophical views, based on the knowledge of the history of philosophy from ancient times, from truly encyclopedic knowledge. Shelley sometimes animates the nature, gives it consciousness and characteristics of highest creation – he signs a hymn to the "Spirit of Nature", by declaring the entire Universe as its temple. The influence of the materialist: it were ideas of Enlightenment and the Renaissance that played a decisive role in the evolution of philosophical views of Shelley.

In “Ode to the West Wind” (1819) the symbolic image of the West Wind is the idea of renewal of life: the west wind destroys everything old in its path and helps to create new. The lyrical hero-champion is one with the mighty power of the West Wind.

O Wild West Wind, thou breathe of autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,
Yellow, and black, and pale, and hectic red,
Wild Spirit, which art moving everywhere;
Destroyer and Preserver; hear, O hear!

(Shelley P.B., “Ode to the West Wind”, I)

Shelley shows the magic power of the wind magically, describing its role as “destroyer and preserver”, by powerful natural metaphors the poet expresses his ideas about the power and great effect of the nature.

Thus, we can see that the Romantic poets often showed the nature as free, powerful and beautiful world that is different from the human. Especially romantic poets liked to portray the sea in this sense, its boundless scope and majestic power, the wind, which has unlimited power and freedom, and the mountains with their grandeur and sublime beauty. In this case, the freedom and the power of natural elements have a figurative meaning, associated with free and powerful human spirit.

2.1.14 Interest in Rural Life:

The poetry of the 18th century was concerned with clubs and coffee houses, drawing rooms and social and political life of London. It was essentially the poetry of town life. Nature had practically no place in Neo-classical Poetry. In the poetry of Romantic Revival, the interest of poets was transferred from town to rural life and from artificial decorations of drawing rooms to the natural beauty and loveliness of nature.

Nature began to have its own importance in the poetry of this age. Wordsworth was the greatest poet who revealed the physical and spiritual beauty of nature to

those who could not see any charm in the wildflowers, green fields and the chirping birds.

2.1.15 Presentation of Common Life:

Romantic Poets started taking interest in the lives of the common people, the shepherds and the cottages and left the gallant lords and gay butterflies of fashion to the care of novelists. A renewed interest in the simple life marked the poetry of the poets of Romantic Age. A feeling of humanitarianism colored the poetry of Wordsworth, Shelley and Byron. Thus Romantic Poetry was marked by intense human sympathy and a consequent understanding of the human heart.

2.1.16 Love of Liberty and Freedom

In Romantic Poetry, the emphasis was laid on liberty and freedom of the individual. Romantic poets were rebels against tyranny and brutality exercised by tyrants and despots over humans crushed by poverty and smashed by inhuman laws. Some Romantic poets felt irritated with the tyranny and ugliness of materialistic life of their age and to avoid the life of uneasy restlessness, they escaped from the problems of the world to a world of beauty and joy which their poetic definitions had pictured.

In many ways, Romantic Poetry proved to be the poetry of escape from the sorrows and sufferings of worldly life and their times to the Middle Ages, where they found the eternal bliss. The enthusiasm for the Middle Ages satisfied the emotional sense of wonder on the one hand and the intellectual sense of curiosity on the other hand.

2.1.17 The predominance of Imaginations and Emotions:

Bates, (2004) According to Hegel, the imagination is not causal in the Fichtean sense because the self does not require synthesis but rather itself arises out of the synthesis. The primary category for Hegel, at least at this point in his thinking, is therefore not that of inter determination. Rather, “the true relation of speculation” is that of substance and accident .As a result, for the early Hegel, “Both art and speculation are in their essence divine service—both are a living intuition of the absolute life and hence a being at one with it

Although many great names are associated with Romantic literature, two poets who stand out as immensely influential figures are William Wordsworth and

Samuel Taylor Coleridge. Friends during their own lifetimes, Wordsworth and Coleridge collaborated near the end of the eighteenth century to create "a volume that many literary historians consider to be the opening statement of Romanticism in England" (Matlak and Mellor, 681). In the Preface of this volume, titled *Lyrical Ballads, with a Few Other Poems*, Wordsworth describes the key elements that constitute Romantic literature, among them the role of the Imagination. However, before one can understand the role of the Imagination in Romantic literature, it is vital to understand what constitutes the Imagination as described by Dent (1997) and how this definition ties in with Wordsworth's comments in his Preface. Although Wordsworth's "Preface" and Coleridge's definition of Imagination illuminate the meaning and purpose of Romanticism, the extent to which Romantic poems truly express their vision varies. Thus, an analysis of the relationships between nature and physical sensations, and their roles in the formation and function of imagination in Wordsworth's "Tintern Abbey" and Anna Barbour's "A Summer Evening's Meditation," demonstrate the ways in which these poems constitute Romantic lyrics.

Coleridge's dual definition of the Imagination, combined with Wordsworth's comments on Romantic literature, is conveniently divided into three simple functions. Essentially, the Imagination is a mode of memory, a mode of perception, and a mode of projection. As a mode of memory, the imagination "dissolves, diffuses, and dissipates, in order to recreate" (Coleridge, 750). It has the power to "conjure" up images from the past in order to recreate the feeling or the experience in the present, "For our continued influxes of feelings are modified and directed by our thoughts, which are indeed the representatives of all our past feelings" (Wordsworth, Preface, 577). As the "living power and prime Agent of all human perception," the Imagination interprets and evaluates new images and information (Coleridge, 750). As a mode of projection, the Imagination can create images and experiences, for a Romantic poet has the "disposition to be affected more than other men by absent things as if they were present, an ability of conjuring up in his passions" (Wordsworth, Preface, 577). In addition, Romantic poets also possess a "greater promptness to think and feel without immediate external excitement," although the "causes which excite these...moral sentiments and animal sensations" might include "the operations of the elements and the appearances of the visible universe"(Wordsworth, Preface, 579). Thus, this definition of the imagination emphasizes the role of memory and creativity.

Although this definition is an accurate interpretation of Coleridge's definition, there are two functions of the Imagination, which he uniquely emphasizes. The first is that the primary Imagination is "the repetition in the finite mind of the eternal act of creation in the infinite .This "repetition in the finite mind" suggests a continuous search for perfection, ideality, or even divinity. Indeed, the ability of the mind to create states of tranquility that lead to a close understanding of this "eternal act of creation" is found in both "Tintern Abbey" and "A Summer Evening's Meditation." The other aspect of the Imagination, which Coleridge uniquely emphasizes, is that "it is essentially vital, even as all objects (as objects) are essentially fixed and dead" (750). The emphasis on "as" is to signify that the imagination is important in itself, before it assumes any mode or function. Thus, just as objects are "fixed and dead" until someone conveys meanings on them, the Imagination is always to be valued highly, whether or not it is being applied properly.

From the definition above, it appears that the Imagination functions by recreating, reevaluating, and creating in an effort to perceive and understand the world. However, to this Wordsworth adds that the role of Imagination in Romantic literature is to react against the "multitude of causes unknown to former times [which] are now acting with a combined force to blunt the discriminating powers of the mind, and unfitting it for all voluntary exertion to reduce it to a state of almost savage torpor" (Wordsworth, Preface, 575). This emphasis on the human mind's capability "of excitement without the application of gross and violent stimulants" is Wordsworth's reaction to the growing number of city-dwellers who incessantly crave awesome and abominable "violent stimulants" (Wordsworth, Preface, 575). However, even in light of this disappointment, Wordsworth characterizes the Romantic poet as "finding everywhere objects that immediately excite in him sympathies which, from the necessities of his nature, are accompanied by an overbalance of enjoyment" (Wordsworth, Preface, 578). Indeed, according to Wordsworth, "The end of poetry is to produce excitement in coexistence with an overbalance of pleasure" (Wordsworth, Preface, 580). Wordsworth's emphasis on the role of poetry as a "nonviolent" stimulation and one of pleasure, as well as the various roles of imagination in nature, are exemplified throughout "Tintern Abbey."

Theme of the influence of nature on man is the noblest of Wordsworth's teaching poetry, and that is the theme of "The Prelude". Here it also said that this book deals with his childhood and school time. There is no other work in English

language where the early joy and wonder, the passionate, solemn, awestricken delight of the simple experiences of boyhood are more sympathetically and more graphically described. Actually William Wordsworth received his education and learnt in the lap of nature.

Indeed, one way in which "Tintern Abbey" constitutes Romantic lyrics is in its emphasis on the power of the aesthetic beauty of nature, rather than the excitement of rapid communication's "extraordinary incidents," to provoke and satisfy the imagination. For example, the relationship immediately presented shows how the mind reacts to the non-gross and non-violent sensation of beholding a wonderful image of nature. After five years of absence, the speaker returns to the Banks of the River Wye. He remarks, "again I hear / These waters, rolling from their mountain-springs / With a sweet inland murmur, Once again / Do I behold these steep and lofty cliffs, / Which on a wild secluded scene impress / Thoughts of more deep seclusion" (Wordsworth, 2-7). In these lines, the neutral sound of the river and the unremarkable sight of the cliffs are transformed into sensations of physical and mental excitement through the adjectives "sweet," "wild," "steep," and "lofty." By conveying a sense of awe in the face of unrestrained or unbound natural chaos, these words stimulate the consciousness of the speaker. In addition, these adjectives specifically signify a negative reaction to the deterioration of the imagination as a result of the growing trend of city life: these words could have easily been used to describe the fast-paced city lifestyle, but they are used here to describe a simple country scene. Although the result of the passage is that the "wild" image of nature is able to provoke "thoughts of more deep seclusion," the point is that these natural images are best at doing so.

Several passages throughout the poem show how by provoking "deep thoughts," images of natural beauty lead to elevated physical and mental conditions. The speaker remarks that the thought of those "forms of beauty" described above created in him sensations of peace and tranquility in the midst of everyday strife: "mid the din / Of towns and cities, I have owed to them, / In hours of weariness, sensations sweet, / Felt in the blood, and felt along the heart, / And passing even into my purer mind / With tranquil restoration" (2731). Thus, the mere thought of nature's beauty created in the speaker "sweet" emotional and physical sensations of peace. In addition, because the mind is voluntarily stimulated by these thoughts of nature, it is, in effect, rejecting the reprehensible mental state of "savage torpor." Perhaps the greatest evidence of how thoughts of nature produce

a heightened sense of mental stimulation is the speaker's awareness of an "aspect more sublime; that blessed mood, / In which the burthen of the mystery, / In which the heavy and the weary weight / Of all this unintelligible world / Is lighten'd," as a result of mental stimulation by nature (38-42). This awareness is also expressed as "elevated thoughts; a sense sublime / Of something far more deeply interfused" (96-97). These passages reveal that peace and "tranquil restoration" are a consequence of an unburdening of the soul by contemplation. The "burthen of the mystery" and "weary weight / Of all this unintelligible world" are shared by every human being. Thus, consciousness of the wonders of nature produces peace by momentarily relieving the soul of its spiritual burdens.

Another way in which "Tintern Abbey" constitutes Romantic lyrics is by portraying the ability of the imagination to perceive without "external excitement." However, as previously discussed, this ability is manifest primarily as a function of memory and as a function of projection. The function of the imagination as memory is exemplified by the speaker's recollection of his youth by the river: "with gleams of half-extinguish'd thought, / With many recognitions dim and faint, / And somewhat of a sad perplexity, / The picture of the mind revives again" (59-63). Although the memories of his youth are vague, what the speaker remembers most clearly is how he felt about those memories, "I cannot paint / What then I was. The sounding cataract / Haunted me like a passion: the tall rock / The mountain, and the deep and gloomy wood, / Their colours and their forms, were then to me / An appetite: a feeling and a love" (76-81). In these lines, rather than merely recall the straightforward sights and sounds of the past, the speaker remembers the passions, the love; in short, the feelings those sensations had provoked in him. In this way, the relationship between physical sensation and imagination lies in the mind's ability to remember feelings and passions of the past. However, it would be incorrect to imply that the speaker does not experience any type of feeling in remembering the past in this manner. On the contrary, a vital function of the Imagination is to reinterpret and reevaluate. Thus, although the speaker may not be experiencing the "appetite" of his youth for the first time, he is certainly affected by the process of remembering what that appetite felt like.

The other function of the mind that does not require "external excitement" is the function of projection, or the ability to conjure images of things that are not there. In order to completely dissociate this definition from the mode of Imagination that deals with memories of the past, the mode of projection only applies to instances that deal with insight or pure creativity. A good example from "Tintern

Abbey" of this mental capability occurs at the beginning of the poem. While lying under a sycamore tree, the speaker examines the area that surrounds the River Wye. Across the sky he notices "wreathes of smoke / Sent up, in silence, from among the trees, / With some uncertain notice, as might seem, / Of vagrant dwellers in the houseless woods, / Or of some hermit's cave, where by his fire / The hermit sits alone" (18-23). Although the speaker can neither see nor hear the "vagrant dwellers" or the hermit in his cave, his Imagination, prompted by the sight of the smoke, predicts its origin. In this way, the Imagination utilizes habits of association. The speaker notices the smoke and, although he is uncertain, interprets the smoke as evidence of the presence of vagrant dwellers or hermits. Interestingly, it is unclear as to whether or not the speaker knows that there are no houses in the forest. If he does know, then his Imagination merely makes a logical connection of the smoke to the presence of vagrant dwellers or a hermit. However, it is even more interesting if the speaker does not know if the forest is houseless. In this case, the speaker's Imagination first pictures a houseless forest, and then predicts the cause of the smoke based on that initial image. In this way, the Imagination creates its own images of association. In either case, the role of the Imagination is to conjure up images of the vagrant dwellers and an even more precise image of a hermit sitting alone by his fire, neither of which the speaker can actually see.

Although it is shown that "Tintern Abbey" exemplifies both the purpose and expression of Romantic lyrics, perhaps the most satisfying aspect, which has yet to be addressed, concerns the result of these characteristics; namely, the fact that "the end of poetry is to produce excitement in coexistence with an overbalance of pleasure." Indeed, there are several passages throughout "Tintern Abbey" which portray the speaker's joy as a result of the "coexistence" of imagination and nature. For instance, while contemplating natural "forms of beauty," the speaker recalls the manner in which such thoughts provided a "tranquil restoration" amidst the "din / of towns and cities" (26, 31). The speaker then proceeds to describe a "serene and blessed mood" that stems from this tranquility (42):

In which the affections gently lead us on,

Until the breath of this corporeal frame,

And even the motion of our human blood
Almost suspended, we are laid asleep In
body, and become a living soul:

While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things. (43-49)

These lines describe how, as a result of the interaction between the mind and nature, the body reaches a state of such supreme tranquility, that senses normally overpowered by the din of everyday life are awakened by the powers of joy and harmony. Although many readers may pause to contemplate the "overbalance of pleasure" this state of tranquility must afford, there are undoubtedly a few who raise an eyebrow in skepticism. Interestingly, the speaker directly addresses these readers, "If this / Be but a vain belief / How oft, in spirit, have I turned to thee / O sylvan Wye! Thou wanderer through the woods, / How often has my spirit turned to thee!" (50-51, 56-58). In this way, the speaker confirms that his joy stems from contemplating nature, and not merely from experiencing nature.

Although they are not nearly as explicit, there are several more incidents of joy and pleasure, which stem from the "coexistence" between the Imagination and nature in "Tintern Abbey." The "forms of beauty" which produced the "tranquil restoration" of the mind, produced "feelings too / Of unremembered pleasure" (31-2). These "unremembered" pleasures are comprised of the "little, nameless, unremembered acts / of kindness and of love" (37-38). In addition, while recalling his time spent at the river during his youth, the speaker emphasizes that "here I stand, not only with the sense / Of present pleasure, but with pleasing thoughts / That in this moment there is life and food / For future years" (63-66). This passage exemplifies the freedom of the Imagination across time, manifested in its ability to remember the past, experience the present, and imagine the future. Indeed, this notion of time is key in understanding the role of "Tintern Abbey" in deciphering the relationship between the mind and nature. Thus, despite all the ways in which "Tintern Abbey" exemplifies Romantic poetry, perhaps its central meaning is that the speaker is "well pleased to recognize / In nature and the language of the sense, / The anchor of [his] purest thoughts" (108-110).

Throughout "Tintern Abbey" the Imagination is active as memory, perception, and projection. However, its depth of focus remains relatively domestic in comparison to the extremities of space and time reached by the Imagination in Anna Barbour's "A Summer Evening's Meditation." Throughout this poem the Imagination explores not only the intricacies of the inner spiritual world, but also the extreme outer limits of the universe. Thus, the aspect of the mind to be emphasized here, which is lacking in "Tintern Abbey," is the ability to create incredible and impossible experiences.

In a discussion of the mind's journey from the inner soul to the outer limits of space, it is important to note the role of nature in dictating the thoughts of the speaker. Specifically, it is the "operations of the elements and the appearances of the visible universe" that initially direct the speaker's attention toward the sky. Once the sun has set, the speaker notes "'Tis now the hour / When Contemplation / Moves forward; and with radiant finger points / To yon blue concave swell'd by breath divine" (18, 24-25). In response the "unsteady eye" of the speaker "wanders unconfin'd" across the starry heavens, pondering their origin and purpose (9, 10). Interestingly, time moves quickly and soon "This dead of midnight is the noon of thought, / Wisdom mounts her zenith with the stars" (51-52). Here it is shown that the characteristics of the night are optimum conditions for the processes of thought. Thus, there is a direct correlation between the activity of the Imagination and the operations of nature.

Once it is established that the atmosphere is prime for the activity of the Imagination, the mind takes its first radical journey inward. Interestingly, what it encounters there resembles the "aspect more sublime" or "serene and blessed mood" encountered in "Tintern Abbey." The speaker describes, "At this still hour the self-collected soul / Turns inward, and beholds a stranger there / Of high descent, / and more than mortal rank; / An embryo God; a spark of fire divine" (53-56). The words "embryo God" and a "spark of fire divine" suggest the existence of potential divinity, or the presence of God, within the soul. In other words, through a process of contemplation influenced by elements of the environment, the Imagination succumbs to deeper thoughts of a spiritual nature. However, this ability of the mind to understand elusive spiritual quandaries through deep contemplation is also expressed in the thought process of "Tintern Abbey," which utilizes the "eye made quiet by the power / of harmony, and the deep power of joy." In this passage, it was shown how the speaker's reverence for the "forms of beauty" (images of the landscape surrounding the River Wye) could

induce an exceptional state of physical and emotional peace and tranquility. In this state of tranquility, the speaker is able to "see into the life of things," not unlike the speaker's experience in "A Summer Evening's Meditation." Perhaps the reason these two passages express the same idea is because, as Romantic lyrics, they express one of the aspects of Coleridge's definition of primary Imagination: the "repetition in the finite mind of the eternal act of creation in the infinite I Am." Thus, it is one of the functions of the Imagination to continually seek evidence of this "eternal act of creation" that exists in every spiritual being.

Although this function of the Imagination applies to both "Tin tern Abbey" and "A Summer Evening's Meditation," this is only in reference to its introspective aspect. Only in "A Summer Evening's Meditation" is the Imagination employed in search of spiritual understanding by projecting the mind externally, into the furthest reaches of the universe. After the encounter with the "stranger" found within, the speaker wonders about what it would be like to "tread the hallowed circles" of the "citadels of light" (69, 61). Suddenly, "Seized in thought / on fancy's wild and roving wing I sail / from the green borders of the peopled earth, / And the pale moon, her duteous fair attendant" (71-74). The speaker's journey, however, does not end there: "fearless thence / I launch into the trackless deeps of space, / where, burning round, ten thousand suns appear"(81-83). The role of the Imagination here is unique in that rather than merely conjure images by way of association, the mind effectively a transport the consciousness of the speaker into the image is has created. The speaker metaphorically experiences the journey itself, in that, although she does not physically move, her consciousness really is launched into the "trackless deeps of space," along with her Imagination. Thus, rather than describe the images of the journey, the speaker claims firsthand experience with the word "I". Unfortunately, the journey into the depths of the unknown cannot last forever, and the speaker wonders, "Where shall I seek thy presence? How unblam'd / Invoke thy dread perfection? / Have the broad eyelids of the morn beheld thee?" (101-103). these lines show that the purpose of the speaker's journey was in search of the maker of the universe. Because her soul cannot survive the flight to the "dread confines of eternal night," the speaker concludes with the joyous knowledge that one day such a journey will be possible (93).

Definition of imagination by romantic poets:

Blake:

Blake considered imagination as the means through which man could know the world. With imagination you could see the essence of the things; it's a sort of divine vision. The poet has a creative power; he is a prophet who can see the reality of things.

Wordsworth:

For him imagination is a supreme gift, and he used imagination as synonym of "intuition", it is the power to see into reality. All poetry takes its origin from emotion recollected in tranquility and through the power of memory the emotion is reproduced in poetic form. The process of composition of poetry is the following: The poet through sensory experience proves emotion with an object and this emotion remain in poet's memory. Poet, when he was in tranquility, in a state of pensive mood, remember the emotion, contemplated it by a kindred one produced by the first. Only now he can write the emotion in a poem so that even the reader can feels the same emotion.

Wordsworth believes that nature is the means through which man could arrive to the perfection of God: men can elevate them to the dive contemplating the nature. He has a Pantheistic view of world (he says that "man and nature are inseparable and man exists not outside the natural world but an active participant in it"). Poet is a teacher who shows man how to understand their feelings.

Coleridge:

He considers two kind of imagination: the primary imagination: connected with human perception and individual power to produce images, everybody has this imagination but use it unconsciously.

Secondary imagination doesn't belong to everybody but only to poets, who use it consciously, was voluntary. "It dissolves, diffuses, dissipates in order to recreate." The poet with this imagination sees the world around him can perceive the world and was able to change and create a new world. In fact "consciously will" and "re-create" are the two keywords for the artists who resolve the reality to create a new world and could create something personal and original (as "Rime of Ancient Mariner" in which poet resolve the reality and create a new world, production of his secondary imagination)

Shelley:

His "Defense of poetry" is an exalted defense of poetry as the expression of imagination and understood as revolutionary creativity. It's used to change the reality of material world. He want to change the cosmos to create a world where freedom, I love and beauty win on their enemies such as tyranny, destruction and alienation. To Shelley, nature describes not the real world of Wordsworth's poem, but it's a sort of refuge from the disappointment and injustice of ordinary world. Poetry is indeed something divine, is the center and the circumference of knowledge, comprehends all science and to which all science must be referred. Poetry is like a gift.

"Poetry is the record of the best and happiest moments of the happiest and best minds. Poetry makes immortal all that is best and most beautiful in the world. Poetry redeems from decay the visitations of the divinity in man. Poetry turns all things to loveliness; it transmutes all that it touches, its' secret alchemy turns to potable gold the poisonous waters which flow from death through life; Poets are the hierophants of an unapprehend inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle and feel not what they inspire; the influence which is moved not, but moves. Poets are the unacknowledged legislators of the world."

Keats:

The imagination to Keats has two forms: in the first place the world of his poetry is predominantly artificial and he imagines it rather than reflect from direct experiences. In the second place keat's poetry are a vision of what he would like human life to be like, stimulated by his own experience of pain and misery.

The central theme of his poetry is Beauty that is the ideal of all art. In fact he is the forerunner of the aesthetic movement and these aspects move him away to the Romantic Movement. The classical Greek world inspires Keats in his works. In fact in his verse he beliefs that the Greek world lives again in it and it is re-interpreted with the eyes of a romantic movement. Poet need to negative capability: in fact poet must deny his rational filter to identify himself with the object which is the source of his inspiration and the place where Truth resides.

In fact Keats when he sees a Greek form of art, he goes into ecstasies because, for him, the better form of beauty was reached by Greek Word. And beauty is the most important form of perfection which whom man could arrive to God. Poet is everything and nothing, has no character..Is a Cameliom. Poet is the most unpoetical, the sun, the moon, the man are poetical have unchanged attribute but poet has none, no identity, the certainly the most unpoetical of all God's Creatures!

It is what transports the Reader to that 'other dimension'. It is the catalyst that drives the reaction between Writers, Reader and creates the bond with place and time. Without Imagination you can read words on a page and not be moved. It would be boring...as if reading a Newspaper. No depth, nor adventure- just the facts. With Imagination the World and its limitations are broken. The sky is the ocean and the fish are aliens. The ground is a cloud and the animals are stars. Imagination makes everything exciting and all things possible.

The imagination is of particular importance to the Romantics because they can see a world that has started to disappear with the arrival of the Age of Enlightenment, also known as the Age of Reason. People had begun to turn toward the answers science was beginning to reveal to the world. However, the Romantics believed that there were many truths to be found in the natural world. Coleridge, for instance, grew up in a town where the only nature he saw was the sky and stars between buildings at night.

Later he promises that his child will know nature intimately. It is not only his imagination to see the world as a better place, but it is a quality that adds to the effectiveness of his writing. For instance, Coleridge uses his imagination to personify frost in his poem, "Frost at Midnight." He also is able to make his poetry come alive with the use of his imagination in providing moving and descriptive images, especially of nature:

But thou, my babe! shalt wander like a breeze
By lakes and sandy shores, beneath the crags
Of ancient mountain, and beneath the clouds,
Which image in their bulk both lakes and shores
And mountain crags...

How wonderful to hear a father's words as he imagines his child's experience with nature so close, personal and free, as a breeze moves freely about, intimately knowing every surface it touches: mountains or sandy shores. The imagination of the Romantics not only allowed them to envision a better world, but provided them with the tools to make their poetry come alive to the reader, even so many years later. In Romantic Poetry, reason and intellect were subdued and their place was taken by imaginations, emotions and passion. In the poetry of all the Romantic Poets, we find heightened emotional sensibilities and imaginative flights of genius bordering on heavenly heights uncrossed by the poets of the previous age.

2.1,17 Supernaturalism

Supernaturalism is another outstanding quality of Romantic Poetry. Poets like Coleridge and Scott gave a sense of wonder and mystery to poetry. It was this supernaturalism that gave the atmosphere of wonder and mystery to the Romantic Poetry.

2.1.18 Symbolism

Symbolism is also considered as a main feature in romantic poetry. Most of romantic poets used symbolism in their poetry to convey their views and ideas indirectly. Symbolism follows the view that the universe in which we are contained and the nature that surrounds us, holds a secret and invisible presence of the divine. This is the belief that every natural object is therefore looked at as a physical manifestation of the divine mind, a nature that represents God. In Romantic poetry, it is the poet's goal to produce a mythic interpretation of the world using symbols.

The symbol is generally seen as a word or phrase that indicates an object or event which in turn allows us to see something else has a deeper meaning beyond itself. For example, red gives us a color that connotes passion just as a rose connotes love. Symbols can be conventional like the rose while others might be deeply personal and not universally understood. The symbol is not always obvious or specific in Romantic poetry but is effectively suggestive and sometimes, evocative.

2.1.19 Endless Variety

In Romantic Poetry, one comes across an endless variety. The poetry of this age is as varied as the character and moods of different writers.

2.1.20 Subjectivity

Subjectivity began to have its full play in the poetry of this age. The poets of this period were in favour of giving a subjective interpretation to the objective realities of the life. “The Romantic Movement”, says William J. Long “was the expression of individual genius rather than of the established rules.”

2.1.21 English romantic poets:

William Blake

Romantic poets are also called the early nineteenth- century poets. These poets revolted against the poetic tradition of the eighteenth century. They turned to the nature. They disliked the set rules and orders of the neo-classical poets. Instead, they gave too much focus on emotion, imagination, originality and freedom in their poetry. Simple and commonly used natural language was chosen for their poetry.

According to the website (NEO English of all the Romantic Poets of the eighteenth century, William Blake is the most independent and the most original. In his earliest work, written when he was scarcely more than a child, he seems to go back to the Elizabethan song writers for his models; but for the greater part of his life he was the poet of inspiration alone, following no man's lead, and obeying no voice but that which he heard in his own mystic soul. Though the most extraordinary literary genius of his age, he had practically no influence upon it.

Blake, the son of a London tradesman, was a strange imaginative child, whose soul was more at home with brooks and flowers and fairies than with the crowd of the city streets. Beyond learning to read and write, he received no education; but he began at ten years, to copy prints and to write verses. He also began a long course of art study, which resulted in his publishing his own books, adorned with marginal engravings, coloured by hand, _ an unusual setting, worthy of the strong artistic sense that shows itself in many of his early verses. As a child he

had visions of God and the angels looking in at his windows, and as a man, he thought he received visits from the souls of the great dead, Moses, Virgil, Homer, Dante, Milton, - "majestic shadows, gray but luminous," he calls them. He seems never to have asked himself the question how far these visions were pure illusions, but believed and trusted them implicitly. To him all nature was a vast spiritual symbolism, wherein he saw elves, fairies, devils, angels, - all looking at him in friendship or enmity through the eyes of flowers and stars:

With the blue sky spread over with sings,

And the mild sun that mounts and sings;

With trees and fields full of fairy elves,
And little devils who fight for themselves;

With angels planted in Hawthorne bowers,

And God himself in the passing hours.

And this curious, pantheistic conception of nature was not a matter of creed, but the very essence of Blake's life. Strangely enough, he made no attempt to found a new religious cult, but followed his own way, singing cheerfully, working patiently, in the face of discouragement and failure. That writers of far less genius were exalted to favor, while he remained poor and obscure, does not seem to have troubled him in the least. For over forty years he labored diligently at book engraving, guided in his art by Michael Angelo, but investing his own curious designs, at which we still wonder.

The most amazing thing about him is the perfectly sane and cheerful way in which he moved through poverty and obscurity, flinging out exquisite poems or senseless rhapsodies, as a child might play with gem or straws or sunbeams indifferently. He was a gentle, kindly, most unworldly little man, with extraordinary eyes, which seem even in the lifeless portraits to reflect some unusual hypnotic power. He died obscurely, smiling at a vision of Paradise, in 1827.

Blake's poems are simple and direct; there is no sentimentality which makes poetry distasteful. One may approach Blake as a child or as a scholar. Blake's poems, particularly the short lyrics, can be enjoyed by children. But one needs to analyze and synthesize the meaning for a better understanding. Blake writes in

metaphors or pure images. Concept or ideas are pre-dominant in much popular poetry. We have to figure out Blake's meaning by examining his metaphors or images.

Blake's poems can be read in several ways: as direct statements, as indirect statements, or as clusters of images. Blake's poetry features many characteristics of the romantic spirit. The romanticism of Blake consists in the importance he attached to imagination, in his mysticism and symbolism, in his love of liberty, in his humanitarian sympathies, in his idealization of childhood, in the pastoral setting of many of his poems, and in his lyricism.

“Bring me my spear! O clouds, unfold!

Bring me my chariot of fire”

The above lines from, ‘Jerusalem’ amply justifies the point. “Poetry fettered”, said Blake, “feters the human race”. In theory as well as practice, the Romantic Movement began with the smashing of fetters. In his enthusiastic rage, Blake condemned the verse-forms which had become traditional. He poured scorn upon all that he associated with classicism in art and in criticism. “We do not want either Greek or Roman models if we are but just and true to our own imaginations”, he said. The whole critical vocabulary of neo-classical criticism had evidently disgusted him. He could not endure it. The visions that Blake started seeing in his childhood and which he kept seeing throughout his life were doubtless a product of his ardent imagination. His visions profoundly controlled both his poetry and his painting. Of many of his poems he said that they were dictated to him by spirits. In this most literal sense he held that, inspiration could come to the aid of a poet. In a state of inspiration, the poet made use of his imagination. “Human imagination is the Divine Vision and

Fruition”, he said. Energy and delight accompany this expression of the Divine Vision. All these views on the subject of poetry spring from the intensely romantic nature of Blake. It is not merely the revolutionary spirit that permeates his poetry. The subject of child is more crucial to his art. We see in Holy Thursday I:

“These flowers of London town!

Seated in companies they sit with

radiance all their own”

The child is here the symbol of the most delicate and courageous intuitions in the human mind. The elements of Romanticism are present in these poems, some of them in the highest degree, such as the sense of wonder, the contemplation of Nature through fresh eyes, an intimate sympathy with the varieties of existence. Other elements of Romanticism are found in a much less degree, such as the obsession with the past, or the absorbing sense of self. Everything that the eyes of the child see is bathed in a halo of mystery and beauty. The words in these poems are perfectly adapted to the thought because they are as simple as possible, and the thought itself is simple. Blake's first style is in a way a juvenile form of Romanticism. The "Songs of Innocence" most completely fulfill the definition of Romanticism as "the renaissance of wonder". The world of Nature and man is the world of love and beauty and innocence enjoyed by a happy child, or rather by a poet who miraculously retains an unspoiled and inspired vision. Despite his strong emotions and his unfamiliar ideas, Blake keeps his form wonderfully limpid and melodious. Besides love for children, imagination plays a key role in his poetry as Tyger embodies:

"When the stars threw down their spears, And
watered heaven with their tears;

Did he smile his work to see?

Did he who made the Lamb make thee?"

Symbolically, this poem is an impassioned defense of energy and imagination which occupy a commanding position in Blake's thinking. The tiger is Blake's symbol for the "abundant life", and for regeneration. The poem effectively conveys to us the splendid though terrifying qualities of the tiger. The climax of the poem's lyricism is reached in the lines which, though somewhat cryptic, effectively produce an effect of wonder and amazement. Blake was a great champion of liberty and had strong humanitarian sympathies. This is another aspect of his Romanticism. Blake's humanitarian sympathies are seen in such poems of Experience as Holy Thursday, A Little Boy Lost, The Chimney Sweeper, and above all London as in the following lines:

"In every voice, in every ban.

The mind-forg'd manacles I hear"

In London, Blake attacks social injustice in its various forms, as it shows itself in the chimney sweeper's cry, the hapless soldier's sigh, and the youthful harlot's curse. He appears here as an enemy of what he calls "the-mind-forged manacles". Nor does, Blake show any mercy to the Church. The boy in Blake's poetry finds the church an inhospitable place, while the ale-house is warm and friendly because the church imposes religious discipline like fasting and prayer. Pastoralism too is feature of poetry. The little pastoral poem 'The Shepherd' has a delicate simplicity. It celebrates the happiness of rural responsibility and trust. Noteworthy also is 'The Echoing Green' with its picturesqueness in a warmer hue, its delightful domesticity, and its expressive melody.

Finally, it is established that Blake is a romantic poet. Blake is one of the major Romantic poets, whose verse and artwork became part of the wider movement of Romanticism in late Eighteenth and early Nineteenth century European Culture. His writing combines a variety of styles: he is at once an artist, a lyric poet, a mystic and a visionary, and his work has fascinated, intrigued and sometimes bewildered readers ever since. For the nineteenth century reader Blake's work posed a single question: was he sane or mad? The poet Wordsworth, for example, commented that there "is no doubt that this poor man was mad, but there is something in his madness which interests me more than the sanity of Lord Byron and Walter Scott". Blake's use of images, symbols, metaphors and revolutionary spirit combined with simple diction and spontaneous expression of thoughts and emotions make him a typical romantic poet.

William Wordsworth

William Wordsworth was one of the leading English Romantic poets. Along with William Blake, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats, Wordsworth created a major revolution in ideology and poetic style around 1800. The Romantic writers rebelled against the neoclassical position exemplified in the works of Alexander Pope (1688-1744) and Samuel Johnson (1709-1784). Although all such broad generalizations should be viewed with suspicion, it is generally said that the neoclassical writers valued restraint and discipline, whereas the Romantic poets favored individual genius and hoped to follow nature freely. Wordsworth's poetry praises the value of the simple individual, the child, the helpless, the working class, and the natural man. Such sentiments were explosive in the age of the French Revolution, when Wordsworth was young. He helped to define the attitudes that fostered the spread

of democracy, of more humane treatment of the downtrodden, and of respect for nature.

John Keats

John Keats was an English Romantic poet. He was one of the main figures of the second generation of Romantic poets, along with Lord Byron and Percy Bysshe Shelley. His poetry is characterized by a style "heavy loaded with sensualities", most notably in the series of odes. His poems and letters are some of the most popular and most analyzed in English literature.

Samuel Tylor Coleridge (1772-1834)

He was an English poet, literary critic, philosopher who with his friend William Wordsworth, was a founder of the Romantic Movement in England and member of the Lake Poets. He wrote the poems *The Rime of the Ancient Mariner* and *Kubla Khan*.

Percy Bysshe Shelley

He was one of the major English Romantic poets. Among his best-known works are "Ozymandias" (1818), "Ode to the West Wind" (1819), "To a Skylark" (1820), and the political ballad "The Mask of Anarchy" (1819).

2.1.22. Birds in Romantic poetry:

Warren () says the bird is symbolically defined by Coleridge as a "Christian soul". Considered in terms of its color, white, and its role played in the poem, Coleridge's *Albatross*, represents Christ. As Christ came to save man from the peril of sin, the Albatross came to save the Mariner and his crew from "the storm-blast" near the South Pole.

2.2 Previous Studies

This part of chapter two focuses on the previous relevant studies related to the current research.

2.2.1 Ismail, Mohammed Fahmi Saeed. "The bird symbol in English Romantic and Post –Romantic Poetry"

The 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. The study focuses on the most prominent selections from the Romantic and Post Romantic poets. There are birds in these poems either identified by name or generically. In both cases, the bird is a functional romantic symbol used as a device for poetic codification.

The study has arrived at the following results:

- There is a notable presence of birds in English romantic poetry, particularly from romantic age onwards.
- The birds are presented as spiritual beings from Heaven.
- The birds are used as functional and organic symbols, not merely for decoration. They encode the poetic writing.

The presence of the birds deepens the timeline, limitless universality of the poetically encoded message. The Bird as a symbol survived the Romantic Period to the Post-Romantic years.

Finally, the researcher recommends the following:

Similar studies can be conducted on Birds in other poets like Shelley, Tennyson, E.A.Poe, G.M.Hopkins and Ted Huphes. This symbol is connected with one of the deepest and most complicated Romantic theme: Appearance versus

Reality. In appearance, it is just a bird. In reality, it is an angle from Heaven in appearance and reality theme, this symbol of the Bird is functionally and romantically presented.

2.1.22. Birds in literature:

Walker (1988) from ancient times and across different cultures, birds has always inspired a whole range of beliefs, myths, and metaphors. Because of their ability to fly and soar up in the air towards the sky they have generally been associated with the link between Heaven and Earth; they were also considered messengers from Heaven. In several myths, birds are associated with the sun,

like the Egyptian phoenix, the hummingbird or the eagle, for instance. The Latin word «aves» meant both «birds» and «ancestral spirits» and these creatures were also symbols of rebirth and of the flying souls which ascend to Heaven after death;

Doggett (1974) the symbol generic form of the image of the bird has an ancient symbolic meaning stated in famous passage that Wordsworth adapted for a sonnet. A sparrow that flies out of a wintry storm into a human dwelling and then out again is compared to the soul in its brief span of mortal life.

2.2.2 Roweena, B, D'couto. (2013) "The Role of Birds in English Literature and Poetry".

This study gives an understanding into the references of birds being made as manifestations of the supreme; sometimes as superstitions and religious beliefs; stronger representation of power for countries and divine interpretations for human beings. It brings out a comparative analysis of how doves and vultures have been referred in various contexts by various poets in English literature.

The study has arrived at the following results:

Nature has influenced man's thought process both philosophically and psychologically in particularly birds and animals. Birds have been studied as a part of the environment's eco system to help in biodiversity of the earth. Birds are also a source of inspiration to poets in order 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. Poets have used nature and its beauty to express their thoughts and feelings, Birds have always inspired poets in their qualities like their accuracy and stealth, their ability to hover around the highest snowcapped mountains to the endless seas and oceans. Poetry is another source through which man has used birds as a way for expressing himself. Poets, writers, philosophers have been using different types of birds for expression. Interestingly, birds are also referred to their exuberant and vibrant colors which reflect the brighter side of life.

2.2.3 Amal M. A. Ibrahim. (2017) "Symbolism in Blake's Animal Poems." University of Jeddah.(2017)

The study attempts to clarify animals' symbolism in some of Blake's work in the "Songs of Innocence & Experience" especially The Lamb & "The Tiger." The study provides a general survey of symbolism by tracing the early origins and

precursors of Symbolism. In "The Songs of Innocence" William Blake tries to reflect the child's innocence and ignorance of worldliness through the innocent lamb in The Lamb poem, whereas The Songs of Experience are of a pessimistic view of life which has been conveyed through Blake's symbolic use of language. The study has arrived at the following results:

Two of William Blake's poems display Romanticism through the use of symbolism which glorifies the disparity of nature's aspects. The Lamb is a representative of nature as a whole. Romantic poets had idealistic views about human's spirit which will be spoiled with worldliness. God is present in all creatures. Society causes corruption and that nature is a cleaning force.

2.2.4 . Abdul Bari. Khan. (2014)"Stylistic Analysis of the poem "Ode to Nightingale" by John Keats. University of Lahore.(2014)

The study is based upon an in –depth stylistic analysis of the poem "Ode to Nightingale" by John Keats. It also shows that Keats moves from contemplation of bird's life to the contemplation of his own life.

The researcher has arrived at the following results:

Keats fundamental problem with the physical world is that nothing lasts forever particularly beauty and fame.

Nightingale's mythical associations with melancholic feelings of love highlight another romantic theme of love.

The bird is presented as a symbol of freedom, pure joy, imaginations, love and ideal beauty of nature.

2.2.5 "The Immortal Birds in ode to a Nightingale and Sailing to Byzantium KEVER" Karabuk University.(2017)

This paper attempts to compare Ode to a Nightingale by John Keats and Sailing to Byzantium by William Butler Yeats in terms of the bird image which is found throughout their poems. By means of poetic elements they use, they make it clear that they both wish to be immersed in the artistic world of the birds rather than stay in their mortal world.

2.2.6 Abdul- Razak, Hana, Muhammad (1989) "Keats, Shelley and Byron in Nasik al- Malaikah's Poetry" PhD thesis

The main purpose of this thesis is to trace the impact of the English Romantic poets, especially Keats, Shelley and Byron, on Arab/Iraqi Romantic poetry and thought, in particular that of --Nazik al-Mala'ikah. The study also shows the natural elements common to the poetry of Keats and Nazik: the birds, the river, the wind , the sun and the moon.

2.2.7 Walid, Zaiter "Romanticism in Context: Shelley's and Keats's Verse and Prose: Keats's Letters and Ode to a Nightingale, Shelley's Defense of Poetry and Skylark" Taibah University (2018)

This paper argues it is probably unavoidable perceiving the works of Shelley and Keats without putting these works in the context of the age and in the context of Romanticism. On the whole the selected pieces of prose and verse of the poets represent their postulations in an era which witnessed great revolutions, political and industrial bringing about new trends in literature and in society. From the personal perspective of the two poets, the birds in the poems represent ideals reflecting the treatment of imagination, nature and ideology of their time and their individual experience, knowledge of the world and of prosody. Thus the treatment of this topic as such opens an old and new interpretation of the poets' work since the topics in their poetry can apply to their age and ours.

The study has arrived at the following results:

1. Romanticism in context has been a criterion to interpret the poetry of the Romantics as a whole and the visual images in Keats's Ode to a Nightingale and Shelley's Skylark in particular.
2. The imagery employed in their poems will not be perceived without Keats's tents or poetic principles discussed in his letters and odes and Shelley's Defense of Poetry and poems.
3. Their poetic devices such as metaphors and personification of the birds in their poems have been employed to represent their inspiration and their theories of reflecting on the reality of their age at large and on their individual lives as poet in particular.

Therefore, this comparative study of the two poets in particular and Romanticism as a whole has tackled some of their verse and prose in context to clarify their poetic tenets in theory and practice clarifies their poetic tenets in theory and practice. Their poetry and theories of imagination have impacted the poetry of their age and probably for many generations to come. Romanticism has always been a major interest for many critics and student of literature around the world.

2.2.8 Nargiz ,Mirzayeva," Comparative Analysis of P.B. Shelly's and John Keats' Literary Creative Activity" Khazar University(2016)

This thesis investigates the basic Romantic trends and writers dominating in British literature during the second half of XVIII and XIX Centuries, as well as examines their impact on the creativity of two great romantic poets, Percy Bysshe Shelley and John Keats. The plot analysis of Shelley's and Keats's poems generally concentrates on revelation of social moral problems, and emphasizes the importance of beauty and art.

2.2.9 Janina , Ramrize(2006) "The Symbolic Life of Birds in Anglo-Saxon England"

This study exposes the ways in which bird symbols were understood and interpreted during the period from the seventh to the ninth centuries. Furthermore, this work demonstrates what can be learned by using similar interpretative techniques to understand both literary and art historical representations, also illustrating the syncretism that took place between pre-Christian, vernacular and patristic traditions.

The term 'symbolic life' is employed throughout the work to underline the fact that the meanings assigned to birds are part of a dynamic and evolving system of correspondences, rather than a static code. By examining each example of a bird symbol individually, and in combination with those images, signs, symbols or descriptions that may accompany it, the symbolic life of each species is delineated. This thesis presents a number of original discoveries, uncovering new sources for significant works of Anglo-Latin and Old English literature, and documenting previously unrecorded examples of bird symbolism within AngloSaxon art. It starts from the recognition that there was a cultural propensity for riddling and ambiguity, which drew on the natural world for its inspiration, and those birds, provided strong visual and literary symbols for exploring significant themes, such as the responsibilities of a Christian, and the flight of the soul.

2.2.10 HENRIETTA V. WHITEMAN "A STUDY OF CHARLOTTE BRONTE'S USE OF BIRD IMAGERY IN JANE EYRE" Southwestern State College, Oklahoma (1954)

The purpose of this thesis is to present an analysis of Charlotte Bronte's use of bird imagery in *Jane Eyre*. Miss Bronte uses birds in several ways: first, birds almost always appear in landscape descriptions; second, characterization is intensified in bird images; and third, birds are used as a symbol of happiness love-hope in portraying the Jane-Rochester relationship. The bird motif is introduced in the first pages of the narrative with Jane making her initial reference to the illustrations found in Berwick's *History of British Birds*. "With Bewick on my knee, I was then happy: happy at least in my own way .she relates. Not only does Jane experience a measure of happiness in looking at pictures of birds in books, but she experiences a sense of admiration in gazing at a painting of a "bird of paradise" on a china plate. It is notable that a plate decorated with a "bird of paradise" and an ornithological book are among the few things Jane associates with a degree of happiness during her childhood at Gates head.

2.2.11 Mohamed, Eric, Rahman Lacey "Birds and Bird-lore in the Literature of Anglo-Saxon England" University College London (2013)

This thesis presents an interdisciplinary approach towards understanding the ways in which Anglo-Saxons perceived the birds around them and the cultural associations with which we find them endowed in the literature. It focuses on closely examining the entire range of primary sources available to us in order to build as accurate and as complete a picture of Anglo-Saxon bird-lore as possible, and it stresses the indivisibility of observational experiences of birds and their cultural associations. It reveals that birds were primarily heard, rather than seen, and that this experience of birds is reflected in the literature, where descriptions focus on their calls, instead of their appearance.

2.2.12 D. Narmadha, Connatural Vision, Varied Perception: A Comparative Study of John Keats's Ode to Nightingale and P.B. Shelley's Ode to a Skylark .Rajeswari College of Arts and Science, India (2019)

This paper attempts a comparative study of John Keats' Ode to Nightingale and Shelley's Ode to a Skylark. The natural object, that has instilled inspiration into the minds of the poets, is the same but they hold a varied perception, which is evident in their odes. Both Keats and Shelley were interested in nature. Both the

poets have awakened sensibilities to read beauty even in their minute details of nature. Keats and Shelley hold different conceptions of poetry. For Keats poetry is an artistic creation expressed in fine excess, for Shelley Poetry is a medium to express a message to mankind.

The study has arrived at the following results

1. The analysis of the two odes brings out striking similarities of both the poets Keats and Shelley.
2. The concept of inspiration in both the odes is the bird.
3. The object of inspiration, the touch of melancholy, the immortality of the bird, agonies of life, references from Greek mythology.

Biblical references are the striking similarities in both the Odes.

2.2.13 MohdNour, Al-Salim, and et al. "The Connotations of Bird Names in Arabic and English" (2020). University of Jordan

This paper analyzes the use of bird names in describing people in Arabic and English. Specifically, the study aims to find the frequency of using such terms in the two languages and the extent to which the gender of the addressee affects their use. The participants are 24 native speakers of American and British English and 24 native speakers of Jordanian Arabic. The data were gathered using a questionnaire that contains 29 bird names and has two versions: one in Arabic and another in English. The findings revealed that there are no differences between the two languages in terms of the overall frequency of using bird names in describing people. However, the Jordanian participants are found to be more gender-sensitive in using the targeted bird names. The results also revealed that, in both languages, speakers tend to use bird names to transfer aspects of character more frequently than referring to facets of intelligence and physical appearance.

2.2.14 Irmawati M. Johan Bird Symbolism in Persian Mysticism Poetry, International Review of Humanities Studies (2019)

This article discusses bird symbolism in Persian Mysticism Poetry, because images of birds in Islamic mysticism are important symbols and are included in the prominent symbols among other symbols such as wine, roses and gardens. The bird symbol does not only have one single meaning, namely a symbol of the

soul, but it also has another meaning. The bird simplify not only as a symbol of the soul but also as a symbol of certain people, experiences and creation. The Sufis who isolate themselves are symbolized as birds in the cage of exile, while Sufis who are killed are symbolized as holy birds that have returned to their nest. Those Sufis who meditate and concentrate are symbolized by birds of silence and the prophets, angels and saints are symbolized by birds flying in the heavenly garden. In, Indonesia, the study is important data which can give meaning to Islamic archeology, considering that Sufism, which was very influential in Indonesia, was spread by both the Persians and the Arabs. This research uses library data, which is collecting data about it, identifying, classifying and then analyzing it. From the results of the analysis it was found that the ideology of birds as a symbol of divinity, symbol of holy persons, free souls which materializes in the archaeological remains in the form of ornaments or decorations on ancient Islamic tombs such as the tombs of the Wali Sanga in Java and Madura. This is related to the depiction of birds as symbols of free spirits reaching heaven, the guardians and spreaders of Islam in Java and Madura.

2.2.15 Suryati, Erni. (2018). The Relationship between Symbols in Maya Angelou's Caged Bird Poem and I Know Why the Caged Bird Sings Autobiography, Yogyakarta: English Language Education Study Program, Faculty of Teachers

This research is aimed to conduct an investigation about the relation between symbols found in Caged Bird Poem and I Know Why the Caged Bird Sings Autobiography both by Maya Angelou. The Caged Bird is a poem which tells about two different stories about a bird that is tortured and imprisoned in a cage and a free bird that can do whatever it wants. I Know Why the Caged Bird Sings Autobiography tells how Maya struggled to face the racism of being an African American during her childhood. The objective of the study attempts to reveal the relation between those two literary works through the symbols which are contained in the poem.

This study used the formalist and socio-historical approaches. The formalist approach was used to answer the first research question to identify significant symbols in the poem. The socio-historical approach was used to answer the second research question which attempts to reveal the relation between those symbols and the autobiography.

The suggestions for future researchers are to investigate other intrinsic aspects, such as the theme, tone, and other figurative languages. The future researchers

can also investigate the relation of Maya Angelou's Caged Bird Poem and Paul Laurence Dunbar's Sympathy Poem, because Maya got inspired to write Caged Bird Poem after she read Sympathy Poem.

2.2.16 Yahya, Marof. "Status of symbol and myth of birds in the resistance literature: A case study of the lyrics of Samih al-

Qasim", MA in Arabic Language, University Razi- Kermanshah

One of the prominent features of Resistance Literature is the use of symbolic elements. In this respect, natural symbols have had a great role in expressing the thoughts and ideas of the resistance poets. Birds are among those natural elements that such poets have employed symbolically in order to enrich their poems. As a leading poet in the resistance literature, Samih al-Qasim has utilized the symbol and myth of birds to express the defiant and liberal ideas and, as a pretext, to object to the poor conditions of Palestinians. In addition, by employing symbols with positive and negative connotations, the poet has depicted the cruelty of tyrants, the viciousness of their deeds, and the necessity of Palestinians' struggle and resistance. Since people and their homeland are the main themes of his poems and the symbolic images of birds imply those themes, the present study seeks to analyze the bird symbols used in Qasim's poems. To do so, a great part his poems are deciphered.

2.2.17 Andrew Lacey (2013) Wings of Poesy: Keats's Birds

This essay examines Keats's engagement with birds in his poetry. Addressing poems ranging from 'Imitation of Spenser' (1814) to 'To [Fanny]' (1819), it illustrates the significance of a variety of birds to Keats's poetics, and in doing so reinforces the poet's position in a tradition of bird-inspired writing. Keats appreciates birds not simply as creatures of beauty, but also for their imaginative and symbolic value: through their qualities of flight and song especially, Keats's birds are shown to be not merely agents of the natural world, but also, to a degree, of poetry itself.

2.2.18 Timothy Schum, " From Egypt to Mount Qāf: The Symbolism of the Hoopoe in Muslim Literature and

Folklore" Journal of Islamic and Muslim Studies.(2013)

The bird known as the hoopoe (Lat. *upupaepops*, Ar. *hudhud*) has been a common motif in the literature and folklore of eastern Mediterranean and Middle

Eastern cultures, from ancient to modern times. As a solar symbol, it was often associated with kingship, filial piety, and wisdom, and its body was believed to possess potent magical and medicinal properties. In the medieval Islamic world, the hoopoe also played a prominent cultural role, most notably via its inclusion in the Qur'ānic narrative surrounding the prophet Solomon, and its prominence as the central character in Farīd al-Dīn 'Aṭ ṭ ār's (d. ca. 1220 ce) book-length poem *The Conference of the Birds* (*Manṭ iq al-Ṭ ayr*). Through a review of Biblical, Egyptian, and Greco-Roman sources alongside medieval Islamic literature and modern folklore, this article argues that the medieval Islamic world did not develop an independent tradition of literature and folklore related to hoopoes, but rather drew upon and continued pre-existing ancient and late antique traditions.

CHAPTER THREE

Research Methodology

3.0 Introduction

This chapter outlines the methodology of the research used for exploring Symbolism of Birds in the British Romantic Poetry. It sheds light on: research approach, research data and its sources, the focus of analysis, methods of analysis, the poetic devices often used in poetry interpretation and the purpose of poetry analysis.

3.1 Research Approach

The researcher has chosen the Analytic Approach to address the requirements of this qualitative research. Accordingly, the method of analysis is based on breaking down every long poem into its parts to examine the independent elements to better understand the whole poem.

3.2 Research Data and Its Sources

3.2.1 Research Data

Research data consists of five long poems including symbolic portrayal of birds, written by five famous Romantic Poets. The poems are:

- a. (Ode to a Nightingale) by John Keats (1795-1821)
- b. (To the Cuckoo) by William Wordsworth (1770-1850)
- c. (To a Skylark) by Percy Bysshe Shelley(1792-1822)
- d. (The Birds) by William Blake(1757-1827)
- e. (The Rime of the Ancient Mariner) by Samuel Taylor Coleridge (1771-1843)

3.2.2 Data Sources

The aforementioned five poems are selected from collections of poems composed by the Romantic Poets:

- a. John Keats (1795-1821)
- b. William Wordsworth (1770-1850)
- c. Percy Bysshe Shelley(1792-1822)
- d. William Blake(1757-1827)
- e. Samuel Taylor Coleridge (1771-1843)

3.3 The Focus of Analysis

The analysis seeks to provide an explicit rendering of Symbolism of Birds in the aforementioned poems.

3.4 Methods of Analysis

The researcher follows the following steps in the analysis of poems:

- a. To investigate the implications of the title to see how it contributes to the overall message of the poem.
- b. To explore the form and structure of the poem to see how they support the themes and various ideas involved .
- c. To go into the setting of a poem to see how it helps in establishing the mood of a poem, (the feeling which the text is meant to inspire in the reader).
- d. To paraphrase the poem and simplify it down into its most basic elements, so as to understand the meanings behind different kinds of figurative languages, such as metaphors, similes, allusions ... etc.
- e. To explore the unifying theme and its functions in making a poem meaningful.
- f. To break the poem down into stanzas and analyze each stanza line by line in order to study their structure, form, language, metrical pattern, theme ... etc.
- g. To inspect the use of language to see how the vocabulary is relevant to the tone of the poem.

3.5 The Poetic Devices often used in Poetry Interpretation

The poetic devices often used in poetry interpretation, include the following:

- a. Alliteration: (The repetition of consonant sounds in the same line)
- b. Simile: (The of like and as for comparison)
- c. Enjambment: (The continuation of a sentence without a pause after the end of a line in a couplet or stanza)
- d. Imagery: (The use of visualized words)
- e. Assonance: (The repetition of vowel sounds in the same line)
- f. Metaphor: (The use of comparison without like or as)
- g. Personification: (To give human qualities to non-human things)
- h. Anaphora: (The repetition of initial words of sentences in sequence or in the whole stanza or even the poem)

- i. Apostrophe: (Used to call somebody from afar)
- j. Stanza: (A form of some lines in a poem)
- k. Octave: (An eight-lined stanza)
- l. Rhyme Scheme: (The sound pattern in the ends of the lines)
- m. End rhyme scheme: (Such as "glory/story", "birth/worth")

3.6 The Purpose of Poetry Analysis

The purpose of poetry analysis in this research is two-dimensional:

- a. To explore how Symbolism of Birds is associated with the Romantic Themes.
- b. To investigate certain contexts in the Romantic Poetry in which birds can be used as symbols for conveying specific meanings to the audience

3.6.1 The Romantic Themes with which Symbolism of Birds is associated

- a. Childhood
- b. Complexity of Feeling and Thought
- c. Death
- d. Distress and Grief
- e. Escape from Actuality
- f. Escape from the Human World
- g. Experience of the Forest
- h. Hope and Yearning
- i. Man's Alienation from Nature
- j. Nature and excellence
- k. Religious ideas
- l. Wistfulness

3.6.2 Contexts of Symbolism of Birds

- a. A forgotten friend
- b. A homeless child

- c. Among the stars
- d. Being alone at home
- e. Bitterness of soul
- f. Children's house
- g. Departing a beloved
- h. Difficult days
- i. Free to leave soon
- j. Imagining being with moon
- k. Infants cry of fear
- l. Living in a tiny house
- m. Seeing the rainbow
- n. Sun-flower
- o. Travelers' journey
- p. Travelling on a rough sea
- q. Wandering companionless
- r. Weeping for a dead friend

3.7 A Final Word

All explained ideas under the past titles, furnish for deep analysis, good interpretation and better understanding of Symbolism of Birds in the British Romantic Poetry.

CHAPTER FOUR

Data Analysis

4.1 Introduction:

The romantic period was a time when birds were a major symbol of freedom and liberty. Some of the greatest influences and minds of the romantic era were poets and writers. These romantic writers included William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, and John Keats. For all of these romantic poets, birds represented different aspects of life and their poetry reflected their different views. The focus of this chapter will be on the data analysis of the study under discussion which is the Symbol of Birds in English Romantic Poetry.

4.2 John Keats: Ode to Nightingale

4.2.1 Title:

The first thing the title tells is the form of the poem, the ode. But it's not just any ode; it's an ode that is addressed "to" its subject. Throughout the poem, the speaker talks to the nightingale as if it were a person. The "nightingale" is a bird that is known for singing at night – and beautifully, at that. But nightingales also play an important role in the history of poetry.

4.2.2 Summary:

The poem focuses on a speaker standing in a dark forest, listening to the beautiful song of the nightingale bird. This provokes a deep and meandering meditation by the speaker on time, death, beauty, nature, and human suffering. The speaker finds comfort in the nightingale's song and at one point even believes that poetry will bring the speaker metaphorically closer to the nightingale. By the end of the poem, however, the speaker seems to be an isolated figure—the nightingale flies away, and the speaker unsure of whether the whole experience has been "a vision" or a "waking dream."

There is a consistent structure of eight, ten-line stanzas in 'Ode to a Nightingale' plus a regular rhyme scheme of ABAB CDE CDE. This form helps to provide stability to the poem, particularly as the subject matter varies between Keats's mental state and descriptions of the nightingale and scenery

1.6.1. Setting of the poem

The choice of setting in ‘Ode to a Nightingale’ is also significant, being set around a forest. At first, the narrator is outside the forest, longing to enter with the nightingale so as to escape the world filled with sadness and illness. Inside the forest for most of the poem, the narrator is able to examine its natural beauty, but ultimately returns to the normal world with the forest once again out of reach. The idea of a forest is effective for a reader because of it being a location with distinct imagery, plus it follows the general Romantic concept of the power and beauty of nature, with the forest representing this outer-world place free of pain.

1.6.2. Form

“Ode to a Nightingale” is written in ten-line stanzas. However, unlike most of the other poems, it is metrically variable—though not so much as “Ode to Psyche.” The first seven and last two lines of each stanza are written in iambic.

Pentameter; the eighth line of each stanza is written in trimeter, with only three accented syllables instead of five. “Nightingale” also differs from the other odes in that its rhyme scheme is the same in every stanza (every other ode varies the order of rhyme in the final three or four lines except “To Psyche,” which has the loosest structure of all the odes). Each stanza in “Nightingale” is rhymed ABABCDECDE, Keats’s most basic scheme throughout the odes.

The poem has eight separate stanzas of ten lines each, and the meter of each line in the stanza, except for the eighth, is iambic pentameter. The eighth line is written in iambic trimeter, which means it has only six syllables per line instead of ten.

Analysis

Stanza 1

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:

'Tis not through envy of thy happy lot,
But being too happy in thine happiness,—
That thou, light-winged Dryad of the trees
In some melodious plot
Of beechen green, and shadows numberless,
Singing of summer in full-throated ease.

The Benumbing Effect of the Nightingale's Song

The poet's heart aches and his body is benumbed as he hears the song of a nightingale. He feels like one who has taken a benumbing poison or a dulling drug. This effect is produced on him by the happy song of the nightingale who is singing in a joyous, glorious voice among the green beech-trees; and who is called by the poet a light-winged nymph of the trees.

It is to be noted that the poet lapses away into a kind of swoon on hearing the ecstatic song of the nightingale and he seeks oblivion. The following words in this stanza produce a cumulative effect of drugged languor: "aches", "drowsy numbness", "pains", "dull opiate", "Lethe-wards had sunk". The very movement of the verse here contributes to the total effect of languor that is produced.

The Excess of Happiness

It is an overabundance of joy, occasioned by the bird's melody that creates the temperament of drowsiness in the writer. In any case, the opiate impact is somewhat calmed by a sensation of restored life that is delivered by a reference to the "light-winged Dryad of trees", "the musical plot of beechen green", and "summer".

Stanza 2

O, for a draught of vintage! that hath been
Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, and Provençal song, and sunburnt mirth!
O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,
And purple-stained mouth;
That I might drink, and leave the world unseen,
And with thee fade away into the forest dim:

The artist desires for a beverage of some great wine prepared in the warm, gay and jolly districts of France, or a huge cup of red wine brought from the wellspring of the Muses. He needs this wine to empower him to leave this

universe of the real world and to escape into the woods where he can join the songbird.

An Atmosphere of Warmth

The songbird and its tunes have given way, in this refrain, to different musings—considerations of wine, the bright terrains where its grapes are developed, and the mirth which it brings. An overall climate of warmth prevails in this verse. "Sun-consumed merriment" consolidates the possibility of the sun's glow with the glow of euphoria in the happy producers. This is a luxuriously exotic verse with its references to jollity and fun, the cool wine, the moving, and the blushful wine with its air pockets winking at the edge. The artist's craving for wine doesn't mean a longing for warmth and joy; it is a craving for escape from the universe of real factors.

Stanza 3

Fade far away, dissolve, and quite forget
 What thou among the leaves hast never known,
The weariness, the fever, and the fret
 Here, where men sit and hear each other groan;
Where palsy shakes a few, sad, last gray hairs,
 Where youth grows pale, and spectre-thin, and dies;
 Where but to think is to be full of sorrow
 And leaden-eyed despairs,
Where Beauty cannot keep her lustrous eyes,
 Or new Love pine at them beyond to-morrow.

The Sorrows in Human Life

The artist wishes to neglect himself and get away from this universe of perplexity and distress into the woods to be in the organization of the songbird. Life, he says, offers a discouraging exhibition with its exhaustion, fever, and fret. This is a world wherein individuals hear, each other's moans, a world where paralysis

may assault the old and utilization may assault the youthful, in which only to believe is to get tragic, and in which both magnificence and love are brief.

Most Pessimistic Lines

Here we have probably the most skeptical lines in English verse. Obviously the image of life portrayed here is uneven; however it is in any case reasonable and persuading. It can't be questioned that the measure of enduring in this world is far more noteworthy than the measure of joy. Aside from that, these lines reverberation the artist's very own anguish brought about by the sudden passing of his sibling Tom. Albeit these lines are provoked primarily by close to home despondency, yet their general character must be perceived.

The Nightingale's Happiness

The Nightingale is accepted by the writer to be content since it isn't human, since it has never known the exhaustion, the fever and fret of human life. "What's more, the artist realizes too well that the satisfaction is intellectually following the bird into its reality among the leaves can't last, for he is a person all things considered, and what is human should die. His downturn is consequently implied in the actual bliss."

Stanza 4

Away! away! for I will fly to thee,
 Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
 Though the dull brain perplexes and retards:
Already with thee! tender is the night,
 And haply the Queen-Moon is on her throne,
 Cluster'd around by all her starry Fays;
 But here there is no light,
Save what from heaven is with the breezes blown
 Through verdurous glooms and winding mossy ways.
agonies and winding overgrown ways..

The Poet's Use of His Imagination to Escape from Life

Excusing wine, the artist chooses to fly into the woodland on the wings of his wonderful creative mind. He dismisses Bacchus and looks for the assistance of Poesy. The following second he feels shipped into the woodland. The moon is sparkling, encircled by the stars, yet the woods are dull on the grounds that next to no light can enter the thickly-developing leaves of trees.

The Beauty of Nature

Subsequent to having offered articulation to contemplations of human distress in the third verse, the artist here puts forth an energetic attempt to get once again into a cheerful mind-set. Melancholy musings about the human parcel are presently dismissed, along with the chance of wine. Looking for shelter in graceful extravagant, he draws delight from the magnificence of Nature. Nonetheless, the image of Nature in the second 50% of the verse has been censured as being "influenced" on account of the reference to the "Sovereign Moon", and the possibility of the stars as pixies. "Keats is acting naturally intentionally poetical in the terrible sense, like he had returned to the 'pretty' way of Endymion. It isn't unplanned that he has utilized the somewhat influenced word "Poesy" here. The lines are really beguiling, and when we have said that, we have made a point against them.

Stanza 5

I cannot see what flowers are at my feet,

Nor what soft incense hangs upon the boughs,

But, in embalmed darkness, guess each sweet
 Wherewith the seasonable month endows
The grass, the thicket, and the fruit-tree wild;
 White hawthorn, and the pastoral eglantine;
 Fast fading violets cover'd up in leaves;
 And mid-May's eldest child,
The coming musk-rose, full of dewy wine,
 The murmurous haunt of flies on summer eves.

The writer can't perceive what blossoms develop at his feet in the backwoods and what blooms are on the natural product trees. Nonetheless, by the aromas that fill the dim air, he can figure that the woods is loaded with white hawthorns, sweet-briers, violets, and buds of musk-roses which will at the appointed time draw in large numbers of flies on summer nights.

A Richly Sensuous Stanza

This is again a lavishly erotic refrain. The writer makes a charmed reaction to the exotic excellence of the universe of Nature.

Stanza 6

Darkling I listen; and, for many a time
 I have been half in love with easeful Death,
Call'd him soft names in many a mused rhyme,
 To take into the air my quiet breath;
 Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
 While thou art pouring forth thy soul abroad
 In such an ecstasy!
Still wouldst thou sing, and I have ears in vain—
 To thy high requiem become a sod.

The Poet's Desire for Death

As he hears the songbird's tune in the dimness, he recollects how on numerous events in his day to day existence he has wanted for death that would bring a

delivery from the weight of presence. Like never before previously, he now feels a desire to die, though he would like to die a painless death: "To cease upon the midnight with no pain"

The nightingale will continue to pour forth its ecstatic melody even when he is dead and become completely deaf to it. The songbird will keep on pouring forward its elated tune in any event, when he is dead and gotten totally hard of hearing to it.

A Morbid Mood

The disposition of the artist has again changed. He began the sonnet in a state of mind of euphoria which changed, into a temperament of outrageous distress in the third refrain. In the fourth and fifth refrains, he changed once again into an upbeat state of mind. Presently he communicates a wish to kick the bucket. In this verse he is thusly in a most bleak disposition. The longing for death is clearly an unfortunate one and, however the peruser may have been sharing the previous states of mind of the artist, he will be unable to share this craving for death.

Stanza 7

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:
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that oft-times hath
Charm'd magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.

The writer currently differentiates the mortality

The writer presently differentiates the mortality of people with the everlasting status of the songbird. The songbird's tune, he contends, has not changed for quite a long time. The voice of the songbird which he presently hears is maybe equivalent to be heard in antiquated occasions by ruler and comedian, equivalent to be heard by the hopeless Ruth as she remained in the outsider corn. It is a

similar voice which has frequently done magic upon the captivated windows of a palace arranged on the shore of a perilous sea in "pixie lands pitiful".

Outlandish Reasoning in this Stanza

There is an outlandish thing about the writer's ascribing eternity to the songbird in each case; obviously, he is alluding to the coherence of the bird's melody which has stayed unaltered as the centuries progressed. He positively doesn't imply that the bird is in a real sense godlike. He just accepts the songbird's tune as an image of lastingness. Ages pass, yet the tune of the songbird proceeds for all time. In the Ode on Melancholy, Keats acknowledges temporariness as unavoidable, yet here he abides upon the possibility of changelessness.

The Famous Closing Lines of this Stanza

The last two lines of the refrain have gotten acclaimed for the feeling of miracle and secret which they stir. It is said that in these two lines Keats has contacted the high watermark of sentimentalism.

Stanza 8

Desolate! the very word resembles a chime

To work me back from you to my sole self!

Farewell! the extravagant can't cheat so well

As she is fam'd to do, deluding mythical being.

Farewell! Farewell! Thy sad song of devotion blurs

Past the close to knolls, over the still stream,

Up the slope side; and now 'tis covered profound

In the following valley-meadows:

Was it a dream, or a waking dream?

Escaped is that music: — Do I wake or rest?

The Poet's Disillusionment

"Sad" follows up on the writer's brain like the ringing of an alert and helps him to remember his own hopeless condition. As the melody of the songbird turns out to be more far off, his creative mind which had conveyed him into the backwoods additionally decreases, and the graceful vision blurs. He realizes that he is moving back from the area of idyllic extravagant to the normal universe of the real world. All things considered, "the extravagant can't cheat so exceptionally well as she is celebrated to do."

The Note of Frustration in the Final Stanza

In the finishing up refrain, the artist presents two groundbreaking thoughts. One is that even the melody of the songbird can't be heard continually and that it

should disappear after a short time. Furthermore, the idyllic creative mind itself has just concise flights and that, toward the finish of a lovely trip to delightful districts, one should get back to the agonizing real factors of life-. In this way the tribute, which had opened on a note of delight, closes on a note of dissatisfaction.

The Poet's Mood in the Ode to a Nightingale

Bliss and Ecstasy in the Opening Two Stanzas

The artist's state of mind in the two opening refrains is one of satisfaction and joy which nearly deadens his detects. This mind-set is because of the joyful melody of the songbird. This mind-set leads him to a craving for a measuring glass of wine by drinking which he can fail to remember this world or distresses and disasters and disappear into the backwoods where the songbird is singing its upbeat melody.

The Sense of the Tragedy of Human Life

The artist then, at that point communicates the feeling of the awfulness of life and the misery coming about there from. He alludes to the exhaustion, the fever, and the fret of human existence. This is a reality where men sit and hear each other moan, where paralysis shakes the couple of last hair of matured individuals, where youngsters fall a prey to deadly illnesses (like tuberculosis), where only to believe is to get miserable, and where excellence and love are brief. Along these lines the state of mind of euphoria with which the sonnet had opened changes here into a mind-set of profound negativity and despondency.

The Mood of Delight in the Midst of Natural Beauty

The temperament of profound cynicism and gloom offers route to a state of mind of joy occasioned by his creative contact with the magnificence and greatness of Nature. He has flown into the woodland on the wings of his creative mind despite the impeding impact of the bluntness of the cerebrum. (The unadulterated explanation or insight upsets the free play of the creative mind.) The moon, the stars, the blossoms developing at his feet soothes his feeling of the awfulness of life.

A Pessimistic Mood Once Again

Then, we discover the artist "half enamored with easeful passing". He alludes to this craving for death on prior events however right now particularly he thinks it "rich to kick the bucket". This craving for profundity shows horribleness in the artist. He broadcasts an unduly skeptical vibe. Life has its distresses and pains; magnificence and love and youth are brief; yet Nature has its delights, its appeal, and its wonder. The motivation behind why the artist respects a sensation of absolute depression is that his own conditions are at the rear of his brain when he is composing the sonnet. His sibling Tom had kicked the bucket of tuberculosis; he, when all is said and done, experienced this feared infection; and his adoration for Fanny Brawne had not been satisfied.

The Poet's Envy of the Nightingale's Joy

The prospect of his own demise makes the artist contrast the mortality of people with the everlasting status of the songbird. He feels that the tune of songbird which he is presently hearing is equivalent to was heard in antiquated occasions by sovereign and comedian, and by the weepy Ruth, the very that frequently in the past had opened enchantment casements in the singular nations of the pixies or the unbelievable nations of sentiment. Having prevented an inclination from getting jealousy of the songbird's euphoria in the initial verse, he currently is without a doubt in a temperament of begrudging the everlasting status of the songbird. A craving to pass on, communicated in the former refrain, here impalpably drives him, however certainly, to begrudge the alleged eternity of

the bird. In the last verse, he is again overwhelmed by a sensation of despairing on the grounds that, not exclusively is the songbird's melody disappearing, yet in addition since his creative trip into the woods has finished and he gets himself eye to eye with the harsh real factors of life. He tracks down that the songbird's tune brings about a dream, and hallucination which falls flat, letting the audience be with his considerations and pains.

It is about the magnificence of Keats' creative mind on its unadulterated heartfelt side, and momentous likewise for its note of reflection and contemplation. The focal thought here is the difference of the delight and excellence and obvious changelessness of the songbird's tune with the distresses of human existence and the temporariness of magnificence and love in this world.

Melancholy, and the Note of Pessimism

An energetic despairing broods over the entire sonnet. The entry portraying the distresses and disasters of life is profoundly negative. The world is loaded with exhaustion, fever, and fret, and the moans of enduring humankind. Paralysis distresses the old and untimely, passing overwhelms the youthful. To think here is to be loaded with distress; both excellence and love are brief.

The Reason for the Poet's Despondency

Keats composed this sonnet soon after the passing (from utilization) of his sibling Tom to whom he was profoundly joined. He was likewise maybe thinking about the unexpected passing of Elizabeth Taylor. He was consequently burdened by a significant feeling of the awfulness of life; and of that feeling of misfortune, this sonnet is a piercing articulation.

The Desire to Die

The note of negativity is discovered likewise in the lines where the writer communicates a longing to pass on, "to stop upon the 12 PM with no agony". At the point when we recollect that Keats really kicked the bucket an unexpected passing, we understand the note of oblivious prescience in these lines, which therefore become even more terrible.

Distresses of Life in General; and the Personal grieves

The enthusiastically close to home and human character of this sonnet is subsequently self-evident. It uncovers Keats' feeling of the awfulness of human existence all in all and his feeling of individual enduring specifically. The sonnet brings before our eyes an agonizing image of the distresses and pains of human existence, and simultaneously it passes on to us the despairing and pity which had burdened Keats for different reasons. The sonnet is the call of an injured soul.

Its Rich Sensuousness and Pictorial Quality

The sonnet is perhaps the best illustration of Keats' pictorial quality and his rich sexiness. We have a bounty of rich, concrete, and erotic symbolism. The lines in which the writer communicates an energetic longing for some Provincial wine or the red wine from the wellspring of the Muses have a rich allure:

O for a draft of vintage, that hath been

Cool'd a long age in the profound dug earth,

Tasting of Flora and the nation green,

Dance, and Provencal tune, and sun-consumed gaiety!

These lines bring before us an awesome image of Provence with its fun and skip around, happiness, joyful making, drinking and moving. Essentially, the receptacle loaded with the shining, blushful Hippocrene is profoundly satisfying. Then, at that point there is the superb image of the moon sparkling in the sky and encompassed by stars, appearing as though a sovereign encompassed by her orderly pixies:

Furthermore, haply the Queen-Moon is on her seat.

Cluster'd around by the entirety of her brilliant Fays.

The rich dining experience of blossoms that anticipates us in the following verse is one of the extraordinary marvels of the sonnet. Blossoms, delicate incense, the natural product trees, the white hawthorn, the eglantine, the quick blurring violets, the coming musk-rose loaded with sweet squeeze—this is a pleasure for our faculties.

Aside from these arousing pictures, there is additionally the striking and unfortunate picture of Ruth when, wiped out for home, she stood sorrowful in the midst of the outsider corn. This is a profoundly intriguing picture calling up numerous relationships to the brain of one who is familiar with the Bible.

Its Lyric Intensity

The sonnet is a wonderful illustration of melodious verse, verse which is the energetic articulation of enthusiastic sentiments. The sonnet opens with an energetic sensation of euphoria likened to the numbing impact of some medication. This is trailed by an enthusiastic craving for wine. Then, at that point comes an energetic despairing brought into the world of the exhibition of distress in this world. Next is the energetic get a kick out of blossoms and blooms, trailed by and enthusiastic longing for death. The melodious power of this tribute is, for sure, one reason of its significance as verse.

Its Style

The sonnet is written in a wonderful style. It shows Keats' force as an expert of idyllic language at its most noteworthy. Keats here shows perfect ability in a selection of words and in making unique and profoundly expressive expressions. Certain expressions, articulations and lines keep on frequenting the brain of the peruser long after he has perused the sonnet. The expression "the blushful Hippocrene" which alludes to the wellspring of the Muses and its red wine appearing as though the becoming flushed cheeks of a lovely young lady is undoubtedly delightful. Once more, this wine has beaded air pockets "winking at the edge". "Winking" here implies shining yet the amount more is proposed by this word! The air pockets appear to be welcoming a man to the wine as a young lady's wink would welcome him to her organization. Another expressive expression is "purple-stained mouth", that is, a mouth which has been stained red by wine. Critical likewise are the accompanying expressions and articulations—"verdurous blossoms" (line 40); "preserved haziness" (line, 43); "Mid-May's oldest youngster—the coming musk-rose" (lines 48-49); "The murmurous frequent of flies on summer eves" (line 50). The line "the exhaustion, the fever and the fret" honorably portrays the distresses and perplexities of life. "Heavy looked at despair" viably passes on the bluntness according to a man who is in a condition of hopelessness. Still another essential line is: "To thy high composition become a grass."

The Romantic Character of the Poem

The Ode to a Nightingale is an exceptionally heartfelt sonnet. Its sentimentalism is expected to (a) its rich exotic nature, (b) its note of extraordinary longing and its profound despairing, (c) its intriguingness, (d) its sweet music, and its new and unique expressions. Two lines in the sonnet address the high water-sign of unadulterated sentimentalism:

The very that oft-times hath

Charm'd wizardry casements, opening on the froth

of unsafe oceans, in faery lands melancholy.

The bit of the otherworldly, the secret, or more all the intriguingness of these lines have made them a test by which absolutely heartfelt verse can be judged and estimated.

In this sonnet the universe of humankind and the universe of the songbird are appeared differently in relation to one another. The audience in the human world reacts to the tune of the songbird, and feels an extreme craving to discover his way into the world where the bird sings "of summer in fullthroated straightforwardness". For the artist, the universe of the songbird is a universe of wealth and imperativeness, of profound sexiness, of regular excellence and richness; this world offers to the creative mind and has its own ideality.

The Poet's Reverie and its End

The dream into which the artist falls conveys him profound into the "preserved obscurity" out of which the bird is singing and profound into a fellowship wherein he can try for some degree of reconciliation even with death. In any case, the reflective daze can't last. With the absolute first expression of the eighth refrain, the dream is broken. "Melancholy" happens to the writer as the descriptor portraying the far off and otherworldly world proposed by the songbird's melody. In any case, the writer unexpectedly understands that this word applies with more noteworthy accuracy to him. The impact is that of a sudden staggering. With the new and chilling significance of "sad", the melody of the actual songbird modifies: it turns into a "sad hymn". The tune becomes fainter. What had before the ability to make the distress in man disappear from an unforgiving and harsh world, presently itself "blurs" (line 75) and the writer is left alone in the quietness.

Two Issues in the Poem

The Ode to a Nightingale is a rich sonnet. Two specific issues in it merit consideration. One is the nearby association that the artist sets up among delight and torment; and the other is the association among life and demise.

The Double Effect of the Bird's Song

The tune of the songbird has an inquisitive twofold impact. It makes the artist's heart "throb", yet this hurt outcomes from the writer's as a rule too cheerful in the joy of the songbird. The melody additionally goes about as a narcotic, causing the writer to feel sleepy and dulled. Sedatives are utilized to stifle torment, and it might be said the tune of the bird gives the artist transient help from his despondency, abused as he is with the "exhaustion, the fever, and the fret" of the universe of humankind

The Yearning to Escape from the Human World

Also, the songbird's melody causes the writer to long to escape from a world eclipsed with death—"Where youth develops pale, and apparition dainty, and bites the dust", "Where yet to believe is to be loaded with distress". However when he has drawn closer nearest to the songbird's reality, the most elevated satisfaction that he can consider is to pass on—"To stop upon the 12 PM with no agony". The universe of the songbird is certainly not a world immaculate by death, however one in which demise is certainly not a negative and scourging thing. The inquiry that emerges is, "Would could it be that keeps the writer from entering the universe of the songbird?" He reveals to us himself: it is the dull cerebrum that baffles and retards. The measuring utensil of wine for which he had before called, and the free play of the creative mind ("the viewless more extravagant universe of the songbird wings of Poesy")— both share this for all intents and purpose: they can deliver a man from the oppression of the dull cerebrum. The cerebrum demands lucidity and legitimate request; it is a request that should be disintegrated if the artist is to escape into the

The World of the Nightingale, Also a Saddening World

However, the universe of the songbird is additionally a world portrayed by obscurity. We partner obscurity with death, yet this dimness is loaded with the most serious life. This haziness is, undoubtedly, accentuated: "shadows countless" (line 9); "the backwoods faint" (line 20); "verdurous despairs" (line 40). Having entered the faint woodland, the writer "can't see". Despite the fact that the fifth verse has large amounts of arousing subtlety and advances so intensely to every one of the faculties, the greater part of the pictures of sight are liked by the artist. He doesn't really see the Queen-Moon or the stars. He can just "surmise" what blossoms are at his feet. He has discovered his way into a "treated murkiness". "Treated" principally signifies "sweet with salve", however the word is additionally reminiscent of death. In discovering his route inventively into the dull woods, the writer has moved toward death.

The Nightingale's Environment Described Realistically

Keats has depicted the fancy climate of the songbird with full trustworthiness. His essential accentuation is on richness and development, yet he acknowledges the way that demise and change have their place here as well: the violets, for example, are considered as "quick blurring". In any case, the environment of this universe of Nature is totally different from that of the human world frequented by death, where men sit and hear each other moan. The universe of Nature is a universe of cyclic change: the "opportune month", "the coming musk-rose". Thusly the universe of Nature can show up new and interminable, similar to the bird whose melody is by all accounts its soul. **Man's Alienation from Nature**

The sonnet isn't just about man's reality as appeared differently in relation to the universe of Nature, or passing and deathlessness, yet additionally about distance and completeness. It is man's vital distance from Nature that makes demise so horrendous. To break up, to blur into the warm obscurity is to converge into the everlasting example of Nature. In a particularly association, demise itself becomes something positive—a blossoming, a satisfaction.

The Bird, Wholly Merged in Nature

The bird isn't distanced from Nature, yet entirely converged in Nature. The-bird partakes in the eternality of Nature which stays, through the entirety of its changes, unwearied and wonderful. The artist doesn't believe this specific bird to be unfading. The bird is in amicability with its reality—not, as man is, in rivalry with his ("No ravenous ages track you down"); and the bird can't imagine its partition from the world which it communicates and of which it is a section. It is in this feeling that the songbird is undying. Man realizes that he is destined to kick the bucket, knows the exhaustion, the fever, and the fret of the human world, knows in short "What thou among the leaves hast never known" (line 22); and this information dominates man's life and every one of his tunes. Such information eclipses this sonnet and gives it its unique strength.

The Effect of the Word "Melancholy"

With this "melancholy", the writer's endeavor is to enter the universe of the songbird breakdowns. The music which nearly prevailing with regards to making him "blur far away" presently itself blurs and in a second is "covered somewhere down in the following valley-meadows" (lines 77-78).

A Picture of the Opposites in the Poem

This pundit believes the Ode to a Nightingale to be a heartfelt sonnet of the group of Kubla Khan and The Eve of St. Agnes in that it depicts a decision and uncommon experience which is far off from the ordinary. A treatment of this kind of involvement requires extraordinary ability. The chief pressure of the Nightingale Ode, as per this pundit, is a battle among ideal and genuine. It additionally suggests the resistance among delight and torment, creative mind and reason, totality and privation, lastingness and change, Nature and the human, craftsmanship and life, opportunity and subjugation, waking and dream.

The Meeting of Extremes

The medicated dull agony in lines 1-4 is an edge and a difference for the powerful delight of lines 6-10; at the same time it is indivisible from it. Limits meet, as Keats has said in *A Song of Opposites* and the *Ode on Melancholy*. They meet since they are limits, as hot and cold water are similar to the touch: their furthest point is their fondness. Both delight and agony are in the initial verse uplifted, and meet a typical force. The felicity which is perpetual in the songbird is transient and in this way extreme in the writer. It is so substantial a weight that it tends to be persevered through just momentarily. Its attractions make ordinary living monstrous conversely. Allen Tate alludes to the *Nightingale Ode* as uncovering the quandary of the heartfelt creative mind when confronted with the difference between the ideal and the genuine. Great heartfelt sonnets, as *Kubla Khan* and the *Nightingale Ode*, characterize this issue, perform it, and change it to a wellspring of solidarity.

Bounty, Fullness, or Completeness

The subject of the subsequent verse is bounty or completion. The ideal lies in fulfillment. The songbird sings in full-throated straightforwardness, and the receptacle is loaded with the valid, blushful Hippocrene. This completion diverges from the tragic satiety of the third refrain, where yet to believe is to be loaded with distress; it is balanced in the treated obscurity of the fifth verse; and it closes in the 6th refrain in a climatic totality of tune, with the songbird pouring forward her spirit abroad in bliss.

A Concentration of Effect

The draft of vintage has been cooled a quite a while in the past in the profound dug earth; the wellspring of the Muses is the valid, the blushful Hippocrene, and

the container is brimful, with purple-stained mouth. Such convergence of impact is presumably what Keats had as a primary concern when he encouraged Shelley to "load each crack with mineral"

An Escape from Actuality through Wine

The draft of vintage represents a creative departure from fact. The yearning to disappear into the woodland faint is to keep away from another sort privation is fill in for the brilliant universe of the subsequent verse. For ease is subbed the exhaustion, the fever, and the fret; for plenitude, a couple, pitiful, last silver hairs. In this universe of privation youth develops pale, and apparition slight, and kicks the bucket.

A Vivid Picture of Distress and Grief

The privation of the third refrain is just about as clearly portrayed as the ideal wealth of the second. The exemplifications old enough, youth, excellence, and love are vitalised by their specific circumstances; they are tantamount to "hidden Melancholy" in her "sovrain place of worship" in the Ode on Melancholy, and the embodiments of To Autumn. The cycle of dreariness, time, and rot is successfully passed on in the third verse, and the four-crease reiteration of "Where" is a further support.

(As per Douglas Bush, the genuine topic of Keats' six extraordinary tributes is the bitterness of variability.)

The Value of the Ideal

In the Nightingale Ode, Keats is avowing the worth of the ideal, and this is the essential truth. He is additionally perceiving the force of the real, and this is a significant however auxiliary thought. Keats is without a moment's delay

struggled and delighted at the certain disparity between them. He accommodates them by an earlier inventive acknowledgment of the solidarity of involvement, through which he contributes them with a typical furthest point and power of feeling. He need not focus on both, for the genuine can deal with it; it is the path ideal which needs help.

The Romantic, Picturesque Fourth Stanza

The woods scene of the fourth refrain is sincerely pleasant without being truly pictorial: one doesn't envision it, however its piece is describable in visual allegory. The twilight, an image of creative mind, intermixing with dimness proposes the charm of secret. After subsequently utilizing idea Keats goes on, in the fifth verse, to particular. The symbolism in the fifth refrain is specific and arousing, yet not profoundly visual. Hawthorn, eglantine, violets, and muskrose are significant mainly for their peaceful affiliation. Here, as in the subsequent refrain, the topic is completion, however with an additional feeling as a result of the presentation of obscurity and demise in the 6th verse. The liberal fruitfulness of Nature is indivisible from the grave.

A Reasonable Inference from the Experience of the Forest

The death mentioned in the sixth stanza is a reasonable inference from the experience of the forest. As freedom, ease, intensity, fullness, and consummation the two are one. Death is easeful and rich. "To cease upon the midnight" is in one respect the same as "pouring forth thy soul abroad". In each is an outpouring, and a release from the prisoning self. This imaginative acceptance of death is not, however, without reservation. The poet has been only *half* in love with easeful death. The acceptance, in fact, includes the reservation, since it is an acceptance of the limits as well as the freedoms of this death.

The Nightingale's Immortality

In a swift transition the death theme of the sixth stanza turns to a basis for the immortality of the nightingale in the seventh stanza. The objection that the nightingale is not immortal need not trouble us. The objection has been met by the suggestion that Keats is thinking of the race of nightingales, and not the

individual nightingale. At any rate, the bird in this stanza is a universal and undying voice: the voice of Nature, of imaginative sympathy, and therefore of an ideal romantic poetry, infinitely powerful and profuse (compare the “profuse strains of unpremeditated art” of Shelley’s *To a Skylark*, and the “music loud and long” of *Kubla Khan*). As sympathy, the voice of the nightingale resolves all differences: it speaks to high and low (emperor and clown); it comforts the human home-sickness of Ruth and frees her from bitter isolation; and equally it opens the casements of the remote and magical. Lines 65-70 combine the two kinds of romanticism— the domestic and the exotic. But both the kinds are linked by their common purpose of fusing the usual with the strange. Ruth is distanced and framed by time and rich association, but in relation to the magic casements she is homely and familiar. These magic casements are the climax of the imaginative experience.

The Fancy Cannot Cheat So Well

The final stanza is a soft and quiet withdrawal from the heights. The word “forlorn” is like a bell which tolls the death of the imagination. Ruth is forlorn in her loneliness. The faery lands are pleasurably forlorn in a remoteness which is really the condition of their value. In any case, the word brings the poet to the common, everyday world. The fact that fancy cannot cheat so well is not a rejection of imagination but part of the total experience.

The Complexity of Feeling and Thought in the Poem

The *Ode to a Nightingale* contains the highest, the fullest, the most intense, and the most valuable mental experience which Keats can imagine. This experience is the centre of the poem, and the basis of its unity. Within this unity, however, is a complex of feeling and thought which moves in alternate rises and falls, a series of waves. These waves are not of equal height; they rise gradually to a climax in the seventh stanza, and the rise subsides in the conclusion.

4.1.6. Major Themes:

Death

The poem contains images associated with death, such as ‘hemlock’, ‘Lethe’, ‘embalmed’, ‘darkness’, ‘requiem’, tolling bell, ‘plaintive anthem’ etc. When associated with ‘palsy’, ‘fret’ and ‘despairs’, death is a negative presence that

quenches the human spirit. But death also has positive associations: it is 'easeful', a 'rich' experience which releases the poet into a pain-free eternity.

Keats says that death is an unavoidable phenomenon. He paints it in both negative and positive ways. On the one hand, is its presence. The poet also presents the life and melodious song of the nightingale in juxtaposition. To him, life is mortal, but the song of the nightingale is immortal. It has been a source of enjoyment for centuries and will stay so even after his demise. Though he keeps himself engaged in the beautiful and charming world of imaginations, he cannot stay there for good. Therefore, he accepts that imagination is just a short source of peace.

All living things are, of course, subject to death. This is why the nightingale can only be considered 'immortal' as a symbol. Individual birds die, but the species continues. However, a 'symbol' lacks the warmth of an actual living creature – hence Keats' ambivalence towards it.

The power of imagination:

This is not a poem about how a bird's joyful singing inspires and revitalizes the poet. Instead what follows is a troubled meditation on the power of human imagination to encounter joy within the world and for it to transform the soul (what Keats refers to elsewhere as part of the 'vale of soul-making').

There is a fundamental paradox in the poem. On the one hand the nightingale's song is seen as offering relief from the day-to-day pains of living – 'the weariness, the fever and the fret'; on the other hand the 'immortality' of the bird and the eternal nature of its song makes Keats painfully aware of human transience and the fragility of his own life.

Escape

The poet imagines escaping from humanity's tragic existence, 'Where youth grows pale, and specter-thin, and dies', first through an ecstasy of intoxication, drinking 'a beaker full of the warm South', and then 'on the viewless wings of Poesy', that is, through imagination itself. In the central section of the poem, the mind's attempt both to transcend life and remain aware of itself leads to its

becoming lost. Keats describes an ‘embalmed darkness’ of transitory sensations under the canopy of the tree surrounding him that suggest not escape but rather death. The poet imagines escaping from humanity’s tragic existence, ‘Where youth grows pale, and specter-thin, and dies’, first through an ecstasy of intoxication, drinking ‘a beaker full of the warm South’, and then ‘on the viewless wings of Poesy’, that is, through imagination itself. In the central section of the poem, the mind’s attempt both to transcend life and remain aware of itself leads to its becoming lost. Keats describes an ‘embalmed darkness’ of transitory sensations under the canopy of the tree surrounding him that suggest not escape but rather death.

4.1.7 Literary and poetic devices:

1. Alliteration is the repetition of consonant sounds in the same line such as the sound of /th/ in “That thou, light-winged Dryad of the trees”.

2. Simile: A simile is a figure of speech used to compare something with something else to make its meaning clear. Keats has used simile in the second stanza, “Forlorn! the very word is like a bell.” Here the poet is comparing forlorn to a bell.

3. Enjambment refers to the continuation of a sentence without a pause after the end of a line in a couplet or stanza. For example:

*“My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains.”*

4. Imagery: The use of imagery makes the readers visualize the writer’s feelings, emotions or ideas. Keats has used images to present a clear and vivid picture of his miserable plight such as, “though of hemlock I had drunk,” “Past the near meadows,” “Fast fading violets cover’d up in leaves.”

5. Assonance: is the repetition of same vowel sounds in the same lines of poetry such as the sound of /o/ in “In some melodious plot” and /i/ sound in “The Voice” I hear this passing night was heard.”

6. Metaphor: There are two metaphors in this poem. The first one is used in line eleven, “for a beaker full of the warm south”. Here he compares liquid with the southern country weather.

7. Personification: Personification is to give human qualities to non-human things. Keats has used personification in line twenty-nine, “where beauty cannot keep her lustrous eyes” as if the beauty is human and can see. The second example is in line thirty-six, “The Queen moon is on her throne.”

8. Anaphora: It refers to the repetition initial words of sentences in sequence or in the whole stanza or even the poem. Keats has repeated the word “where” in the following lines to emphasize the existence of his imaginative world. For example:

“Where palsy shakes a few, sad, last gray hairs,
Where youth grows pale, and spectre-thin, and dies;
Where but to think is to be full of sorrow
And leaden-eyed despairs,
Where Beauty cannot keep her lustrous eyes.”

9. Apostrophe: An apostrophe is a device used to call somebody from afar. The poet has used this device in line sixty-one, “Thou was not born for death, immortal Bird.”

10. Stanza: A stanza is a poetic form of some lines. There are three eight-lined stanzas in this poem.

11. Octave: An octave is an eight-lined stanza. Here, all the stanzas in the poem are an octave.

12. Rhyme Scheme: the poem follows ABAB, rhyme scheme and this pattern continues to the end.

13. End rhyme scheme: end rhyme scheme is used to make stanza melodious. Such as "glory/story", "breakers/ forsakes" and "birth/worth".

4.1.8 .Symbolism:

The nightingale (and particularly its song) is the poem’s central image and symbol. The music it produces becomes a symbol of pure beauty. It is not restricted by any translatable ‘meaning’ as words are. It is direct communication from the world of nature to that of human beings, the response of each hearer being unique and equally valid.

The poem "Ode to a Nightingale" by John Keats uses powerful symbolism to express the meaning of its verses. The Nightingale song included in the poem, refers to the author's desire of immortality and the ability to escape from reality.

In the poem "Ode to a Nightingale," John Keats uses powerful, distinct symbolism and imagery. The nightingale, for instance, is interpreted by many to be a symbol of Keats' poetic inspiration and satisfaction. This symbolism can be seen by the vivid descriptions Keats gives the nightingale. However, the nightingale is definitely not the only item of symbolism in "Ode to a Nightingale." In a short piece of art, Keats apparently has mastered using many different items, phrases, and brilliant, descriptive metaphorical text to symbolize something he yearns for. Countless pieces of the poem indicate that he also wishes for immortality and the ability to escape from reality and into another state of consciousness and the ecstasy of the nightingale's song - its peace, its happiness.

"Ode to a Nightingale" is relevant to the themes Keats explores in his poems .The author yearns for a way to escape the difficulties of reality and human life. In an attempt to accomplish his escape, Keats tries to enter the life of the nightingale. He uses the strong symbolic meaning of the nightingale and its world to escape from harsh reality. In the poem, John Keats even transforms the bird to become immortal. While exploring numerous ways to join the bird forever in its "song," Keats is unfortunately forced to realize that escaping from reality to the nightingale is impossible.

The nightingale is the main feature and piece of symbolism in "Ode to a Nightingale." Historically, birds have always been the ideal symbol of freedom and inspiration. The fashion in which Keats describes the nightingale plays a central part to the reading of the poem. In the first stanza, Keats describes the bird as a "...light-winged Dryad of the trees" (Keats, line 7). The "light wings" of the nightingale, or any bird for that matter, is the reason it has the ability to soar freely above us all.

William words worth: To the Cuckoo 4.2

4.2.1. Title:

To the Cuckoo by Wordsworth is poem of joy and happy memories. The little song-bird, cuckoo comes to England in early spring.

4.2.2. Paraphrase:

The poem "To the Cuckoo", is all about the admiration of Cuckoo bird and how its voice affects positively on the poet. It cheers the mood of the poet and takes him to his childhood memories. It again confirms Wordsworth's known love for nature. It has eight-stanza with a recurring rhyme scheme of ABAB.

Wordsworth addresses the Cuckoo bird and praises its lovely voice.

4.2.3. Setting:

The poem "To Cuckoo" is set in English Countryside in spring, in a green valley surrounded by hills.

4.2.4. Form:

The poem consists of eight stanzas, To the Cuckoo, is a lyrical pastoral poem with elaborate stanza formations. It can be called an ode to the Cuckoo bird. The poet has directly addressed this poem to the cuckoo and expresses his love, devotion, and yearning to visually glimpse the cuckoo throughout the poem. Here the writer addresses a cuckoo. The poet hears the cuckoo and is in awe and wonder on the off chance that it is something more than a winged animal. His marvel ascends from the memory of his youth when the cuckoo opens up the universe of creative energy to him. The cuckoo bird is an arranged image of innocence, gaiety, purity, and boyhood.

4.2.5. Analysis:

Stanza 1

O blithe newcomer! I have heard,
I hear thee and rejoice:
O Cuckoo! Shall I call thee bird
Or but a wandering Voice?

Wordsworth welcomes the cuckoo bird with a sense of familiarity, as he says he has heard him before. Calling the cuckoo a “blithe” new-comer alludes to the fact that the cuckoo is free and is not subject to the restrictions of human life. The cuckoo is merry and free from all worldly worries. The first stanza itself sets the tone for the rest of the poem as the poet makes it clear that he is addressing the cuckoo. The cuckoo bird’s voice brings back joyous memories to the poet and thus, he rejoices. The third and the fourth line of the poem are suggestive of the idea that the poet has never actually seen the bird, and know him only by his voice. He expresses this when he asks the cuckoo whether he should call him a bird or his identity will remain as that of a wandering voice. The third line can also be interpreted as Wordsworth wonders whether calling the cuckoo a bird encompasses his sentiments or if the cuckoo extends beyond his realms of comprehension.

Stanza 2

While I am lying on the grass
Thy twofold shout I hear;
From hill to hill it seems to pass,
At once far off and near.

Wordsworth is lying on the grass when he hears the cuckoo’s call. The effect of echoing has been spoken about in this stanza. The cuckoo’s voice echoes across hills and reaches the poet. This gives the impression of the voice being once close, then again far off. The fact that the poet is lying on the grass while hearing the cuckoo’s song gives the reader an idea of how close and deeply attached to nature the poet is. The wandering cuckoo’s song is everywhere and it submerges the entire milieu in its melody. The poet also reveals to the reader how he discovers that the voice is that of a cuckoo. The twofold shout that he hears is something that is exclusive to the cuckoo; hence the poet reaches his conclusion.

Stanza 3

Though babbling only to the vale
Of sunshine and of flowers,
Thou bringest unto me a tale
Of visionary hours

Despite singing to the valley, talking about sunshine and flowers, the cuckoo bird's voice brings back many memories to the poet. The cuckoo birds wander about in the valley that is brimming with flowers and sunshine, thus the bird's songs too are an ode to these aspects of nature. But, to Wordsworth, these songs have a completely different relevance. They act as an element of nostalgia, transporting the poet to days of his past. He calls those times "visionary hours" as he cannot go back to them in person, and can only envision them from his memory. This indicates that the poet remembers the cuckoo from his childhood, which is alluded to in the first stanza when he says he has heard the cuckoo's song before, and the cuckoo's voice now acts as a catalyst in bringing back the poet's memories of his childhood.

Stanza 4

Thrice welcome, darling of the Spring!
Even yet thou art to me
No bird, but an invisible thing,
A voice, a mystery;

The poet welcomes the cuckoo thrice, indicating his excitement and eagerness. The cuckoo is addressed as the darling of the spring he arrives with the genesis of spring, singing about valleys, flowers and other beauties of nature. This is where the poet clearly states that he has never seen the cuckoo in reality. He recognizes him by his voice. Thus, to the poet, the cuckoo is less of an actual living bird and more of a mysterious voice whom he wants to see. The bird has been visually hidden from the poet through all these years, yet his song strikes such emotions in him that the poet remembers the cuckoo bird by his voice.

Stanza 5

The same whom in my schoolboy days
I listened to; that Cry
Which made me look a thousand ways?
In bush, and tree, and sky.

In this stanza, the poet is transported to days of his childhood when he used to listen to the cry of the cuckoo and go a thousand ways to place the source of the voice. He left no possible place undiscovered, be it the bushes, the trees, or the sky. The tone of the poet is overtly nostalgic in these lines as he clearly expresses his unfulfilled desire to get a glimpse of the origin of the voice that he

remembers from his boyhood. So desperate was the poet to locate the bird that he scoured all possible nooks and crannies in his endeavor to get visual satisfaction. The cuckoo's voice had fascinated the poet and fired his need to locate the bird so that he could see for himself, the source of such melody.

Stanza 6

To seek thee did I often rove
Through woods and on the green;
And thou wert still a hope, a love;
Still longed for, never seen!

Wordsworth addresses the bird, telling him how much finding him means to him. The poet wandered constantly, looking for the bird in woods, anywhere, and everywhere. This is an indication of the poet's dedication towards locating the source of the voice. Despite being unsuccessful in the past, the poet hasn't given up and says that he still hopes to find the bird. Wordsworth has also confessed his love for the cuckoo bird. This is actually a good indicator of the attachment he had with the cuckoo's voice as the fact that he has never seen the bird doesn't deter him from loving the cuckoo. In the last line of the poem, the poet states that he still yearns to find the bird and see for himself that there is more to the cuckoo than just his voice. The poet hasn't lost hope yet and still wants to find his love.

Stanza 7

And I can listen to thee yet;
Can lie upon the plain
And listen, till I do beget
That golden time again.

With this stanza, the poet again travels back to the present and says that he can still listen to the cuckoo, lying on the ground and produce memories of his childhood. This stanza is in actuality a whole sentence, and cannot be interpreted line wise. Wordsworth was a romantic poet, and by labeling his childhood as the "golden time" he confines this to his romantic genre of poetry. Like gold, he implies that his childhood was precious to him and that he wants to relive the moments of his schoolboy days by lying down on the grass and listening to the voice of the cuckoo. The poet is nostalgic and wants to conjure up memories of his childhood by relying on the cuckoo's cry.

Stanza 8

O blessed birth! the earth we pace
Again appears to be
An unsubstantial, fairy place,
That is fit home for Thee!

"Favored" incorporates the writer's affection and dedication towards the cuckoo. Wordsworth calls the earth "unsubstantial", is an unreasonable spot of pixies. This could be on the grounds that the earth has entrancing components of nature, similar to the sky, woods, waterways, valleys, and yet is tormented by limitations of mechanical life which controls the opportunity of a person. A spot with such charming logical inconsistencies is a spot that is good for the cuckoo. The utilization of the expression "once more" suggests the way that with the appearance of the cuckoo, the earth takes on such a pretense. He writer could likewise be saying that the earth, that is so adaptable, is the ideal dwelling for the cuckoo as he also is brimming with inconsistencies. He mixes dreams from the writer's adolescence and makes him nostalgic, however is himself never to be seen.

"To the Cuckoo" catches Wordsworth's adoration for nature and every one of the going with components of nature. This is an expressive peaceful sonnet that is a tribute to the cuckoo bird. The writer depicts the meaning of the voice of the cuckoo bird in his life. His sonnet centers around how the cuckoo bird in spring, a season that invites joy and essentialness, enters his life and goes on him on an outing down the world of fond memories of brilliant occasions. The writer's tone is cheerful and light. Wordsworth likewise utilizes symbolism and other abstract gadgets to pass on the eternality and visionary glimmer he feels when he hears the cuckoo.

5. Significant Themes

5.1 Nature

Nature is the central subject in the sonnet "To the Cuckoo" as the artist examines blossoms, valleys and the sonnet is a tribute to the cuckoo, a segment of nature. The author is lying on the grass when hears the cuckoo's cry, which echoes transversely over inclines. This exhibits the artist's significant peaceful

melodious association with nature. Accordingly, To the Cuckoo gets Wordsworth's fondness for nature and the wide range of various segments of nature. This is a melodious peaceful sonnet that is an accolade for the cuckoo. The writer portrays the meaning of the voice of the cuckoo in his life. His writer bases on how the cuckoo bird in spring, a season that welcomes bliss and essentialness, enters his life and welcomes him on a trip down the universe of affectionate recollections of Nature. The writer's tone is cheerful and light. Wordsworth additionally utilizes symbolism and other artistic gadgets to pass on the interminability and visionary glimmer he feels when he hears the cuckoo.

5.2 Wistfulness

Wistfulness is likewise a directing subject in the sonnet as the author examines how he recalls the voice of the cuckoo from his childhood and how it moves the craftsman to his more energetic "brilliant days". The reference of "visionary hours" is a repercussion of times that the essayist can't get back.

The artist's happiness can be felt all through the sonnet using terms like "cheer", "Threefold gladly received", "dear of the Spring!". The appearance of the cuckoo fills the artist with delight as he can get back to his beloved recollections with the cuckoo's tune as an opening.

5.3 Hope and Yearning

Trust and Yearning Hope and longing is additionally a foremost subject of this lyric. Trust and yearning of the writer have been reflected when he communicates how he frantically utilized to hunt for the cuckoo in each conceivable put and his gallant desire that he will find his adore, the cuckoo at some point within the not so removed future.

4.6 Literary and poetic devices

Similar sounding word usage Alliteration means the redundancy of initial consonant sounds of the different words in the verses of a poem. Similar sounding word usages create beat and mood in the poem to catch the enthusiasm of the reader. Some examples of alliteration usages utilized in the poem are as following:

1. Wandering-----Voice
2. Hil ----- Hill
3. Blessed----- Bird

4.6.1 Extended Metaphor

The entire poem can be taken in its totality as an extended metaphor of time. It might be the through the cuckoo, the writer is actually alluding to time. Time is precarious and wanders on its principle. One can just revisit to the past through the portals of time, a similar way the poet remembers his childhood recollections, utilizing the cuckoo's melody as his window. Wordsworth can get to recollections from decades before i.e. the brilliant time of his childhood by means of the message that the Cuckoo brings.

4.6.2 Personification

The cuckoo has been more than once given certain human traits. Babbling, shouting, crying are the terms used to portray the cuckoo's enunciation, are as a matter of fact the vocal attributes of human.

4.6.3 Onomatopoeia

The 'O' used to address the cuckoo is a real sound that is made to call someone, all the more generally called "Oh!" In poetry is often used to create rhythmical cadences of music, without the expansion of actual instrumentation.

4.6.4 Hyperbole

Wordsworth makes use of exaggeration in this poem to focus on some aspects of the cuckoo and nature. The earth is called an "unsubstantial, faery place". This is to make a picture of a supernatural place and furthermore, to add mystery to the cuckoo who has never been seen by the poet in reality. The poet refers to his childhood as the "golden time". This is done to build up how valuable the recollections of his youth are to him. **Imagery**

The poet makes such a great use of imagery into the Cuckoo. The reader's brain is anticipated with the image of spring in England. The usage of words like sunshine, flowers, Vale (valley) makes a radiant and glad picture. The steady reference to green fields and the cuckoo give this poem a peaceful touch and exhibit the artist's connection to nature. Calling the cuckoo "blithe" and

communicating his euphoria in inviting back the cuckoo, the poet gives the poem undertones of joy and happiness. The poet also gives away the season when he alludes to the cuckoo as the “Darling of Spring”.

4.6.5 Rhyme Scheme

To the Cuckoo is a sonnet contained eight refrains, each being a quatrain, for example including four lines. A rhyme plan of ABAB is utilized all through the sonnet. Accordingly the sonnet seeks after substitute rhymes conspire.

In this sonnet, the cuckoo bird is utilized to represent these thoughts:

4.6.6 Childhood

Wordsworth takes note of that seeing the cuckoo helps him to remember his childhood; the cuckoo was, back then, an image of "trust" to the youthful Wordsworth, and seeing the cuckoo currently assists the artist with returning again to the "brilliant days" of his childhood.

4.6.7 Nature and excellence

The cuckoo appears to animate those amazing sentiments once evoked in him ordinarily; where once the cuckoo appeared to cause the earth to feel a "faery" world, this is something that can be ground out of an individual by the battle toward adulthood. Yet, when the cuckoo, such as spring, returns, it can help us to remember how free and loaded up with euphoria we once felt when confronted with straightforward excellence.

4.3. Percy Bysshe Shelly: To a Skylark

4.3.1. Title

'To a Skylark' by Percy Buysshe Shelly could be a little; ancient English fowl popular for its singing. It can be tribute to the “blithe” quintessence of a singing skylark and how human creatures are incapable to ever reach that same bliss.

4.3.2. Paraphrase the skylark flies into the sky singing happily. Because it flies tall and, the clouds of the evening make it undetectable, in any case, the craftsman in spite of the notion everything listens its tune which filled both the soil and discuss. The artist compares the undetectable skylark to an artist. The artist says that the songs sung in acknowledgment of cherish or wine or music played for a wedding or a celebration can't be compared with the excellence of

the skylark's tune. The artist considers around the reasons for the skylark's bliss and he summed that the skylark is freed from everything that provides torment to man. It realizes what lies past passing and has no fear. Indeed in the event that man freed himself from detest pride and fear, man's joyful.

Reword

The skylark flies into the sky singing blissfully. As it soars and, the billows of the evening make it imperceptible, be that as it may, the craftsman regardless of everything hears its tune which filled both the earth and air. The writer thinks about the undetectable skylark to an artist. The writer says that the tunes sung in acknowledgment of affection or wine or music played for a wedding or a celebration couldn't measure up to the excellence of the skylark's tune. The artist considers about the explanations behind the skylark's joy and he added that the skylark is freed from all that offers torture to man. It understands what lies past death and has no dread. Regardless of whether man freed himself from detest, pride and dread, man's bliss would not ascent to the skylarks. The secret of its capacity to sing so cheerfully would be an outstanding present for the artist. In the event that that the skylark could give to Shelley a portion of its euphoria, then, at that point he would make verse that the world would peruse as merrily as he is paying attention to the sweet tune of the bird.

.Setting of the sonnet 4.2.3

P B Shelley's 'To a Skylark' was roused by the melody of a genuine skylark, heard in Italy in 1820. Stephen Hebron thinks about how Shelley changes standard experience into a request to move past that experience to a more profound wonderful arrangement.

4.3.4 Structure

To a Skylark by Percy Bysshe Shelley 'To a Skylark' by Percy Bysshe Shelley is a 21 refrain tribute that is predictable in its rhyme plot from the absolute first to the last verse. The piece rhymes, ABABB, with shifting end sounds, from beginning to end.

4.3.5 Analysis

Stanza 1

Hail to thee, blithe Spirit!
Bird thou never wert,
That from Heaven, or near it,
Purest thy full heart
In profuse strains of unpremeditated art.

The artist starts the sonnet with a location or punctuation. He has tended to the bird as the "Joyful Spirit". It is the unending wellspring of delight. The skylark flies increasingly elevated. It never returns to this world. Like a haze of fire it ascends. At the point when the sun will set, the entire western sky becomes purple and the skylark flies in the ruddy district of the sky with no exhaustion. The writer has contrasted the bird and an artist who stays covered up in the light of thought.

Stanza 2

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.

In the second verse of 'To a Skylark', Shelley mentions some extra objective facts. The bird isn't halting its rising; it is flying "even higher" as though it has jumped up from the earth. He looks at the skylark to "a haze of fire." It is incredible and relentless. Maybe the bird is getting back to the "Paradise" from where it initially came. Despite the fact that the bird is as yet climbing, it likewise keeps up its melody. It does the two at the same time, it "still dost take off, and taking off ever singest."

Stanza 3

In the golden lightning
Of the sunken sun,
O'er which clouds are bright'ning,
Thou dost float and run;
Like an unbodied joy whose race is just begun.

The bird is rising up towards the "brilliant easing up" of the sun. The sun is "depressed" or low not too far off, a most probable setting for the afternoon, giving the scene more prominent atmosphere as dawn and nightfall have consistently been viewed as enchanted occasions.

Stanza 4

The pale purple even
Melts around thy flight;
Like a star of Heaven,
In the broad day-light
Thou art unseen, but yet I hear thy shrill delight,

The bird is climbing up towards the "brilliant easing up" of the sun. The sun is "depressed" or low not too far off, a most probable setting for the afternoon, giving the scene more noteworthy climate as dawn and nightfall have consistently been viewed as supernatural occasions. It flies up over the mists that are nearest to the sun. Maybe the bird is "float[ing] and run[ing]." Behind the skylark is the force of "unbodied delight" that doesn't run out of energy, it's "race is simply started.

Stanza 5

Keen as are the arrows
Of that silver sphere,
Whose intense lamp narrows
In the white dawn clear
Until we hardly see, we feel that it is there

Now in 'To a Skylark', the bird gets clouded in the "pale purple" sky. The sun is genuinely going down and the light in the sky is evolving. It appears to "Liquefy" around the skylark as it flies. Shelley looks at this scene to one that the peruser may go over during the day. As one projects their eyes to the sky during the day it

is difficult to see stars, "yet" one realizes they are there. These equivalent things stand valid for Shelley who detects the bird's essence yet can presently don't see it. Maybe the bird has become "a star of Heaven," or maybe it previously was.

Stanza 6

All the earth and air
With thy voice is loud,
As, when night is bare,
From one lonely cloud
The moon rains out her beams, and Heaven is overflow'd

In the fifth verse, Shelley makes examination between the bird and the moon. He is straightforwardly relating bliss and happiness to the magnificence of the regular world, a subject that Shelley was not new to. The bird is as "Sharp" as the "bolts" of light that exude from the "silver circle" that is the moon. Around evening time the moon is "intense[ly] brilliant," however during the day, once "white sunrise clear[s]," it is extremely difficult to see. It in the long run vanishes however we actually know and "feel that it is there."

Stanza 7

What thou art we know not;
What is most like thee?
From rainbow clouds there flow not
Drops so bright to see
As from thy presence showers a rain of melody.

The artist develops this thought in the 6th refrain: The whole climate of the earth, all the one can see and can't see, contingent upon the hour of day is made more prominent when the bird's voice is there. The bird resembles the beams of the moon that downpour down from Heaven.

Stanza 8

Like a Poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought
To sympathy with hopes and fears it heeded not:

It is now that the writer will again get back to the possibility that the bird is something other than an animal, it is addressing something more noteworthy. It

is the embodiment of bliss and everything necessary to carry on with a happy life. The speaker starts by expressing that he doesn't know precisely what the skylark is, just his opinion to contrast it with. He names off various things that he could contrast the bird with. The first is "rainbow mists," which sound flawlessly excellent, yet the writer rapidly excuses them, as the "Drops" they downpour aren't anything contrasted with the "song" that showers" from the skylark's quality."

Stanza 9

Like a high-born maiden
In a palace-tower,
Soothing her love-laden
Soul in secret hour
With music sweet as love, which overflows her bower?

The two or three refrains progress forward this subject as Shelley attempts to sort out how precisely to portray the bird. It is, he states, similar to a graceful drive that can't be limited. It is "singing songs unbidden that have accidental, however great, outcomes. The tune of the bird powers compassion to surface in the personalities of those that have not in the past paid attention to the "expectations and fears" of others. It is effectively and ethically improving the individuals who hear its tune.

Stanza 10

Like a glow-worm golden
In a dell of dew,
Scattering beholden
Its aëreal hue
Among the flowers and grass, which screen it from the view:

Refrain nine of 'To a Skylark' gives the peruser another correlation. The skylark is supposed to resemble a "high-conceived lady" that is secured away a "royal residence tower." From there, route over her darling, as the bird is over the artist, she can subtly "Sooth" his "soul." Her words, actually like the bird's music, are "sweet as adoration" and on account of the lady, it "floods her grove," or room.

Stanza 11

Like a rose embower'd
In its own green leaves,
By warm winds deflower'd,
Till the scent it gives
Makes faint with too much sweet those heavy-winged thieves:

Shelley actually has a couple more correlations with share. He considers the to be as a "sparkle worm" that is exuding "brilliant" light in a "dell," or little valley in the forested areas, among the "dew." This little snapshot of magnificence is however fragile and significant as the second in which Shelley may be living. These normal examinations are those that present to Shelley the nearest to transferring the feeling he felt while hearing and momentarily seeing the skylark.

Stanza 12

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.

In the eleventh stanza, the speaker presents one final comparison. The sounds, the feeling, and the look of the bird reminds Shelley of a "rose" that is protected, or "embower'd" but its own leaves. The protection does not last forever and "warm winds" can blow off all of its flowers and spread its scent within the breeze. Quickly the "sweet" of the petals are too much even for the winds, "those heavy-winged thieves."

The bird is "Dissipating" its "tone" or joy from the sky. It is "unbeholden" to any person or thing, its psyche and activities are its own. Its bliss is pouring down "Among the blossoms and grass," its embodiment is turning into a piece of everything, not seen, yet felt.

Stanza 13

Teach us, Sprite or Bird,
What sweet thoughts are thine:
I have never heard
Praise of love or wine
That panted forth a flood of rapture so divine.

The speaker's illustration reaches out into the twelfth verse. The sound of the bird's tune is past everything. It "surpass[es]" all that at any point was before considered "Cheerful, and clear, and new." It is better compared to the "Sound of vernal," or spring, "showers" arriving on the "gleaming grass" and the excellence of the blossoms that downpour will have "awaken'd."

Stanza 14

Chorus Hymeneal,
Or triumphal chant,
Match'd with thine would be all
But an empty vaunt,
A thing wherein we feel there is some hidden want.

This is a defining moment in 'To a Skylark' where the speaker, having depleted his allegories, turns around to the skylark and addresses it. He is trusting that the "Bird," or maybe it is more adept to consider it a "Sprite" as it typifies a feeling, what musings it is thinking. As an artist, he is attempting to identify with this surge of craftsmanship and has in his life seen nothing that can move such magnificence. Not "Commendation of affection or wine."

Stanza 15

What objects are the fountains
Of thy happy strain?
What fields, or waves, or mountains?
What shapes of sky or plain?
What love of thine own kind? what ignorance of pain?

The tune of the bird is depicted as resembling a psalm sung by a chorale just as like a "victorious serenade." It is fit to all events and all possibilities of human existence. It can similarly outclass strict or war-time topic and motivation. Anything that would even endeavor to contend with the bird would be "an unfilled vaunt," or an unmerited gloat. Different melodies would obviously be missing something, a component that is difficult to name, however unmistakably not there.

Stanza 16

With thy clear keen joyance
Languor cannot be:

Shadow of annoyance
Never came near thee:
Thou lovest: but ne'er knew love's sad satiety.

Again the speaker tests the bird's brain. "What," he asks, would you say you are contemplating? "What articles," or dreams does your wonderful melody come from? He is resolved in his inquiries, willing the bird energetically to reply. He accepts that practically around the bend, with only a couple of words from the bird, he will have the response to probably the best inquiry. It is considered to be the most effective method to discover the bliss. He represents various choices, is your melody enlivened by "fields, or waves or mountains?" Or maybe it is given its structure by the "states of sky or plain," which means fields.

Stanza 17

Waking or asleep,

Thou of death must deem
Things more true and deep
Than we mortals dream,
Or how could thy notes flow in such a crystal stream?

The speaker doesn't accept that somebody who has at any point felt torment, the "Shadow of inconvenience," or "Laziness" could create this tune of "sharp joyance." indeed; these components of life can't have even verged on contacting the skylark. He knows some way or another, that the bird has encountered the marvels of adoration, without "affection's miserable satiety," or frustrating ends.

Stanza 18

We look before and after,
And pine for what is not:
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell of saddest thought.

From the notes of the bird's melody, Shelley keeps on making surmises about its inside life. He accepts that for the bird to have the option to deliver a particularly unadulterated sound it should see substantially more about existence and passing

than "we humans dream." This information should be given from past and consequently; the past is the place where the sounds should come. He keeps addressing. Does your child come from "adoration for thine own sort?" An affection that the skylark has found among its own species or simply a daily existence favored without torment.

Stanza 19

Yet if we could scorn
Hate, and pride, and fear;
If we were things born
Not to shed a tear,
I know not how thy joy we ever should come near.

To a Skylark' is in its decision and the speaker, Percy Bysshe Shelley, keeps on making clearing claims about the idea of the skylark. He analyzes, in this refrain, the way that people see demise to the way that the skylark must. "We" are simply ready to see demise as "previously, then after the fact" while "pin[ing]" for what we don't have. We are unequipped for getting a charge out of anything without recollecting our own torment. This is most clear through our "best tunes" which are not as unadulterated as the skylark's unbridled satisfaction.

Stanza 20

Better than all measures
Of delightful sound,
Better than all treasures
That in books are found,
Thy skill to poet were, thou scorner of the ground!

The writer forges ahead, expressing that regardless of whether humanity had the option to shake off their "Disdain, and pride and dread" and every one of the human things with which we are conceived, regardless of whether we can discover a condition of being in which we "shed" not a "tear," still, we would not have the foggiest idea about the delight that the skylark does. We would not have the option to "draw close."

Stanza 21

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

In the last two refrains of 'To a Skylark', the artist makes one last request to the skylark. He starts by saying that the capacity to sing and experience bliss as the skylark does is worth more to him than all "treasures/that in books are discovered." It is better "than all actions" of other "wonderful sound."

He requests that the skylark kindly, "Show me a large portion of the energy/That thy cerebrum should know." If Shelley could even know a bit of the bird's pleasure he accepts that from "my lips" a "amicable frenzy" would stream. He would be overwhelmed with his own new capacities. His cheerful sound would compel the world to pay attention to him as eagerly as he is currently paying attention to the skylark. 'To a Skylark' is about a man's quest for satisfaction. At focuses he appears to be very nearly franticness, trusting past trust that this little bird will respond to his greatest inquiry. This sonnet is eminently relatable therefore.

4.3.6 Significant themes

Normal Beauty

The tune of the skylark is remarkably wonderful in light of the fact that it is unadulterated and regular, not at all like the sounds made by human creation and stratagem. The sonnet's speaker presents this subject in lines 4 and 5 when he says the skylark "Pourest thy full heart/In bountiful strains of

4.3.7 Opportunity

The speaker begrudges the skylark for its endless opportunity to meander the skies. He says, "Thou dost buoy and run,/ Like an encapsulated euphoria whose race is simply started" (lines 14-15). In his own life, Shelley was a renegade who continually battled against the direct of power.

4.3.8 Undetected and Unappreciated Poetry

Shelley accepted his verse—like the melody of the skylark—merited consideration. The skylark takes off far away, yet the speaker can in any case hear it. Shelley's verse additionally takes off, yet he isn't sure whether the public pays a lot of notice to it. He is, as he says in lines a day and a half, "Similar to a Poet covered up/In the light of thought."

4.3.7 Literary and wonderful devices:

- 1. Assonance:** Assonance is the redundancy of vowel sounds in a similar line. For instance, the sound of/computer based intelligence/in "Like a highconceived lady" and the sound of/I/in "Till the fragrance it gives."
- 2. Alliteration:** Alliteration is the redundancy of consonant sounds in a similar line one after another, for instance, the sound of/s/in "of the indented sun" and the sound of/p/"The pale purple even".
- 3. Apostrophe:** Punctuation is a gadget used to call a person or thing from a remote place. Here the writer has utilized a punctuation to consider the

skylark an amazing thing "Hail to you, joyful Spirit!" communicating shock and surprise by calling the skylark straightforwardly

4. **Consonance:** Consonance is the redundancy of consonant sounds in a similar line. For instance, the sound of /l/ in "Thou workmanship inconspicuous, however yet I hear thy high pitched enjoyment,"
5. **Enjambment:** It is characterized as a suspended refrain that doesn't reach a conclusion at a line break; all things considered, it proceeds to the following line. For instance

**“Thou of death must deem
Things more true and deep
Than we mortals dream,
Or how could thy notes flow in such a crystal stream.”**

6. **Imagery:** Imagery is utilized to cause perusers to see things including their five senses. For instance, "Or how should thy notes stream in such a precious stone stream", "Makes faint with an excessive amount of sweet those hefty winged cheats" and "Like a star of Heaven."
7. **Rhetorical Question:** Rhetorical inquiry is an inquiry that isn't posed to get an answer; it is simply presented to make the point understood. The writer has presented logically to underscore his point. For instance, "Or how should thy notes stream in such a gem stream?", "What love of thine own sort? What obliviousness of torment?" and "How is most you?"
8. **Simile:** It is a saying used to contrast an individual or an item and another thing to make the implications clear to the perusers. For instance, "Similar to a rose embower'd", "Like a Poet covered up" and "Like a high-conceived lady."
9. **End Rhyme:** End rhyme is utilized to make the verse musical. For instance, "stream/know", "energy/frenzy" and "dream/stream."
10. **Quintet:** A quintet is a five-line refrain. Here, every verse is quintet as the first and the second one, for example,

**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.**

11. Rhyme Scheme:

The sonnet follows ABABC rhyme plan and this example proceeds until the end.

12. Stanza: A verse is an idyllic type of certain lines. This is a long sonnet with 21 refrains in it.

4.3.9 Symbolism

1. The upbeat soul of the heavenly:

It can't be perceived by conventional, observational strategies. The artist, yearning to be a skylark, muses that the bird has never encountered the failure and dissatisfactions of human existence, including the diminishment of energy.

In —To a Skylark|| Shelley represents the Skylark as —blithe spirit|| . He analyzes the skylark to a few things; the skylark is contrasted with an artist forming, a lady in adoration, a shine worm tossing out its light emissions, a rose in sprout diffusing its aroma, and the sound of downpour on sparkling grass. Shelley discovers the Skylark as the epitome of this load of characteristics which can never be found in a solitary person. Shelley additionally represents the human tune as —an void vaunt|| contrasting it and Skylark's blissful melodies. People additionally sing melodies in commendation of adoration to praise a wedding or a triumph yet contrasted and the Skylark's singing, all human tunes would appear to be futile. Shelley makes the bird Skylark an image of unadulterated, unalloyed advertisement unhindered joy. The skylark is an image of jubilee and otherworldly craving.

4.4. William Blake "The Birds"

4.4.1. Title

The Birds is a sonnet in Notebook 1800 of William Blake. The scratch pad is presently known as 'The Rossetti Manuscript' after Dante Gabriel Rossetti who discovered the journal in The British Museum and got it and later

distributed it. It is a basic sonnet of two sweethearts meeting after a time of nonattendance.

4.4.2. Setting of the sonnet:

The sonnet is set in two spots. The significant part is in the timberland where the male abides and the subsequent setting is a desolate tree, apparently away from the backwoods, where the female stays.

4.4.3. Outline:

The male bird requests from his adoration, the female bird, where, in which forest, did she assemble her home. The female bird answers that it constructed it upon a forlorn tree and that it grieves for the male bird each day and evening. To this, the male birds say that it excessively grieved for the female bird each day. The female bird gets cheerful on hearing this. The male bird advises the female bird to accompany him to his home where they can live cheerfully and serenely from this point forward.

4.4.4. Structure:

The sonnet has five verses of four lines each continuous lines' end words in every refrain rhyme with one another. Some are wonderful rhymes like 'me' and 'you', 'fly' and 'high', while some others are inadequate or incompletely rhyming like 'tear' and 'bear', 'wood' and 'boisterous'.

4.4.5. Examination:

The sonnet is in a conversational style. The discussion happens between two birds, one male, and a female. They were once together and were glad, however from that point forward they had isolated. This isn't referenced anyplace in the sonnet however the significance is perceived by the discussions. 'I grieve for you,' says the female bird in the subsequent refrain suggesting that she knew the male bird before. Likewise, it very well may be perceived that they were glad before they isolated on the grounds that grieving is accomplished for darling ones. Accordingly, before some occasion what separated them, the two birds were together. This is a reference.

Stanza 1

He. Where thou dwellest, in what grove,
Tell me Fair One, tell me Love;
Where thou thy charming nest dost build,
O thou pride of every field

The poem starts with the male bird calling out to the female bird. It calls the female bird the Fair One and Love implying that the feelings of the male bird remained even after separation. He asks her where she built her charming nest and in which grove. He also calls her the pride of every field. This shows the extent of the love of the male bird and how strongly he feels for her.

Stanza 2

She, Yonder stands a lonely tree,
There I live and mourn for thee;
Morning drinks my silent tear,
And evening winds my sorrow bear

In the subsequent refrain, the female bird answers that she remained on a forlorn tree and there she lived and grieved for him. This shows that the female birds feeling were in a state of harmony with the males. 'Morning drinks my quiet tear'; the bird intends to say that she quietly sobbed for the male each day. Also, she felt distress in the evening. The female bird utilizes exemplification in saying that the morning beverages and evening winds bear.

Stanza 3

He. O thou summer's harmony,
I have liv'd and mourn'd for thee;
Each day I mourn along the wood,
And night hath heard my sorrows loud

In the third verse, the male bird answers back similarly. He starts by calling the female, 'summer's amicability'. Summer is a period of warmth and euphoria. By calling her mid year's concordance, the male is saying that she gives him satisfaction. He says that he excessively grieved for her 'along' the wood. The male bird says that he shouted out the distress he felt, uproariously in the evening. To this, the female asks the male fairly unbelievably if

Stanza 4

She, Dost thou truly long for me?
And am I thus sweet to thee?
Sorrow now is at an end,
O my Lover and my Friend!

The female asks the male fairly unbelievably on the off chance that he genuinely aches for her. She inquires as to whether she was so sweet to him. Yet, it isn't actually an inquiry to such an extent as it is an abrupt acknowledgment, as the female doesn't hang tight for an answer and says that her distress finished there. She calls the male her darling and her companion.

Stanza 5

He. Come, on wings of joy we'll fly
To where my bower hangs on high;
Come, and make thy calm retreat
Among green leaves and blossoms sweet.

The male gets cheerful on hearing this. He tells the female bird that they will fly on 'wings of delight', implying that they will fly joyfully, to the male bird's home on a high branch. There they will really lose their distress and earn enough to pay the rent among leaves and blossoms and organic product.

4.4.6. Significant themes

The focal thought of this sonnet is intended to be a miserable story between two isolated sweethearts and how they become one once more.

4.4.7 Artistic and beautiful Devices

1. Stanza: The sonnet has five refrains of four lines each.

2 .Rhyme: Consecutive lines' end words in every refrain rhyme with one another. Some are wonderful rhymes like 'me' and 'you', 'fly' and 'high', while some others are fragmented or mostly rhyming like 'tear' and 'bear', 'wood' and 'boisterous'.

3. Embodiment: The birds are exemplified by giving them a human discourse. Morning is embodied by saying it savors tears verse 2. In a similar verse, it is said that evening winds bear the female bird's distress. It is

additionally utilized in the last line of verse 3 when the male says that evening hears his distress.

4. Allusion: The birds were once together however toward the start of the sonnet they are isolated. This isn't referenced unequivocally anywhere and is perceived by the discussion of the birds.

5. Imagery: Some symbolism is utilized in the last verse while portraying the male bird's home. We see a home high on a tree among leaves and organic products.

6. Metaphor: 'Wings of happiness' in line 1 of refrain 5 is an illustration for saying that the birds will fly joyfully.

7. Apostrophe: Apostrophe in verse is tending to a missing individual, a theoretical thought or a thing. Here punctuations happen in the beginning four refrains. The male and female birds address each other by utilizing the interjection 'O'. This shows that the two birds were isolated during these refrains.

4.4.8. Tone of the sonnet

The tone toward the start of the sonnet is brimming with yearning and distress. Both the birds need one another and they grieve of their division. These progressions when the male bird answers that his sentiments were same as the female's, whereupon the tone takes a more confident trademark. The sonnet closes with the tone getting cheerful.

4.4.9 Symbolism

In this sonnet, the two birds represent love and enduring of darlings because of their detachment.

4.5. Samuel Taylor Coleridge: The Rime of Ancient Mariner

4.5.1 Title

The Rime of the Ancient Mariner' is a celebrated song composed by Samuel Taylor Coleridge. The title of the sonnet on a more extensive viewpoint is clear as crystal as it portrays the struggles of a sailor of yesteryear on the high oceans. In any case, there is a hidden current in his utilization of 'rime' which has been utilized as a joke with 'rhyme' - the two words having comparative

sound however are unmistakably unique in importance yet with extraordinary significance to their suggestion in the sonnet. Rhyme identifies with rhyming stanzas, the style of the account utilized by Coleridge utilizing embodiment, similar sounding word usage and redundancies, to make the rhyming more significant in depicting different dispositions at different focuses as the story advances.

4.5.2 Setting of the sonnet

There are two settings in "The Rime of the Ancient Mariner." In the main scene an old sailor stops a visitor at a wedding gathering and starts to tell his story.

In any case, there is a hidden current in his use of 'rime' which has been utilized as a joke with 'rhyme' - the two words having comparative sound however are unmistakably unique in importance yet with extraordinary significance to their suggestion in the sonnet. Rhyme identifies with rhyming sections, the style of the account utilized by Coleridge utilizing embodiment, similar sounding word usage and redundancies, to make the rhyming more significant in depicting different states of mind at different focuses as the story advances.

4.5.3 Summary

PART I

It is an ancient Mariner,
And he stoppeth one of three.
'By thy long grey beard and glittering eye,
Now wherefore stopp'st thou me?

The Bridegroom's doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din.'

He holds him with his skinny hand,
'There was a ship,' quoth he.
'Hold off! Unhand me, grey-beard loon!'
Eftsoons his hand dropt he.

He holds him with his glittering eye—
The Wedding-Guest stood still,
And listens like a three years' child:
The Mariner hath his will.

The Wedding-Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

'The ship was cheered, the harbour cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the light house top.

The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

Higher and higher every day,
Till over the mast at noon—'
The Wedding-Guest here beat his breast,
For he heard the loud bassoon.

The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.

The Wedding-Guest he beat his breast,
Yet he cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

And now the STORM-BLAST came, and he
Was tyrannous and strong:

He struck with his o'ertaking wings,
And chased us south along.

With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled.

And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

And through the drifts the snowy clifts
Did send a dismal sheen:
Nor shapes of men nor beasts we ken—
The ice was all between.

The ice was here, the ice was there,
The ice was all around:
It cracked and growled, and roared and howled,
Like noises in a swound!

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

It ate the food it ne'er had eat,
And round and round it flew.
The ice did split with a thunder-fit;
The helmsman steered us through!

And a good south wind sprung up behind;
The Albatross did follow,
And every day, for food or play,
Came to the mariner's hollo!

In mist or cloud, on mast or shroud,
It perched for vespers nine;
Whiles all the night, through fog-smoke white,

Glimmered the white Moon-shine.'

'God save thee, ancient Mariner!
From the fiends, that plague thee thus!—
Why look'st thou so?'—With my cross-bow
I shot the ALBATROSS.

In the sonnet's first line, we meet its hero, "an antiquated Mariner." He stops one of three individuals on their way to a wedding festivity. The head of the gathering, the Wedding Guest attempts to oppose being halted by the weird elderly person with the "long dark facial hair and sparkling eye." He clarifies that he is en route to appreciate the wedding cheerfulness; he is the nearest living comparative with the man of the hour, and the merriments have effectively started. In any case, the Ancient Mariner grasps his hand and starts his story. The Wedding Guest must choose the option to plunk down on a stone to tune in.

The Ancient Mariner clarifies that one clear and splendid day, he set out sail on a boat loaded with cheerful sailors. They cruised along easily until they arrived at the equator. Unexpectedly, the hints of the wedding intrude on the Ancient Mariner's story. The Wedding Guest beats his chest fretfully as the reddening lady of the hour enters the meeting room and music plays. Be that as it may, he is constrained to keep paying attention to the Ancient Mariner, who goes on with his story. When the boat arrived at the equator, an awful tempest hit and constrained the boat southwards. The breeze blew with such power that the boat contributed down the surf like it was escaping an adversary. Then, at that point the mariners arrived at a quiet fix of ocean that was "wondrous cool", loaded with snow and flickering green chunks of ice as tall as the boat's pole.

The mariners were the lone living things in this alarming, encased reality where the ice made awful moaning sounds that repeated in general. At long last, an Albatross rose up out of the fog, and the mariners worshipped it as an indication of best of luck, like it were a "Christian soul" sent by God to save

them. No sooner than the mariners took care of the Albatross did the ice fall to pieces, permitting the chief to control out of the freezing scene. The breeze got once more, and proceeded for nine days. Meanwhile, the Albatross followed the boat, ate the food the mariners gave it, and played with them. Now, the Wedding Guest sees that the Ancient Mariner ganders without a moment's delay grave and crazed. He shouts: "God save you, antiquated Mariner! / From the savages that plague you along these lines!/Why lookst thou so?" The Ancient Mariner reacts that he shot the Albatross with his crossbow.

4.5. 4 Form

Coleridge acquires the type of this sonnet from old, mainstream English ditties. Most refrains have four-lines, called a "quatrain," and a rhyme plot that goes ABCB, so the second and fourth lines of every verse rhyme. Obviously, not the entirety of the verses has precisely four lines: Coleridge isn't willing to forfeit significance for structure. "The Rime of the Ancient Mariner," was written in impersonation of the structure, language, and style of prior songs, yet it epitomized Romantic qualities with its utilization of otherworldly and Gothic symbolism.

4.5.5 Analysis of section one

The sonnet starts with a portrayal of the Mariner, and quickly consideration is attracted to his eyes, and his ability to hold the Wedding Guest and power the youngster to hear his story. Here, narrating needs no presentation, as the Mariner essentially begins talking and starts the story. The bogus criticalness of the wedding is a somewhat ordinary festival that will fail to measure up to the Mariner's story, and to an appropriate Romantic enthusiasm for the wonderful. The Mariner takes the Wedding Guest and the peruser suddenly into the regular world, utilizing the changing situation of the sun to show the planet's direction and unfathomability immediately. With the theme of the wedding, the "unremarkable" attempts to advocate for itself over the sublimity of nature, yet it neglects to overwhelm the story.

The incredible tempest and the perilous excellence of the South Pole show the substance of the Romantic ideal of the grand. The tempest overwhelms the boat and powers it to the Pole, where it meets possible risk from the ice. Be that as it may, the fog and snow are likewise startlingly excellent and lofty. Since the Albatross emerges out of the mist in a land where it appears nothing ought to have the option to live, it is viewed as both regular and extraordinary, and an exemplification of the great. For the Sailors, it is a badge of best of luck and methods for association with God and the normal world.

This unexplained murdering gets rolling the pattern of wrongdoing and repentance the Mariner should go through. It is as a matter of first importance a wrongdoing against the regular world, and consequently against God, for which the Mariner won't ever be completely cleared. Another approach to see this assault on the bird is as another bombed endeavor to declare the unremarkable over the great. With this thought comes the idea that by executing the bird, the Mariner was satisfying the consistent human craving to decipher. The Albatross was once ethereal, normal and otherworldly, crossing limits and displaying characteristics of the two universes, yet by murdering it the Mariner powers a solitary translation on it: dead. Nature and the powerful world will then, at that point rebuff the Mariner for his wrongdoing and for his confused exertion to decipher a bird that opposes understanding.

4.5.6 Major Themes

The subjects all through this sonnet are principally Christian-put together and center with respect to sin, enduring, and inevitable exculpation. The center subject is that each animal has esteem, essentially in light of the fact that their reality is demonstrative of God's adoration and force. This subject advises the greater part regarding the story, combined with the preventative declaration that pride is man's most noteworthy sin and is the thing that restricts him from fostering a profound relationship with God. In the event that a man sins, the lone genuine route for him to make up for his wrongdoing is to admit and perpetrate true demonstrations of repentance, and really at that time may he be recused. Another key topic is the presence of otherworldly spirits who impact the regular world by mediating in the existences of men. The presence, and activities, of these creatures oppose human arrangement.

4.5.7 Literary and poetic devices

- 1. Rhetorical Question:** is a sentence that is presented to make the point understood. For instance, "What way of man craftsmanship thou?", "That sign made yet now?" and "Is this the slope? Is this the kirk?"
- 2. Enjambment:** It is characterized as a suspended in section that doesn't reach a conclusion at a line break; all things being equal, it proceeds to the following line.
- 3. Symbolism:** Imagery is utilized to see things including five detects. For instance, "What boisterous ruckus erupts from that entryway", "I remained on the firm land" and "The boat came nearer to the boat."
- 4. Representation:** It is metaphor in which a suggested correlation is made between the items that are extraordinary. The whole sonnet is an all-inclusive representation for an extraordinary subject, a reference to Christ's demise and forfeits through the Mariner's life and experience. Gooney bird is an analogy for a psychological weight or revile. In "spring of affection spouted from my heart" is 'spring of adoration' is a representation for adoration and fascination.
- 5. Exemplification:** it is to give human characteristics to lifeless things. For instance, "The Sun came up upon the left, Out of the ocean came he! What's more, he radiated brilliantly, and on the right, Went down into the ocean." As if the Sun is an individual who can swim or jump.
- 6. Analogy:** It is a metaphor wherein a suggested examination is made between the articles that are diverse utilizing 'as' or 'like'. For instance, "Each spirit, it cruised me by, Like whizz of my crossbow" in lines 223-224. Here the spirits are contrasted with the speed of the crossbow.
- 7. Stanza:** A verse is a graceful type of certain lines. The whole sonnet is partitioned into seven sections. There are four-line verses, five-lined refrains, and furthermore six-lined verses.
- 8. Quatrain:** A quatrain is a four-lined refrain acquired from Persian verse. Here most refrains are quatrain.

9. End rhyme: End rhyme is utilized to make a refrain pleasant. For instance, "tell/well", "twists/companions" and "returns/consumes."

4.5.8 Symbolism

The gooney bird is a convoluted image inside the sonnet. Truly, gooney bird were seen by mariners as signs of best of luck, and at first the gooney bird represents this to the mariners when it shows up similarly as a breeze gets to move the boat. Further, birds overall were regularly seen as being able to move between the natural and profound domains, and this gooney bird specifically—with its propensity for showing up from out of the mist—is by all accounts both normal and heavenly. Along these lines the gooney bird can be viewed as representing the association between the regular and profound universes, an association that the remainder of the sonnet will show considerably more unmistakably, and it can additionally be viewed as an image of the magnificent (the ridiculous bird) as it sports with the everyday (the boat).

With the Mariner's murdering of the bird, the image turns out to be more confounded still. In the first place, the executing of the blameless bird, and the Mariner's line that "Rather than the cross, the Albatross/About my neck was hung," proposes that the Albatross can be perused as an image of Christ, with the Mariner as the double-crossing Judas (especially as the Albatross is slaughtered by a cross-bow). The dead gooney bird, likewise, can be perused all the more for the most part as a characteristic of transgression.

In any case, as this load of images develop around the gooney bird, it additionally begins to be feasible to consider the to be as an image of protection from imagery: an image that isn't an image of nature yet rather something that Coleridge has made to be like nature in the feeling of its intricacy, its protection from being effortlessly investigated or nailed down. The sonnet demands that nature is something to be loved; similarly as God is worshipped, yet that, similar to God, nature is past both the dominance and perception of humankind. What's more, in the gooney bird, with its increasing possible images, Coleridge has made something comparable. This thought is additionally upheld by the way that fiasco strikes the Mariner and the mariners absolutely after they "decipher" the gooney bird. The Mariner does as such by slaughtering it: what was once such countless things, normal and extraordinary, has been diminished to simply being dead.

What's more, the group then, at that point decipher the Mariner's act.

Conclusion:

Romantic poets rejected rules whether drawn from ancient or from modern writers, and believed that great poetry resulted from the inspiration which seized those uniquely endowed beings called poets, and compelled them to express their feelings in a memorable and personal way. They were subjective rather than objective in their approach to poetry.

Chapter Five

Summary, Conclusion and Findings

5.1 Introduction

This is the last chapter of this study. It includes the following sections: summary of the study the main findings and suggestions for further studies in the subject.

5.2 Summary of the study:

The present study has been conducted to investigate the symbolic portrayal of birds in British romantic poetry. So four questions were set out in this study:

2. What are the artistic choices of symbolism of birds in Romantic Poetry?
3. To what extent have the sources of the various elements influenced symbolism of birds in Romantic Poetry?
4. What role of symbolism of birds can be identified as a subtle and effective technique in communicating thematic concerns in Romantic Poetry?
5. In which way can the various employments of bird-symbols be classified for finding out a degree of conventional uses of symbolism of birds in Romantic Poetry?

The researcher has chosen the analytic Approach to address the requirements of this qualitative research. The research data consists of five long poems including symbolic portrayal of birds written by five famous romantic poets.

- 1.

5.2 Conclusion

Symbolism gives a writer opportunity to add twofold degrees of implications to his work: A strict one that is plainly obvious and the representative one whose significance is undeniably more significant than the exacting one. The imagery, thusly, offers all-inclusiveness to the characters and the topics of a piece of writing. Imagery in writing inspires interest in pursuers as they discover a chance to get an understanding of the writer's psyche on how he sees the world and how he considers regular items and activities, having more extensive ramifications. In symbolism, thoughts are introduced sideways through an assortment of images. The writer rises and shines, in the readers, a reaction or a response past the degrees of standard cognizance. The Symbolist artists are persuaded that the transient target world is definitely not a genuine reality however an impression of the imperceptible supreme. It is on this record that they challenged authenticity and naturalism, which are pointed toward catching the transient. They don't characterize or portray feelings or thoughts straightforwardly through express representations and likenesses however by proposing verifiably. Pictures and images utilized through illustrations, analogies, representation, exaggerations and other figures of speech are powerful instruments in the possession of an artist to pass on his importance and message.

5.2.1 The Findings of the Study:

The researcher has arrived at the following results:

1. The study has found out a notable presence of birds in English Literature generally, and in romantic poetry in particular.
2. The study also has shown different symbols of birds used by both romantic English and Arab poets at the same romantic era.
3. The Romantics strengthened poetry by a return to simplicity of diction and showed how glowing, how moving and how imaginative .
4. In addition to that the study has examined the different functions of symbolism in romantic poetry.
5. The study has explored that English romantic poetry is heavily loaded with different symbols of birds.
6. The study has categorized different types of symbols including conventional symbol, contextual symbol and natural symbol.
7. The study has shed light on Nightingale, cuckoo, and skylark as prevailing birds in English romantic poetry.
8. Nature meant to the Romantics the external phenomena of the natural world and the influence of these on the spirit of man.
9. The study also has identified the direct influence of British romantic poets on Arab romantic poets like, Abdul Rhmman Shukri, Ghonimi Helal and Abu Firas Alhmdani.
10. The presence of the birds deepens the timeless, limitless universality of the poetically encoded message.
11. Symbols provide the universality in meaning of a character or theme in literary work.
12. The Romantics widened the scope of poetry by drawing their subject – matter from the most varied sources and treating it subjectively.

5.3 Recommendations:

The study recommends the following:

1. Students of English Language specifically those who are involved in the field of literature should explore the importance of English romantic poetry as an area deserving to be investigated.
2. Students should be exposed to the poetic work of great romantic poets to enhance their knowledge of English literature.
3. It is better for teachers of English literature to draw students' attention to the importance of symbolism as a device that enables them to express themselves freely.

5.4. Further Studies:

- symbolism of birds in the British Romantic Poetry
- poems written by:
 - a. William Blake (1757-1827)
 - b. William Wordsworth (1770-1850)
 - c. Samuel Taylor Coleridge (1772-1834)
 - d. John Keats (1795-1821)
 - e. Percy Bysshe Shelley (1792-1822)

Bibliography

A ,A. Webyhko (2016) "History of English Literature from Romanticism to Modern Poetry.

Abrams, M, H.(1953) " The Mirror and the Lamp": Romantic Theory and Critical Tradition. Oxford University press.

Abrams, M,H. (1975) English Romantic poets: Modern Essays in Criticism. New York: Oxford University Press.

Abrams, M. H.(1971) : The Romantic Tradition in Modern Poetry. Oxford university press.

A, E. Dyson and Julian, Lovelock (1976)"Masterful Images: English Poetry from Metaphysical to Romantics'. Macmillan Press.

Alexander, Schultz: The Oxford Handbook of William Wordsworth. Oxford University press.

Bates, Ann, Jennifer.(2004) " Hegel's Theory of Imagination". State university of New York press. Albany.

B .Michael. A comparison to European Romanticism. Oxford : Blackwell,2005

Blake, William. Songs of Innocence and Experience1780.

Byron ,G.(1872): Childe Harold's Pilgrimage. R. W. Pomeroy

Chandler, (2002) "Semiotic for Beginners"

Cleanth, Brooks, and Robert Penn Warren. (1960)3rd Edition "Understanding Poetry"

Doggett, Frank.(1974): Romanticism's Singing Bird. Rice University press.

Ellison, Ralph; Invisible Man"

Fawlie, Wallace.(1990). A Brief History of French Symbolism. Penn State University press.

. Doggett, Frank.(1974): Romanticism's Singing Bird. Rice University press

Ellison, Ralph; Invisible Man"

Fawlie, Wallace.(1990). A Brief History of French Symbolism. Penn State University press.

Finnegan, Ruth. (1992). The How of Literature. World Oral Literature in Africa Series.

Holt, Ted and Gilroy ,John.(1983): A commentary on Wordsworth's Prelude. Rutledge.

Housman, Edward. Alfred "Crossing Alone The Knighted Ferry"

Ibrahim, M. Amal (2020) Romantic Poets love Nature and celebrate it in different aspect s. European Journal of English Language and Literature Studies.

J,E. Cirolt. (1971): A dictionary of Symbols. Rutledge.

John, Tuner.(1986): Wordsworth Play and Politics- A study of Wordsworth's poetry(Studies in romanticism)

J,M. Dent (1997) Coleridge , Samuel Taylor: Biographia Literaria. Nigel Leask. London.

Keats, J."To Autumn" The Norton Anthology of English Literature.2005.

Keats, J." Ode on Melancholy" The Norton Anthology of English literature 2005

Lindsay, D. (1989) Blake's Songs of Innocence and Experience. MacMillan Basinstock.

Legouis, Emile and Louis Cazamian: history of English Literature. New Delhi: MacMillan India limited,1995.Print

Madden, Frank(1946) : "Exploring Literature" Writing and Arguing about Fiction, Poetry, Drama, and Essay. Pearson. Longman.

Meenakshi ,Roman(2005) "Definition of Imagination"

Merriam, Webster. Definitions of Symbol (1828) www. Webster-dictionary.org

N.R, Pathak. (2009) "Wordsworth Preface"

Olds, C. Marshal.(2006). Literary Symbolism

Perkins, David.: English Romantic Writers .Cengage Learning1994.

Pettinger , T. (2006) Biography of William Blake. Oxford U.K. Pierce, R.

Rowell, H. Charles(1962)"Coleridge's Symbolic Albatross. College Language Association.

Schultz, Alexander: The Oxford Handbook of William Wordsworth

Sibley, Allen. David.(2012) "Bright Wings: An Illustrated Anthology of Poems about Birds. Columbia university press.

Singh, Jaivinder and Kumar, Mishra .(2019). Words worth as a Poet of Nature: An overview. Amity University.

Todorov, A., Symbolism and Interpretation, New York: Cornell University Press. 1982

Vex, Amanda."Poetry and Thinking-in Percy Bysshe Shelley's essay "A Defense of Poetry"1994.