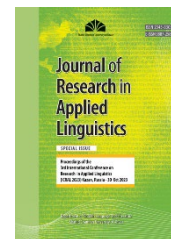




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## Investigating the Importance of the Symbolic Role of Birds in the English Literature of 19th Century Poets

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### Abstract

The significance of birds' symbolic roles in English literature—especially in poetry—determines the article's relevance. Because of their appellation, ornithonyms become common nouns and are effectively employed in both spoken and written language. It addresses the immense capacity of ornithonyms to produce poetic allegory and imagery. Many English poets have realized the potential of ornithonyms. The article's goal is to examine the peculiarities of ornithonyms in the lyrics written by 19th-century English poets. The work's novelty lies in its scientific explanation of the associative-metaphorical role that ornithonyms played in 19th-century English lyric poetry. The authors of the piece reach a conclusion regarding the importance of ornithonyms in poetry. The article's mention of a large number of bird nominations, the description of each poet's unique ornithonym in their lyrics, the use of ornithonyms to create allegory, the identification of the mechanism by which ornithonyms help convey meanings, and the best congruence of ornithonyms to create metaphors in English poetry all contribute to the study's significance.

**Keywords:** English Literature; Poetry; Metaphor.

### 1. Introduction

The English have always placed a high value on animals in their lives. As some writers have correctly noted, the most prevalent animal in English-speaking culture is the bird (Ivanov, 1978). Animal names are called zoonyms, and within their word structure, there is a unique subgroup of words called ornithonyms that are the names of birds. One type of zoonym is an ornithonym, which is a nominative unit that is represented by a single word or a group of words that help to distinguish, individualize, and highlight the named bird among other birds. In Carl Linnaeus' binary biological systematics, ornithonyms are a class of proper names that are written in capital letters and indicate a specific set of objects, such as a taxon (order, family, genus, animal species, and so forth). For instance, the species Red Kite and Black Kite are part of the genus Kite (Borozdina, 2018). Ornithonyms fall under the same general category as proper names, or onyms. The called object has a sound complex called Onim. As a result, every ornithonym is, first and foremost, a primary onym, epistemologically linked with a unique meaning - a biological entity that is a member of the animal species' class Birds. Ornithonyms serve a nominative purpose in this instance. Ornithonyms are occasionally employed as common nouns. When the boundaries of a denotation are expanded, the name is detached from its original meaning and transferred to a new one. This causes appellative onyms to correlate with multiple denotations that are similar to each other rather than just one denotation. Appellation starts with a shift in the communicative-semantic task and denotative correlation. Ornithonyms are improper names that refer to a larger variety of objects due to appellation.

The allegorical designation of an individual has given ornithonyms a new meaning as a result of the evolution of human thought, culture, and language. With additional growth, secondary appellatives can revert to the nominative function and become secondary onyms once more. Regarding the descriptive role of ornithonyms, it is important to highlight that in English poetry, bird nomenclature is frequently employed to convey the anthropomorphic meaning of transonymized zoolexics in the national language representation of the globe. (2016, Abramzon). Moreover, lyric poetry uses a lot of ornithonyms. Ultimately, the lyrics encapsulate the author's poetic universe, which is distinguished by a distinct and imaginative perspective on existence and a spoken attitude towards spiritual occurrences.

## **2. Literature Review**

According to Webster (2003), the word "symbolein," which means "to throw together," is derived from the Greek "symbolon" and the Latin "symbolum," which meant token or sign. Even though the French school of symbolism didn't exist until 1880, people had been using symbols to express their emotions and ideas about life, death, and phenomena for a millennium prior. "Three renowned poets, Stephan Mallarme, Poul Verlaine, and Arthur Rimbaud, founded the school of symbolism by employing symbols to convey their ideas" (Farshidvard, 1373). A symbol is "a communication element intended to simply represent or stand for a complex of person, object, group, or idea," according to the online "Encyclopædia Britannica." It is a type of figure of speech that enhances the text's beauty and has a figurative meaning in addition to its literal meaning. Shaw (1881) gives the definition of a symbol as follows: "A symbol is something that is used to represent something else or is thought to represent something else. To be more precise, a symbol is a word, phrase, or other expression that has many connotations; in this sense, a symbol is thought to have values that are distinct from the thing it is symbolizing. A flag is a piece of cloth that represents or is a symbol of a nation. Many poets have utilized the rose as a symbol of youth and beauty. A literary symbol is defined as "something that means more than what it is," by Perrine (1974). It is an item, person, circumstance, action, or other thing that, although having a literal meaning in the narrative, also alludes to or suggests other meanings." Here are a few literary universal symbols:

Tree: Trees are considered to be signs of immortality and growth (Gostaniong, 1377). In mythology, trees play a significant symbolic role. Examples of this type of communication are the "forbidden tree" in paradise or Moses using a tree to have a conversation with his interlocutor. The sea is a representation of innocence, purity, and the holiness of humanity (Gostaniong, 1377). According to mythology, Moses is the one who was thrown into the sea along with the majority of heroes and prophets when they were young in order to be purified. The desert is a symbol of both nudity and soul freedom. God chose the plain or desert of judgment to weigh human deeds because of this (Gostaniong, 1377). Fire: Zoroaster, Buddha, and Moses all praised fire, which is a symbol of purity and great prophets. Symbols are used in many spheres of human endeavor. It is the foundation of literature and is closely related to poetry. Epic, allegorical, and gnostic poetry all make greater use of symbols. Symbols are divided into two categories by Shamisa (2004): personal symbols and arbitrary symbols. The reader can easily understand the meanings of common and well-known symbols, such as spring, which represents youth and freshness. Unlike arbitrary symbols, which are easy for the reader to recognize, personal symbols are those that the writer or poet has created themselves. An example of this would be the lion, which is a symbol of God in Molana's poems (Fadaee, 2011).

## **3. Methodology**

Theoretical analysis of the topic's scientific and instructional literature, massive sampling, language, speech, and text analysis, structural and semantic analysis of language material, statistical and comparative approaches, and observational methods are some of the primary research techniques. The primary works pertaining to the intricate analysis of the poetic text were identified based on a theoretical review of the scientific literature on the subject, and the conceptual and terminological aspects of the research metalanguage as a tool for linguistic analysis were made clear (Culler, 2017). It was feasible to establish an empirical research base and gather a sizable file of linguistic material on the subject thanks to the massive sampling method. Rakhimova & Yusupova (2016) describe the primary ornithonyms in 19th-century poetry language and disclose the characteristics of functioning in poetic speech using methods of language, speech, and text analysis.

The associative-metaphorical function of ornithonyms and their metaphorical role were demonstrated through textual analysis. The idea that form and content are one and the same at every stage of their representation is strengthened by the structural-semantic approach to language and speech facts. It was feasible to compare the characteristics of how ornithonyms functioned in the writings of various authors by using the comparative method. Utilizing the statistical approach allowed for the identification of derivatives and repeated lexemes, as well as the frequency of usage of ornithonyms (Connell, 1913). The observational method, which was based on Kazan scientists' works (Erofeeva & Rakhimova, 2015), helped to implement the study's applied component, specifically the creation of linguodidactic materials for teaching English to native speakers and foreigners (Safonova & Lukoyanova, 1916).

#### 4. Results

392 ornithonyms from 256 works were chosen for the study using the massive sampling method. The study's primary findings are as follows: the role that ornithonyms play in lyric poetry is validated; it was discovered that the reason ornithonyms function in the lyric poetry of 19th-century English poets is because they can create metaphors based on shared ethno-cultural associations. The lyric poetry had distinct qualities, ranging from landscape to political, but it always had a single emotional idea, a unique lyrical intonation, sincerity, adaptability, emotional concentration, conciseness, and the inclusion of figurative elements. A shared philosophy centered around nature brought all of the English poets mentioned together. They were all distinguished by their appreciation of and quest for the beauty of nature. The nature-centricity of poetic philosophy can be seen in various forms, such as the "poetization" of nature by Tyutchev, the lofty "heavenly" features in Lermontov's poetry, and the landscape and metaphorical lines about nature in Pushkin's poetry. A key component of English poetry's nature-based imagery are birds. As appellatives, odorativity refers to those specific visual components of lyric poetry that give the lyrics a unique emotional quality, universal undertone, and laconic expressiveness.

After examining the characteristics of ornithonyms in poetry, researchers discovered that 32 ornithonyms were utilized in the writings of 19th-century English lyric poets. Given that the nightingale, corncrake, sandpiper, owl, and other species are all considered to be birds, it follows that of all the nominations, a bird is the most broadly applicable term in relation to the other ornithonyms stated Gok et al. (2019). However, poets most frequently employed the hypernym of the bird rather than particular bird nominations in their works, with the exception of one who obviously preferred the image of a swan and gave birds "second place." It is evident from the data that the poets employed ornithonyms in various ways. As is well known, the author of lyrical poetry primarily expresses feelings and experiences while adhering to the poetic text's strict constraints of conciseness. As a result, lengthy descriptions are frequently swapped out for associative signals, which are words that can elicit the same feelings and concepts in the mind. Ornithonyms help to crystallize the associative shift because they contribute to the formation of the linguistic map of the world and consistently reflect the national mindset. Ornithonyms are therefore frequently employed in metaphor. The word's metaphorical use destroys its logical content and arouses specific emotional and visual associations in addition to certain directed emotional associations. Therefore, the primary mechanisms behind the creation of a metaphor are the associative links between words. The author developed the metaphor based on his personal "baggage" of associations. However, the poet is able to use bird nominations in metaphors with the intention of purposefully, but implicitly, acting on the reader due to the shared "cultural code" that unites the author and reader, particularly when it comes to ornithonyms, which have been implemented in the consciousness, thinking, and view on the world of an English person since childhood through zoonymized heroes of fairy tales.

With the aid of the ornithonym falcon, "The Tale of the Golden Cockerel" creates clear cognitive and emotional connections. The falcon is a notoriously small but fierce predator that soars through the skies to reach altitudes that are unreachable by humans. It is an aggressive bird that is difficult to tame. Thus, the poet subtly creates an image of sons as strong, independent, and freedom-loving young men by equating them with falcons. The author's associations are also evident in the poetry. For instance, the poet succinctly describes the fragility, trembling, and variability of inspiration that are inherent in small birds in the poem "Bulevar," while also implying that thoughts submit to the author's will because of a parrot's limited mental capacity, which only allows it to repeat what it hears without understanding the meaning. There are also ornithonym-related metaphors in the poems. For instance, the poet conjures up emotional concepts like inertness, unoriginality, reliance on the owners, earthiness, fattening and excess weight to the detriment of mental development, and a sharp, unmelodious noise when mentioning ducks and geese ("In the village").

#### 5. Discussion

An analysis of the characteristics of ornithonyms in poetry showed that 10.05 percent of the works had them. At the same time, the lowest percentage of works with ornithonyms (4.74%) is found in the lyrics, while the highest percentage (16.10%) is found in the poet's work. Thirty-two distinct ornithonyms, or 0.05% of the large word sample, were identified in the poems of poets. Meanwhile, there were only seven distinct ornithonyms and twenty-five in poets' writings. As a result, the 392 units of ornithonyms that were found in the lyrics of these 19th-century poets make up a noteworthy statistical array of data that was analyzed (Shakirova et al. 2019). These units are distributed with varying frequencies. There's a certain mystery in the lyrics. Fet's term takes on several new connotations and associations while describing a very specific natural phenomenon. Detailed metaphors serve a connecting rather than an ornamental purpose

in the lyrics, assisting the reader in comprehending the work's overall meaning. The poet uses ornithonyms to suggest that the quail's small size and incapacity to avoid danger are related in his lines. In this way, the poet allegorically portrays a helpless woman, dedicating poetic lines to her. In 19th-century Russian lyrical poetry, euphemisms primarily serve an associative-metaphorical purpose (Erofeeva et al., 2020).

## 6. Conclusion

In conclusion, it should be mentioned that ornithonyms play a significant role in English lyric poetry from the 19th century due to their incorporation into the English cultural code and the corresponding linguistic representation of the world. With 32 nominations, their repertoire of lyrics from that era is fairly extensive. But in each instance, the poet used the ornithonyms as a means of allegation. Poets communicated hidden meanings—including ornithonyms—in the lines of their poems by employing enduring linguocultural associations. This is how metaphors related to landscape, love, philosophy, and politics originated in poetry. Thus, it can be said with confidence that ornithonyms play an important role in 19th-century lyric poetry, and that they primarily serve associative and metaphorical functions in the poetry of a few chosen lyric writers.

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