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السنة



Literary Texts

1ST Semester – 3rd Lecture

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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:

Last time we were talking about the English poetry, so this subject is about the English poetry. But actually, they did not start with the English poetry directly because they want to tell us about how the English language developed first and how it was influenced by other cultures and the development that occurred to the English poetry over the time. So, we were talking about the English language and how it developed, we started with the old English.

That was over a period where the invasions were coming one after the other, there were successive invasions on England and a lot of cultures were mixing into the English culture. A lot of groups (not tribes) of people were invading and settling, they were not leaving, they were settling and integrating with the society thus producing something completely different which is the combination of the cultures of the original people of the country with the invaders culture. That's why we had a real integration and the influence was so clear in the structures, the language itself, the terminology, and the grammar.

Instructor: So, how many invasions we had in that old era?

Student: Three: The Anglo-Saxons, The Normans, The Viking invasion.

Just notice that with every one we had a different influence.

Yesterday I was teaching the third year, regular students. Something about sociolinguistics and I told them about the whole story of England that we had in the book. But what attracted my attention was that a lot of Norman terminology was inserted into the British language and the British society just like the word "mutton" the meat of the sheep "لحم الضأن". Just notice that because the Normans were French, they inserted a lot of French words.

Now, after the two societies, countries, cultures mixed and a lot of insertion of terminology that had been into the English language, notice that England began to try to restore an imprint for itself, it wanted to have a specific image for itself. Instead of using the French word ["mutton" /'məʊn/] they try to change it and to give it an English accent, they wanted to accentuate the French words.

This is not only in sounds this also affected the type of spelling, the word "pork" in French is spelt "p-o-r-c" but in English they try to change the "c" into "k", you know that the ending sound of "k" in French is spelt in "c". But it was not the same in England because they wanted to restore their own culture, their specific image, that's why they change the "c" into "k" "pork", this is one of the influences.

But you still remember in the old English, it needs a lot of curses to be taught and understood by the Middle English people, so how about the modern if we were talking about this then what about the language of Shakespeare in the modern era. Just notice that there are links between every era, every English.

The Middle English started with the records that we already know -I mean records because the old English was not recorded, and we have no history of the English language before, but we know there were a lot of influences, cultural mixing, integration...

With the advent of the writings and the poetry of Geoffrey Chaucer, everything started in the middle period, that was the mark which separate between old and middle. But even the language of Geoffrey Chaucer was not that easy as we read the verse that was already inserted in our book it was really tough, very difficult to understand, it was not that easy. But it was much easier than the old English.

Later on, when that period finished with the queen Elizabeth there was a new era and a new language was existence which is the modern English. Queen Elizabeth as we have already known, has worked hard on keeping a prestige for English and for making a special influence for the English language.

So, she started to support the poetry and literature in general and that's why we had a flourish, an eruption of literary works during her period. And a very (flagrant) example –this word used in very tough structures, which means a very **clear** example- you can add whatever influence to the word that you read, it's up to you sometimes- was Shakespeare and his works, during this period, the period of queen Elizabeth, we had a development reached every part of literature. But it affected, as we knew from the book, the sonnets in particular. before Shakespeare we had Italian sonnets but in the Italian sonnets, we had 14 lines. Did they change during Shakespeare's time?

Student: No

Instructor: They remained 14 lines. So, what different between the Italian sonnets and the Shakespearean sonnets?

Student: The divisions.

Instructor: So, The divisions of the lines. And what about the Italian division?

Student: 8 lines for octave and 6 lines for sestet.

Instructor: What was on the octave?

Student: Problem or issue.

Instructor: Yes, raising a problem or issue. And in the sestet?

Student: Solution.

Instructor: We had a solution to the problem.

Now if look to the Shakespearean sonnets, how was the division?

Student: 3 quatrains and couplet

Instructor: We had 3 quatrains, it means 4 lines each, and a couplet at the end.

Instructor: What's there in the first three quatrains?

Student: Idea, problem.

Instructor: An idea, a problematic idea maybe. What's there in the last couplet?

Student: Conclusion.

Instructor: Conclusion, that may not be a solution, an idea, an opinion, and maybe we had an answer. But maybe we did not have any kind of solution or real answer to any problematic issue that was raised in the first three quatrains.

So, the sonnets of Shakespeare were completely different, that was the impact of the Elizabethan age and the openness.

Instructor: Why the Elizabethan age was open? What did queen Elizabeth do?

What marks the Elizabethan Age? She did something very important.

Student: She tried to be out of the rule of the roman and the church.

Instructor: Yes, she wanted to act independently from the roman church, from Rome and the control of the Church. That's why we had that flourish in the literature, in general, and poetry in particular.

It was the first golden age that we know, but what about Geoffrey Chaucer, I think he was also in the golden age.

Instructor: So, there are a lot of figures who experienced her age. Can you give me examples?

Student: Ben Jonson.

Instructor: So, During Elizabethan Age, we had a lot of prominent figures who worked in poetry, but poetry was not the only literary work that flourished because we had a lot of literary works, just like plays. And Shakespeare was a prominent figure, and had a lot of masterpieces. Do you remember any of his masterpieces?

Student: Hamlet (this is the most important example), Othello, King Lear, Macbeth, Antony and Cleopatra, the Merchant of Venice.

Instructor: True. Now if you just notice that also there is no records of Shakespeare's social life. Only we have knowledge about how many children he had and the names of his wife and children, no more no less. But we don't know anything about his background, how he was brought up and reached this stage.

Now let's move to another important poet. Can you read his sonnet before we move?

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There is a sonnet here, a Shakespearean sonnet, this is sonnet number 20 and this means that there are 19 sonnets before, and maybe there are some more. Actually, they were few in number.

Let's read:

Sonnet No.20

A woman's face with Nature's own hand painted
Hast thou, the master mistress of my passion;
A woman's gentle heart but not acquainted
With shifting change as is false woman's fashion;
An eye more bright than theirs, less false in rolling,
Gilding the object whereupon it gazeth;
A man in hue all hues in his controlling,
Which steals men's eyes and woman's souls amazeth.
And for a woman wert thou first created,
Till Nature as she wrought thee fell a-doting,
And by addition me of thee defeated,
By adding one thing to my purpose nothing.
But since she pricked thee for woman's pleasure,
Mine be thy love, and thy love's use their treasure.

Instructor: What's the main problem that is raised here, what ideas did you get from these three quatrains?

Student: He describe a woman.

Instructor: He loves a woman. He is describing a woman.

Student: No, he describes a man, who had characteristic woman. I see something about this sonnet in YouTube, he describes a man but this man has a woman's face.

Instructor: really? Let's read again.

A woman's face with Nature's own hand painted

*So, this "person" (man or woman. without care) has a woman's face which is affected by nature, or even nature cannot just have this beauty.

Hast thou, the master mistress of my passion;
A woman's gentle heart but not acquainted
With shifting change as is false woman's fashion;

*It means the love of this "person" has occupied his heart.

An eye more bright than theirs, less false in rolling,
Gilding the object whereupon it gazeth;
A man in hue all hues in his controlling,

Which steals men's eyes and woman's souls amazeth.

*He is speaking about this man, but just notice that he is admired by men and women alike 2

And for a woman wert thou first created,
Till Nature as she wrought thee fell a-doting,
And by addition me of thee defeated,
By adding one thing to my purpose nothing.

*Now he is speaking about the beauty of that "person" and how this person is admired by both men and women.

The last couplet:

But since she pricked thee for woman's pleasure¹,
Mine be thy love, and thy love's use their treasure².

Instructor: What do understand from this couplet?

Student: put her love in his hand

Instructor: Put my love in your hands.

Student: he feels his emotion.

Instructor: who feels the emotion of who?

Student: If the woman feels his emotion, he will be happy.

Instructor: this means we are talking about the man

1. "but since she picked you for a woman's pleasure", it means this person who is loved, very beautiful (the word beautiful is use for woman by the way, but I think we projected here in this person). Since a woman has chosen this person for pleasure, this means she has fallen in love with that "person".

2. "my pleasure will be your love; I will be so happy if you love me. But your love is their treasure, it means maybe this person is not knowing anything about the love of this poet. I mean the man who is the main character in Shakespeare's.

Just notice how difficult the ideas are, some of the words are really difficult, the ideas are not well interpreted; they are not that clear, there is a problem in understanding whether this is a real man or a woman. Is this man having a woman's face or he is really a real man?? No one knows he is taken for woman's pleasure.

Another dimension; this man who is narrating has fallen in love with that "person". But he satisfied if he loves him –if this person loves him-, though they are the love of someone else.

So, this is the conclusion: **"I will be satisfied, but you are the treasure and pleasure of a woman"**.

Oh my God. Just notice how difficult the ideas are. But this is the theme of love, but a real story that is really being processed over 12 lines, and in the last two lines we are just having the idea in the couplet; that he will be satisfied if that person would love him or not. Though the narrator knows quite sure that person is the love of someone else. And maybe that person has no will in being the pleasure of others.

The idea is very complicated, if you just compare it to the modern period and modern age poetry, you will find a big difference.

Now we finish with the semantic just involved here, just go to the first quatrain.

In the first quatrain, we have:

- Painted / acquainted.
- Passion / fashion.

The second quatrain is different (we know that there are 3 quatrains from the ending lines, so each other line is the same but in one quatrain)

- Rolling / Controlling.
- Gazeth / Amazeth.

Just notice the music in the words (I don't mean the rhyme) just notice the music and the love that is express in the words. There is something else (passion / fashion) this means there is a kind of either boredom or disappointment; the long vowels used express it. This means that you don't have the ability just to speak so fast and enthusiastically.

He is not enthusiastic, if you speak enthusiastically you are going to use very short words, high sounds. But here (passion, fashion) this expresses the boredom and disappointment that this person is suffering from. Then we have (painted / acquainted) also this is a combination of two long vowels.

Let's go down; (rolling / gazeth), just notice that it is also long vowels being used here. Now (amazeth, controlling) there is no quick movement. There is a barrier, where we have this jump/quick movement; there is something that will cut it.

This is analysis from outside the meaning. We don't know about the meaning, but we know that there is a problem here from the use of the vowels; the short and the long.

Let's go down:

They said: (created/ a-doting, defeated/ nothing) there is something clear-cut. (a-doting, nothing) so the problem is over.

Then go (pleasure/ treasure), this is a kind of not optimism actually, though the words express optimism, but they express the wealth, passion. so, they only express love.

But this only an opinion, a conclusion to all the problem that has been raised, so he has nothing in his hands, nothing can be changed later on.

Instructor: Now let's move to **Ben Jonson**.

Ben(jamin) Jonson, he is a poet. He's mentioned along with Shakespeare.

Shakespeare was a person from mostly a very poor background, working hard, writing plays that came to be very famous later on. And we know that he was cleaning the stage after the actors left. We know that he was very poor, so he had to work hard to earn his own living.

If we compare to Ben Jonson, let's see how honest this person is. He is a very honest person, but he could just climb and reached whatever he wanted. Let's read. (page 25)

Ben Jonson (1572-1637)

Ben(jamin) Jonson was born in London after the death of his father, a clergyman¹. He was Educated at Westminster School. Jonson volunteered for military service, and after returning to England began a career in the theater, first as an actor, then as a playwright². In 1598 he killed a fellow actor in a duel³ but escaped hanging by claiming "benefit of clergy"⁴ that is, by demonstrating his ability to read⁵ a verse from the Bible. His conversion to Catholicism in that same year no doubt contributed to the charges of "popery" and treason⁶ leveled against him after he published his neoclassical tragedy *Sejanus* (1606), which dramatized conspiracy⁷ and assassination. Jonson soon gained the king's favor⁸, however, with the series of court masques he began to create in 1605⁹.

In 1606¹⁰, after he had published his *Works* and had returned (in 1610) to the Church of England he received a substantial pension¹¹ from the king and effectively occupied the position of poet laureate¹². Learned in the classics and skilled in a variety of poetic and dramatic forms, Jonson acquired fame as the author of "comedies of humors" satirizing¹³ the eccentricities¹⁴ and "ruling passions" of his characters¹⁵. In addition to his many successful plays-*Volpone* (1605), *the Alchemist* (1610), for instance - Jonson wrote poetry¹⁶ in a variety of forms, including epigrams, epitaphs, songs (both free standing and designed for plays and mosques)¹⁷, and occasional poems celebrating events and people¹⁸. In contrast to his contemporary Shakespeare, whose plays were collected only posthumously, Jonson was concerned with contrasting an imposing authorial persona¹⁹. Modeling himself in part²⁰ on such classical writers as Martial and Horace, he was the first English poet to inspire a "school": the "sons" and "tribes" of Ben that included such poets are Robert Herrick and Thomas Carew²¹.

1. **A clergyman;** a man of church, a man of religion. Maybe he doesn't have this position of priest, but a clergyman in general. We don't care for the position when we say a clergyman.
2. Just notice that he was from a very **educated background**, he went to school at Westminster and he was a rich person, from a class that should have been conservative. But he volunteered in the military service, that was only a kind of fresh hold or a step/ a stage in his life. But after this he quitted and went to the theater, there in the theater he first was an actor. So, he wasn't a floor cleaner, he was an actor, a playwright. So, at the end he was at the same level of Shakespeare. Both were a playwright.

3. IN 1598, he killed a fellow. This a turning point in his life, or in our analysis. In sociolinguistics when you read a text about people, every word count, every word can just give you a very deep analysis about the background of the person. So, “kill” means there is something that is really great that’s going to take place/ to happen. He was a nervous person, he was not satisfied with people, he was the son of a man of religion; so, will this be of any benefit for him? Will he take this an advantage or not? I think yes, because they mentioned the word **clergyman** at the beginning. If there were nothing as an advantage, they shouldn’t have mentioned the word **clergyman or his father**.
4. So, he was a climber, he climbed at the shoulders of others.
5. He is a learned person.
6. **Treason**, he was a **traitor**, it means he was not honest to his country, he was not a sincere person. He killed, escaped, used the Bible.
7. **Conspiracy**: maybe he was reflecting himself in his *Sejanus*.
8. **The king’s favor**. So do remember that queen Elizabeth had no sons and no relatives just to take over, that’s why one of her cousins from another country came and assumed the power, that’s why Ben Jonson attracted the attention of the king and got his favor.
9. We mean a lot of plays were performed in the court of the king. Different characters, different colors, not only one kind of play, a lot of plays, a lot of tragedies, farces, comedies, tragicomedies. He did not have one type of dramatization, he had different types and that’s why he attracted the attention of the king, and that was in 1605.
10. **In 1616**, I mean the year when Shakespeare died.
11. **Pension**. He escaped, he killed, and then he got a pension (pension: salary after retirement), he was rewarded after that.
12. **Poet laureate**: شاعر البلاط
13. **Satirizing**: the word satire means “criticism” very sharp criticism, you are mocking a person and you are just insulting them in your poetry.
14. **Eccentricities**: everything that was strange.
15. **Ruling passions**: He was not a very straight person and this is not applied to him, only his characters.
16. He did not start as a poet, he started as a playwright, as a drama person. Then he became a poet.
17. So, this means that he was a very skilled person; he was a clergyman, he should be skilled in speaking and in communicating with others.
18. Just notice that he was criticizing people in his poems, in his writings, and then he wrote about people and events. He tried to be a little bit moderate not only satirizing, by mixing with the people’s issues he spoke about the events.
19. It means he was inventing an authoritative character in his poetry.
20. He was reflecting his own self in his works.
21. He was a model, and inspired a lot of people, and he had his own school of just expressing and of writing poetry.

Here’s a song “**To Celia**”

We can see that the ideas are handy (easy understood).

Drink to me only with thine¹ eyes,
And I will pledge with mine;

Or leave a kiss but in the cup,
And I'll not look for wine.
The thirst that from the soul doth rise
Doth ask² a drink divine:
But might I of Jove's nectar sup,
I would not change for thine.
I sent thee late a rosy wreath³,
Not so much honouring thee,
As giving it a hope that there
It could not withered be.
But thou thereon didst only breath,
And sent'st it back to me⁴;
Since when it grows and smells, I swear,
Not of itself, but thee.

1. Thine eyes: your eyes.
2. Doth ask: does ask.
3. Rosy wreath: something that is put on the head.
4. Sent'st it back to me: he has a hope.

So, this is really handy and the ideas are not really difficult. They are full of passion and for the sake of pleasure.

*(eyes, mine, cup, wine)

*(rise, divine, sup, thine)

*(wreath, thee, there, be)

*(breath, me, swear, thee)

There is no fixed rhyme, there are no rhyming words in the ending of each line. So, this means this is not a real sonnet.

How many lines are there?

Student: 16 line.

So, he had no sonnets, he did not follow the approach. He was completely on the other end of Shakespeare, that's why he was another figure. But he was a skillful person, he could attract the attention by his own behavior in his real life and in his works.

That's all for today.

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The end ♥