

01.07.2022

HELLO EVERYONE!

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

Katherine Philips (1632-1664)

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

Katherine Philips is a Welsh royalist poet and a translator. "Welsh" means she is from Wales ويلز جزء من بريطانيا. She translated Pierre Corneille's *Pompée* and Horace. Katherine Philips was daughter of John Fowler. He was a cloth merchant تاجر أقمشة.

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.

She was a royalist مناصرة للملك; she supported the King despite her Puritan family connections. 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 Child." So when her son Hector died, she wrote two poems.

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

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

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.

Our poem for today is entitled "A Married State":

A Married State

By Katherine Philips

A married state affords but little ease

The best of husbands are so hard to please.

This in wives careful faces you may spell
 Though they dissemble their misfortunes well.
 A virgin state is crowned with much content;
 It's always happy as it's innocent.
 No blustering husbands to create your fears;
 No pangs of childbirth to extort your tears;
 No children's cries for to offend your ears;
 Few worldly crosses to distract your prayers:
 Thus are you freed from all the cares that do
 Attend on matrimony and a husband too.
 Therefore Madam, be advised by me
 Turn, turn apostate to love's levity,
 Suppress wild nature if she dare rebel.
 There's no such thing as leading apes in hell.
 A married state affords but little ease

- affords: give يعطي
- ease: راحة

If you are a married woman or man, Katherine Philips says it has to offer you very little comfort or rest. The situation of a married state would offer you a little rest or comfort. Why is that?

The best of husbands are so hard to please.

It is because it is very hard to please إرضاء the best of husbands. In a way, she has a negative outlook نظرة سلبية on marriage. She is saying marriage is not happily ever after. It is not like Snow White or Cinderella. It is not easy being married. Marriage keeps very little comfort. If you think your job as a wife is to please your husband that in itself is an impossible mission.

**This in wives careful faces you may spell
Though they dissemble their misfortunes well.**

- careful: here it could have two meanings. Careful could mean full of care. And it could mean the opposite; fearful, anxious, worried and cautious.

- dissemble: hide.
- misfortune: سوء الحظ.

We have a pun here on the word "careful" because it could have two meanings. It could mean careful as full of cares or it could mean the opposite; anxious. They could show you one thing but they are hiding

another. They could show you that they are loving and caring but actually behind the mask they are very anxious and frightened.

So, wives throughout the centuries have learned how to hide their misfortunes very well. This unfortunate circumstance is one that is a well-kept secret because wives hide their disappointment, and hide it so well. She also suggests that marriage is in fact a "misfortune", and this discontent and disappointment can be seen on the faces of wives.

A virgin state is crowned with much content;

- **content:** السعادة- الرضا

What is she talking about now? What is she contrasting?

Student: she is contrasting between marriage and being single.

Professor: yes, she is contrasting between being single and virgin. Being virgin was very important at that time. It was not allowed to have sex out of marriage; out of wedlock. So you have to be single and virgin.

So being single and virgin was praised. It was like you were wearing a crown. It is like a state of happiness. There is no body to annoy you, no body to bother you, no children and no husbands.

It's always happy as it's innocent.

She interprets being single and virgin as a state of happiness and innocence. It is a state of purity.

No blustering husbands to create your fears;

- **blustering:** screaming / shouting. صراخ

She makes a connection between husbands and fears. If you are single and virgin, you don't have any angry man shouting in the house. No screaming husbands to give you commands do this and do that.

No pangs of childbirth to extort your tears;

- **pangs:** ألم مفاجئ
- **extort:** يُجبر

So if you are single and virgin, you will not experience the painful pain of childbirth because you don't have to be a mother. She describes the experience of motherhood as something really painful. She describes it as a bad experience.

No children's cries for to offend your ears;

- **offend:** bother يُزعج

If you are single, you don't have children to cry all the time. You are on your own in your flat happy as a bird, no responsibilities, no house chores; I mean you don't have the same responsibilities as a married wife.

Few worldly crosses to distract your prayers:

Even when you want to pray as a married woman, you will be distracted by the annoying husband who is screaming all the time and by the loud children.

What do we mean by "worldly crosses"? They tell you in our culture but I don't know if you heard about this before: "you need to bare your cross patiently". The "cross" here refers to suffering. When Jesus was crucified, he was suffering.

So she is comparing the married state with the virgin state. She is saying if you are virgin and single, you don't have to bare many crosses. You have very few responsibilities and your suffering is really little compared to the situation of a married couple. So "worldly crosses" refers to responsibility, hardship, duties, afflictions, suffering and the pain that comes with marriage, and she mentioned them earlier; childbirth, the symphony that children sing all the time...etc.

Thus are you freed from all the cares that do

Attend on matrimony and a husband too.

• cares: responsibilities, duties *المسؤوليات- الواجبات*

Thus you are freed from all the worries and the responsibilities that do attend on marriage and having a husband too.

Few worldly crosses to distract your prayers:

Thus are you freed from all the cares that do

Attend on matrimony and a husband too.

There is a biblical reference behind these lines. So we have a biblical allusion. I will read the biblical reference and it is by St. Paul. He was one of the followers of Jesus Christ. This is what he says about marriage and single life:

Therefore Madam, be advised by me

She is giving advice now to women:

Turn, turn apostate to love's levity,

• apostate: a person who renounced their religious or political belief or principle. *مرتد*

• levity: *السعادة*

Student: so why does she get married at a young age?

Professor: maybe she was forced to get married. Her mother had to marry again so she had a step-father. So probably she was forced to marry at a very young age.

The poem for an audience at that time in the 17th century was a shocking poem. She is being rebellious.

Suppress wild nature if she dare rebel.

- **Suppress:** control
- **she:** refers to the sexual nature of the human being.

This is what St. Paul said in the biblical verse. If you can control your wild nature; your sexual desire, it is fine. Don't get married. There is no need for it. So if your sexual desire dares to rebel, control it.

There's no such thing as leading apes in hell.

- **apes:** like monkeys and gorillas

This is a very confusing line for critics. Perhaps she is comparing husbands to leading apes that are leading the ship to hell because they have control all the time.

"Leading apes" is a metaphor and in another interpretation refers to the sexual desire. It controls your life and makes it like hell. So when you die, whether you are going to hell or heaven, it doesn't matter because there is no sex there. This is what she is saying. She is saying that death will be our soul kind of comfort. Our soul kind of freedom would be death because only when we die, we will be liberated from our sexual need for the other.

The sexual desire when we die will no longer control how we choose to live. There is such a thing as heaven and hell where there is no sex. The other interpretation is that the apes could refer to the husbands. When you die you will be free from your wild nature and from your need for a husband.

There is a third interpretation for this line. The footnote in the book says:

An apparent reference to the state of spinsterhood.

"spinsterhood" is a very negative word that is used to describe women who stay out of marriage. It means العنوسة. It is rude to describe women with this word. It is a sign of patriarchy.

Suppress wild nature if she dare rebel.

She is rebelling against society and against the patriarchal double standards of her society that stigmatized women as either single or married. If you choose something out of this categorization, then you are a troublemaker.

So she is saying to single women; if you choose to stay single my dear, you will not go to hell because this is not your fate. Do not confirm to the

culture that says you are invaluable.

The Form of the Poem:

If you look at this poem, you will notice that it is written in couplets
ثنائيات.

Look at the first two lines:

A married state affords but little ease

The best of husbands are so hard to please.

Notice that (ease) and (please) rhyme together.

So the rhyme scheme for this poem is AA BB CC EE...etc. Each two lines have the same rhyme.

Figures of Speech:

We have alliteration; (husbands – hard)

- (content – crowned)

- (madam – me)

- (love's – Levity)

- There is anaphora in the repetition of (No) in:

No blustering husbands to create your fears;

No pangs of childbirth to extort your tears;

No children's cries for to offend your ears;

- We have a metaphor in the last line. The "leading Apes" could be a metaphor for sexual desire. It could be a metaphor for marriage itself where you are controlled by another person.

The Meter:

A mar/ried state / affords / but lit/tle ease:

U / U / U / U / U /

It is iambic pentameter.

Now, let's move to talk about something else. We are going to talk about the **Romantic Period** and its poets.

THE ROMANTIC PERIOD

Three revolutions shaped European consciousness in the late eighteenth century, and ushered what many thinkers, intellectuals and literary critics call "the birth of the modern."¹ These were the American Revolution, the French Revolution, and the Industrial Revolution. The first started as an act of rebellion by the

Englishspeaking colonial subjects of the King of England in the New World. Its spark was a protest against taxes levied by the Crown. It soon became a war of "independence" by the inhabitants of these colonies;

The "colonies" refer to the new world which was colonized by the British.

A war that led to the birth of the United States of America. The second was the French Revolution which brought to a gruesome end the most powerful monarchy ملكية in Europe. The French Revolution was the first successful popular revolt against a reigning monarch in the modern age. Its initial slogan of Liberty, equality, and Fraternity الأخوة was a source of inspiration for all of Europe before the atrocities of the first few years disillusioned many of its enthusiasts.

When people support revolutions, they are very enthusiastic and sympathy. All people want to join the wave of the revolution because they believe in its ideals المثاليات. However, as the French Revolution progressed, it became bloody and that's why many supporters turn their backs on it.

The Industrial revolution الثورة الصناعية was a process of transmutation that changed the methods of production and its tools in ways that invariably affected the world in which we live today.

الثورة الصناعية حولت بريطانيا من مجتمع زراعي إلى مجتمع صناعي بامتياز.

New inventions and technologies changed for ever the relationship between man and machine, and between human beings and their natural environment. Romanticism came to existence, some may argue, as a reaction to these three momentous events.

Romanticism came as a reaction to the American and industrial revolution.

The Romantic Age was marked by an increased awareness of the changes that were taking place in Europe and the world at large. Authors of that period reflect the hope, aspirations, and anxiety that resulted from the tremendous challenges to the "modern" man. Romanticism also exhibited an increased interest in the individual quest for meaning. Disillusioned by both the traditional forms of authority (church/monarch) and by the alternative (demagogy الغوغائية), the Romantic poet sought an ideal wherein the individual soul seeks to find its own answers to troubling questions of existence. Romanticism also exhibited a tendency to humanize religious أنسنة

السرد الديني وجعله أقرب إلى الإنسان من خلال جعله يواكب تطورات الحياة اليومية
التأسيس لوجهة narratives and establish a counter theology of existence
نظر لاهوتية عصرية.

لولا ترجمات مارتن لوثر، لما تُرجم الكتاب المقدس. حوكم بعدها وأدين وطرد من الكاثوليكية.
وحيثما نشأت البروتستانتية.

Unlike their Augustan predecessors, Romantics were more often than not uninterested in poetic forms and decorous behaviour. Poets such as Coleridge found "organic form" وهو شكل أكثر to be more meaningful to the questing soul than the external forms upon which the Neo-classicist insisted.

Organic form refers to the structure of a world that has grown naturally from the author's subject and materialism as opposed to that of the world shaped by artificial form.

القصة الرومانسية مرتبطة بالطبيعة ومتحررة من الصناعة التي رافقها الظلم للطبقة العاملة.
وكانت أمونجا للتحرر من العادات والتقاليد.

Thank You

LECTURE NO. 7

15.07.2022

HELLO EVERYONE!

William Wordsworth (1770-1850):

Wordsworth is considered the father of English Romanticism. After getting an excellent education at the prestigious St. John's College, Cambridge, he took a walking tour of Europe in his early twenties, which brought him into contact with the throes of the French Revolution, whose ideals he supported until the onset of the "Reign of Terror." 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. Together, they published *Lyrical Ballads* (1798) which is considered one of the most important works in English literature, both for its innovative poetry, and for the preface which Wordsworth wrote to its second edition (1800). Many critics consider 1798 the inaugural year of Romanticism because of the tremendous impact of the *Lyrical Ballads*. Later in life, Wordsworth retracted from the radical ideas of his youth, and grew increasingly

conservative. Many of his former devotees accused him of apostasy. His poetry, however, remained influential 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 18th century poetry. He advocated for poetry to use the "language really used by men." Wordsworth also rejected poetic hierarchy ranking epic and tragedy over the subjective mode of the lyric, and declared "incidents and situations from common life" as fit subjects for arts.

Nutting

It seems a day

(I speak of one from many singled out)

One of those heavenly days that cannot die;

When, in the eagerness of boyish hope,

I left our cottage-threshold, sallying forth

With a huge wallet o'er my shoulders slung,

A nutting-crook in hand; and turned my steps

Tow'rd some far-distant wood, a Figure quaint,

Tricked out in proud disguise of cast-off weeds

Which for that service had been husbanded,

By exhortation of my frugal Dame—

Motley accoutrement, of power to smile

At thorns, and brakes, and brambles,—and, in truth,

More ragged than need was! O'er pathless rocks,

Through beds of matted fern, and tangled thickets,

Forcing my way, I came to one dear nook

Unvisited, where not a broken bough

Drooped with its withered leaves, ungracious sign

Of devastation; but the hazels rose

Tall and erect, with tempting clusters hung,

A virgin scene!—A little while I stood,

Breathing with such suppression of the heart

As joy delights in; and, with wise restraint

Voluptuous, fearless of a rival, eyed

The banquet;—or beneath the trees I sate

Among the flowers, and with the flowers I played;

A temper known to those, who, after long
 And weary expectation, have been blest
 With sudden happiness beyond all hope.
 Perhaps it was a bower beneath whose leaves
 The violets of five seasons re-appear
 And fade, unseen by any human eye;
 Where fairy water-breaks do murmur on
 For ever; and I saw the sparkling foam,
 And—with my cheek on one of those green stones
 That, fleeced with moss, under the shady trees,
 Lay round me, scattered like a flock of sheep—
 I heard the murmur, and the murmuring sound,
 In that sweet mood when pleasure loves to pay
 Tribute to ease; and, of its joy secure,
 The heart luxuriates with indifferent things,
 Wasting its kindness on stocks and stones,
 And on the vacant air. Then up I rose,
 And dragged to earth both branch and bough, with crash
 And merciless ravage: and the shady nook
 Of hazels, and the green and mossy bower,
 Deformed and sullied, patiently gave up
 Their quiet being: and, unless I now
 Confound my present feelings with the past;
 Ere from the mutilated bower I turned
 Exulting, rich beyond the wealth of kings,
 I felt a sense of pain when I beheld
 The silent trees, and saw the intruding sky.—
 Then, dearest Maiden, move along these shades
 In gentleness of heart; with gentle hand
 Touch—for there is a spirit in the woods.

One of those heavenly days that cannot die;
 When, in the eagerness of boyish hope,
 I left our cottage-threshold, sallying forth
 • cottage-threshold: عتبة البيت

A reader will immediately notice that the first line of 'Nutting' is indented in. This gives the verse the feeling of emerging out of nothing. The words sneak up on the reader and suddenly one is involved with the story. The poet makes sure to note that the "day" he is thinking of is only one of many that stick out to him. It was a day of a particular breed in that it was "heavenly." He remembers it so fondly that it "cannot die." He was young and naive as he set out from his family's "cottage-threshold." His movements are described as being "sallying." He moved forward unafraid of what he was going to face.

**With a huge wallet o'er my shoulders slung,
A nutting-crook in hand; and turned my step
Tow'rd some far-distant wood, a Figure quaint,
nutting-crook: hazelnut
Tow'rd: تجاه**

On his person, he is carrying a "huge wallet" or bag and a "nutting-crook" is an implement used to harvest hazelnuts. The reminiscing speaker recalls how he chose to wander far from home to a "distant wood." As he walks along he imagines his own appearance as being "quaint" and interesting.

**Tricked out in proud disguise of cast-off weeds
Which for that service had been husbanded,
By exhortation of my frugal Dame—**

- disguise of cast-off weeds: مجموعة من الأعشاب والنباتات
- Dame: حكايات

He is covered in what he considers to be a "disguise of cast-off weeds." These were plants that he took for that particular "service." The weeds he has drooped over and around his body came from his "frugal Dame," or mother. It is at this point in the story the fairy-tale elements come into play. He refers to his mother as a "Dame" to reference fantastical tales of knights.

**Motley accoutrement, of power to smile
At thorns, and brakes, and brambles,—and, in truth,
More ragged than need was! O'er pathless rocks,
Through beds of matted fern, and tangled thickets,**

- Motley accoutrement: عشوائية
- Accoutrement: معدات
- Brambles: شجر العليق

These items are a "Motley" or random and not necessarily pretty, bunch. They make up the random accumulation of items, or "accoutrement" of his assembled costume. He has added "thorns" and "brambles" to his clothes, making them even more ragged than they needed to be. They only become more ragged as he moves over "pathless rocks" and through beds of "matted fern." He is climbing and crawling his way through the unmarked woods.

Forcing my way, I came to one dear nook
Unvisited, where not a broken bough
Drooped with its withered leaves, ungracious sign
Of devastation; but the hazels rose

Finally, he comes upon "one dear nook" or clearing in the forest which has never, at least by him, been visited before. This place is almost pristine. There are no broken branches or "withered leaves." It has known no "devastation." To add to the joy of the moment there are "hazelnuts" to be found in the area. It is a "virgin scene," "untouched until now by humans.

But the hazels rose Tall and erect, with tempting clusters hung,

This is a sexual image. The branches were heavy and pregnant with all these hazels.

A virgin scene! -A little while I stood

He again emphasizes the same idea of the virginity of the land. He is the first to touch that land. He enjoyed being there.

Breathing with such suppression of the heart

As joy delights in; and, with wise restraint

Voluptuous, fearless of a rival, eyed

The banquet;—or beneath the trees I sate

• **Suppression:** prohibition- put an end to the breath, منع

• **Voluptuous:** attractive in a sexual way, جذاب

• **restraint:** control

• **banquet:** وليمة

He was breathing but his heart was heavy. He was no longer able to contain the joy that he was feeling. Notice the use of opposite adjectives "wise restraint, Voluptuous" which is oxymoron. He was afraid that someone will arrive and take the trophy. He viewed the banquet just like children. When you go to a place and you think that this place is unvisited by anybody else, you feel you are a conqueror.

or beneath the trees I sate

Among the flowers, and with the flowers I played;

He was overwhelmed by the joy that he was feeling. He spotted the banquet and then immediately he sat under the trees among the flowers and played with the flowers.

A temper known to those, who, after long

And weary expectation, have been blest

With sudden happiness beyond all hope.

He tried to explain why he did what he did. He said that the feeling that he had is similar to those who have been searching for a very long time, and they are very tired expecting to get something. Eventually, they are blessed with this something that they are searching for.

Perhaps it was a bower beneath whose leaves

The violets of five seasons re-appear

And fade, unseen by any human eye;

• **Bower:** a shady leafy shelter in a garden or woods.

He was describing the empty virgin space as a bower where someone could come, sit down under the trees and enjoy the shades and stain of the violets.

Where fairy water-breaks do murmur on

For ever;

In the footnote, 'water-breaks' refers to places where the flow of water through the stream is broken by the rocks. In that bower there were streams of water and he could hear the sound of water running as if it could go on forever. We have onomatopoeia here.

and I saw the sparkling foam,

And—with my cheek on one of those green stones

That, fleeced with moss, under the shady trees,

Lay round me, scattered like a flock of sheep—

• moss: الطحالب

• foam: رغوة

• fleeced: صوف الخروف

He put his cheek on a mossy stone which was soft. In "like a flock of sheep!" we have simile.

I heard the murmur, and the murmuring sound,

In that sweet mood when pleasure loves to pay

Tribute to ease;

- **Tribute:** acknowledgement
- **ease:** comfort

He was in a very pleasant state of mind and very happy. It was a blissful moment and inner peace. It is a moment of harmony with nature as he felt one with nature. It is really interesting how he is describing to us how he is able these feelings and emotions that he was feeling. It is like an orchestra of emotions.

and, of its joy secure,

The heart luxuriates with indifferent things,

- **Luxuriates:** from luxury: الفخامة

He could happiness and blissfulness in very simple objects like moss.

Wasting its kindness on stocks and stones,

And on the vacant air.

- **vacant:** فارغ

Notice that the tone has started to change. A line before this line he was saying that you can find peace in very simple objects in nature, but now he felt that he was wasting his time.

Then up I rose, And dragged to earth both branch and bough

He pulled to earth both branch and bough with crush.

with crash

And merciless ravage: and the shady nook

Of hazels, and the green and mossy bower,

Deformed and sullied, patiently gave up

Their quiet being:

He is like a child who is happy for one minute and becomes sad suddenly. The virgin scene is no longer virgin. The unvisited land is now visited by him. It is destroyed and polluted by what he did.

and, unless I now

Confound my present feelings with the past;

Ere from the mutilated bower I turned

Exulting, rich beyond the wealth of kings,

I felt a sense of pain when I beheld

The silent trees, and saw the intruding sky.—

- **confound:** confuse
- **Ere:** before, earlier

- **mutilated:** deformed, damaged

Unless I now confuse my present feeling with my past feeling, earlier I turned from the damaged virgin land full of ecstasy. He felt rich, but now

he is regretting now. It is so overwhelming for him that he wanted to let go of all these feelings and perhaps the only way is by destroying the land. Perhaps this is a metaphor for something. Perhaps he is describing his journey from adolescence to adulthood and the damage that had been done to the land is not only physical but also psychological. He felt regret because he grew up. He felt sad because the trees couldn't protest against his savage acts. The sky was intruding because he destroyed some of the branches.

**Then, dearest Maiden, move along these shades
In gentleness of heart; with gentle hand
Touch—for there is a spirit in the woods.**

- **Maiden:** An indication to his sister Dorothy.

He is giving advice to his sister to be gentle when she visits the forest. This advice is probably from the adult William Wordsworth, not the child one. He means that the forest is a living being. It might be silent but actually it has some sort of consciousness. The poem is about the transformation from childhood to maturity.

Figures of Speech:

- ❖ **those heavenly days that cannot die:** personification
- ❖ **those, that:** alliteration
- ❖ **Tow'rd some far-distant wood, a Figure quaint:** anastrophe
- ❖ **had been husbanded:** alliteration
- ❖ **At thorns, and brakes, and brambles:** polysyndeton

Note: polysyndeton is the repeated use of coordinating conjunctions to connect different items in a sentence. polysyndeton is quite famous in holy books.

- ❖ **the hazels rose Tall and erect:** personification
- ❖ **with tempting clusters hung:** personification
- ❖ **Such suppression:** alliteration **murmur:** onomatopoeia
- ❖ **pleased with moss:** metaphor **like a flock of sheep:** simile
- ❖ **up I rose:** anastrophe

❖ **And on the vacant air. Then up I rose,
And dragged to earth both branch and bough, with crash:** anaphora
(the repetition of the same word at the beginning of each line)

- ❖ **silent trees:** personification **Dearest Maiden:** apostrophe

Thank You

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LECTURE NO. 8

22.07.2022

HELLO EVERYONE!

Today's poet is one of the Romantic poets. He is the British Romantic poet **Lord Byron**. He is quite a controversial poet.

❖ **Lord Byron:**

He was born in 1788 and died in 1824. His full name is George Gordon Byron or Lord Byron. He is one of the greatest and most influential مؤثر English poet. Byron was descended from two aristocratic families. He has inherited as a result his seat in the House of Lords. Hence, he is known as Lord Byron. Later on, he went to **Trinity College** to study in Cambridge. He got his degree there.

His most famous works are the lengthy narrative poems "*Don Juan*" and "*Childe Harold's Pilgrimage*". He said, "*awoke one morning and found myself famous.*" When he published his famous poem "*Childe Harold's Pilgrimage*", everybody liked it. Men and especially women began to write letters to him communicating with him. They wanted to meet him in person. After he wrote "*Child Harold's Pilgrimage*", he found himself a superstar; a VIP of fashionable London.

Byron was ostracized by all but a few friends and was finally forced to leave England forever on April 25, 1816.

He went to Italy and he met there another Romantic poet; the famous Percy Shelley and his wife Mary Shelley. Mary Shelley is also a novelist. She is well-known for her novel "*Frankenstein*".

Byron was forced to leave England to Italy. It is said that in Venice he inaugurated a period of frenzied debauchery that, he estimated, involved more than two hundred women. So his past in England was not the end for his sexual adventures. He did not learn any lessons from what happened with him.

"*Don Juan*" and "*Child Harold's Pilgrimage*" and the famous poem "*She Walks in Beauty*" contain the idea of (Byronic Hero).

Who is the Byronic Hero?

He is an alien, mysterious, and gloomy spirit, superior in his passions and powers to the common run of humanity, whom he regards with disdain. He is in his isolation absolutely self-reliant, pursuing his own ends according to his self-generated moral code against any opposition, human or supernatural. This shows a lot about his personality. He was against the

mainstream of conventional morality at that time, traditions or social conventions. He did swim against the stream of traditional and Christian morality at that time. After his marriage was ended in legal separation and he was ostracized by his friends and then he went to Italy and after all the adventures he had in Italy, he decided to go to Greece.

Why Greece was important for him?

He went to Greece to fight with the Greeks against the Ottoman Empire. Greece was occupied by the Ottoman Empire at that time. He was a person who believed in freedom and he believed in the cause of the Greeks to fight for liberation against the Ottoman Empire.

He describes himself as moody. He is a mixture of both good and evil that is would difficult for you to define him. He also says:

There is a good movie on YouTube called 'Byron'. The duration of the movie is 3 hours, but it is not a family movie.

Our poem for today is "Written after Swimming from Sestos to Abydos. May 9, 1810".

Written after Swimming from Sestos to Abydos

1

If in the month of dark December
Leander, who was nightly wont
(What maid will not the tale remember?)
To cross thy stream, broad Hellespont!

2

If when the wintry tempest roared
He sped to Hero, nothing loth,
And thus of old thy current pour'd,
Fair Venus! How I pity both!

3

For me, degenerate modern wretch,
Though in the genial month of May
My dripping limbs I faintly stretch,
And think I've done a feat to-day.

4

But since he cross'd the rapid tide,
According to the doubtful story,
To woo-and -Lord knows what beside,
And swam for Love, as I for Glory;

'Twere hard to say who fared the best:
Sad mortals! Thus the Gods still plague you!
He lost his labour, I my jest:
For he was drown' d, and I've the ague.

As you can see from the title, this poem is a praise مديح of his talents and skills. It is a show off of his personality as a sportsman; as a very strong and powerful swimmer.

Do you anything about Sestos and Abydos? Let's read the reference in the footnote:

A Reference to the narrow strait مضيق between Asia and Europe, known as the Dardanelles. The swim is a reference to an ancient Greek myth in which a young lover living on the Asian side of the strait swam nightly to visit his beloved who was a priestess of the goddess Venus, living on the European side. On a stormy night, the young lover; Leander was drowned as he made his attempt. However, Byron swam the distance on May 3rd 1810.

So we have at the very beginning of our poem a classical allusion referring to the ancient Greek myth of Leander and Hero. Leander is the man and Hero is the female.

❖ The First Stanza:

*If in the month of dark December
Leander, who was nightly wont
(What maid will not the tale remember?)
To cross thy stream, broad Hellespont!*

• wont: التعود

• Hellespont: مضيق الدردنيل في تركيا

He is making fun of Leander, the hero of the story, by describing the Hellespont as a stream although it is not a stream. But because for him the swim was very easy, he said that the Hellespont is a stream. He is mocking Leander's failure to survive to the other side of the stream of the coast. He is saying; it was just a stream. So he is making fun of Leander's attempt; how did you die? It was just a stream of water!

If in the month of dark December

We know that Leander made that adventure at night in December; in winter. It was dark. It was wintry.

Leander, who was nightly wont

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It was a habit for him. He was constantly doing it. It was not just one adventure.

We have an interesting question between brackets:

(What maid will not the tale remember?)

- **maid**: a young woman

The story of Leander and Hero was so romantic. It was very romantic that everybody, especially women, used to tell this story. So it is well-known.

The Second Stanza:

*If when the wintry tempest roared
He sped to Hero, nothing loth,*

- **tempest**: عاصفة
- **roared**: بكاء بصوت مرتفع
- **sped**: it is the past form (speed).
- **loth**: unwilling

So we are given more details about the setting; the place and the time. It was in winter, in dark December and there was a storm at night. Leander decided to speed to go swimming to unite at night with his beloved Hero.

*And thus of old thy current pour'd,
Fair Venus! How I pity both!*

- **Venus**: آلهة الحب لدى الرومان

What is the relation between the stream of water and Venus? Does the "current" actually mean the "water"? or does it have another meaning? What is the connection between "current" and "Venus"? He is mocking the whole situation. How silly! You could have fall in love with any other woman near you! This sentence is coming from Lord Byron who was surrounded and chased and wanted by women. He went for commitment and married only as a relief from all the adventures that he had. It is not surprizing that Byron is making fun of Leander.

The Third Stanza:

For me, degenerate modem wretch,

- **degenerate**: immoral
- **wretch**: miserable person

It is funny that Lord Byron describes himself as immoral. He says; I am immoral and miserable

*Though in the genial month of May
My dripping limbs I faintly stretch,*

And think I've done a feat to-day.

- genial: warm
- limbs: refers to his arms and legs.
- faintly: slightly
- feat: performance / activity

He did this performance; he swam in warm May, not in December unlike Leander. So he did it in spring. It was warm in May.

*For me, degenerate modern wretch,
Though in the genial month of May
My dripping limbs I faintly stretch,
And think I've done a feat to-day.*

So he is making fun of Leander. Although I have a physical disability, that was like warming up for me. How did you kill yourself swimming in this?!

The Fourth Stanza:

*But since he cross' d the rapid tide,
According to the doubtful story,*

Byron doubts the information given in the story. We will see why.

*To woo-and -Lord knows what beside,
And swam for Love, as I for Glory;*

- woo: (يتودد بهدف الزواج)

*But since he cross' d the rapid tide,
According to the doubtful story,*

To woo

In the ancient story of Leander and Hero, it is said that Leander took that risk at night in dark December because he was trying to persuade Hero to marry him.

Lord knows what beside,

Byron here does not trust this piece of information. He is saying there is much more that we don't know about the relationship between Leander and Hero

And swam for Love, as I for Glory;

Leander did it for "Love". I did it to show off; for my own glory. I did it just to test my skills, and it was a very easy swim.

The Last Stanza:

'Twere hard to say who fared the best:

- fared: did / performed

It was hard to say who performed the best.

Sad mortals!

Again, he is making fun of Leander. I am not sure, but maybe he is saying here that we are going to die one way or another, but it is sad that he killed himself while he was swimming.

Thus the Gods still plague you!

- **plague:** it is the black death (الطاعون).

Maybe the two lovers were meant to live a tragic love story and they were cursed by Gods.

He lost his labour, I my jest:

- **jest:** joke

Leander lost his labour and his life in the process, while I lost my joke. What joke he is talking about?

For he was drown' d, and I've the ague.

- **ague:** حمى

While Leander was trying to cross from one coast to the other to meet his lover at night, he ended up losing the adventure and losing his life. He lost his life for love. However, Byron lost his joke. The poem itself is a satire هجاء.

❖ Figures of Speech:

- **alliteration in:** - line (1); (*dark – December*).
- in stanza (2), line (2); (*He – Hero*)
- in stanza (3), line (2); (*month – May*)
- in stanza (5), line (3); (*lost – labour*)
- **classical allusion:** - in stanza (1), line (2); "*Leander*".
- Also in stanza (2), line (4); "*Fair Venus!*".
- There is an **apostrophe in stanza 3:** *My dripping limbs I faintly stretch*
 - There is an **apostrophe in line (4);** "*To cross thy stream, broad Hellespont!*"
 - In the first stanza we have an example of **apostrophe**. "*broad Hellespont!*" is an apostrophe because Byron is speaking to the narrow strait. In this example we see that Byron is speaking to an inanimate object.
 - We have a **personification** in stanza (2), line (1); "*the wintry tempest roar'd*". The tempest has the ability to scream.

• We have a **metonymy** in stanza (2), line (3); “*And thus of old thy current pour'd*”. The “*current*” here is a metonymy. In the book it

• We have an **anastrophe** in stanza (3), line (3); “*My dripping limbs I faintly stretch*”. It should be “I faintly stretch my dripping limbs”.

❖ The Rhyme Scheme:

If, in the month of dark **December**, (A)

Leander, who was nightly **wont** (B)

(What maid will not the tale **remember?**) (A)

To cross thy stream, broad **Hellespont!** (B)

The rhyme scheme is **ABAB CDCD EFEF**...etc.

❖ The Meter:

If, in / the month / of dark / Decem/ber,

U / U / U / U /

↳ We have an extra syllable, but it is still **iambic tetrameter**.

If, when / the win/try tem/pest roar'd,

U / U / U / U /

↳ It is **tetrameter**..

Let's have a look at our second poem by Lord Byron. It is “**They Say That Hope is Happiness**”. Do you think that there is hope in happiness?

They Say That Hope is Happiness

Felix qui potuit rerum cognoscere causas.
VIRGIL

(1)

They say that Hope is happiness;
But genuine Love must prize the past,
And Memory wakes the thoughts that bless:
They rose the first—they set the last;

(2)

And all that Memory loves the most
Was once our only Hope to be,
And all that Hope adored and lost
Hath melted into Memory.

(3)

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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.

Let's start with the quotation first:

Felix qui potuit rerum cognoscere causas VIRGIL

This is in Latin by Virgil. Virgil is a Latin poet lived between 70 and 19 BC. So he lived before Christ. In the book we have a footnote about the translation of this line by Virgil:

From Latin, meaning: "happy is he who has been able to learn the causes of things."

Fortunate is he who was able to know the causes of things. What are the causes of things? What do you understand? Unfortunately, it is out of context, but can we make a guess? Can we make a guess about what it means for us?

⊗ **The First Stanza:**

*They say that Hope is happiness;
But genuine Love must prize the past,
And Memory wakes the thoughts that bless:
They rose the first—they set the last;*

Notice that the (H) is "Hope" is capitalized.

- **genuine Love:** true love
- **prize:** here it doesn't mean (cherish). It means overrule / overcome
- **They:** refers to the thoughts.

He is describing memory as having the ability to wake and to rise those good thoughts in our minds. Memory has the ability to bring us back those sweet and blissful memories that bless our presence. Those happy memories that we cling to, they rise the first and they set the last.

What does he say about "Love"? What is the relationship between "Hope", "Love" and "Memory"? This is the main idea of the poem

*They say that Hope is happiness;
But genuine Love must prize the past,*

Notice that he says (They say) and then he says (But). So these two lines are not a continuation of the same idea.

Here he is presenting his argument. They say that Hope is happiness, but true love must overrule and overcome the past.

They also say that:

*And Memory wakes the thoughts that bless:
They rose the first—they set the last;*

So he is narrating what people say about Hope, Happiness and Memory. People think that hope is happiness. People think that memory has the ability to wake those beautiful sweet memories in our mind and we cling to them. We attach ourselves to these sweet memories because we want these memories to last.

The Second Stanza:

*And all that Memory loves the most
Was once our only Hope to be,*

There is a connection between hope and memory. Those sweet blissful thoughts that rise the first and set the last that we cling to; we come back to whenever we are sitting alone maybe or with somebody and try to remember together the sweet times. Then we start to cry and start feeling nostalgic.

Hope is intangible, as we said before we discuss the poem, hope is postponed. Hope is in the future. Hope is not yet. That is why he says:

*And all that Memory loves the most
Was once our only Hope to be,*

It was once intangible. It was once deferred, postponed, in the future. And when it is achieved, it becomes a memory. So it is intangible again.

*And all that Hope adored and lost
Hath melted into Memory.*

• **adored:** loved

And all you hope for whether it is loved and you're passionate about this hope that you have, but it is lost. So whether you have achieved this hope that you have struggled for or whether you have lost it, it will become a memory either way.

The Last Stanza:

Alas! it is delusion all;

• **Alas:** unfortunately

• **delusion:** illusive / unreal / deceptive / transitory

So unfortunately, it is all transitory. It does not last. Everything will vanish.

The future cheats us from afar,

Hope is always in the future. We are deceived by what is not present.

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Yet, we live for it. We are defined by our hope. الحياة محكومة بالأمل, but we are deceived. We are cheated.

We have a **personification** here. The future has the ability to cheat us.
Nor can we be what we recall,

- **recall**: remember

Nor can we be what we remember because what you are now is different when you were a minute ago! A minute ago, you are not the same person as you are now. Every minute is a new minute.

Nor dare we think on what we are.

We are afraid to think of our essence. We are afraid to think who we are right now at this moment.

What do you think of what Byron said in this poem? **What does he say about the past and the future?**

He talks about the past in the first stanza and in the last stanza, he talks about the future. We are always tossed back and forth between past and the future. The past is not here and the future is not yet.

❖ **Figures of Speech:**

- “*Hope is happiness;*” it could be seen as a **metaphor** comparing hope to happiness.

- “*Love must prize the past*” here we have a **personification**.

Also we have another **personification** in “*Memory wakes the thoughts*”.

- Also in “*The future cheats us from afar*”; this is a **personification**.

- There is **anaphora** in repeating (*Nor*) in:

*Nor can we be what we recall,
Nor dare we think on what we are*

❖ **The Meter:**

They say / that Hope / is hap/piness;
U / U / U / U /

↳ It is tetrameter.

And all / that Me/mory loves / the most
U / U / U / U /

↳ It is tetrameter.

❖ **The Rhyme Scheme:**

- ABAB CDCD EFEF...etc.

Thank You

LECTURE NO. 9

THE LAST LECTURE

05.08.2022

HELLO EVERYONE!

Let's translate the following lines by Mahmoud Darwish. It is one of the most beautiful poems by Darwish.

وأنت تعد فطورك، فكر بغيرك... (لا تنس قوت الحمام)
وأنت تخوض حروبك، فكر بغيرك... (لا تنس من يطلبون السلام)
وأنت تسدد فاتورة الماء، فكر بغيرك... (من يرضعون الغمام)
وأنت تعود الي البيت، بيتك، فكر بغيرك... (لا تنس شعب الخيام)
وأنت تنام وتحصي الكواكب، فكر بغيرك... (ثمة من لم يجد حيزا للنمام)
وأنت تحرر نفسك بالاستعارات، فكر بغيرك... (من فقدوا حقهم في الكلام)
وأنت تفكر بالآخرين البعيدين، فكر بنفسك... (قل: ليتني شمعة في الظلام)

As you prepare your breakfast, think of others; don't forget the pigeon's food

As you wage your wars, think of others; don't forget those who seek peace

As you pay your water bill, think of others those who are nursed by clouds

As you sleep and count the stars, think of others those who have nowhere to sleep

As you liberate yourself in metaphors, think of others those who lost the right to speak

As you think of others faraway, think of yourself and say "if only I were a candle in the dark"

Note: Practice figures of speech well for the exam. They are not that difficult.

Identify the figure of speech in the following:

- I wandered lonely as a cloud: simile
- Can you give me a hand? Metonymy
- Ask for me tomorrow and you shall find me a grave man: Grave man could mean a dead man, but here it means serious. We have pun here.

There is metonymy here.

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- It's raining cats and dogs.
 - The only rule is to ignore all rules.
- when a situation means absurd, but turns out to have unexpected rational meaning.
- It is an **idiom**.
We have paradox here. It is

Thank You

Wish you all the best

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