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السنة



Literary Texts

1ST Semester – 5th Lecture

د. هلا دقوري

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Political Terms Reading & comprehension
Consecutive Translation phonetics
Culture Scientific Texts & Idioms **Essay**
Contrastive Analysis Dictionaries عربي
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Hello Every one:

Professor: Last time we were talking about the SEVENTEENTH and THE EIGHTEENTH CENTURIES. Why are we just referring to the 17th and the 18th centuries?

Student: I think because of the civil war.

Professor: Between who and who? And where?

Student: In England, between people.

Professor: Since you say a civil war, this means the people of the same country are fighting against themselves, fighting with each other.

Student: But there is a political aim behind this. There is no civil war.

Professor: Definitely, nowadays you mean. In the current phase.

So, there was a civil war in Britain among the people, what were they fighting over?

Student: There are two teams; one of them supports the monarchy or the Kingdome, the other supported Oliver Cromwell as the first “republican”.

Professor: So, you came just to mention Oliver Cromwell. What was Oliver Cromwell?

Student: He is a PURITAN.

Professor: Yes, he was a puritan dictator. What did he do? Why was he that famous person?

Student: Because he was a leader of the Commonwealth.

Professor: So, he just established what came to be call as a Commonwealth.

So, there was a civil war in Britain, and there was a puritan who wanted to make a republic.

He was a dictator; people did not like his rule that’s why they were fighting.

Some people were supporters when the others were not supporters, that’s why they just fought over that issue.

Student: People get tired from bloodshed and the poverty.

Professor: Yes, the people just try to eradicate (finish) his rule after long years and everything was influence during that period, and there was a completely different orientation after his period was over.

During his period, poets were really affected, and definitely, they were speaking about the poverty and dictatorship, and they were talking about the hardship they are undergoing, the suffering of the people. But later on, what did all this change to?

Student: I think that the becomes decorum and extravagance.

Professor: Why did they move to that direction?

Student: I think that they get tired and learned from the previous lessons.

Professor: There was a very severe reaction. They learned from their lessons, but actually they turned to the opposite side; and instead of just saving things for the hard times, they wanted to live lavishly, in an abundance. That's why they just cared for, they wanted to live their life to the at most exploiting every factor, everything that they could.

Student: And this is the reason of contradiction between the two periods.

Professor: Yes, there was a complete contradiction; hardship, poverty, suffering, dictatorship. But later on, openness, abundance, extravagance, lavishness, it means everything was just thrown here and there, and bought for a reason and for no reasons at all. So, everything was a kind of appearances, they cared more; they turned just towards the appearances - sometimes - at the expense of the content. Actually, we said that: compared to the contents right now, they are far more better than what we had right now.

Some examples of the people of that era should be:

- **George Herbert (1593-1633).**
- **Richard loveless (1618-1657).**

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George Herbert (1593-1633)

George Herbert's father died when the poet was only three¹. At sixteen, when he was a student at Westminster School² and King's Scholar of Trinity College³, Cambridge, he wrote two accomplished and devout sonnets⁴. His mother received the two poems with a letter announcing the young Herbert's dedication of his poetic powers to God⁵.

His fellowship at Trinity required him to join the clergy⁶ within seven years, but after being elected public orator⁷ (a springboard into higher positions at court) he left his university duties⁸ to proxies while he pursued a secular career⁹. Two terms as a member of the parliament¹⁰ evidently disillusioned him¹¹. He was ordained deacon, installed as canon of Lincoln Cathedral¹², and in 1630, having been ordained priest, received a living as rector of Bemerton. In 1629, he married his stepfather's cousin, and they adopted his two orphaned nieces. In Addition to a prose treatise, he wrote many poems in both English and Latin¹³. Shortly before his death, he sent his English poems to his friend, the Anglican clergyman, Nicholas Ferrar, asking him to publish them if he believed that they could "turn to the advantage of any dejected soul;"¹⁴ otherwise, Ferrar was to burn them¹⁵. The poems collected in **The Temple (1633)** represented. Herbert wrote, "A picture of the many spiritual conflicts that have passed betwixt God and my soul¹⁶, before I could subject mine to the will of Jesus my master."¹⁷ Like John Donne, Herbert uses colloquial language and ingenious conceits and dramatizes the meeting of a powerful intellect and intense faith.

1. **Professor:** What does this indicate?

Student: He suffered.

Professor: Yes, there is a suffering. When he was three, this means someone who wanted just to take care of him, and support the family. Financial sustenance would be at the expense of maybe the education or other things.

2. **Westminster school**, this is the same school of Ben Jonson, this means that they were good financially speaking.

3. **King's Scholar of Trinity College:** So, he is well educated. No one knows what the social influences were. But educationally speaking; he was a well-educated person.

4. **SONNETS...** were they Italian sonnets or Shakespearean sonnets?

No one knows, but since he wrote sonnets this means that he was well experienced, he could know the rules for writing a sonnet, either an octave and a sestet, or three quatrains and a couplet.

5. He had a tendency towards being a religious person, this is indicating in these words.

6. So, since he showed a tendency towards God this means that he should join the clergy.

7. **Orator**; You know every Friday we have an orator at the Umayyad mosque who would just deliver a speech. This person is called Orator. In the church, we have the same during the Sundays.
8. He relinquished (left) study.
9. Just notice: God, clergy, a secular career. There is a jump.
10. Member of the parliament; he had a good political position.
11. He was seeing clearly things.
12. Just notice: There is a return to the church. So, he was just switching between something **SECULAR**, something **RELIGIOUS**. And maybe this is part and parcel of his character.
13. **Professor: Why Latin?**
Student: It is the language of the church and the **Bible**.
Professor: This means he benefit a lot; as a clergyman, as a political person, now he projected all this on his poetry. We have something in prose but now they are focusing on his poetry, which was written in both British and Latin.
14. This means that he had a very kind heart, and looking for miserable people, who wanted salvation, who wanted to be purified, who wanted just to have a higher position in the afterlife.
15. Poetry in English, Latin, he showed at a very early age, a very prominent talent and all this was burnt at the end. That's why never trust any person with everything that you have you have just to make copies of yourselves, not only your books.
16. "God and my soul"... there is a conflict inside this human's soul and he was just having a kind of dialogue with God, or he was just speaking to god, maybe politely or maybe in a less polite way than his friend Ferrar expected, that's why he just burnt all the works.
17. He is still an obedient person, a believer, but no one knows what were there in the poems that his friend burns them.

He was a very witty person, highly educated, talented, but he was a clergyman.

So, he made a kind of combination between the intellect and faith, he understood god in his own way. Let's see in his poem **Jordan (1)**:

Jordan (1)

Who says that fictions only and false hair¹
Become a verse? Is there in truth no beauty?²
Is all good structure in a winding stair?³
May no lines pass, except they do their duty⁴
Not to a true, but painted chair?
Is it no verse, except enchanted groves
And sudden arbors shadow coarse-spun lines?
Must purling streams refresh a lover's love?
Must all be veiled⁵, while he that reads, divines,
Catching the sense at two removes?
Shepherd are honest people: let them sing;⁶
Riddle who list, for me, and pull for prime:
I envy no man's nightingale or spring;
Nor let them punish me with loss of rhyme⁷,
Who plainly say, **My God, My King.**

Professor: What do you understand?

Student: I think he is attacking those who look for appearance, decorum and extravagance. When he says for example “who says that fictions and false hair” this refers to those who look for the appearances, he is attacking them here.

- 1. Professor:** “fictions” means something that is imaginary in the way of writing; something literary. These things “fictions”, the imaginations, the imaginary ideas/characters in addition to the appearance can become “verse”, can be put to poetry. It means there is beauty, even if you see some kind of “false hair” on the head but it gives some beauty and reviles beauty inside.
- 2.** The truth also may be beauty, so the appearance and the truth have beauty.

3. “Do we have a good building of this winding stair?” he is asking.
4. “They do their duty” everyone is doing their own duty.
5. If I have beauty, shall I just veil /cover this beauty?
6. Never underestimate people, for example like shepherds; even if they just go with their herds this doesn’t mean that they are not good, you have just to look at both sides and the ends. And who says that they are not allowed to sing, speak and voice their ideas, they may have very deep ideas unlike the other people.
7. “I envy no one” so let them live the way they like, have what they want. But “Nor let them punish me” they don’t have just to deal with me. “with loss of rhyme” I’m responsible for my own writings and ideas. (the word **rhyme** is not poetry, maybe ideas or the works or whatever.

We have noticed that there is beauty in everything, in appearance and in content, in the truth and in everything, and even in the false things that appear to you. So, there is truth and there is beauty in everything around us. We don’t have underestimate any person whoever they are and whatever job they occupy even if they belong to the bugaboo (the lower classes and the people who do the filthiest jobs) but again, they may have a very good wit, they may be enjoying a very good education, or they can enjoy good way of thinking. So never underestimate people because they may be far more better you yourself, and don’t just say “I don’t belong to anyone” here they say “no one will interfere with my words, religion, ideas. Who clearly says “My God, My King” so I just surrender myself to my god and maybe he is the one responsible for me.

Just notice that the lines these are 15 lines not 14, so we have the first is a quatrain, the second is not a quatrain it has 5 lines, the third is a quatrain, and then we have a couplet. So this is a different sonnet, if we are just to say that this is a sonnet. Just notice that the first two lines; the first and the third (**hair/stair**) (**beauty/duty**), (**groves/loves**), (**lines/divines**), and the (chair) now belongs to the first stanza.

The first three every other lines are rhyme, but the third one belongs to the second stanza. So, he is mixing. Let’s go on (**groves, loves**), (**lines, divines**), (**removes**) like (**groves**). Then (**sing, spring, king**), (**prime, rhyme**). It seems that the first line of the coming stanza rhymes with the previous stanza, it serves as a third line, but actually it’s the first line of the

new stanza. So, it serves as the fifth line of the first stanza but the first line of the second stanza.

The stanza maybe a quatrain or more, according to the number of lines.

Now Just notice:

- **(Rhyme, prime)** there is a kind of aspiration, it is going up, it means he is just talking to God, so the vowels just indicate the emotional state.
- **(hair)** it means he is depressed, sad maybe, not convinced.
- **(beauty, stair, duty)** there is something final, he wants to just put a dot on the (i), across on the (t). So, this appears to us from analyzing the sounds

Let's see, the translation of the first four lines no more...

الطالب: من ذا الذي سينظم شعراً في وصف شعري أشعث؟
أذلك أي علاقة بالجمال؟ أكان يمكن أن تبني منازل على درج ملتو
ليس لديها طرق عبور كل منهم يقوم بمهمته.

Professor: Okay, on what point did you just depend, according to what we have read about his background?

Student: We can't find the beauty in everything.

استمعت الدكتورة للعديد من الترجمات وناقشتها مع الطلاب

Now everyone's translation is completely different from the others. And even when we just mastered the background and every piece of knowledge about this poet, we cannot come up with a semifinal translation, everyone can just translate in a completely different way, so the ideas that you catch will be different from the other people. That is why in general, translation is true with every person who translates.

The good structure can be conveyed in a revolving manner but at the end, what reaches me will be different from what reaches you, because what you focus on is different from what I focus on.

In general, what I want to say is that unless you are equipped with all the things needed for reading, you cannot translate, not only poetry, I mean every other domain. Sometimes you

are required to translate about cosmology the black holes or the white holes, you know the black holes but white holes this is something new. If you are faced with the text on white holes or the big bang and the end of the universe life, there is a big crunch.

Now you have to know a lot about the background, about what the words and what the concepts “white holes” mean big crunch and, and you make a comparison about the big bang and the black hole. Unless you make a lot of reading, you cannot approach the translation. You have to have an idea about the topic itself so that you can just to start, in any text for translation you have to read before you translate, to be familiar with the topic and terminology. Because what you translate without having an idea, will be different from what you translate after having a very good idea and knowledge.

Let’s see another translation, they say:

لَمْ يَجِبْ أَنْ يَكُونَ الْفَنُّ دَائِمًا مَتَعَلِّقًا بِالصُّورِ الْجَمَالِيَةِ وَالْكَاذِبَةِ
مَعَ أَنَّ الْجَمَالَ يَكْمُنُ فِي الْحَقِيقَةِ ذَاتِهَا؟
هَلِ الْكِتَابَةُ الْجَيِّدَةُ فَقَطٌ فِي الْأَشْيَاءِ الْمَعْرُوجَةِ.

There are two different ideas, everyone will translate according to his own.

Now let’s move to Richard Lovelace.

Richard Lovelace (1618-1657)¹

Richard was born in England to a wealthy Kentish family and was educated at the Charterhouse School and Gloucester Hall, Oxford². Handsome and witty³, he lived the life of a cultured courtier before taking arms for the king in the Scottish expeditions of 1639-40. He was imprisoned by Parliament in 1642 for presenting a Royalist petition⁴, and he was jailed again in 1648 after returning to England from battles where he had fought with the French against the Spanish⁵. Although he was released from prison after king’s execution in 1649, Lovelace spent his final years in poverty. One of the group of Royalist writers now known as “Cavalier” poets⁶, he was strongly influenced by Ben Jonson⁷. Lovelace is best known for occasional poems⁸ and lyrics that were written mostly during his periods of imprisonment⁹; his “To Althea, from prison” regained popularity after its inclusion in Percy’s *Reliques of Ancient English Poetry* (1765), as did his “To Lucasta, Going to the Wars.” The name Lucasta (“from Lux –casta [Latin] . “pure light”) probably refers to Lucy Sacheverell, Lovelace’s fiancée, who married another man after receiving a false report of Lovelace

death. She is honored in the title of Lovelace's one volume¹⁰ poems published during his lifetime (*Lucasta*, 1649) and again in the posthumous collection published by Lovelace's brother (*Lucasta Poems Posthume*, 1659).

1. So, he born two years after Shakespeare's death in 1616.
2. He belongs to a wealthy family, eventually he went to a very high school, and college which was in Oxford.
3. So, there should be a good utilization of this word, because it is not inserted unless there is a purpose behind.
4. عريضة.
5. **Just notice:** He is an educated person, but he joined the army, and he went fighting for long years, he was imprisoned. So, he was a man working in the military, living with arms, among bloodshed. So, did this affect his poetry or not? Was he a violent person? no one knows.
6. You know the "**Cavalier**" **poets** means they are supporting the king.
7. Ben Jonson, that person who has a lot of mood swings, and every time writes about something contradictory.
8. Occasional poems; he was not writing at regular times.
9. Only at those times he felt how humble he was, and he was away from the military arena that's why he was away from bloodshed and he resorted to his own self. And now maybe the romantic, the poverty, the suffering ideas just came according to his mind, so that they just triggered his sad.
10. How great his love to her was!

Next time we are going to read deeply about his fiancée. I prefer to make your readings on the internet to give me more about the analyses, ideas, background of writing his poem, not only the background provided here, I want lengthy information about why he wrote this poem all the circumstances and in addition to the explanation of the poetry itself.

But later on you will notice that we have Katheryn Philips, so it was an age not of men poets, but also we have female, so there is a change .

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The end ♥