

LECTURE NO. 4

17.06.2022

HELLO EVERYONE!

Today, we are going to study "Jordan" by George Herbert.

Who says that fictions only and false hair
Become a verse? Is there in truth no beauty?
Is all good structure in a winding stair?
May no lines pass, except they do their duty
Not to a true, but painted chair?

Is it no verse, except enchanted groves
And sudden arbours shadow coarse-spun lines?
Must purling streams refresh a lover's loves?
Must all be veil'd, while he that reads, divines,
Catching the sense at two removes?

Shepherds are honest people; let them sing;
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 rhyme,
Who plainly say: my God, my King.

Jordan (I)

Who says that fictions only and false hair
Become a verse?
Is there in truth no beauty?
Is all good structure in a winding stair?
May no lines pass, except they do their duty
Not to a true, but
painted chair? I
Is it no verse, except enchanted groves

- Fiction: الخيال
- Verse: الشعر

'Jordan (I)' is a poem about poetry: George Herbert takes as his theme the proper material for poetry, as well as the proper language for poetry. In the first stanza of 'Jordan (I)', Herbert asks, why is it that people consider only made-up or fictional stories and situations suitable for poetry? Why aren't things that are true to life considered beautiful, and therefore fit

material for the poet to use as well? Herbert's image of the winding stair suggests something circuitous and indirect, the implication being that plain speech (which would be like a straight staircase) is not considered 'right' for poetry: a poet always has to express himself in a winding and obscure way.

He is criticizing pastoral poetry (الشعرالرعي). The subject matter of such a poetry is countryside.

And sudden arbors shadow coarse-spun lines?

- **arbors:** trips
- **shadow:** cover, hide. They hide badly written poetry.
- **lines:** poetry

He is criticizing those poets who write pastoral poetry.

Must purling streams refresh a lover's loves?

purling streams: it is also a reference to pastoral poetry. If you have read about pastoral poetry, you will see that poets talk so much about all the details in the countryside.

Must all be veiled, while he that reads, divines,

- **veiled:** covered

Catching the sense at two removes?

- **removes:** attempts

His main questions in this poem are "Where does the truth lie, Why can't poetry be simple, honest and truthful? Why are we always trying to figure out the meaning?"

Shepherd are honest people: let them sing;

Shepherd are the subject of Pastoral Poetry.

Riddle who list, for me, and pull for prime:

- **Riddle:** puzzle
- **list:** wishes
- **pull for prime:** exert a lot of effort

Herbert moves from questioning to stating. He put objections and now he wants to perceive the analysis and definition. He says Shepherds are honest people, so the lines that we should write about them should be simple and honest. He doesn't want to follow those who wrote about countryside before.

Nor let them punish me with loss of rhyme,

They cannot punish me if I choose not to follow a certain path or a certain poetic technique such as the rhyme technique. He is saying that they exert a lot of effort for nothing.

Who plainly say , My God, My King.4

In the last line, he announces his faith expressing where his interest lies. However, his poetry is not that simple. It seems that he is writing this poem because others have been criticising him. They accuse him of not being of not being a true poet simply because he speaks plainly in order to worship God. For him, Shepherds live a simple life and Christ himself, who is a role model in Herbert's life, was a Shepherd. That's why he is making a connection between poetry and God.

The pastoral poetry criticizes being sophisticated and artificial.

Why is this poem called Jordan?

Student: It is a name of a river (Jordan) where Jesus Christ was baptised at the hands of his cousin John the Baptist.

Professor: In the title, we have a biblical allusion. He is making a connection between poetry and the river Jordan. Jesus Christ was not baptised from his sins, but others before Christ used to be baptised in the river of Jordan. Baptism was there before Jesus Christ. It was a Jewish tradition and people used to be baptised to be cleansed from their sins. He thinks that his poetry will cleanse you from whatever thoughts, ideas and emotion that will pull you away from God.

Figures of Speech:

- Jordan: Biblical allusion.
- painted chair: historical allusion
- false, fiction: alliteration
- structure, stair: alliteration
- must, must: anaphora (the repetition of the same word or group of words at the beginning of successive clauses, sentences or lines).
- Lovers, love: alliteration
- let, loss: alliteration.

Note: Please study the figures of speech at the end of your book in order to know how to use them well.

❖ What is Metaphysical Poetry and who are the metaphysical poets?

George Herbert, John Donne, Andrew Marvel, Henry Vaughan and Richard Crashaw. The "metaphysical poets" is a term coined by the English poet and critic Samuel Johnson. He used this term to group these people together in one group, so when they were alive, they didn't know that they were metaphysical poets, nor they laded themselves as this. Samuel Johnson found out that there is some similarity between these five

people. There are certain characteristics that their poetry celebrates. They all use unusual similes and metaphors. The word "metaphysical" means beyond the physical nature. It questions the nature of reality in a philosophical way and it pays attention to the relationship between the physical and the spiritual. Some of the main questions that metaphysical poets ask are the following:

- Does God exist?
- Is there a difference between things appeared to us and the way they really are?
- What is the difference between reality and perception?
- Is everything that happens already predetermined, if so, is free choice non-existent?
- Metaphysical poems are lyric poems, which means that they can be sung. They are brief but intense meditations and characterised by striking use of wit.
- Metaphysical poems are often presented in the form of an argument.
- Metaphysical Poetry is marked by the use of elaborate figurative language, original conceits, paradoxes and philosophical topics.
- Metaphysical Poets are also interested in geographical advances and discoveries.
- In these poems, there is a mixture of science, chemistry, knowledge, physics as well as spirituality.

Now, I want you to go back to Shakespeare's sonnet 18 "Shall I compare thee to a summer's day" and translate the first four lines into Arabic.

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;

هل أقارنُ حُسنكُ بيوم صيفي؟
إلا أنك أجمل وأكثرُ عُدوبةً
تهزُّ الرياحُ العاتيةُ براعمَ أيار
وينسحبُ الصيفُ مسرعاً

Now, I will read you two different translations and I want you to choose the best one.

This is the first and it is by Dr. Safaa Khlossi;

من ذا يُقَارَنُ حَسَنَكَ المَقْرِي بِصَيْفٍ قَدْ تَجَلَّى
وفنون سحرك قد بدت في ناظري أسمى وأغلى
تحني الرياح العاتيات على البراعم وهي جدلى
والصيف يمضي مسرعاً إذ عقده الحدود ولئى

The second one is by Dr. Muhammed Anani:

ألا تشبهين صفاء المصيف
بل أنتِ أحلى وأصفى نماء
ففي الصيف تمصيف ربح الذبول وتعبث في برعمات الربيع
ولا يلبث الصيف حتى يزول

In the second translation, we notice that the translator changes the context a lot. In the first, it is more brief but very beautiful. Translating poetry is a matter of practice.

يقول الجاحظ إن نقل الشعر من لغة إلى أخرى أمرٌ مستحيل، ويرى ضرورة المحافظة على الشعر كما هو في اللغة الأصلية. يناقضة آخرون صاربيين مثلاً ترجمة الروايات التي أثبتت نجاحها، وأن ترجمة الشعر أمرٌ صعبٌ ولكنه ممكن.

Let's translate an Arabic poem into English.

أعطني النايَ وغنّ فالغناء سر الخلود
وأنين الناي يبقى بعد أن يفضى الوجود
هل اتخذت الغاب مثلي منزلاً دون القصور
فتتبعت السواقي وتسلقت الصخور؟

- ناي: flute
- خلود: illortality
- السواقي: streams
- أنين: lament

Give me the flute and sing, immortality lies in a song
the flute laments after the end of existence
Have you as I did, taken the woods a house without limitations?
Followed the streams and climbed up the rocks?

Thank You

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LECTURE NO. 5

24.06.2022

HELLO EVERYONE!

Last time we looked at the life of Richard Lovelace. He was a **courtier** and a **cavalier poet**.

A **courtier** means someone who works in a court attending the Queen and the King and giving advice to them and singing poetry to the King and the Queen.

Cavalier poets (الشعراء الفرسان) and they were a school of poets of the 17th century that supported King Charles I. They were Robert Herrick, Richard Lovelace, Thomas Carew, and Sir John Suckling. Most of them didn't know that they were cavalier poets. They were called so later on.

Richard Lovelace was educated at Oxford. He fought for his King Charles I in several expeditions especially in 1639 and 1640. His poems often exalt women, love, and honour. He shared with his King, King Charles I a serious interest in art. He was imprisoned for a few months in 1642 for supporting the "Kentish Petition" that urged the restoration of the King to his monarchic rights. Into a fear of prison, he finds freedom from external bondage in the cavalier ideals of women, love, wine and royalism.

What are the characteristics of cavalier poetry?

1. It promoted the crown particularly King Charles I.
2. They spoke outwardly against Parliamentarians.
3. Most cavalier poets used classical references from Greek and Roman mythology.
4. Their poetry focus on beauty, love, nature, sensuality, drinking, good fellowship, honour and social life.
5. Their poetry embodies an attitude that mirrors "carpe diem¹." So they wanted to enjoy the current moment to the fullest.
6. This endorsement of living life to the fullest often included gaining material wealth and falling in love.

This is just a brief revision of what we discussed last time. We also

¹ Live the moment and seize the day.

studied the first two stanzas of Richard Lovelace's poem "To Althea, from Prison".

"Althea" is the name of the beloved; a woman that he fell in love with. We don't know who the woman is. We don't know if the name Althea is the real name of the woman mentioned. The name Althea is Greek and it means the healer.

He wrote this poem while he was in prison in 1642. He had that year presented a petition to the British parliament in protest of Bishops Exclusion Bill. The bill prevented those heavily involved with the Churches of England from enacting any control over matters concerning the Church.

Lovelace saw this as injustice, and from prison he wrote this letter in a form of a poem to a woman named Althea whose true identity has never been confirmed. We don't know who Althea is.

⊗ **The First Stanza:**

*When Love with unconfined wings
Hovers within my Gates,*

When you are going through a hardship or when you are going through a difficult time, sometimes you try to imagine a better scenario such as love. So the poet started to think about this woman named Althea. He is suffering.

He compares love to a bird and this bird is unfettered by any chains. This bird is free. Love came to him when he was in prison and it was able to go inside his jail in a shape of a bird (an imaginary bird). So he compares Love to freedom. He compares love to this imaginative bird that has the ability to free him from his suffering.

قارن الشاعر الحب بطائر حر غير مقيد بأي سلاسل. أتى الحب مثلها كان في السجن وتمكن من دخول سجنه على شكل طائر (طائر وهمي). لذلك يقارن الحب بالحرية. يقارن الحب بهذا الطائر الخيالي الذي لديه القدرة على تحريره من معاناته.

*And my divine Althea brings
To whisper at the Grates;*

And even he was able to hear the voice of his beloved Althea in spite of the bars of the prison.

وحتى أنه كان بإمكانه سماع صوت حبيبته أثلثا على الرغم من قضبان السجن

*When I lie tangled in her hair,
And fettered to her eye,*

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*The Gods that wanton in the Air,
Know no such Liberty.*

عندما يكون الحب حراً طليقاً بين أبواب الزنزانة
ويأتي بملاكه الطاهر خلقي
لنتهامس وراء القضبان
عندما تغمرنى حفاطها وتأسرنى عينها
والطيور التي في السماء
لا تعرف حرية مثلها

He is saying that he was mesmerized and paralyzed by his Althea. Althea has a divine presence that is incomparable to anybody. So she has this divine ghostlike presence to the extent that she was able to penetrate the iron bars of the prison.

يقول بأنه كان مسحوراً بالشيء الذي لا يضاهيه أي شخص. لذلك لديها هذا الوجود الإلهي كالحليف لدرجة أنها تمكنت من اختراق القضبان الحديدية للسجن.

The birds that fly in the air know no such liberty compared to the liberty that he feels when he thinks about his love for the woman mentioned.

الطيور التي تطير في الهواء لا تعرف مثل هذه الحرية مقارنة بالحرية التي يشعر بها عندما يفكر في حبه للمرأة المذكورة.

⊗ **The Second Stanza:**
*When flowing Cups run swiftly round
With no allaying Thames,*

Now he imagines another scenario because he wants to run away from the four walls of the prison. The scenario is this: he was in a festival, probably in the court of King Charles I and they were drinking wine and the wine was original; undiluted; not mixed with water from the river Thames. So it was a strong wine.

الآن يتخيل الشاعر سيناريو آخر لأنه يريد الهروب من جدران السجن الأربعة. السيناريو هو أنه كان في مهرجان ، ربما في بلاط الملك تشارلز الأول وكانوا يشربون الخمر والتبيد الذي كان أصلياً، أي غير مخفف. كان التبيد غير مخلوط بالماء من نهر التايمز. لذلك كان نبيذاً قوياً.

Our careless heads with Roses bound,

The heads are careless because of the effect of wine. They were drunk. "careless" also could mean worries and responsibilities. So when you drink, you put everything behind your back and you just drink to enjoy the moment. This is the moment that we mentioned earlier; carpe diem. This is how they lived before he was imprisoned. They lived a free life in the court. They celebrated freedom and love. They also celebrated sensuality and fellowship. So he talks about a group of people drinking and they have a circulate of roses on their heads.

كانت رؤوسهم مهملة بسبب تأثير النبيذ. كانوا في حالة سكر. قد تعني كلمة "careless" الخاوف والمسؤوليات. لذلك عندما تشرب، تضع كل شيء خلف ظهرك وأنت تشرب فقط للاستمتاع باللحظة وتنتهز الفرصة. هكذا عاشوا قبل أن يسجن فقد عاشوا حياة حرة في البلاط الملكي، احتفلوا بالحرية والحب كما احتفلوا بالشهوانية والزمالة.

Our hearts with Loyal Flames;

We explained "Loyal Flames" as being loyal to the King Charles I. so there was this group of courtiers or a group of cavalier poets who gathered around the King supporting him in his love for art, for beauty...etc.

(Loyal Flames) تعني الإخلاص للملك تشارلز الأول.

When thirsty grief in Wine we steep,

They used to soak their sadness and their sorrow in the wine. They used the wine to forget about what was going on in the country. The sadness here could be a political reference to what was going on in the country: the desire on the part of the parliamentarians to overthrow King Charles I.

استخدموا النبيذ لنسيان حزنهم و ما كان يجري في البلاد في رغبة البرلمانين في الإطاحة بالملك تشارلز الأول.

When Healths and draughts go free,

They used to drink wine without limits.

Fishes that tipple in the Deep Know no such Liberty.

The fishes that swim in the ocean know no such liberty. So when he thinks about the freedom that he used to have in the company of King

Charles I; when he thinks about all the indulgence and all the drinking and the honour that he received from the King himself, his suffering in the prison becomes insignificant. Even the fish that swim freely in the ocean don't know the kind of liberty that he used to enjoy.

لا تعرف الأسماك التي تسيح في المحيط مثل هذه الحرية. لذلك عندما يفكر في الحرية التي كان يتمتع بها بصحبة الملك تشارلز الأول؛ عندما يفكر في كل التسامح وكل الشرب والشرف الذي تلقاه من الملك نفسه، تصبح معاناته في السجن ضئيلة. حتى الأسماك التي تسيح بحرية في المحيط لا تعرف نوع الحرية التي كان يستمتع بها.

➤ We call this line "*Know no such liberty*" as a refrain. He repeats this line at the end of every stanza. What is a refrain?

We have the definition of "refrain (اللازمة)" at the end of the book on page 145:

Refrain: A line or more that is repeated in a poem or a musical piece, usually but not necessarily always at the end of a stanza.

اللازمة: سطر أو أكثر يتكرر في قصيدة أو قطعة موسيقية عادة ولكن ليس بالضرورة دائما في نهاية مقطع موسيقي.

We see refrains used by poets and also we see them in songs.

⊙ The Third Stanza:

*When (like committed linnets) I
With shriller throat shall sing
The sweetness, Mercy, Majesty,
And glories of my King;*

• **committed:** generally speaking it means devoted, but in some contexts they interpreted the word "committed" as caged and imprisoned. (متعهد / مسجون)

• **linnets:** little singing bird (it is a kind of bird that is well-known for its beautiful singing.) عصفور طنان

• **shriller:** shrill means high-pitched. It refers to the quality of the sound that the bird has. النبرة الحادة والعالية

Like a devoted bird, in spite of the cage he is in, he will continue singing about the sweetness, mercy, majesty and the glories of King Charles I.

إنه مثل طائر مسجون، على الرغم من القفص الذي هو فيه، فإنه سيواصل الغناء عن

حلاوة ورحمة وجلال وأمجاد الملك تشارلز الأول

*When I shall voice aloud how good
He is, how Great should be,
Enlargèd Winds, that curl the Flood,
Know no such Liberty.*

- He: refers to King Charles I.
- Enlarged: a wind that has been made larger or more powerful than a regular wind.
- curl: to turn or hold back.

The poet here is describing a wind so powerful that it can divert an entire body of water. Even when he is in prison and singing really loudly, he is freer than powerful winds which can travel far and wide without restrain.

يصف الشاعر هنا ريحا قوية جدا بحيث يمكنها تحويل جسم بأكمله. حتى عندما يكون في السجن ويفني بصوت عال جدا، فهو أكثر حرية من الرياح القوية التي يمكن أن تسافر بعيدا دون قيود.

So again he is emphasizing the idea that in spite of the prison walls; in spite of the prison bars, he is still free. Why does he feel so free in prison?

It is because of his love and devotion for the King. So even his situation in the prison will not change his devotion and commitment to the King.

إنه يشعر بالحرية على الرغم من سجنه بسبب حبه الشديد وإخلاصه للملك تشارلز الأول.

⊗ The Last Stanza:

*Stone Walls do not a Prison make,
Nor Iron bars a Cage;*

This is a very famous line by Richard Lovelace. When you think about prisoners, they suffer so badly, yet he is able to sing this line.

*Stone Walls do not a Prison make,
Nor Iron bars a Cage;
Minds innocent and quiet take
That for an Hermitage.*

☞ Hermitage: it is a place for a hermit where they actually seclude themselves from society. It is a place for prayer and worship.

Here we have a very powerful imagery. It is amazing that he is able to keep quiet in prison. Many people suffer so much. They go through many psychological, intellectual, mental and emotional suffering in prison. He is quiet and he says that his mind is innocent. He doesn't even feel guilty. Because of his state of mind and because of his commitment and his strong belief in freedom, the prison walls have changed into a hermitage (a place of worship). Do you think that this is impossible or is he exaggerating?

بسبب حالته الذهنية وبسبب التزامه وإيمانه القوي بالحرية ، تحولت جدران السجن إلى

مكان للعبادة.

*If I have freedom in my Love,
And in my soul am free,
Angels alone that soar above,
Enjoy such Liberty.*

He is explaining now why the prison is like a hermitage for him. So he has freedom in his love for the King and his soul is free. He says; my love remains unconfined. This is what he says at the beginning. He compared love to unconfined wings. So because his love remains unconfined and untouched by the dirtiness of the prison and the chains that bound him, he is able to become a kind of a hermit. He is a worshipper.

لأن حبه لا يزال غير مقيد وغير متأثر بقذارة السجن والسلاسل التي تقيدم ، فإنه قادر على أن يصبح ناسكاً عابداً.

And in my soul am free,

His soul cannot be imprisoned by anything. They can prison my body. They can torture me mentally, emotionally and physically, but they cannot touch my soul. This is what he says.

لا يمكن أن تسجن روحه بأي شيء. يمكنهم سجن جسدي. يمكنهم تعذيب عبقلياً وعاطفياً وجسدياً ، لكن لا يمكنهم لمس روحي

*Angels alone that soar above,
Enjoy such Liberty.*

الجدران الحجرية لا تصنع سجنًا

ولا القضبان الحديدية قفصًا

العقول البريئة والمتزنة تجعل منها صومعة

إذا كنت حراً في حبي
وروحى غير مقيدة
وحدها الملائكة في السماء
تعرف مثل هذه الحرية

• soar above: fly يحلق

Only the angels that fly in the sky have the ability to enjoy the kind of freedom that I feel.

فقط الملائكة التي تطير في السماء هي التي تتمتع بالقدرة على التمتع بلذة الحرية التي أشعر بها.

So if he has freedom, he is like angels that soar above. Once you realize that the soul cannot be imprisoned by anything, he become like an angel with more freedom than anything in existence.

لذلك إذا كان لديه الحرية ، فهو مثل الملائكة التي تحلق في السماء. بمجرد أن تدرك أن الروح لا يمكن أن تسجن بأي شيء ، فإنه يصبح مثل ملاك يتمتع بحرية أكبر من أي شيء في الوجود.

It is interesting how in each stanza we have a comparison. In stanza (1), he talks about the birds that fly in the sky. In stanza (2), he talks about the fish that swim freely in the sea. In stanza (3), he talks about powerful winds that have the ability to control bodies of water. But in stanza (4), we have different object of comparison. We have the angels. He says that only the angels alone enjoy a liberty equal to mine.

من المثير للاهتمام كيف أن لدينا مقارنة في كل مقطع. في المقطع الأول نقارن بالطيور التي تطير في السماء. في المقطع الثاني قد تحدث عن الأسماك التي تسبح بحرية في البحر. في المقطع الثالث فقد تحدث عن الرياح القوية التي لها القدرة على التحكم في المسطحات المائية. لكن في المقطع الرابع ، لدينا موضوع مقارنة مختلف. لدينا الملائكة. يقول إن الملائكة وحدهم يتمتعون بحرية مساوية لحررتي.

It is interesting how can you keep yourself when you are imprisoned and tortured; how can keep yourself clean and quiet. How can you keep your soul pure when somebody out there is coming to torture you because of your political views?! This is what is going on with him. He has certain political views and he is being tortured. It is very interesting to keep this question in mind; can we keep ourselves

clean from all the pollution outside?

❖ **Figures of Speech:**

➤ We have a **simile** in: "When (like committed linnets) I"

➤ We have **alliteration** in: (Mercy – Majesty)

➤ We have **anastrophe** (التقديم والتأخير) in: "Stone Walls do not a Prison make," It should be "do not make a prison".

We have another **anastrophe** in: "Minds innocent and quiet take". It should be "innocent and quiet minds".

Student: Can we say that the refrain is anaphora because we are repeating the line?

Professor: No! Anaphora is the repetition of words or clauses in successive lines. For example in stanza (2) we have:

Our careless heads with Roses bound,

Our hearts with Loyal Flames,

➤ In the third stanza we have a **metonymy**. In the book we have the definition of metonymy:

Metonymy is the substitution of one term for another with which it is closely related. Because of their cogency², metonymies are rampant in everyday speech.

الكناية هو استبدال مصطلح بأخر يرتبطا ارتباطا وثيقا به. بسبب أهميتها، تنتشر المقتطفات في الكلام اليومي.

Because of their persuasive relevance, metonymies are rampant in everyday speech.

For example when we say the poem suggests something, we mean the poet. When we speak of a campus, we mean the university.

على سبيل المثال، عندما نقول أن القصيدة توحي بشيء ما، فإننا نعني أن الشاعر يوحي بشيء ما. وعندما نتحدث عن الحرم الجامعي، فإننا نعني الجامعة.

Now in stanza (3) we have a metonymy in:

With shriller throat shall sing

"Throat" here is a substitution for "voice". This is the metonymy. So it is the substitution of one thing for another. The "throat" stands for the "voice". So he wants to say "With shriller voice shall sing".

² Persuasive relevance

استخدم الشاعر "الحنجرة" هنا كنايةً عن "الصوت". إذن فهو استبدال شيء بأخر.

❖ The Meter:

When flow/ing Cups / run swift/ly round

U / U / U / U /

↳ We have four feet unstressed followed by stressed one; so it is iambic tetrameter.

With no / allay/ing Thames,

U / U / U /

↳ We have three feet so it is iambic trimeter.

Our care/less heads / with Ros/es bound,

U / U / U / U /

↳ It is iambic tetrameter.

Our hearts / with Loy/al Flames;

U / U / U /

↳ It is iambic trimeter.

Let's move now to read about literary definitions from page 129.

Alliteration is used for musical effect, usually in poetry; it is a repetition of the initial sounds 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

Allusion is a reference in one literary work to an element of another literary work. T. S. Eliot, in "The Love Song of J. Alfred Prufrock" alludes (refers) to the biblical figure John the Baptist in the line:

Though I have seen my head (grown slightly bald) brought in upon a platter. The allusion is to the story of Salome and John the Baptist, whose head according to the Bible, was brought on a silver platter to

the seductive Salome.

Blank Verse is a poem written in unrhymed iambic pentameter. See *Meter* for more information.

Carpe Diem is a Latin phrase which translated means "Seize (Catch) the day, vi meaning "Make the most of today." The phrase originated as the title of a poem by the Latin poet *Horace*, and the philosophy behind it is to live the moment with little or no consideration for the future.

Classical allusion: is a reference to mythology (stories about the actions of gods and other supernatural creatures,

Conceit is an extended or far-fetched simile or metaphor. A conceit occurs when the speaker compares two highly dissimilar things. Wyatt uses conceits when he compares love to a warrior, or the lover's situation to that of a storm-tossed ship (NAEL, 2845).

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 or a fruit.

Couplet A stanza of two lines, usually rhyming. 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.

Elegy A lyric poem lamenting 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.

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.

Our new poet for today is **Katherine Philips**. She is our first female poet.

I want to tell you something. Pay attention because the book has many mistakes. I will correct each mistake while we are reading.

ملاحظة: سنصح الأخطاء مصححة في المحاضرات ويمكنكم مقارنتها بالكتاب.

❖ Katherine Philips (1631-1664)

In the book they say:

Katherine Philips was the daughter of a London merchant and his wife.

I think here in the book they should clarify what they mean if the wife is a step-mother or her real mother.

Katherine Philips is a Welsh royalist poet and a translator. "Welsh" means she is from Wales. She translated *Pierre Corneille's Pompée* and *Horace*.

كاثرين فيليبس شاعرة ملكية من ويلز وتعمل كمتترجمة وقامت بترجمة عدة أعمال مثل (Pierre Corneille's Pompée) و (Horace).

Katherine Philips was daughter of John Fowler. He was a cloth merchant.

هي ابنة جون فاولر الذي كان تاجر قماش.

In 1647, when she was sixteen, Katherine Fowler married James Philips 38 years her senior. So he was much older than Katherine. She was 16 and he was 38 years older than her. They lived together 12 years and had two children.

في عام ١٦٤٧، عندما كانت في السادسة عشرة من عمرها، تزوجت كاثرين فاولر من جيمس فيليبس أكبر منها ب ٣٨ عامًا. كانت تبلغ من العمر ١٦ عامًا وكان أكبر منها ب ٣٨

عامًا. عاشوا معًا لمدة ١٢ عامًا ولديهم طفلان.

She was a royalist; she supported the King despite her Puritan family connections.

كانت من أنصار الملك على الرغم من صلاتها العائلية البيوريتانية.

Her son Hector did not live past infancy. Hector's death was the subject of some of Philips' later poems, such as "Epitaph on Hector Philips" and "On the Death of my First and Dearest Childe."

So when her son Hector died, she wrote two poems:

لم يعيش ابنها هكتور طفولته. كانت وفاة هكتور موضوع بعض قصائد فيليبس اللاحقة

مثل "Epitaph on Hector Philips" و "On the Death of my First and Dearest Childe"

Her husband James Philips was a member of parliament. At the Restoration, James Philips barely escaped execution as a regicide and had his estates confiscated and lost his seat in the parliament. But Katherine became a favorite at court promoted by her friend Sir Charles Cotterell.

كان زوجها جيمس فيليبس عضوًا في البرلمان في عصر (Restoration). نجا جيمس فيليبس بالكاد من الإعدام باعتباره من معارضي الملك وصادرت ممتلكاته وفقد مقعده في البرلمان. لكن كاثرين أصبحت المفضلة في المحكمة التي روج لها صديقتها السير تشارلز كوتريل.

The first edition of her poems appeared in 1664; the same year she died on smallpox. Smallpox is a disease that was not curable at that time.

ظهرت الطبعة الأولى من قصائدها عام ١٦٦٤ وفي نفس العام ماتت بسبب الجدري.

She wrote this famous poem "Epitaph on Hector Philips". Hector Philips was her son, and this is one of the poems she wrote about his death.

What is the meaning of 'epitaph'?

In Arabic it is (مرثية). It is a poem written to mourn the death of someone. It is a short poem intended for an inscription on a tombstone and often serving as a brief elegy.

المرثية هي قصيدة قصيرة مخصصة للتعليق على شاهد القبر وغالبًا ما تكون بمثابة رثاء

قصير

What is the meaning of 'elegy'?

In Arabic it also means (مرثية). It is a poem written to mourn someone. But the difference between an elegy and an epitaph is that the epitaph is short and it is usually written on the tombstone on the grave.

(elegy) أيضًا مرثية، لكن الفرق بين المرثيتين أن واحدة مخصصة لتنقش على شهادة القبر.

This is as for as Katherine's life is concerned.

Thank You

...

احذر المحاضرات الورقية!
مكتبة العائدي لا تلتزم بمحاضراتها على الإنترنت ونحن لا نتحمل مسؤولية أي
نقص أو تشويه أو تزوير نجده في تلك المحاضرات. فالمرجع الرئيسي
للمحاضرات هو المحاضرات الورقية فقط والتي يمكنك الحصول عليها من مقر
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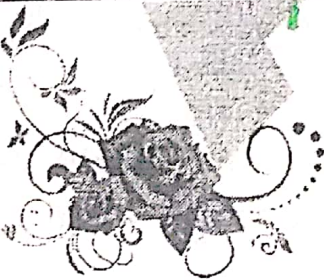
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