Literary Texts

1ST Semester – 2nd Lecture

د. هلا دقوري

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Hello Every one:

Today we're going to continue with the English poetry. We spoke about the old poetry in the old era in the Old English, in the Middle English and the Modern English.

We remember that in the old English we had very tough words used and that was the influence of the invasions.

*How many invasions that we had?

Three main invasions: The Normandy invasion, The Germanic groups and the Vikings. All these invasions had a big influence on the English language itself, and if the English language was affected that's mean that the English poetry itself would be affected also.

Because of the mixing of the people together, they did not come to leave; they came and settled, that's why there was a kind of integration (اندماج) between the people. Just like the integrations that are taking place today in Germany; the migrants, the people who wanted to better their lives, to have jobs, to start new businesses or to learn something new, went to another places in the world -that was in Europe- they choose a destination which was Germany nowadays. But Germany is so aware of everything is happening that's why it worked on an integration system; integrating the new comers with the old comers.

Just notice, today we have something, we have the German culture and new comers are being poured into the society, what is the result?

First result is having the food. (شاورما / فلافل/ مكدوس / شيشبرك) They have moved the food culture and the Syrian cuisine from Syria to Germany.

Notice that if we started with the cuisine, what will follow later especially if the people want to stick to their original culture, they don't want to forget it and their religion. They are going to integrate and moving something into the German culture. That was the same in the old Britain. But today we have a degradation in the culture so that we're not going to transfer all the jewels that we have in our culture, this is the problem.

> Cuisine: مطبخ
> Integrate: اندماج
> Degradation: تدهور

But with the Vikings, Normandy and the Germanic groups, they wanted to make their culture dominate, though they integrated with the people there but they influenced them effectively, positively. WHY?

Because the invaders are not going to spread everything easily without using force.

But again, the English language was so flexible; that it contained the Normans, the Germanic influence, and all the Vikings. And it was apparent in language that we have today just like the word "ox" "oxen", "man" "men", "child" "children". So, we have a big influence on the level of grammar, but on the level of terminology we have a lot. So, it's not only one term that was inserted into the English language.

But again, if we have all this period of the all English, and how tough it became because of the toughness of the settlements. This language is really tough, and if you just compare between the middle English and the old English, we don't have enough records for this. Because of this, we have a difference between them. But even the middle English was really a deviation from the old English but they say that any person who wants to read about the middle period of English has to follow a course because they can't understand the words. Last time, about the middle period in English we had an example about Geoffrey Chaucer, and you noticed how tough the language is though it was Middle English, so what about the old?!

Now with the modern English, we have something completely different. Now one knows why there is a big difference between Middle English and modern English-modern English, which started in the 16th century. That was in the age of Shakespeare.

Just notice a very big leap between middle and modern.

How did this middle develop to this to be this modern? Is there a line that separates? We don't know actually. But there should be something that led, the reasons that led to all this change are mentioned here in our book; they say there are a lot of factors that led to this change. But actually, the change is also big so that we can't find similarity to a great extent between middle English and modern English.

They say the modern English is the English that we have today, but even if you want to say modern English of the 16th century is it the same as modern English of the 21st century? No!! We have about 600 centuries

So that's why we don't have modern English, I think that we have this contemporary English (the present-day English). And this English marked by the advent of the internet; pre-internet and post internet. There is a line separating between these two.

We said that the English language is different because it has a lot of terminology connected with the present time. A new culture, I mean everything concerning the custom, the clothing, the fashion is being different, in the all times we used to do something but with decency, now we do things we feel that we are more religious but we are not more decent. So we have a new culture spreading and this new culture is depicted in our language in the use of our language, so a lot of terms, for example, we didn't have the word "model" (that displays a lot of fashion) in the past -middle English-, maybe we had it in a conservative way. Now we have it in a very open way, we have the word "scoops" for example to speak about something report; a video report, a TV report that we are going just to use to cover everything that comes as a latest development in an arena. just notice the word "scoop", "computer", "computerization", "atomization". whatever. These words did not exist in the old English (I mean the old English which is the Modern English).

Our English now has something completely different that is why it is a new era, a new phase that we are experiencing.

They say in the book that the modern English started with the 1600, so this is the age of Shakespeare, Milton, Dryden, Wordsworth, T.S Eliot. A lot of poets lived in this period, this means there was a flourish of literature and especially in poetry. Because we are focusing on poetry, we are just tending to mention a lot of poets' names. William Shakespeare is the corner stone that we are going to depend on because he belongs to the **Elizabethan age.**

We have Victorian age, Elizabethan age, the renaissance…, but Shakespeare made a difference in everything, though we don't know a lot about his own social background, about his family**. He was married to a lady called Anne**, he had a child and then he had a twin… we don't know a lot. **He was working in a theater, but later on he became a playwright.** Just notice that a person from a very poor background, became the most famous person in the whole world, and he is considered a mark of that era.

William Shakespeare came up with **"sonnets"** -speaking about poetry-.

Q) Do you think that there were no sonnets before Shakespeare?

STUDENTS: no there were.

So, he was not the inventor of the sonnets, he was a person who developed sonnets.

Sonnets were from Italian origin, and some poets adopted this style of writing. So, there was a meter, a rhyme, but there were 14 lines, every sonnet consisted of 14 lines, these lines had a special shape.

*__The age of Queen Elizabeth I__ marks a period that one can justifiably call the first **Golden Age** of English poetry.

The age of Queen Elizabeth is very important, because it also marks a difference/rupture with all that was before. And you know there was a supremacy for the church and for the Romans, and the Queen Elizabeth when she just assume her position as a Queen wanted to make this kind of departure from Rome itself, because **she did not want to be obedient/ submissive** to any kind related to Rome and not for the clergymen. Because the clergymen were the people who just rolled every part of people's life. Therefore, she wanted just to make a departure from this and to invent something new. That's why we have something really different from the English that was before.

And this means that she dedicated a lot of things just for help people flourish and develop their poetry.

*Until the beginning of the sixteenth century, "the English language had almost no prestige abroad,

It means it was not known outside, but with the age of Queen Elizabeth, and the facilitations that she offered to all poets, the English poetry could move beyond the borders of England, that's why it was more familiar outside but before it was influenced it only was an absorber but a pipe just to pump things out.

*and there were those at home who doubted that it could serve as a suitable medium for serious, elevated, or elegant discourse"

They did not even trust that the English language was a did medium of discourse. Just imagine how tough the language was, how difficult it was, was even not considered a good medium of discourse. so, what about the English nowadays? They would not find a language, only fragments of here and there.

*That perception changes dramatically during that century. The reason for that change can be attributed largely to the profusion of __creative authors__[1] who, it appears, live within the right cultural climate that promoted and encouraged their literary endeavors.

*Other factors include the increasing exposure by a substantial number of __English clerics__[2], __government officials__[3], and intellectuals to the influence of Renaissance Humanism that flourished in **Italy** and other parts of the continent.

1. We had a lot of creativity

2. Even the clerics "the men of religion" -we can't say women of religion because I don't think that at that period of time we have a lot of women of religion. So here, we had open clerics who could move the poetry, and also if we say a clergyman moving/ transferring / transmitting/ giving/ saying some poetry from England outside, this means it should have a relation to a **religion**. They supported the religious poetry. So, we could have religious poetry since we had a very open-minded cleric.

3. began with politics and the flourish of politics.

*On the literary level, humanism meant a rediscovery of the classical literature of ancient Rome and Greece.

Rediscovery, this means that you are approaching this work of art from a new angle, see it from the perspective of your own age, depending on the needs and the desires or aspirations that you have. This means you have a new look/vision of the old classical word, and refreshing the classical works and updating them with our new visions.

That's why we have a new renaissance in this period. (This is not the period of renaissance it is very different). Because we are revitalizing the old classical works, this means that we are coming with something new, depending on our own era and way of living that's why we had a difference.

*With that discovery came new ideas, themes, and motifs that poets and playwright explored and emulated. At the center of these ideas is the concept that Man was free to feel and act as if humanity were the locus of meaningful cosmological existence.

Emulated: imitated. قلدوها

Man is the meaning of the existence, is the center, the essence of the whole existence.

*The **Italian influence** is unquestionable:
In the brilliant, intensely competitive, and vital world of Leonardo da Vinci and Michelangelo, the submission of the human spirit to the penitential discipline gave way to unleashed <u>curiosity</u>, <u>individual self-assertion</u>, and a powerful that Man was the measure of all things (NAEL, 317).

penitential discipline: أحكام المسيحية

Curiosity: الفضول Thinking; I want to know more, why is this set in that way? Why not in the other way, why is this idea instructor in this way not in the other way? I'm so curious to know the essence, the reason, why and how we can develop and change, that's why we had a lot of flourish.

Individual self-assertion: human resources, human development that we have today, the same but different terminology.

Man was the measure: the essence, the cores. everything.

Man: with capital M here means humans in general.

*During the medieval period, such an exposure to, and celebration of the ethos of classical literature and arts would have been seen as nothing short of <u>blasphemy</u>.

Blasphemy: believing in no God. التجديف / الكفر

The presence of a queen who was staunchly <u>fighting to maintain the "Englishness"</u> of her kingdom, …

هذا يظهر كم كانت الملكة إليزابيث متعصبة للغتها، كالفترة التي مر بها العرب حيث كانوا متعصبين جداً للغتهم العربية.

We are not going to use the names of shops but in Arabic, but later on you feel like you are affected by every part and parcel of all cultures all over the world.

For example, if we have the word "ideology".

تترجم إلى العربية "الفكر"، كلمة جيدة و لكنها لا تعبر عن هذا التوجه و الممارسات الفكرية المعينة و المذاهب و المدارس. فإذاً هل باستطاعة كلمة "فكر" أن تختصر كل تلك المعاني في كلمة واحدة ، لذلك فنحن نستخدم كلمة "إيديولوجيا" في اللغة العربية.

I'm not a supporter of using English or foreign words in our language, but to some extent I feel that we have to.

على سبيل المثال كلمة computer تترجم إلى العربية "الحاسوب". وهذه الكلمة تعني أنه لا يختلف عن الآلة الحاسبة إلا لكونه متطوراً. لذا فقد حاول أعضاء مجمع اللغة العربية في أوائل القران الحالي وضع كلمة computer في القوالب العربية. فحولوا الكلمة لجذر رباعي "كبتَرَ" "يُكبتِرُ" فهو "مكبتِرٌ"، اسم الآلة "كبتار".

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*… and to ensure her independence from **the once formidable power**[1] of the Church of Rome facilitated the break away from old traditions and modes of expression. The competition among the aristocracy to become patrons of the art provided a canopy of protection for poets and playwrights.

1. This power have ended with the advent of the queen Elizabeth.

The Church of Rome, they were depending on Rome, they were just ruling the church.

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*The most common lyrical form of expression, indeed the most popular, was the **sonnet.** A short poem of 14 lines with a fixed rhyme scheme and meter[1], the sonnet was first introduced to English by **Wyatt**.

1. Meter it is something like البحور الشعرية في الشعر العربي. to know what is the voiced and the voiceless/stressed and unstressed. According to the stress you know what the kind of meter it is.

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*During the Elizabethan period, the most common form of the sonnet was **the Petrarchan**[1], in which the poem is divided into two parts, the *octave* and the *sestet.* The octave consisted the first eight lines which usually presented a problem or a dilemma or posed a question. The sestet, the last six lines, often gave a solution to the problem or an answer to the question of the sonnet.

1.**The Petrarchan:** from the patriarchal societies, definitely they were just following this.

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*Another common form of the sonnet during that time was **the Shakespearean**[1], in which the poem was divided into **three quatrains**[2] and a concluding couplet. The quatrains often introduce aspect of an idea or comparisons between more than one idea, while the couplet offered a conclusion or a sense of closure to idea(s).

1. Now we have a diversion, a departure. It is a sonnet, he kept the 14 lines, the rhymes, the meters, but he had another form of the sonnet.

2. Quatrains: from the word quarter الرباعيات. so, every four were put together, this means that we should have a couplet.

There was no real conclusion or solution for the problem that was raised in the poetry.

William Shakespeare (1564-1616)

*We know less about Shakespeare's life than we know about that of almost any other major English writer. He was born the third of eight children in Stratford-on-Avon. Shakespeare probably attended the Strafford grammar school, but received no university education.

*The first record of him after his christening dates from 1582, when he married Anne Hathaway; they had a daughter in 1583 and twins in 1585, for most of his career he was an actor and shareholder in, and principal playwright of, the successful theatrical company of his time.

Shakespeare did not like to have a stage for his place, and just notice that in any theater we find a stage separating the audience, but in this case, it's not going to be a very cozy place, that there is an interaction between the actors and the audience. But when there is no stage at all and the actors can play freely among the audience. This means that there is a kind of intimacy created with the audience. So, he intentionally did not want to have a stage, and all his plays were just performed in places without stages that's why you feel that they were close to him, and they could understand him and integrate a lot with him.

*He quickly gained a reputation as the "most excellent" English dramatist in both **comedy and tragedy**[1] and was well known for **his history plays**[2], narrative poems, and the "sugared Sonnet" that were circulated" among his **private friends**[3].

1. There was a mixing between tragedy and comedy called the **tragicomedy.**

2. Usually in his plays you find a lot of history, you read about the kings, the Duke, the princes and princesses. So, there are a lot of historical events that are mentioned in his plays, this is a kind of documentation.

3. Private friends, but they reached us, so we did not have now only private friends knowing the sonnets, they were just transferred from one friend to another friend and so we have them right now.

*After the turn of the century he composed in rapid succession his tragic masterpieces *hamlet, Othello, King Lear, Macbeth,* and *Antony and Cleopatra.* He apparently retired to Stratford around 1610, and during his later years worked mainly in the genres of romance and tragicomedy. When he died, no collected edition of his works had been played; The First Folio a collection of his plays (but not his narrative poems or sonnets) appeared only in 1632.

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[1] for woman's pleasure,

Mine be thy[2] love, and thy love's use their treasure.

The first and the third line are the same, also the second and the fourth, (painted/ acquainted) (passion/ fashion). This is **the first quatrain**.

(rolling/ controlling), (gazeth/ amazeth) this "th" = "s" : gazes , amazes.

(created/ defeated) , (a-doting/ nothing)

(pleasure/ treasure)

1." Thee" means "you"

2." Thy" means "your".

"but since she pricked thee for woman's pleasure …. Mine be the love, and thy love use their treasure"

Maybe he loves a person and she love someone else.

Next time we will focusing on the sonnet.

بالنسبة لحفظ التواريخ للامتحان، مطلوب فقط التواريخ المهمة أو ما له صلة بشيء مهم.

The end ♥