





*Emblematizing the Eagle: A Comparative Study in Selected Poems by
D.H. Lawrence and Omar Abu Risha*

Asst. Inst. Sarah Ismail Ibrahim
sarah.ismail@uoalfarahidi.edu.iq
Department of English, College of Education, Al-Farahidi University



تجسيد رمزية النسور: دراسة مقارنة في قصائد مختارة لـ د.هـ. لورانس وعمر أبو
ريشة

م.م سارة إسماعيل إبراهيم
قسم اللغة الإنكليزية، كلية التربية، جامعة الفراهيدي



Abstract

The abundant use of eagle symbolism in D.H. Lawrence's and Omar Abu Risha's poetry is the subject of this study. Both poets use birds as lyrical topics and as potent symbols to communicate deeper meanings in their writings, demonstrating their intense affinity with birds. Two works by Lawrence and Abu Risha, two prominent figures in modern English poetry and Arabic poetry, respectively, serve as examples in the study. The study draws on the literary role of eagles, highlighting their connection to nature and transcendence, as well as their depiction as messengers. It delves deeper into the eagle's cultural and historical significance by illuminating its links to many civilizations and its ancient origins. The purpose of the research is to compare and contrast the unique viewpoints and poetic styles of Abu Risha and Lawrence via an examination of the iconic use of the eagle in their chosen poems.

Key Words: Comparative Literature, Modern Arabic Poetry, Modern English Poetry, Birds, Symbolism, D.H. Lawrence, Omar Abu Risha.

المستخلص

يتناول هذا البحث الاستخدام الوفير لرمزية النسر في شعر د.هـ. لورانس وعمر أبو ريشة. يستخدم الشاعران الطيور كموضوعات غنائية ورموز قوية لنقل معانٍ أعمق في كتاباتهما، مما يُظهر ارتباطهما الوثيق بالطيور. تُستخدم أعمال لورانس وأبو ريشة، اللذين يُعدان من أبرز الشعراء في الشعر الإنكليزي الحديث والشعر العربي الحديث. تستند الدراسة إلى الدور الأدبي للنسور، مُسلطةً الضوء على ارتباطها بالطبيعة والتجاوز، فضلاً عن تصويرها كرسول. كما تفحص في الأهمية الثقافية والتاريخية للنسر من خلال توضيح روابطه مع العديد من الحضارات وأصولها القديمة. يهدف البحث إلى المقارنة وإبراز وجهات النظر والأساليب الشعرية الفريدة لأبو ريشة ولورانس من خلال دراسة استخدامهما الرمزي للنسر في قصائدهما المختارة.

الكلمات المفتاحية: الأدب المقارن، الشعر العربي الحديث، الشعر الإنكليزي الحديث، الطيور، الرمزية، د.هـ. لورانس، عمر أبو ريشة.

1.1 Introduction

Birds have a primarily positive connotation in most traditions. Birds represent the power that allows individuals to express themselves more reflectively and to consider many things before acting. Just as birds' feathers lift them into the air and allow them to fly anywhere they want, the soul in the body is elevated by thinking and spreads its wings everywhere. They reflect humanity's yearning to transcend gravity and ascend to the realm of angels. The bird is frequently the disembodied human spirit, liberated from its bodily confines.

Poets often look to birds as a representation of nature and its many facets, including feelings, signals, beliefs, and messages; birds are often used as messengers to transport people and ideas to other places. The ability of birds to soar silently over the vast expanse of oceans and snow-capped mountains has long served as an inspiration to poets. Poetry is another medium through which man has utilized birds to express himself. Poets, authors, and philosophers have all used various sorts of birds to convey themselves. Birds are also known for their flamboyant and brilliant colors, which symbolize the lighter side of life. However, contrary to the poet's descriptions of birds, there is another technique of analyzing and distinguishing one bird from another, which has been illuminated by one poet (D'couto 1014).

Doves, Eagles, Vultures, Sparrows, and Ravens are some of the most popular birds we see. The eagle is one of humanity's ancient symbols. It was consecrated to the sun by the Greeks and Persians as a sign of elevation and spirit affiliated with the supreme sky-god, embodying the spiritual force. The Eagle was Zeus's symbol among the Greeks. The Druids saw it as a representation of the Almighty, which observes from higher spiritual levels. The Eagle is a diurnal bird linked with light as well as the elements Fire and

Water. The Eagle is distinguished by its daring flight, swiftness, and acquaintance with thunder and lightning, both of which are qualities of the creator gods. It is also associated with inherited nobility, power, and battle. The Eagle, like the lion on Earth, is the monarch of the sky. As a spiritual bird, it travels from one planet to the next, regenerating and guiding souls (Albornoz and Fernández).

The all-seeing eye is symbolized by the piercing stare of the eagle. Any of the sun gods may be represented by the eagle, as it is a solar emblem. As a symbol for great countries, it often stands for inspiration, independence from slavery, victory, longevity, speed, pride, paternity, and royalty. The Romans, the French, the Austrians, the Germans, and the Americans have all taken this painting and used it as a symbol. A two-headed eagle now stands for both the coming together of two countries and the creative power of both. In psychological symbolism, the eagle represents the sky as a strong, winged being. Its affinity for sunshine and its shared characteristics with fire and air give it the reputation of being a brilliant plant. Its elevation above ground level makes it a metaphor for the soul and the spirit. While Jung just characterized the eagle as "height," Dante called it a "bird of God." The eagle represents the struggle between the spiritual and the material, as shown in depictions of it fighting with other animals like lions or bulls. Both represent the struggle and eventual merging of virtue and evil, when clutched in a serpent's talons. While the snake is a symbol of darkness and evil, the eagle is a symbol of light and kindness. In many cases, its antithesis is the owl, a bird associated with death and shadows (umich.edu).

Just as the eagles have a role in the ecosystem, they also have a role in the culture of many peoples around the world. The ancient Egyptians sanctified the eagles for their miraculous flight. The

ancient drawings in some Egyptian temples indicated that. The images of eagles were observed chasing armies to feed on the bodies of the dead on the battlefield through those ancient discovered drawings. It was mentioned by the Arabs especially Al-Jahiz in *Kitāb al-Hayawān (Book of Animals)* that the eagles follow the military in wars to feed on the dead bodies of those who were murdered in the battles. The Arabs excelled in setting proverbs to describe metaphorically the longevity of man via using the eagles because of their perennial nature. They used to say that “somebody is as old as an eagle” and this proverb is still circulated among the Bedouins.

The present study explores the rich employment of ‘the eagle’ as a crucial emblem upon which poems are composed and constructed, and for this sake, the paper restricts itself to two illustrative examples from the *oeuvres* of two representative poets of modern English and Arabic poetry, namely D. H . Lawrence (1885-1930) and Omar Abu Risha (1910-1990).

1.2 Eagle symbolism in D.H. Lawrence’s “Eagle In New Mexico”

D.H. Lawrence (1885-1930) D.H. Lawrence was an English writer who wrote novels, short stories, poetry, plays, essays, travel books, artworks, translations, and literary criticism. Lawrence’s main contribution to poetry was his exceptional talent in identifying and expressing in verse the rhythm that corresponded perfectly with his sensory perceptions and emotional life’s delicate yet overwhelming strong rhythm. Before the First World War, Ezra Pound praised Lawrence as a master of low-life narrative who had elevated verse to the level of contemporary prose. He was reasonable to criticize Lawrence for penning pre-raphaelitish

slush, notably about sex, yet even among his early poems, there are great successes (Press 93).

There is an absence of any voice that might be characterized as directly autobiographical in his early poems, even if that absence appears to have been achieved in part through an intentionally confused manipulation of personal pronouns. Unlike Eliot, Lawrence is frequently his own subject, and many of the poems indicate themselves as poetic recordings of his daily life with their superfluous minutiae of everyday life (Roberts 392-393).

Lawrence's *Birds, Beasts, and Flowers* (1923) is a successful arrangement of previously unexplored topics in English poetry. Lawrence had a pure relationship with the denizens of the natural world that he was unable to establish with humans. Lawrence's flame of love and sympathy was all too frequently extinguished in his interactions with men and women who were tainted by so many distortions and pervasions - intellectual sterility, malicious intent, class views, clinging to money and possessions. Animals and flowers do not have human vices and virtues, and therefore do not threaten the naked personality of the man who encounters them. As a result, Lawrence was able to appreciate and grasp the basic flow of life inside these animals, the exquisite beauty and vitality of these unfallen inhabitants of Eden, without fear. The technical perfection of the poems is found in the appropriateness of the rhythmical variations and repetitions, as well as the marvelous fidelity of the movement of the verse to the states of being evoked by Lawrence's contemplation of this other world, a world completely unlike ours but interacting with ours so powerfully and intimately (Press 95).

It was considered by D.H. Lawrence to go into exile at the outbreak of the Great War. After expressing his dissatisfaction with contemporary Europe, he sought for more vibrant locations

where humans were not subject to mechanical control. In addition, Lawrence's marriage to Frieda Von Richthofen—the German wife of one of his teachers at Nottingham University—and his long-running disputes with publishers and authorities, who often forbade the publication of his writings, were two of the many reasons he left England. The quest for the "other," for other lands, peoples, and cultures, began thereafter, but not without ambiguity, as is usual with Lawrence. On October 21, 1915, Lawrence writes in a letter:

I think I shall go away, to America if they will let me. In this war, in the whole spirit which we now maintain, I do not believe [. . .]. If thine eye offend thee, pluck it out. And I am English, and my Englishness is my very vision. But now I must go away, if my soul is sightless for ever” (Lawrence 1981, 414).

Taos is where the poem "Eagle in New Mexico" was written. Here in the United States, the poet speaks to the national symbol. The eagle is linked to opposing extremes, making it a multi-faceted emblem in the poetry. The first section of the poem might be seen as a portrayal of the pristine New Mexican scenery, complete with cedar shrubs and the sage-ash desert, as it is linked to the bald eagles that inhabit the state:

Towards the sun, towards the south-west
A scorched breast.

A scorched breast, breasting the sun like an answer,
Like a retort.

An eagle at the top of a low cedar-bush
On the sage-ash desert

Reflecting the scorch of the sun from his breast ;

Eagle, with the sickle dripping darkly above (Lawrence, *The Completed Works*, lines 1-8)

In New Mexico, bald eagles often congregate near bodies of water, such as rivers and lakes, and they may rest in lofty trees for the night. El Vado, Heron, Elephant Butte, Elephant Butte, Elephant Butte, Conchas, Santa Rosa, Ft. Sumner, and Navajo reservoirs are home to significant populations of migrating bald eagles.

The eagle's undying love for the sun and its blood enthral Lawrence. The poet is repelled by the eagle's overpowering "blood-consciousness," despite the bird's allure. A defining feature of Lawrence's broader worldview is the idea of "blood-consciousness" (Brault). In a now-famous letter sent to Bertrand Russell in 1915, he came up with the phrase:

I have been reading Frazer's Golden Bough and Totemism and Exogamy. Now I am convinced of what I believed when I was about twenty—that there is another seat of consciousness than the brain and the nerve system: there is a blood-consciousness which exists in us independently of the ordinary mental consciousness [. . .]. One lives, knows, and has one's being in the blood" (Lawrence 1981, 470).

Lawrence's long-sought equilibrium of mind and blood is disturbing: the eagle is a "blood-thirsty bird", imbalanced in favor of blood. This confusing Lawrentian infatuation with the bird leads to a disastrous encounter. The lyrical speaker emphasizes the difficulty of getting into contact with America in this first face-to-face meeting . The bird is "masked". In postcolonial studies, the notion of mask is used to describe the relationship between the colonizer and the colonized, and in the context of Lawrence's poem, the mask is used to refer to the "Masked One", (the Native Americans) who hide their identity to coexist peacefully with the colonizers (the White Americans) who adopt their white gaze:

Sun-breaster,

Staring two ways at once, to right and left;

Masked-one

Dark-visaged

Sickle-masked. (*The Complete Works*, lines 16-20).

Even though the Englishman gets brief views of the American other, he quietly concedes that he cannot maintain a face-to-face interaction; later on, when he brings up the picture of "that dark face-weapon," Lawrence emphasizes the impassable barrier that separates him from America. The Janus-like bird, which seems to be staring in both ways (maybe towards the past and the future), almost mirrors the poet's position. As if that weren't hard enough, he's stuck between the United States and Europe, looking back at England while simultaneously anticipating his escape, which makes face-to-face communication even more difficult (Brault):

You've dipped it in blood so many times

That dark face-weapon, to temper it well,

Blood-thirsty bird (*The Complete Works*, lines 36-38).

The meanings of the golden eagle and the bald eagle are both sacred. The Native Americans believe that because eagles fly the highest, they are the closest animals to the Creator. In their culture, the eagle symbolizes power, wisdom, and courage. An eagle is often used by Native Americans as a messenger to the creator. They think that an eagle has a special link to visions and that it can carry their requests to the 'Great Spirit' World of the Spirit. In fact, the symbolic meaning of eagles is so dear to them that they would hold an eagle feather aloft as a ritual while praying. Representatives would even carry eagle feathers as proof that they were telling the truth during council meetings. The Native Americans believe that even eagle's feathers have a link to the Great Spirit. Whereas the White Americans see that the eagle as a national icon for them, because of its long life, great strength and

majestic look. In addition to that it was believed that eagles existed in the Americas only. The following lines present the conflict between the New Mexican eagle and the American bald eagle, a conflict which hints hit at the dichotomy of the colonizer and the colonized relationship:

Why do you front the sun so obstinately,
American eagle ?

As if you owed him an old, old grudge, great sun : or an old, old allegiance.

When you pick the red smoky heart from a rabbit or a light-blooded bird

(*The Complete Works*, lines 39-41).

With its warmth radiating healing and tranquility, the native sun emblem denotes life-giving riches. So the confrontation between the “American Eagle” and “The New Mexican Eagle” stands for the Natives’ strive for achieving their independence , preserving their lives and identity for the future generations.

According to Lawrence, the Aztecs' cannibalistic sacrificial ceremonies are similar to the eagle's violent behavior of hunting and eating. Primarily, the Aztecs sacrificed humans so that they might continue to exist. The Aztec sun god Huitzilopochtli fought an eternal struggle against night, and the end of the world would ensue if night won. Sunlight and the Aztecs' own survival depended on Huitzilopochtli, who the Aztecs fed human hearts and blood.

When you pick the red smoky heart from a rabbit or a light-blooded bird

Do you lift it to the sun, as the Aztec priests used to lift red hearts of men ? (*The Complete Works*, lines 41-42).

Lawrence posits a rhetorical question, by indicating whether life needs more sacrifice to be granted by the “Old Eagles” who

metaphorically stand for the indigenous who are the legal settlers of the Americas :

Does the sun need steam of blood do you think

In America, still,

Old eagle? (*The Complete Works*, line 43-44).

The poem concludes with glorification for the eagle's greatness. The poet admires the loftiness of the bird as it soars high, fixing its sharp sight on the stars. The last line of the poem may possibly allude to the patriots who fought the Spanish Crown to achieve the independence for their homeland. Those Patriots are associated with the eagle as being the ones who brings sacrifice:

And you, great bird, sun-starer, heavy black beak

Can be put out of office as sacrifice bringer. (*The Complete Works*, line 63-64).

1.3 Eagle Symbolism in Omar Abu Risha's "Alnizr" (The Eagle)

Omar Abu Risha had experimented with Romanticism and Classicism, making the valuable heritage of the Arabic poetry as a pillar for him. He moved forward in his integrative poetic journey using the styles and the techniques of the European poetry experimenting with symbolic language. His influence of the symbolic tradition was derived from his intense love for the two poets, Edgar Allan Poe and Charles Baudelaire, if we look closely at these two poets, we find that they are among the missionaries of symbolism. The literary scene in various Arab countries witnessed a call for symbolism in poetry, in addition to the Sufi upbringing, which may have had the greatest impact on Abu Risha's acceptance of the symbolic tradition (Alheesa 34).

Perhaps the follower of Omar Abu Risha's poetry would be confused if he wanted to know the literary doctrine to which Abu Risha belongs to, because of the difficulty of separating the features that his literary works include. The classical features in addition to the features of romance and some features of the symbolic school can be noticed in one poem. In brief , we can say that Omar Abu Risha did not enfold himself with a specific poetic pattern upon which he based his poems on , but rather his poetry fluctuates between the different literary schools according to the requirements and circumstances of life , as well as the sadness and anxiety that he experienced . Then he turned to the realistic style on the one hand and the symbolic on the other hand, due to his immersion in political and national activism (Alheesa 36).

“النسر” [The Eagle] poem is one of the most prominent symbolic phenomena in Abu Risha's literary works. There have been many interpretations of the image of the eagle in the poem by critics and scholars, some of them made it a depiction of the poet's situation, and some of them argued that it is the state of the nation and others added that it is a picture of vulgar sexual relations .Despite the diversity of these interpretations, we find that the symbol is inspired by Poe's “The Raven”, Baudelaire's “The Penguin” and Alfred de Musset's “The Swan” with the difference of the bird in each one of them (qtd. in Alheesa, 36).

In the ancient Arab heritage, the eagle was a symbol of longevity and strength, and in the modern epoch, poets considered it as a symbol of glory , loftiness, and pride. In Arab traditions, the reference to the eagle becomes proverbial, on one scale it is used to signify the small and the insignificant birds that imagine and perceive themselves to be as strong as an eagle. On the other scale it is it is a metaphor for the weak who claim to be strong (Mohbak 122). Omar Abu Risha was striving to make use of both

expressions. He reflects in his allegorical narrative poem the highness and lofty spirit of the eagle on one hand, and on the other hand, he painted with complete aesthetics the prevailing contradiction between the power and pride of the previous era, the humiliation and vulnerability that the present era suffers from in particular, and the Arab man in general (Dindi, 73).

The poem begins from the climax of the story and draws on the well-known assumptions about the symbolism of the eagle in literature, an eagle, exiled and eliminated from his original habitat and from the highest lofty peaks to the nadir, surrendering to the humiliating life that was imposed on him. Abu Risha employs the eagle, as a symbol to show his inner feelings towards his current situation and the situation of his fellow citizens, as well as the situation of the Arab world in general. At the end of the poem, he states the preference of dying with honor and dignity to life, sacrifice and humiliation (Al-Adhama 46).

The eagle refuses to live like a small and weak bird, a humiliating and indignant life. The eagle, which was created to soar in the heights, piercing the sky, was betrayed by fate, and fortune, by making him descend from the heights and the sky to the earth and the bottom, that is why he is forced to compete with the petty birds in order to survive. Yet his arrogance and pride prevent him from surrendering to this humiliation and indignation. Therefore, the eagle, with his thin and feeble body, climbs to the heights to surrender to death with pride and dignity, because he prefers to die as an eagle rather than living as a small and humiliated bird (Abbod 213).

The most significant part of the poem lies in its last bayt where the poet removes the mask from his face and asks the inner eagle, whether he has ability like the eagle to return to the height of greatness and loftiness. It is as if he is searching for a response to

his destiny through the eagle's mask The reliance of the eagle as a symbol of strength and vanity is undoubtedly Abu Risha's best answer to this question, because he believed that he was able to face the prevailing challenges and that this mask would definitely make him struggle to reach the ability of achieving the lofty aims . Therefore, the eagle inside the poet must move from within, believing in his potentialities and energies, to regain his past glory. Shawki Daif compared Abu Risha's descriptions to a painting containing strokes and shades of colors, he says that these strokes and colors are the same similes and metaphors that the poet uses to describe himself based on an imagination mixed with the spirit of life (Almusa 384).

The foothills have become a playground for eagles

O mountain cliffs, revolt and rebel (*Diwan*, 158)¹

أصبح السفح ملعباً للنسور
فاغضبي يا ذُرا الجبال وثورِي
(ديوان أبو ريشة ، ١٥٨)

The plains have become a playground for eagles, and the poet calls the cliffs of the mountains to revolt because the place of the eagle is in the heights, not on the troughs . Now that fate and destiny are in control, making the eagle surrender to their will, it is the natural right of the mountain peaks to revolt and rebel against this situation. The poet likens the foothills to a playground for eagles, while this place is not in harmony with the nature of the eagle because the eagle's playground is not in the foothills (Daif 230). Abu Risha deals with the conditions of Arab societies by referring to the transformation that took place in the life of the eagle. During that period, these societies were subjected to colonialism, and as a result, they lost their strength and pride fell from their high status (Mohbak 115).

¹The translation of this poem is conducted by the researcher of this paper.

In the past, the eagle used to live on the peaks, and his position was so high that he used to put the كحل [kohl] on the eyelids of the stars with his wing. The poet refers to the eagle's past glories and compares the stars to beautiful young girls and the black feathers of an eagle to the kohl (Al-Sayegh 110) this bayt indicates two tenses, the first is the past tense, which was a source of pride for the eagle, and the other is the present tense in which the eagle is living disappointed, desperate and humiliated (Dindi 73) :

The star no longer paints its eyelids

With its scattered feathers in vain ... (*Diwan*, 159)

إِنَّه لم يعد يكجّل جفن النجم تيهأ بريشه المنثور. (ديوان أبو ريشة، ١٥٩)

The descent to the foothill parallels with the dissipation of the eagle's hopes and ambitions. He descends into the graveyard of his dreams, and the expression مطمح مقبور is a metaphor for the unfulfilled ambitions, which means that his time on earth has come to an end. (Dindi 74). In this particular bayt, Abu Risha utilizes the personification and metaphor by depicting the eagle as a man who has his own hopes and dreams, but these dreams and expectations have unfortunately evaporated and dissipated at the foot of the mountain:

He descended to the foot of the mountain

Folding his wings over every buried ambition.

(*Diwan*, 160)

هبط السفح.. طاوياً من جناحيه على كلّ مطمح مقبور (ديوان أبو ريشة ،

(١٦٠)

That eagle with his sharp-sighted and high-flying does no longer have neither strong claws nor wings that enable him to fly and soar in the sky , because the processions of time have taken them all. Therefore, it lives in a state of extreme weakness and fragility :

Frailty has consumed his claws, and
The storms of fate have bloodied his shoulders. (*Diwan*, 160)

نسل الوهنُ مخليبه وأدمت منكيبه عواصفُ المقدور
(ديوان أبو ريشة ، ١٦٠)

The wounded eagle has weakened, and he is starving to death , but
he is still holding on steadfastly :

A famished eagle stands, twisting and turning,
Above a carcass on the sands, stirring. (*Diwan*, 161)

وقف النسْرُ جائعاً يتلوى فوق شلوٍ على الرمالِ نثيرٍ
(ديوان أبو ريشة ، ١٦١)

Although the hungry eagle is able to feed on the remaining birds
that he hunts at the foot of the mountain, but he does not do that
and resists in order not to fall as a prey to hunger. Undoubtedly,
his inner pride does not allow him to do so (Dindi 74).

Now the eagle is preparing himself for death, but not at the foot of
the mountain, but at the top of the mountain in that lofty den where
his former home was. Despite his emaciated body and dented
skeleton, he drags himself over the dusty horizon. The poet in this
bayt draws the path of movement from the bottom to the top
through the use of the word ساحبا.

And he passed by, dragging across the dusty horizon
The ruins of a decaying skeleton . (*Diwan*, 161)

ومضى ساحباً على الأفق الأغر أنقاض هيكلي منخور
(ديوان أبو ريشة ، ١٦١)

It appears that the eagle is unable to fly, but, in order to preserve
his dignity and pride, he pulls his punctured structure to the top of
the summit, to recover his lost dignity again. He fights humiliation
with courage to die with pride and dignity. The color of the sky
becomes dusty in the eyes of the eagle, and this is an indication of
the intensity of pain and suffering experienced by the eagle:

And he fell, a corpse, upon the lofty peak,
In the embrace of the deserted nest.

(*Diwan*, 161)

وهوى جنةً على الذروة الشماء
في حزن وكره المهجور!
○(ديوان أبو ريشة ، ١٦١)

Abu Risha concludes his poem with a question he poses to the eagle. The poet asks the eagle, will he regain his lost glory? This question is suspicious of whether the poet will regain his former glory or not. Because the foothill or the society and the current circumstances back then have deadened his mind and feeling. Abu Risha in this bayt makes use of the explicit metaphor, to compare his mind and feeling of those of an eagle. Now that the real eagle has died; Is the eagle inside the poet also dead? In other words, will the low status and rituals lead to the death of the poet's feelings?

O eagle, shall I return as you have returned,
Or has the slope extinguished my spirit? (*Diwan*, 162)

أيها النسْرُ هل أعود كما عدتَ
أم السفْحُ قد أَمات شعوري
○(ديوان أبو ريشة ، ١٦٢)

The main notion of this poem is the indication of the poet's general thought. The poet tries through the eagle's mask to compare himself to the eagle by deciding a fate for himself similar to the fate of the eagle (Almusa 384) . What is conspicuous about Abu Risha's poems is the objective unity, in addition to the organic unity. In this poem, the meanings of the bayts and the intellect of the poem are coherently and harmoniously unified in the last bayt of it (Abu Al-Waledd 411).

1.4 Conclusions

The world of nature is a constant fascination to the poets. They embrace it, celebrate it, glorify its perfection and beauty, and get inspired by its creation in various occasions. Like nature, the birds are also a source of inspiration to the poets through which the poets attach feelings, signs, and messages to them. Birds have been utilized as messengers to communicate with the far distant lands. Poetry is a medium through which birds are employed by man to make his emotions spontaneously flow. Like man, poets and writers have manipulated birds to express their thoughts and emotions. Accuracy, stealth, and swiftness are among these traits of birds which inspired the writings of various poets.

Among the most popular birds extensively used in poetry is the eagle. Nearly, in all world cultures, the eagle is connected with physical power, sharp insight, wisdom and mental strength. These traits attract the attention of the poets because they are similar to a greater extent to human traits, that is why some poets compose their poems inspired by the eagle itself.

As showcased in the poems discussed above, both Lawrence and Abu Risha have intensively relied on the allegory or the symbol of the eagle as a hero figure in their poems as both poets choose to entitle their poems with reference to the eagle. As with Lawrence, the significance of the eagle is connected with the national and cultural context of New Mexico, an American state which represents a bridge between Europe and America, in other words, it is a meeting point between Englishness as represented by Lawrence and Americanness as manifested by the Natives and the White Americans. Lawrence in "Eagle in New Mexico", focuses on the physical power of the eagle, admiring its vigor and potentiality. This focus in its turn is part of the Native Americans credos and traditions in the sense that they associate themselves

with eagle due its strength. Lawrence, by relying on the eagle in his poems is indirectly describing the indigenous of New Mexico with particular reference to their conflict with the White Americans through the rich symbolism of the eagle.

In the case of Abu Risha, the symbolism of the eagle is much more philosophical and meditative. Unlike Lawrence, Abu Risha put a lot of emphasis on the physical weakness of the eagle, lamenting the loss of strength, and the long gone pride of the eagle in his poem "النسر" ("The Eagle"). Abu Risha's eagle is an anthropomorphic character, i.e., it is personified as a human beings associated with several dynamic verbs. Although there is a lot of dynamism yet this dynamism is used to paint the static posture and highlight the current vulnerable status that reached its culmination due to the harsh and cruel passage of time and the control of fate. Abu Risha did not treat his eagle poem as a poem which is categorized as a nature poem per se, but rather, he dealt with an old-aged eagle , adopting it and associate it with himself in a personal cadre. Then Abu Risha proceeded to grant the eagle symbolism a political dimension to describe the Arabs' conditions under the colonial and imperialistic powers and regimes.

Both poets rely on the mask device in their poems, yet their treatment of this technique is notably divergent. With Lawrence, the mask of the eagle is concretely and tangibly mentioned throughout the context of the poem, and it signifies the difficulty of communication between the Englishness of Lawrence and the Americanness of the people in New Mexico on one hand, and to describe the relationship between the colonizer and the colonized in the context of postcolonial studies on the other hand. For Abu Risha, the mask of the eagle is implicitly stated, it is used metaphorically by the poet to compare himself to the eagle, drawing a similar fate to that of the eagle.

Finally, the tone of the poem is notably distinctive, with Lawrence, the tone is totally optimistic and energetic with heavy reliance on strong expressions echoing the Whitmansteque poetic tendency of celebrating nature. While with Abu Risha, the tone is totally melancholic, gloomy and elegiac to a great extent intensified by the unified harmonious ending rhyme with the Arabic Rã “ر”. The written Rã with “كسرة” [kasra] (the breaking mark) sets up the whole idea and the core theme of melancholia as well as diagnosing the broken psychological state of the poet.

Works Cited

- ❖ Al-Athama, Nazeer. *Albatros, Charles Baudelaire Wa Nisr Omar Abu Risha*. Maqalat Al-Nadwa Al-Arabiyyah.2004.
- ❖ Abu Risha, Omar. *Diwan Omar Abu Risha*. Dar Al-Awda.1998.
- ❖ Abood, Maroon. *Al-Mojaddon Wa Al-Mojtroon*.Moa'ssa Hindawi Li Nashr Almarifah wa Althaqafa. ١٩٧٩.Con
- ❖ Alheesa, Mohammed Khalid Awad. *The Technical Construction in Omar Abu Risha's Poetry*. Middle East University, 2011. MA. Thesis.
- ❖ Al-Musa, Khalil. *Aliqa' Alsardy fi Qasaid Omar Abu Risha*. Maqalat Al-Nadwa Al-Arabiyyah.2004.
- ❖ Al-Sayegh, Wijdan. *Alsoura Albiyaniyah fi Shi'r Omar Abu Risha*. Dar Wa Maktaba Alhayat. 1997.
- ❖ Brault, Elsie. "Fictional Encounters: D.H. Lawrence and Native Americans." *Revue de la Societe d'Etudes Anglasiennes Contemporaines*.www.doi.org/10.4000/ebc.3681.
- ❖ De Albornozo Carillo and Fernandez, M.A. "The Symbolism of the Eagle." *New Acropolis International Organization*. 27 May.2014. www.library.acropolis.org/the-symbolism-of-the-eagle/
- ❖ Daif, Shawqi.*Dirasat fi Al-Shi'r Al-Araby Al-Moasir*. Dar Al-Ma'rifah.1959.
- ❖ D'couth, Roweena B. "The Role of Birds in English Literature and Poetry." *International Journal of Science and Reason*, vol., 2319, no., 7064.3015, pp.1014-1015.
- ❖ "Eagle".*Umich.edu*.www.umich.edu/~umfandsf/symbolismproject/symbolism.html/E/eagle.html. Accessed. 30 June. 2021.
- ❖ Lawrence. D.H. *The Letters of D.H. Lawrence, Volume II*. Edited by George Zytaruk and James T. Boulton. Cambridge University Press.1981.
- ❖ -----. *The Complete Works of D.H. Lawrence*. Delphi Classics. 2012.
- ❖ -----. "Eagle in New Mexico." Translated by Raed H. Odeh. Middle East University. 2014.
- ❖ Press, John. *A Map of Modern English Verse*. Oxford University Press. 1969.
- ❖ Robert, Neil. *A Companion to Twentieth Century Poetry*. Blackwell Publishing.2003.

