



3
السنة



Literary Texts

1ST Semester – 12th Lecture

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12

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Consecutive Translation phonetics
Culture Scientific Texts & Idioms Essay
Contrastive Analysis Dictionaries عربي
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نصوص أدبية س3 ف1 م12

QUESTIONS...

Hello everyone...

Today is our the last lecture, but if you have now any questions you can ask before we just finish our ... already we have finished, I'm not going to speak about Kubla Khan, maybe you will have it in the exam, maybe you will have a stanza of Kubla Khan, and you are going just to tell me or check the Assonance, Consonance, Alliteration, Synecdoche.

Student: We just want to ask about the meters.

Professor: We have the Iambic meter, which is (stressed/ unstressed) and this depends on the number of syllables.

Student: How we could know that is stressed and that is not stressed?

Professor: You have to train on reading, when you read you can feel there is a kind of music inside the line, and according to the line you can just determine whether this should be stressed or unstressed, now just imagine, we have two words (and when), can we stress (and)?

Student: No.

Professor: So this should be unstressed word. Another example, if we have (the value) do we stress (the value)? –we say (the value), So this is the stressed, you just search for the words that are key syllables.

Sometimes you have the word (beautiful), do you say (beau ti ful)? –we say (beau ti ful) so you stressed the first syllable.

أعتقد أنكم قد درستُم مادة المعاجم السنة الماضية، وقد مر معكم كلمة transcription.

And this is the writing of the spelling of the sounds on paper, and there is a stress that falls on top of some of the syllables ('), when we have this stress this means this syllable is stressed and this syllable is not stressed. The more you look into your dictionaries and read the transcription, the better you will be at detecting that which syllable is stressed and which one is not stressed, but when you read the verse more than once you will discover that this should be stressed and this should not be stressed. It's you who will determine.

Try just to use the symbols; this diagonal line (/) and this small circle (°) for the unstressed, try just to determine the foot and whether this part is stressed or unstressed and read it when you finish, if you feel there is a music while reading, this is ok, leave it for an hour and then

come back and try to read it according to your own scan, if you find it well, this means you are on the right track.

I'm not going to tell you: please, scan this line for me. I'm not going to ask you just to write. Any other questions??

Student: in the Alliteration, is it the repetition of the initial sound or initial letter? In the book they said the initial sound.

Professor: the initial letter. Usually the sound is represented by a letter; when we say for example, (hall , hell) this is an H and it's pronounced as /h/ at the beginning, and the second one is the same in writing and representing.

Student: in the poem (song to Celia), there is (kiss, cup) they considered it as alliteration.

Professor: they have the same sound /K/ so this is alliteration, while the words (one, won) also this is alliteration; different letters but the same sound, But usually we have the same letter representing the same sound.

It depends on the poem, you have (Kubla Khan) for practicing. And we have applied the alliteration, synecdoche, assonance, consonance, ... all of them we have applied on the poem (*they say that hopes is happiness*) on page 72.

I know that you are always think about the exam, but don't worry it will not be that difficult, you have to understand every idea. Do you remember that I just focused on the word "**clergyman**" because there was a relationship to it later on in the life of this poet or the other poet, so read and understand every word and every idea because they all will give you the deeper meaning that you are looking for. I'm going to focus on meaning, not on this memorization, I'm not going to ask you to memorization, I want to test you how well you understand this subject, no more no less, but usually there are some specific dates that are really important; just like the American independence, for example, just notice it's important, why? –because it's connected with two other revolutions: the industrial revolution and the French revolution, and these three revolutions are connected to **the romantic period**, that's why I focus on the date.

I'm not going to ask you just to memorize every date, every date is not important, but there are some specific dates that we have to focus on. No one on earth does not know that the French revolution started in **1789**, it's easy because it is successive number, but we should know it because it changed the whole political phase, from royalty into democracy and republic, so everything changed, the poor became heart of the rule of the country, so things

changed after this date. That's why you have to understand this date and keep it in mind.

This is what I'm focusing on; the ideas, some of the dates.

Student: What about explaining the poems?

Professor: First of all, this is not traditional exam, this means it will be easy for you. For example, I will ask you: "this line of Coleridge's poem means: a, b, c, d". so you are going to tell me whether this explanation of the line posted above, relates to it or deviates a little bit, so three of choices are out of the right explanation and one fully just give the meaning.

Student:

هل من الممكن أن يكون بيت واحد أو سطر واحد من قصيدة أو أن تكون قصيدة كاملة يُحدد المطلوب منها للشرح؟

Professor:

قد يكون هناك مقطع من قصيدة، اسألكم منها عدة أسئلة: مثل شرح أحد الأبيات (الأسطر) وهناك أربعة احتمالات للشرح عليكم اختيار الشرح المناسب.
السؤال التالي مثلاً:

ح (hall, hell) is : **a.** alliteration **b.** assonance **c.** consonance

Student: alliteration.

Professor: no, it is consonance because there is /h/ and /l/ at the end. You will choose from these choices.

Maybe I will ask you: this stanza follows that: **a.** ab ab, cd cd **b.** ab cd, ab cd. You have to determine.

Maybe for example, I will ask you: this stanza is a/an: **a.** octave **b.** sestet **c.** couplet.

Student: هذا يعني أن الأسئلة ستكون مما قد شرحته لنا سابقاً؟

Professor: ذلك حسب عدد الأسطر ضمن القصيدة.

What is the couplet?

Student: it is two lines.

Professor: what is the quatrain?

Student: four lines.

Professor: what is the sestet?

Student: six lines.

Professor: what is the octave?

Student: eight lines.

Student: هل سيكون شرح القصائد من ما قد ناقشناه خلال المحاضرات؟

Professor: كم قصيدة مر معنا؟

1. Sonnet
2. To Celia
3. To althea from prison.
4. Jordan
5. a married state
6. They say that hopes is happiness.

المطلوب هو شرح هذه القصائد، الشرح الذي ناقشناه خلال المحاضرات.

التعاريف: السؤال قد يكون أن أذكر لكم التعريف و عليكم اختيار المفردة المناسبة له من عدة خيارات. أو العكس.

قد أسألكم عن الأفكار التي تحدثت عنها الكاتبة Mary Wollstonecraft من نص a vindication of the rights of women. و أيضا لدينا عدة أفكار في قصيدة a married state .

Student: In the poem to Celia, there is a hyperbole, when he said “but might I of Jove’s nectar sup, I would not change for thine”. I understand that he prefers her love over the god’s drink.

Professor: Maybe it is true.

Student: In the same poem, we he said: “the thirst that from the soul doth rise” is it a personification?

Professor: Now who can become thirsty? I mean a man or a woman. – the man becomes thirsty, it means the body needs water, that’s why we feel thirsty, but when we just apply this characteristic to the soul this means we are just personifying the soul. His soul is thirsty.

Student: In the dictionary, I found that the personal pronoun (I) could be stressed.

Professor: It depends on the subject. For example when you say (and I) you will stressed the (i) (ānd i). The word (and) is always unstressed, notice that we don’t use the (and) at the beginning of the sentences or paragraphs, but if it occurs at the beginning of the sentence it means there is some rhetorical functions for the use of and, we can use it excessively in Arabic but not in English, there is some rhetoric meaning behind the use of this and at the beginning of the sentence. So it might become stressed sometimes, but usually it doesn’t occurs stressed, when we have (and I) we drop the (and) and stress the (I), that’s why we have |unstressed stressed| so this is the foot cause it has two syllables. The foot could be two or three syllables maximum, if you still remember.

Student: بالنسبة للتعاريف في نهاية الكتاب، هل المطلوب فهم كيفية تطبيقهم فقط أم أن الطلوب حفظهم وتطبيقهم؟

Professor: مطلوب حفظ التعاريف و تطبيقهم

Student: في الامتحان هل سيكون هناك سؤال عن اسم كاتب القصيدة؟

Professor: yes, I may ask you: this stanza is from a poem by: a. b. c. d.

Student: كم ستكون مدة الامتحان؟

Professor: سأحدد الوقت حسب عدد الأسئلة، مثلا 60 دقيقة ل 50 سؤال.

This will show how well you understood and you are just applying what you are understood to what you are reading on paper, there is no time to think deeply, you have comprehended everything before and now you are just choosing –this question needs this answer- if there is a kind of thinking, it will take a full minute. Other question or items do not need thinking, so they will take about 10, 15, 20 seconds and the remaining 14 seconds will be for another question.

Student: Can you please determine the theoretical part, which is required from the last part of the book?

Professor: allegory, alliteration, anecdote, antagonist, assonance, classism, climax, concrete poetry, consonance, couplet, elegy, epic, figurative language, figures of speech, foot, free verse, genre, hyperbole, iamb, imagery, irony, lyric poem, metaphor, meter, metonymy, narrative poem, ode, onomatopoeia, oxymoron.

➤ **Oxymoron** a combination of two terms in regular language use are contraries or incompatible.

هما كلمتان تردان في النص متلازمتان لكن في حالة طارئة، في الحالات العامة لا تأتيان معا.

For example, invisible darkness غير مرئي . they are explain, they cannot just occur together, but they occurred for some poetic functions. Let's continue..

Personification, protagonist, pun, quatrain, rhyme, satire, simile, sonnet, stanza, symbol, synecdoche, theme, and tone.

You will have a poem in the exam to apply these definitions on it.

Student: What is the consonance?

Professor: “consonance is the repetition of patterns of consonant sounds” consonant sounds mean: not vowels, real letters that do not have any vowel letters, like the initial sound /k/ in word (consonant) this is a consonant letter because it is not a vowel, while when I say (one)

this is /w/ sound, it is a semi vowel letter. **The example:** *hall* and *hell*, the consonant letter is H it has /h/ sound, and because it is consonant letter this means I can call it consonance. For example, *hall* and *have*, we cannot call this consonance, because the two ends are different *ll* and *ve*, it needs the same initial sound and the same ending sound, both. *Hopes* and *happiness*, we have (h,s) and (h,s) in the second word, the same initial and ending letters and the same pronunciation.

Student: هل يجب أن تكون الكلمتان في السطر نفسه؟

Professor:

عموما يجب أن تكونا في ذات السطر و كحد أقصى ضمن سطرين أو ثلاثة أسطر، ولكن غالبا لا تكون على هذا الشكل، بل في السطر نفسه.

Student: how can I distinguish between satire and irony?

Professor: satire is a kind of criticism of other persons.

Irony هو التهكم، لكن ليس بالضرورة تهكم من شخص، كأن يكون تهكم من وضع قائم

Student: ممكن أن تحدد لنا القصائد المطلوبة

Professor:

1. we have read the poem *the Canterbury tales* by Geoffrey Chaucer; we read it in the old language and in the middle language.
2. Then the Shakespearean **sonnet**.
3. **To Celia** by ben Jonson.
4. **Jordan** and we translated the first quatrain.
5. **To Althea from prison**.
6. **A married state** by Katherine Philips.
7. **A vindication of the rights of women** by Mary Wollstonecraft.
8. **Kubla Khan**, you will have it in the exam. And don't forget that we read about its background, and the required is only the first part.

Without the after restoration of the latter:

Then all the charm

Is broken-all the phantom-world so fair

Vanishes, and a thousand circlets spread,

And each mis-shape [s] the other. Stay awhile,

Poor youth! Who scarcely dar'st lift up thine eyes-

The stream will soon renew its smoothness, soon
The vision will return! And lo! He stays,
And soon the fragments dim of lovely forms
Come trembling back, unite, and now once more
The pool becomes a mirror.

[From Coleridge's *The Picture; or, The Lover's Resolution*. Lines 91-100]

They say that hopes is happiness.

In addition the definitions in the last part.

Professor: how many periods we have had?

Student: 1. Elizabethan age, 2. 17th and 18th century, 3. Romantic age.

Professor: three periods with all their disturbances, political and social, and do not forget that they were full of expressing the pressures, the agonies, the pains, emotions, decorum, they have format and content.

😊 كانت هذه محاضرتنا الأخيرة وكل عام وأنتم بخير 😊

عنوان مكتبة الكمال: ((كليّة الآداب – داخل الحرم الجامعيّ - بناء الصحافة/
جانب المدرّج السّابع)

The end ♥