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السنة



# Literary Texts

1<sup>ST</sup> Semester – 10<sup>th</sup> Lecture

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**Political Terms** Reading & comprehension

**Consecutive Translation** phonetics

**Culture** Scientific Texts & Idioms **Essay**

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**GRAMMAR** Semantics & Syntax Translation  
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**Literary Texts** **Interpretation**

**Science of Translation** DISCOURSE ANALYSIS

نصوص أدبية س3 ف1 م10

\*WILLIAM WORDSWORTH.

\*SAMUEL TAYLOR COLERIDGE.

\*INTRODUCTION OF KUBLA KHAN.

\*GEORGE GORDON, LORD BYRON.

\*THE POEM: "THEY SAY THAT HOPE IS HAPPINESS".

\*INDEX OF LITERARY TERMS.

Hello everyone...

\*Let's start with William Wordsworth...

### William Wordsworth (1770-1850)

Wordsworth is considered the father of English Romanticism<sup>1</sup>. After getting an excellent education at the prestigious St. John's College, Cambridge, he took a walking tour of Europe in his early twenties<sup>2</sup>, which brought him into contact with the throes of the French Revolution, whose ideals he supported until the onset of the "Reign of Terror"<sup>3</sup>. Upon returning to England, he settled in the Lake District where he remained for most of the rest of his life with his sister Dorothy.

In 1795, he met the poet Samuel Taylor Coleridge, and the two became the most famous literary friends in the history of English literature<sup>4</sup>. Together, they published *Lyrical Ballads* (1798) which is considered one of the most important works in English literature<sup>5</sup>, both for its innovative poetry<sup>6</sup>, and for the preface which Wordsworth wrote to its second edition (1800)<sup>7</sup>. Many critics consider 1798 the inaugural year of Romanticism because of the tremendous impact of the *Lyrical Ballads*<sup>8</sup>.

Later in life, Wordsworth retracted from the radical ideas of his youth<sup>9</sup>, and grew increasingly conservative<sup>10</sup>. Many of his former devotees accused him of apostasy. His poetry, however, remained influential<sup>11</sup> and formative of modern ideas about poetry that the scope of his achievement is easily overlooked. In his preface to the *Lyrical Ballads*, he

attacked the poetic diction and elaborate figures of speech characteristic of 18<sup>th</sup> century poetry<sup>12</sup>.

He advocated for poetry to use the "language really used by men"<sup>13</sup>. Wordsworth also rejected poetic hierarchy ranking epic and tragedy over the subjective mode of the lyric<sup>14</sup>, and declared "incidents and situations from common life"<sup>15</sup> as fit subjects for arts.

1. He is considered the father of English romanticism.

**Professor:** Do you remember what were the properties of the romanticism and on what they were depending?

**Students:** The decorum.

**Professor:** Ok, what else?

**Student:** Emotions.

**Professor:** yes, emotions, showing feelings, not only decorum.

2. كان من المشائين.

3. "Reign of Terror": it means the supremacy of terror, the control of terror.

4. So, **Wordsworth** and **Coleridge** were the most important poets of romanticism.

5. "Together", you know that no two people can just work together, especially on poetry or a literary work. One of the recent examples that we know is the literary work of Jabra Ebrahem Jabra and Abd-AlRahman Monif, "A Word With No Maps"

(عالم بلا خرائط). In this literary work, I think that each one of the authors wrote a chapter, but we don't actually know who wrote what. Maybe they interfered with the writing of one chapter, maybe they wrote a chapter together, maybe every one of them contributed to writing a whole chapter alone, and the other person started from where the first person ended. We don't know for sure actually how this cooperation happened, but it happens when the two literary figures are on good terms with each other, and when they can just know how the other thinks and how they act. In this case, they can just cooperate in a literary work, but this needs a high level of cooperation, I cannot –for my self- just cooperate with another person especially in writing, so it needs the person just to be patient and to be a person who does not criticize the others, who accept their mistakes, who absorb all the outrageous fits or

the craziness fits or whatever... . So they accept every output from the other person, they accept them as they are, and they have this kind of tolerance.

كلمة التسامح ليست فقط كلمة دينية، التسامح مع أخطاء الآخرين يعني أن لديك القدرة لتقبل و تسامح وتبدأ من جديد وكأن شيئاً لم يكن، هذا هو معنى التسامح.

This is another example from the 18<sup>th</sup> century.

6. **“Innovative poetry”** so it was not like any other poetry during their age or the eighteens before.
7. There is a preface; it means there is an introduction that any person can read and be introduced to the poetry before they read it, that was in 1800.
8. So, they invented something, and it marked the beginning of the age of romanticism. **In 1800, was the second edition, this is a very important date (for the exam). Also Lyrical Ballads in 1798 and considered it the inaugural year of Romanticism.**
9. First, we know that he supports the ideas of the French revolution. This means that he was a revolutionary person, a man who doesn't accept the reality and wants to step over it. Now, he retreated from those ideas and did not want to be radical anymore.
10. **“Increasingly conservative”**, to the other opposite, from being radical to being conservative.
11. **“Influential”** in both cases; when he was radical and when he turns conservative.
12. Though he invented “the poetic diction and figures of speech”, he attacked it. He attacked the elaborate figures of speech. كأن يُكثروا من استخدامها في قصائدهم والتي تنتمي للقرن الثامن عشر.
13. He doesn't want this very elaborate language; he wants to use a language straight forward and the language of the people of the age. "Men" in the text doesn't mean the “male”, but the “people”.
14. They considered the tragedy and the epic "الملحمة" at the beginning, but he rejected this and tried to turn to something else.
15. He doesn't want anything heroic, which is unreal and exaggerated, he wants things from reality that's why he wanted “incidents and situations from common life”.

So, this is something innovative.

\*\*Let's move to Samuel Taylor Coleridge.

### Samuel Taylor Coleridge (1772-1834)

Samuel Taylor Coleridge was born in Ottery St. Mary, a rural village in Devon, and raised in London. He was educated at Jesus College<sup>1</sup>, Cambridge, but fell into a dissolute lifestyle<sup>2</sup>. In 1795, he met Wordsworth, with whom he published *Lyrical Ballads* (1798). From the age of thirty, Coleridge largely gave up poetry for philosophy and criticism. He is credited with introducing the works of the philosophers Immanuel Kant, Friedrich von Schlegel, and Friedrich von Schelling to England<sup>3</sup>.

At the height of his powers<sup>4</sup>, he became addicted to opium<sup>5</sup>, which had been prescribed to relieve agonizing physical pains that Wordsworth said were so unbearable they drove Coleridge to "throw himself down and writhe like a worm upon the ground"<sup>6</sup>. He spent his last years in the care of a clergyman, writing and attempting to be reconciled with estranged family and friends<sup>7</sup>.

In an age dominated by skepticism<sup>8</sup> and empiricism<sup>9</sup>, Coleridge held fast to his belief in the powers of the imagination<sup>11</sup>, which he believed capable of leading humanity to Truth-not<sup>12</sup> through appeals to reason<sup>10</sup>, but to the sense. Like Wordsworth, he strove<sup>13</sup> to express "natural thoughts with natural diction"<sup>14</sup> and to use simple syntax. His accessible style reached its culmination in his meditative, blank verse<sup>15</sup> "Conversational poems", which influenced many future authors such as T.S. Eliot and Robert Frost.

If Wordsworth determined the content of a century or more of English poetry, Coleridge determined its shape<sup>16</sup>. His theories on "organic form"<sup>17</sup> provided a basis for the development of a freer poetic environment, and may have been the progenitor of many twentieth-century experiments in free verse<sup>18</sup>.

1. This means he should be a religious person.
2. Ok, "Jesus" but "dissolute".
3. Those philosophers were not known in England, but he have the opportunity since he was mainly focusing on philosophy and criticism, leaving poetry behind, he was just focusing on them and bringing them to life in England for the first time.
4. "At the height of his powers" في ذروة سلطانه، أو كما يُقال في العامية "في عز صباه".
5. "Opium": drugs.
6. There was an attempt for suicide, under the great pain he was suffering from.
7. This means that he was living in solitude and suffering from loneliness. Then under the super vision of the church clergyman, he had a returning to his life and friend life.
8. "Skepticism" it is the lack of certainty; you are not sure of everything, you doubt everything.
9. "Empiricism" it means you have to try and to experiment everything before accepting it.

10. Notice the word “reason” it’s connected with skepticism; if you doubt everything then you will get to know the reason behind things, and this means that if you want to know the reason behind things it only can happen through experiment, through empiricism, and this is mean philosophy. So, he is now resorting to philosophy to a large extent. They said “held fast to his belief” كان متمسكاً جداً بديانته/ بمعتقده.
11. Just notice “imagination” and “reason”!! How can they get together?!. Poet and philosopher, two figures and two personalities in one, it seems that every personality is contradictory with the other one.
12. “**Truth-not**” it means there is no truth.
13. “**Strove**” it is the past of “strive”; it means try his pest, struggle.
14. “**Diction**” means the style and the words used.
15. “**Blank verse**” it means there was no decoration.
16. So, one was talking about romanticism, decorum, feeling, Then returning to the conservatism and going back to express the common life of people, in simple words. Let me say here that Coleridge determined its shape, the format.
17. “**Organic form**” it means going back to nature.
18. “**free verse**” it means there is no rhyming words at the end, there is no meter البحور الشعرية as we have known it, we have “feet” التفعيلات for a specific meter, there are rhyming words at the end of every line or each two lines, this is a special shape, so he has determine the free verse. It means you write what you want, without rhyming words at the end, without being so restricted to a specific meter.

Now, **Kubla Khan** is a post poem until the next time, but we can just read an introduction to **Kubla Khan**.

### Kubla Khan

#### Or, A Vision in a Dream. A Fragment

In the summer of the year 1797, the author, then in ill health, had retired to a lonely farmhouse between Porlock and Linton, on Exmoor confines of Somersett and Devonshire.

In consequence of a slight indisposition, an anodyne had been prescribed, from the effect of a which he fell asleep in his chair at the moment that he was reading the following sentence, or words of the same substance, in *Purchas's Pilgrimage* : "Here the Khan Kubla commanded a palace to be built, and a stately garden thereunto: and thus ten miles of fertile

ground were enclosed with a wall<sup>1</sup>. The author continued for about three hours in a profound sleep, at least of the external senses, during which time he has the most vivid confidence, that he could not have composed less than from two to three hundred lines; if that indeed can be called composition in which all the images rose up before him as things, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort<sup>2</sup>. On awaking he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved. At this moment he was unfortunately called out by a person on business from Porlock, and detained by him above an hour, and on his return to his room, found, to his no small surprise and mortification, that though he still retained some vague and dim recollection of the general purport of the vision, yet with the exception of some eight or ten scattered lines and images, all the rest had passed away like the images on the surface of a stream into which a stone had been cast, but, alas!

Without the after restoration of the latter<sup>3</sup>

1. We have something like a isolate place, a place where he is locked in with no other people around, and this place is really good because they say “fertile”, maybe it’s full of gardens or trees, but it is surrounded with a wall, so he was locked inside that place.
2. He was writing things while he was asleep, three hundred lines, and he was seeing things as if he were awake.
3. So, he could not restore the lines that he was just thinking of.

**Page.64:**

Yet from the still surviving recollections in his mind<sup>1</sup>, the Author has frequently purposed to finish for himself what had been originally, as it were, giving to him... But the tomorrow is yet to come.

As a contrast to this vision, I have annexed a fragment of a very different character, describing with equal fidelity the dream of pain disease. - 1816.

1. “Recollection in his mind”. Do you think that you can recollect things if you just keep thinking all the night of them? –Definitely when you wake up you will have a vague idea of what you have had throughout the night, but you cannot just write all of them.

\*\*\*I will read about **George Gordon, Lord Byron...**

## George Gordon, Lord Byron (1788-1824)

George Gordon Byron was born near Aberdeen, Scotland, to dissolute<sup>1</sup> aristocratic parents who had fallen on hard times. Their difficulties were alleviated when Byron inherited his title at the age of ten. Upon graduation from Trinity College, Cambridge, he embarked on a two year tour of Portugal, Spain, Malta, Greece, and Asia-Minor, during which he gathered much of the material for his most important poems.

He became a celebrity overnight in 1812 with the publication of his first collection of poems, but notoriety<sup>2</sup> supplanted fame when Byron's affair with his half-sister<sup>3</sup>, whom he had met as an adult, became public knowledge<sup>4</sup>. His marriage collapsed and he was forced to leave England in 1816. He followed the poet Percy Bysshe Shelley to Geneva and Italy, then went on to Greece where he organized a contingent of soldiers to fight for Greek independence from the Ottoman Turks. After he fell sick in the woods during a training exercise and died, he was mourned as a national hero throughout Greece.

Byron's work was widely known in Europe and was immensely influential on the European writers of his day.

Perhaps his most significant contribution to literature was the development of the Byronic hero<sup>5</sup>, a doomed<sup>6</sup> but impassioned wanderer, often driven by guilt and alienated from his society, but superior to it<sup>7</sup>. Byron's work was deeply rooted in the literary tradition; he turned to the past for models, drawing heavily on the Cavalier<sup>8</sup> tradition of paying elaborate compliments to ladies, the satiric tradition<sup>9</sup> of launching witty criticism of modern civilization, and the narrative tradition.

In *Don Juan*, his masterpiece, he uses the narrator to attack such institutions as the government<sup>10</sup>, the church, and marriage<sup>11</sup>; criticize such vices<sup>12</sup> as hypocrisy, greed, and lust<sup>13</sup>; and subtly extol such virtues as courage, loyalty, and candor. Although many critics considered the poem a wanton celebration of the misadventures of a profligate, Byron himself called it "the most moral of poems"<sup>14</sup>.

1. **Dissolute life**; he was not conservative at all; he was free to do whatever he likes.
2. "Notoriety" this is the bad reputation.



3. A bad reputation he got of his relation of his half-sister.

**Student:** what do you mean by half-sister?

**Professor:** the sister from his father to another woman, or sister from his mother to another man. (أخته غير الشقيقة)

4. Everyone knew about his relation to his half-sister.

5. **“Byronic hero”** this means he has created a special hero in his poems. Only when you read this poem, you can determine that this poem belongs to Byron. Because of the character of his heroes. There are especially characteristics that he just inserted.

6. **“Doomed”** it is a negative word; it means in Arabic منحوس.

7. Every negative characteristic is given to this person, so is this the hero of Lord Byron?! –but superior to it; hated by society but superior to society.

8. **“Cavalier”**: the people who just rode horses, and they were knights (فرسان) actually, and they were sometimes given titles by the queen or someone else.

9. It is not only a kind of criticizing people; it’s also criticizing traditions. So, this is called satire.

10. So not only he wanted to create his own Byronic hero, but also he wanted to criticize. So, since this hero is hated by everyone and doomed to bad reputation, bad luck, or whatever, now he “the hero” in his poetry. He was hastening just to criticize the whole institutions around them. Something, which he did not like in his society or politics of his country.

11. Because they refused his marriage to his half-sister, so he had just to attack marriage.

12. His vices were just used as a spear to other vices of the country and society. So he is a witty person who could change the direction of the spear, instead of just getting into his own direction, he was just turning it to another direction to criticize other people and institutions, not only people, not only figures in particular, but whole institutions in the society; government, church, marriage.

13. **“Hypocrisy”**: النفاق / **“Greed”**: الطمع / **“lust”**: الشهوة.

14. The most immoral person is calling his poem **“the most moral of poem”**.

Now we have this poem “*they say that hopes is happiness*”

1

They say that hope is happiness  
But genuine Love must prize the past;  
And Mem’ry wakes the thoughts that bless:  
They rose the first they set the last.

2

And all that Mem’ry loves the most  
Was once our only hope to be:  
And all that hope adored and lost  
Hath melted into memory.

3

Alas! It is delusion all-  
The future cheats us from afar:  
Nor can we be what we recall,  
Nor dare we think on what we are.

And we will have some literary terms to explain and apply them on this poem...p.129  
(Index of Literary Terms)

- **Allegory** is a story illustrating an idea or moral principle in which objects take on symbolic meanings<sup>1</sup>. In Dante Alighieri’s *Divine Comedy*, Dante, symbolizing mankind, is taken by Virgil the poet on a journey through Hell, purgatory and paradise in order to teach him the nature of sin and its punishments, and the way to salvation<sup>2</sup>. The journey becomes an allegory of the path to the salvation of man<sup>3</sup>.

1. **Symbolic meanings:** this means whether they are in a poem or in a real literary work like drama or novel, then we can just use the word allegory.
2. Those are symbols; it’s a kind of symbolization.
3. Not only this person in the novels, but this is the salvation of all people; you are born, without any sins, without anything at all, you just make sins, you learn, you commit not only mistakes but sins, you try just to compensate for these sins, and then, some power

try to punish you just to make you salvaged at the end. It means you are going just to get clean and pure when you meet your lord. So, this is the same way, not only applies to one person in particular, the main character in his novels, but also to every man in this mankind.

- **Alliteration** is used for musical effect, usually in poetry, it is a repetition of **the initial sound** of several words in a group. The following line from Shakespeare's "Ariel's song" in the Tempest provides us with an example of alliteration:

*"Full fathom five thy father lies".* The repetition of the (f) sound creates a sense of drowning and swallowing water, emphasizing the sense of the father's death.

Let's turn to the poem ... look for alliteration in the 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> stanzas

**Student:** hope, happiness. In the first line

**Student:** the third line of the first stanza: thoughts, that.

**Professor:** No, we can't consider it as alliteration; the same letters, yes, but they should be the same sound. So, this is not alliteration.

**Student:** in the next line: they, the.

**Professor:** can we consider (the) as a kind of alliteration? –if they were simple words like (the, and) it is better to drop them.

Move to the second stanza...

**Student:** in the second line: once, our, only.

**Professor:** let's see; once /w/. our /ɑ:/ (like pronouncing cat). Only /o/ (like pronouncing or, four). Just notice the first letters are the same, but they pronounced differently. So, we can't say this is alliteration.

Now, second stanza, last line...

**Student:** melted, memory.

**Professor:** right.

The last stanza...

**Student:** the second line: future, from.

**Professor:** true.

**Student:** the next line: we, what.

**Professor:** true.

Let's continue...

- **Anecdote** is a very short tale told by a character in a literary work.
- **Antagonist** is a person or force which opposes the protagonist in a literary work<sup>1</sup>. The tension between protagonist and antagonist<sup>2</sup> is what drives action in a work of art<sup>3</sup>. See protagonist for more information.

1. Here we can have two terms (antagonist, protagonist), they usually used in a very large literary work.
2. **Protagonist:** the hero.
3. It means it makes it complicated and goes to a point called climax.

**Assonance** is the repetition of the same vowel sound<sup>1</sup> in a literary work, especially in a poem. In Keats's Ode on Melancholy.

For shade to shade will come too drowsily,

And drown the wakeful anguish of the soul

Here, we notice the repetition of the same vowel sound in "drowsily" and "drown".

See consonance for comparison.

1. Whether being the same letter or not, for example the sound /u:/ can be spelled by: o+u, o+o, and sometimes u+u.

**It is not necessary to be in the initial letters or sound of the word. The same sound being at the beginning, in the middle, or at the end.**

**Student:** drowsily, drown

**Professor:** yes

**Student**: we can say that drowsily, drown is alliteration.

**Professor**: yes.

- **Classicism** is a movement or tendency in art, music, and literature to retain<sup>1</sup> the characteristics found in work originating in classical Greece and Rome<sup>2</sup>.

1. Retain it means to keep the characteristics found in work.
2. I want to be very traditional person, to resort to the traditions of that period in Greece and in rom. That's why it was called classicism.

- **Climax**: the decisive moment in a play, a poem, or a novel, a climax is the turning point of a work of art to which the rising action leads<sup>1</sup>. It is the part of action which determines the outcome of the conflict.

1. It means always there are events, complicating, and complicating even more, till they reach a point where everything has just to be solved. The top called climax, in poetry.

- **Concrete poetry** A poem that visually resembles something found in the physical world. A concrete poem can for example be written to look like a building, a human being of a fruit<sup>1</sup>.

1. What you read is what you visualize, something from real life, something that you know about.

- **Consonance** is the repetition of patterns of consonant sounds with change in the adjacent vowel sound in words near each other in a line or lines of poetry. Consider the repetition of words such as hall and hell, years and yours, or reader and raider. C.F. Assonance<sup>1</sup>.

1. It seems like the alliteration and the assonance; the same sounds and the same letter at the beginning and at the end.

Go back to the poem...

**Professor**: in the title: hopes, happiness.

In addition, we have in the first line of the first stanza: they, say : **Assonance** (the same sound).

In the second line, we have love, must: it is **Assonance** also.

Prize, past: it is **Alliteration** (beginning letters).

**Student:** the third line: wakes, thoughts. As Consonance.

**Professor:** no, it is in the beginning and the ending.

The next stanza...

**Student:** mem'ry, most. As *Alliteration*.

**Professor:** yes.

**Student:** all, most. As Assonance.

**Professor:** No, see the difference between them: most /məʊst/ all /ɔ:l/ there is a difference in the letters.

In the second line.. once , our , only I think we can consider them as Alliteration only if we have them as initial letters, but their sounds are not the same.

The third line...

**Professor:** all, adored. As **Assonance**.

The last one...

**Student:** melted , memory. As **Alliteration**.

**Professor:** also melted , memory. As **Assonance**, the same vowel.

Now, the third stanza, third line...

**Professor:** be , we. As **Assonance**.

**Student:** we , what. As **Alliteration**.

**Professor:** yes. Let's continue, the couplet.

- **Couplet:** A stanza of two lines, usually rhyming<sup>1</sup>. The following lines by Andrew Marvell are an example of a rhymed couplet:

Had we but world enough and time,  
This coyness, lady were no crime.

1. This means they may not be rhyming if they were free verse, like Coleridge's poem (Kubla Khan).

- **Elegy** A lyric poem lamenting<sup>1</sup> the death of someone. An elegy can be used as a device to express more than sadness for the death of a dear friend or family member. In John Milton's *Lycidas* the poet uses the occasion of the death of a colleague to present his own attack on the clergy of his time.

1. Lamenting: رثاء.

- **Epic** is a long narrative poem celebrating the achievement of one or more heroes. Among the great epics of the worlds are *Gilgamesh* and Homer's *Iliad* and *Odyssey*. Milton's *Paradise Lost* is unquestionably the most famous epic in the English language.
- **Figurative language** a way of saying one thing and meaning something else. Similes and metaphors are common examples of figurative language.
- **Figure of Speech** An example of figurative language that states something that is not literally true in order to create an effect. Similes, metaphors and personification are figures of speech which are based on comparisons. Metonymy, synecdoche, apostrophe, oxymoron, and hyperbole are other figures of speech.
- **Foot** is the basic unit of measurement in a line of poetry. In scansion, a foot represents one instance of a metrical pattern. A foot in English prosody is made up of at least two and at most three syllables<sup>1</sup>. Feet are distinguished by the repetitions of pattern of stressed and unstressed syllables<sup>2</sup>.

wh̄ose woods | th̄ese are | t̄hink | t̄know.

The meter in a poem is classified according both to its pattern and the number of feet to the line.

Below is a list of classifications:

**Monometer** = one foot

**Dimeter** = two feet

**Trimeter** = three feet

**Tetrameter** = four feet

**Pentameter** = five feet

Since the line above is written in iambic meter, four feet to the line, the line would be referred to as iambic tetrameter.

1. كما في اللغة العربية عند تقسيم البيت الشعري إلى تفعيلات تنتمي لأحد البحور الشعرية: فعولن/مفاعيلن/مفاعيلن. We are talking about the syllables: me|ta|phor there are three syllables. Maximum three syllables.
2. Instead of مفاعيلن/مفاعيلن in Arabic poetry, we have in English stressed/ unstressed. See the examples.
3. Monometer; تفعيلة واحدة  
Dimeter: تفعيلتان...
4. Iambic tetrameter: this means four feet to the line.

😊 نكتفي بهذا القدر، نراكم في الحاضرة القادمة بإذن الله

عنوان مكتبة الكمال: ((كلية الآداب - داخل الحرم الجامعي - بناء الصحافة/  
جانب المدرج السابع)

The end ♥