

11 LAST 28/2/2025

**Student:** What should we study in the poets' life?

**Professor:** I might bring a title of a poem and ask you about its poet. I'll also ask about the poets' era and its characteristics. How did the poet always get affected by the movement? I always incorporate such things in my questions. I will bring something similar to this.

**Student:** Will you bring rhyme scheme?

**Professor:** We said that meter, foot, and rhyme scheme aren't included.

**Exam:**

1. Read and choose the correct answer
2. Identify the poet in each of the following
3. Choose the best word for the following verses (it'll be a famous line and you'd definitely identify)
4. Analysis: Read and choose the correct answer (we have here thematic concerns, key's ideas of Shakespeare for example, a specific line from a poem...)
5. Identify the figures of speech (I'll bring a quotation from the poem, and say I have a metaphor or a personification here for example)
6. Choose the correct meaning of the underlined words
7. Read the following verses and answer the questions (Here, there is a close analysis. I would specify that we focus on a specific section.)

**Robert Browning**

Robert Browning was born in a suburb of London. He attended London University, but received most of his education by reading voraciously in his father eclectic library. So, those who live in the suburb would definitely get a private tutor or they would be self-educated. They wouldn't have the means to go to schools or to be taught at universities even later.

In 1846, he eloped with poet Elizabeth Barrett and lived with her in Italy until her death in 1861. Now, because he lived in Italy, he is familiar with Ferreira, or the poem that takes place in Italy. This is something that crosses the biography of the poet and the poem. So, this is some sort of background.

He wrote  
received p  
He gained  
talking a  
Romantic  
Forster, T  
work was  
very well  
Here, v  
the Victo

With  
promine  
characte  
would r  
Person  
Person  
his bo

His e  
monol  
Stu  
Pro  
mon

Dr  
dram  
usua  
occu  
fam

W  
mo  
mi  
mi  
sk  
hi  
p

He wrote both the drama and the poetry. Initially, his drama was received poorly by the public.

He gained respect from notable literary figures because here, we are talking about the Victorian era. So, it's something after the Romanticism. He gained respect from notable literary figures like John Forster, Thomas Carlyle – Thomas Carlyle is a French historian whose work was depended upon by Charles Dickens – Alfred Tennyson is a very well-known Victorian poet as well as John Forster.

Here, we started with the Victorian. Robert Browning lived during the Victorian era. It's in the 19<sup>th</sup> century.

With publication of *Dramatis Persona* in 1861, he achieved prominence. What is *Dramatis Persona*? It is the Latin word for drama characters. If you ever get your hands on a play or something, you would notice within the first few pages that they would enlist *Dramatis Persona*. They would enlist the names of the characters. So, *Dramatis Persona* means the names of the characters. He gained fame because of his book.

His experience in drama contributed to his mastering of the dramatic monologue. Now, what is a dramatic monologue?

**Student:** When you are talking to someone, but he doesn't respond.

**Professor:** This is the monologue. What about the dramatic monologue?

Dramatic Monologue is a device in poetry very similar to soliloquy in drama. The speaker caught at a moment of great emotional intensity usually expresses her/his innermost feelings regarding an event or occurrence. Robert Browning's "My Last Duchess" is probably the most famous example of a dramatic monologue in English Literature.

Why do we say dramatic monologue? Because usually, such monologues are used in drama. However, he was so interested that he mixed both poetry and drama. It is some sort of a combination or a mixture of both. This is what is so good about Browning. He is very skillful. His background at writing drama or at writing plays helped him in doing so. What is a dramatic monologue? It is a device in poetry very similar to soliloquy. What is a soliloquy?

**Student:** The inner conversation.

**Professor:** Mostly, a soliloquy is done by someone who is addressing the audience. He should be alone on the stage. The character should be alone addressing the audience, or he might be sitting without addressing the audience but addressing himself, having some sort of monologue. It means as we said in Arabic حديث الذات. The stage should be empty apart from the character who is speaking. The soliloquy gives the impression that the character is isolated in his own world and mind. The playwright wants to get into the ideas and feelings of the character who is speaking. So this is it.

Monologue is quite the opposite of a dialogue. In soliloquy, we have some conditions. I can have a monologue in my mind, but you can be on the stage with me. I'm having a monologue, but other characters might be there also. For example, you watch a movie, and you see one of the characters talking to himself. That's what's so interesting about the monologue because a monologue usually is done between you and yourself, and it's not addressed to someone. You do the self-addressing.

However, let's agree that a soliloquy is done alone on the stage, addressing an audience or not. There are no characters on the stage. A monologue is when you talk to yourself. This is what's so interesting about My Last Duchess.

At their best, Robert's monologues hide their careful construction under the guise of conversational language. Conversational language is when I have an interactive conversation with someone.

At their best, Robert's monologues hide their careful construction under the guise of conversational language. It seems that the character who is speaking here is having some sort of conversation with the addressee. Yet, the monologue is carefully hidden. It's a monologue because we never hear the voice of the other characters.

At their best, Robert's monologues hide their careful construction under the guise of conversational language, a poetic commonplace now, but a startling innovation in an age that prized poetic diction. Poetic diction is when you adhere to the traditions of the way you'd write poetry in the Victorian era. Dramatic monologue isn't an innovation at that era. It's a third-person narrator.

This is a feature that the modern era also has. If you notice, it's more individualistic in the sense that it focuses on the feelings of the person. Back in the day, if you've ever read Charles Dickens' novels, Charles Dickens used the third-person narrator. It's someone who is narrating the novel for you. It started in the Victorian era, and then developed later: the first person narrator means that one of the main characters in the novel would narrate the story. So, I would hear the Duke narrating the story. Here, it's first person. But if we go back to a previous era, the third person narrator was used. I would hear someone else narrating the story to me. This is the difference. In the Victorian era, it was the third person. It wasn't innovation. He diverted from the poetic diction. Poetic diction is the tradition of the ways that you would usually write your poetry during that age.

He frequently selected subject matter from obscure historical scenes in which he found parallels to his own age. So, he went back in history. It's not from his own contemporary age. My Last Duchess was in the 16th century.

**Student:** So, he's talking about a historical event.

**Professor:** A parallel to his own age

He frequently selected subject matter from obscure historical scenes in which he found parallels to his own age, and through them discussed such issues as the nature of good and evil, the right use of power, the purpose of art, and the role of faith in modern art because, as you know, the Victorian era is the edge of the modern. So, this is very important. Now, this is an example of things that you would focus on when it comes to the biography of the poet. The Victorian era is an era in this form, but it laid the ground for the modern era. So, this is very important.

Through them discussed such issues as the nature of good and evil, the right use of power, the purpose of art, and the role of faith in modern art, but without making overt moral pronouncements about them.

**Student:** What do you mean by the right use of power?

**Professor:** It means not to manipulate power. The writer is saying do not exploit the power you have.

**Student:** But he exploited the power in the poem.  
**Professor:** This is what's so interesting, and this is what's important. We are talking about systematic concerns here. We didn't yet specify. He is bringing something from the past to address his own age.

**Student:** Giving us moral issues about his own age.  
**Professor:** Would that be moral by the end of the poem? No. How is that manifested in the poem?

**Student:** He controls his wife, and she is not allowed to smile to anyone but him; he has control over her.

**Professor:** Yes, he's not giving the moral lesson by the end of it. It's not to give a didactic lesson. It's that you should not exploit your power, and so on. It is manifested through, first of all, the monologue itself because he is giving a monologue and no one else to give the moral lesson. And second, by showing us, the audience, that such cases are there, and the exploitation of power is there. You can detect by yourself that you should not do the same.

### **My Last Duchess**

*Ferrara*

*That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now; Fra Pandolf's hands  
Worked busily a day, and there she stands.  
Will't please you sit and look at her? I said  
"Fra Pandolf" by design, for never read  
Strangers like you that pictured countenance,  
The depth and passion of its earnest glance,  
But to myself they turned (since none puts by  
The curtain I have drawn for you, but I)  
And seemed as they would ask me, if they durst,  
How such a glance came there; so, not the first  
Are you to turn and ask thus. Sir, 'twas not  
Her husband's presence only, called that spot*



Of joy into the Duchess' cheek; perhaps  
Fra Pandolf chanced to say, "Her mantle laps  
Over my lady's wrist too much," or "Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat." Such stuff  
Was courtesy, she thought, and cause enough  
For calling up that spot of joy. She had  
A heart—how shall I say?—too soon made glad,  
Too easily impressed; she liked whate'er  
She looked on, and her looks went everywhere.  
Sir, 'twas all one! My favour at her breast,  
The dropping of the daylight in the West,  
The bough of cherries some officious fool  
Broke in the orchard for her, the white mule  
She rode with round the terrace—all and each  
Would draw from her alike the approving speech,  
Or blush, at least. She thanked men—good! but thanked  
Somehow—I know not how—as if she ranked  
My gift of a nine-hundred-years-old name  
With anybody's gift. Who'd stoop to blame  
This sort of trifling? Even had you skill  
In speech—which I have not—to make your will  
Quite clear to such an one, and say, "Just this  
Or that in you disgusts me; here you miss,  
Or there exceed the mark"—and if she let  
Herself be lessoned so, nor plainly set  
Her wits to yours, forsooth, and made excuse—  
E'en then would be some stooping; and I choose  
Never to stoop. Oh, sir, she smiled, no doubt,  
Whene'er I passed her; but who passed without  
Much the same smile? This grew; I gave commands;  
Then all smiles stopped together. There she stands

orning

sho  
one  
V  
the  
an  
S

*As if alive. Will't please you rise? We'll meet  
The company below, then. I repeat,  
The Count your master's known munificence  
Is ample warrant that no just pretense  
Of mine for dowry will be disallowed;  
Though his fair daughter's self, as I avowed  
At starting, is my object. Nay, we'll go  
Together down, sir. Notice Neptune, though,  
Taming a sea-horse, though a rarity,  
Which Claus of Innsbruck cast in bronze for me!*

- Robert Browning's My Last Duchess is a dramatic monologue.
- Set in the renaissance etiquette. Renaissance is in the 16<sup>th</sup> century.
- Narrated by the Duke of Ferrara, as he speaks to a silent emissary, arranging his next marriage.
- The poem was inspired by Alfonso II, Duke of Ferrara. This is an actual event.

**Student:** In the 16<sup>th</sup> century?

**Professor:** Yes, in the 16<sup>th</sup> century. So, Robert Browning went back to the 16<sup>th</sup> century and brought something from history.

The Duke of Ferrara married Lucrezia, an Italian name, in 1558. She died mysteriously at 17, leading to a speculation about being poisoned. Browning reimagined this historical incident, portraying a domineering- he's a very domineering man, noble man, who may have orchestrated his wife's demise. So, the Duke might have really killed his wife.

The Victorian era, when Browning wrote this poem, was marked by strict gender roles and patriarchal dominance.

**Themes:** the poem critiques the Duke's obsessive control. So, the Duke's obsessive control over this woman is just an example of how the society used to treat women, and of the strict gender roles that a woman should adhere to and maintain. A woman in the Victorian era is called the angel of the house. She should always remain indoors. She should take care of her children. She should not have a life outside the household that she has to take care of. Men in the Victorian era

should be the ones who provide for the household, and should be the ones who go out there. These roles are very strict.

What would you assume when someone calls the woman the angel of the house? What sort of a treatment or what sort of roles should the angel of the house have?

**Student:** She should be obedient.

**Professor:** Yes, thank you so much. What else?

**Student:** Controlling the woman.

**Professor:** There is some sort of objectification.

**Student:** Can we call her submissive?

**Professor:** Yes, she should be submissive.

**Student:** Everything she does has to be right.

**Professor:** Exactly, thank you. Not only has to be right, but also should be the standard, and any woman who would divert or take an opposite action, it's the end of her reputation and herself. Her reputation was everything at that age. **So, the angel of the house:** This is very important, and there are many articles on such themes like strict gender roles and patriarchal dominance; the poem critiques the Duke's obsessive control. He's very authoritative and very obsessive. The poem reflects an anxiety about power and female agency. Do you know the meaning of the word agency? Female agency is the right for a woman to act the way they would like to or to behave freely. At least, there should be some sort of personal freedom. **It's something that Mary has laid the ground to:** The female agency and the objective invasion.

The poem reflects anxieties about power, and we've seen how power is exploited. Female agency or a woman's right to be free or to act as she wants. Women in the Victorian era were objectified. Objectification means they are treated as objects in both the Renaissance and the Victorian societies.

The speaker in this poem is the Duke of Ferrara in Italy. That's the historical event that happened. He's referring to the historical incident that happened. He's addressing a messenger who has come to negotiate with him and proposed marriage to his master. So, usually it's quite opposite. The messenger went to the Duke and gave him a marriage



proposal. It's quite opposite here in the Arab world. Usually, the man comes to the woman and offers some sort of proposition, but the duke have a social status and a title. Sometimes, you have the social status without the title, but he has both. I'm talking about tradition and convention at that age. Usually, it's quite opposite in our society. As they come down the stairs, the duke tells the messenger the story of his late first wife.

**Student:** Is she the first? I understood that there are others.

**Professor:** Yes, you can detect that there are multiples. I'm questioning the word first wife. I think there are multiples. In the book, it's written that she's the first. You may question it. I'm questioning it because I'm relying on the text but we cannot say 100%. We can detect that there are others who were killed before her.

**Student:** He didn't state it in the poem that he killed her.

**Professor:** Definitely, you cannot say 100% that she was killed. In literature, we cannot say 100% that this happened, but we can approximate it.

*That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now; Fra Pandolf's hands  
Worked busily a day, and there she stands.*

**Professor:** Who is Fra Pandolf?      **Student:** The painter.

**Student:** He's an imaginary man.

**Professor:** Yes, he's an imaginary man. He's name-dropping.

He is addressing the messenger and he is saying that's my last Duchess, painted on the wall, looking as if she were alive.

**Student:** Can a verse be four lines? It's four lines here.

**Professor:** That's not a verse. If you mean stanza, we don't have stanzas here because it's a monologue.

So, the possessive my immediately establishes the Duke's attitude toward his late wife, MY Duchess. He reduces her to a work of art. Imagine that someone is being reduced only to a work of art, so this is objectification also, as if someone is standing there as a statue the whole time. How would you approach such a thing? It's dehumanizing, stripping her of her individuality and agency. Because he is making her a

work of art, he is taking away her individuality. He is making her an object to look upon and to possess.

**Student:** I don't understand.

**Professor:** the duke was married and as we detect from the text, she might be killed. Before she is killed, he painted a painting. The painting is now on the wall.

So, he immediately stated his attitude. He is very possessive and controlling. He is addressing the work of art, not the individual herself. The phrase, as if she were alive, is very ironic because she is dead, yet he controls her more in death than in life. So, even in her death, the Duke controls her and controls the way even people would look at her. He is the one who opens the curtain for people to look or to gaze at her. So, even in her death, he controls her. So, Fra Pandolf is a fictional character or imaginary painter.

The Duke implies that only an artist of high status was worthy of painting his wife. It's something very pretentious, only high status can paint or draw. I can only bring artists who are really famous like Fra Pandolf who is fictional for us. We relied on historical events and the story is a bit accurate, but we can distinguish between fictional and actual historical events. That's the purpose. The Duke implies that only an artist of high status was worthy of painting his wife.

The phrase, "*Worked busily a day*" suggests haste. Haste means a fast pace, indicating that the Duke wanted to immortalize her beauty quickly, perhaps anticipating her ultimate demise. So, he asked the painter to draw her quickly.

The mention of the curtain which he alone draws back – he is the one who controls the movement of the curtain – symbolizes absolute control over who sees the Duchess, reflecting his deeper desire to control her even in her death. I allow you to look at her, but it's according to my desire.

*Will't please you sit and look at her?*

It sounds like an invitation. If I told you, "Will you please attend my lecture?" It sounds like an invitation. Will it please you? It means would you like to? But he is obliging the messenger to sit and admire the work.

*Will't please you sit and look at her? I said*

*"Fra Pandolf" by design, for never read*

*Strangers like you that pictured countenance,*

*The depth and passion of its earnest glance,*

*But to myself they turned (since none puts by*

*The curtain I have drawn for you, but I*

*Professor: What is "Fra Pandolf" by design? It means this is the*

*design of Fra Pandolf. He is an imaginary fictional artist.*

*Student: What's the meaning of "by design"?*

*Professor: By design means this is the work or the by-product of the*

*artist. الرجاء السلام*

*Student: I think by design is referring back to the Duke and it means*

*by purpose.*

*Professor: Yes, it might refer back to the Duke. The Duke*

*deliberately mentions Fra Pandolf to anticipate any questions that the*

*messenger would ask about the Duke's expressions and suggesting the*

*insecurity also that the Duke has.*

*I said*

*"Fra Pandolf" by design, for never read*

*Strangers like you that pictured countenance,*

*I said, here's the mentioning of the word I. It means here deliberate*

*reference to the artist, suggesting Fra Pandolf is a fictional artist who*

*is someone respectful and unlikely to flirt with the person who is being*

*painted. As a famous artist, I have my reputation. The Duke has*

*purpose in mind. He chose a famous yet someone who wouldn't be*

*able to flirt with the one who is being painted. This is how obsessive*

*he is.*

*Student: Why would he bring an artist to draw her if he's jealous?*

*Professor: It's a way to immortalize beauty. The Duke has the desire*

*to capture the wife's beauty for himself only. So, he asked the painter*

*to paint and then killed her. This is the utmost level of possessiveness.*

*So, it's a way to possess. It's a way to limit her only to himself. It's a*

*way to control. That's it. And he is only drawing the curtain for the*

*messenger because he likes it.*

So, by design, as we said, on purpose or intentionally. The Duke wants to control the narrative by emphasizing that the painting was done by Fra Pandolf, implying that there was no reason for his wife to blush except for inappropriate behavior. In Italian, Fra Pandolf means brothers, and it might be a reference to a saint or a monk. So, when he mentions that the wife blushed during the session of painting, he means that she is sort of flirting or she does inappropriate things. This is him narrating. This is his perspective and view. We don't know if she is really doing things that are inappropriate. It's about the way you narrate things. Sometimes, the same incidents happen and different people interpret it differently. He is controlling the narrative itself. He is mentioning famous names for when it comes to the painting itself. He is mentioning famous names for the messenger to also elicit that the duke has a very high status.

*I said*

*"Fra Pandolf" by design, for never read*

*Strangers like you that pictured countenance,*

*For here means because,*

*Never read means never truly understood.*

*Strangers like you means the listeners. It's some sort of superior*

*attitude.*

*Countenance means her face features or her painted face, the Duchess'*

*expressions in the portrait.*

*So, the overall meaning is the Duke is controlling the story, and how*

*people view the Duchess. Just as he controls her life, now, he controls*

*her image. He controls her face and her expression even in her death. He*

*manipulates the perception of the one who is looking.*

*The depth and passion of its earnest glance,*

*But to myself they turned (since none puts by*

*The curtain I have drawn for you, but I*

*And seemed as they would ask me, if they durst,*

*The depth and passion suggests intensity, but the Duke resents this*

*intensity in his wife, the depth and passion in his wife's face. It shows*

*intensity and emotions. Yet, the Duke refuses such emotions and vitality*

*because he's jealous. Earnest means honest. There is honesty and vitality*

*in her face.*



*But to myself they turned*

He assumes others want to question her expression.

*And seemed as they would ask me, if they durst,*

Durst means dare. It's an archaic word.

He is speculating now. This is in his mind. They want to ask about her expressions, but they did not because of his high status as a Duke and because she is his wife.

*(since none puts by*

*The curtain I have drawn for you, but I)*

The Duke controls access to her image. When I say image here, it means the way you would represent someone. I would give certain adjectives to represent her image. *الصورة الاجتماعية*. So, he controls even her image. He said not just the actual paintings. So, she does inappropriate things because she is blushing.

**Student:** What do you mean by *الصورة الاجتماعية*?  
**Professor:** It's the way you would represent yourself. How would you represent your character? Sincere, honest, flirty, flickering, etc. It is how you would like to be perceived. However, the social status is totally different. *المكانة الاجتماعية*. So, the social status here in the poem is that he is a duke. However, the way he is presenting himself is quite different. So, the Duke controls access to her image.

*(since none puts by*

*The curtain I have drawn for you, but I)*

Just as he controlled her life, he is also controlling the one who would see the painting.

*And seemed as they would ask me, if they durst,*

*How such a glance came there; so, not the first*

*Are you to turn and ask thus.*

Now, here, as we said earlier, it seems that there is some sort of conversational language, yet the monologue is carefully crafted and carefully headed. He is having a monologue, but he is implying that there is some sort of a conversation going on.

*How such a glance came there; so, not the first*

*Are you to turn and ask thus.*

He acknowledges that many have wondered about her expression, reinforcing the mystery surrounding her fate. Like the Mona Lisa's smile, there are so many interpretations when it comes to her smile. Is she really smiling? Is she really sad? Is she happy? So, the interpretations are many. Here, the case is also similar.

**Student:** What's the meaning of "*How such a glance came there*"?

**Professor:** It means the way the Duchess looked, her eye expression.

He is implying that others are interpreting her eye expression. So, this might be the Duke's interpretation of some of the visitors and reiterating it to the messenger. So, he is retelling us or the messenger that others wondered about the same expression.

*And seemed as they would ask me, if they durst*

**Student:** Exactly, this is what I am saying. This is his interpretation

**Professor:** Exactly, this is what I am saying. This is his interpretation in his mind. It is a monologue. It is his perception of others.

The phrase "*not the first*" implies recurring questions, hinting at public suspicion about her death.

*Sir, 'twas not  
Her husband's presence only, called that spot  
Of joy into the Duchess' cheek; perhaps  
Fra Pandolf chanced to say, "Her mantle laps  
Over my lady's wrist too much," or "Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat."*

Sir, he is addressing the messenger in a formal way. Yet, it's controlling.

*Sir, 'twas not  
Her husband's presence only, called that spot  
Of joy into the Duchess' cheek;*

The Duke is saying that it isn't just her husband who made her blush.

Called means caused. Spot of joy is the slight of blush on her cheek, suggesting happiness or pleasure. So, I am not only the one who would cause pleasure or happiness to the Duchess. He implies jealousy, of course. He believes that others, not just him, could make the duchess blush. Why would a woman blush?



Student: Happiness.

Professor: Okay, more?

Student: When she has a feeling.

Student: When she's shy.

Student: When she is angry or something?

Professor: No, no. When you blush, of course, it indicates shyness.

But also, there is some sort of inappropriate conversation going on.

So, this is how jealous and obsessive he is. He is assuming that there are inappropriate conversations going on.

*perhaps*  
**Fra Pandolf chanced to say...**

Now, he is giving speculations, but he clearly resents what he is about to suggest.

*perhaps*  
**Fra Pandolf chanced to say, "Her mantle laps**

**Over my lady's wrist too much," or "Paint**

**Must never hope to reproduce the faint**

**Half-flush that dies along her throat."**

Professor: What does mantle mean?

Student: Coat or scarf.

Professor: Yes, a cloak. What is laps?

Student: Covers

Professor: Yes.

*"Her mantle laps*  
*Over my lady's wrist too much,"*

Professor: Laps over covers a part of her rest. He imagines that Fra

Pandolf made a remark about her clothing covering too much of her

wrist. So, he is speculating. The Duke assumes that even small

compliments made her blush, showing his possessiveness and

paranoia. He is paranoid.

Student: I don't understand.

Professor: He's saying that perhaps the painter was questioning

about the cloak that she was wearing. It is covering too much of her



skin. It might be a harmless remark. When it comes to art, maybe

this is covering too much of your wrist, but even the slightest

harmless remarks are making him jealous. So, this is how paranoid

he is. This is how much possessive he is.

Student: The paranoid person can't trust anyone, even himself.

because he has to assess others in order to accept them. So, he would

never accept anyone.

Professor: If I am paranoid, I wouldn't say that I don't trust myself.

I don't trust others, and I'm convinced that others can't be trusted.

This is how paranoid he is. He is speculating. He's imagining things

that might not have happened. This is the situation.

*or "Paint*  
*Must never hope to reproduce the faint*

*Half-flush that dies along her throat."*

Paint must never hope to reproduce means to copy, or to draw.

The faint here means it's very delicate. It's very soft.

Half-flush means a gentle blush.

Dies along her throat means complimented her natural beauty.

It means the painter might have complimented her natural beauty.

saying that no painting could do justice to the way she blushed. So,

the Duke is speculating here. He is saying that the painter might have

said that to his wife that no painting could have captured such

natural beauty. Again, he is interpreting that the painter is very

flirtatious, revealing also jealousy and insecurity deep down.

*Such stuff*  
*Was courtesy, she thought, and cause enough*

*For calling up that spot of joy.*

So, she thought that such compliments, which the Duke is

speculating, is a courtesy. The Duke here is mocking her innocent

kindness, interpreting courtesy as infidelity. Even the courtesy of

smiling to someone who is calling her beautiful would interpret the

reciprocated smile as infidelity.



امن الخيال ان حول  
سوقوا الاخطاء القوية

بال اوظقة حكومية وأصل  
النتائج  
بما بها المترجم عند النقل  
الاعتماد الأخطاء الشائعة

الدايقة عندما تمت أدق  
لا تعمل دلالة سلبية، بينما  
الار بشام الأخطاء  
الاستقلال غير الأخلاقي  
برية، سابقوم بتفسير هذا  
لنون هناك توضيح لهذه  
ار عن الأخطاء القوية.

الار مبيتة وهداء السعداء  
لة بالمذهب الأدبية؟  
نية الترابطة، وهو ليس  
ما يرتبط ظهور محمود  
أكثر المذهب متأثراً به

ب هو مرة المجتمع أي  
أ. فالمذهب الأدبي يتأثر  
طروف.

في والرمزي والاتباعي  
صحيح بعد مرور بفترة

Arabic II 3.1+2

He twists her appreciation of life- she's appreciative of the courtesy- into something suspicious and offensive. So, he is very suspicious. He's saying that even her courtesy and smile are offensive.

*She had  
A heart-how shall I say?- too soon made glad,  
Too easily impressed; she liked whate'er  
She looked on, and her looks went everywhere.  
Sir, 'twas all one! My favour at her breast,  
The dropping of the daylight in the West,*

So, the Duke pauses mid-sentence as if he is trying to find the words to phrase his discontent. But in reality, he is manipulating the listener's perception. You pause to rethink and to show that you are giving an objective judgment of something or someone. If I am to describe, for example, Shaza, I would say, okay, how shall I say, how shall I describe, give me a moment to describe a character in order not to give haste judgments. It's a manipulative way in order to show the listener that I am giving him an objective statement.

*She had  
A heart-how shall I say?- too soon made glad,  
Too easily impressed; she liked whate'er  
She looked on, and her looks went everywhere.*

What does that imply? That she is too open-hearted which he sees as a flaw, of course. This is very important. Because anything would make her happy, she is very innocent and open-hearted.

Her looks went everywhere suggests a promiscuity, in fact. He is very suspicious, though nothing in the poem confirms any real disloyalty. So, this is his own narration. This is his own perception.

*Sir, 'twas all one! My favour at her breast,  
At her breast, it means she wears the jewelry.  
Favour here means the necklace that she is wearing.*

He is referring to the jewelry that he gifted her, which is placed on the same level as natural beauty, implying that his status should have been her greatest source of joy. So, the Duchess is equating both her husband's jewelry and anything that makes her happy.

*Sir, 'twas all one! My favour at her breast,  
The dropping of the daylight in the West.*  
Professor: What does that mean?  
Student: The sunset.

Professor: So, anything would make her happy, and she's equating the jewelry of his family with the dropping of the daylight.  
*The bough of cherries some officious fool  
Broke in the orchard for her, the white mule  
She rode with round the terrace*

He's also equating that with the bough of cherries that some fool has brought her and which is from the orchard.  
Professor: How simple! Such happiness can be brought from these simple things. The Duke resents that she found joy in simple things.

Student: Can we say that he's comparing himself with that man who he described as a fool? Like he's showing his frustration. Is it a juxtaposition?  
Professor: There is a comparison, yes, but it's not juxtaposition. The word frustration is wrong here. مائو محبط

Student: But he's upset because she didn't value his gift.  
Professor: He's contempt. His expression shows contempt for others. He is arrogant. He is saying how dare she equate the value of jewelry with a bough of cherries or with a ride on the mule.

*all and each  
Would draw from her alike the approving speech,  
She approves to everything if it is a jewelry or not.  
Draw from her is an expression of approving speech.*

*Or blush, at least. She thanked men-good! but thanked  
Somehow-I know not how-as if she ranked  
My gift of a nine-hundred-years-old name  
With anybody's gift.*

He is definitely arrogant and proud. He considers himself superior to all others.

العلماء الذين  
العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

العلماء الذين

Arabic II 3.1+2

هو صفة المجتمع أي  
والله الذي والواجب  
صحيح بعد معرفة مقولة

"I know not how!" He is speculating about the way she is reciprocating. His ego is hurt. He believes his noble heritage is worth more than any ordinary gesture. She treats everyone the Duchess' equality of gratitude is offensive. He's offended because she's equating such things together. She treats everyone kindly, not exclusively him.

**Student:** Didn't she love him?

**Professor:** No, no, she treats everyone the same treatment. She is kind with everyone. She is kind of cool, but he is very possessive and jealous to the extent that he wanted her smile only for himself.

**Who'd stoop to blame**  
**This sort of trilling? Even had you skill**

*In speech*  
The literal meaning of stoop is to bend. ما ينزل مقنونا  
Trilling is silly snuff.  
Now, this is very important:  
**Even had you skill**  
**In speech—which I have not—to make your will**  
**Quite clear to such an one,**  
To make your will means to say to her that you did this and that.  
First, he wouldn't stoop to her level which he sees as very low. Second, he doesn't have the skill in speech to tell her. This is important.  
So, the Duke claims he wouldn't stoop to correct her, but this is false modesty. He's being modest. His entire speech is an act of control and justification. To make your will means to say the things you want to say.

**to make your will**  
**Quite clear to such an one,**  
**to make your will**

**Professor:** What is an one? A reference to what?

**Student:** The Duchess.

**Professor:** Yes, he's referring to her as a one.

**Student:** تكرة

**Professor:** Exactly, a non-entity. يعني مين هي لأول لمستواها



What would he say to her?  
Here, between the two quotation marks:

**and say, "Just this**  
**Or that in you dignists me; here you miss,**  
**Or dare exceed the mark?"**

**Professor:** How harsh he is! How judgmental and suspicious he is! **Student:** Why is he saying all that? What is his purpose? Is it to justify killing her?

**Professor:** I think this is a flaw in his character. He's very proud and very jealous. His intention, I suppose, is not to kill but he didn't find her obedient. She's not that obedient and passive. He needs a woman tailored to his own needs.

**and if she let**  
**Herself be lessoned so, nor plainly set**  
**Her wits to yours, forsooth, and made excuse**

What does it mean? to be lessoned is to be schooled. Forsooth is an archaic word for indeed or truly. It means that she would not match the Duke's intellectual or emotional expectations. The Duke seems to expect the Duchess should have acted with a certain level of sophistication.

So, plainly means not acting with a level of sophistication. She's acting simply. She is very spontaneous. He's superior to the extent he sees her low. So, she is asking the Duchess here to act in a level of sophistication in order to meet his expectations.

**Student:** What's the meaning of wits?

**Professor:** Intellect, she's not meeting his intellectual expectations. Even if she has let herself be lessoned, even if she allowed me to school her and teach her about the sophistication of the upper high society or the bourgeois society, she would forsooth. It means she would say indeed or of course. She would agree and make excuse. She would excuse herself. She's not obedient, but she's open to listen to others.



الجملة أو القول  
الإنشاء، التورية

الجملة الحكومية أو التورية

يخبر عن المرحوم عند الترتيب  
في بعض الأحيان، التورية

التورية عندما كنت أوقف  
في فصل دولة طلبة، بينما

الآن، يمتد التورية في  
الاستقلال غير الاعتيادي

التي، سأقوم بتعبير هذا  
بكون، هناك توضيح لهذه

تكر على الأحداث التورية

الجملة، ووجه التورية  
في الدلائل الأخرى

في التورية، وهو ليس  
ما يربط ظهوره محمود

أكثر الدلائل التي  
بها، طالب الأخصائيين

بها، طالب الأخصائيين  
الطريق.

بها، طالب الأخصائيين  
صحيح بعد مروره بتقنية

Arabic II 3-1+2

Now, this is one interpretation. She would agree and leave the room, or she would make excuses that she would justify. But even if she justifies her deeds that she is, for example, smiling for a certain purpose, or she is doing things spontaneously, he would find the justification insufficient. It's not enough for him. In both cases, he found her justification or her attitude insufficient and below his level.

*Even then would be some stooping, and I choose*

*Never to stoop.*

She would mold her behavior to his own expectations that she would be reserved, that she wouldn't laugh much, and she wouldn't interact with men a lot. Even then, there would be some stooping.

Even me asking her to do such a thing, it would be below my status and below my rank to ask her to behave.

*Oh, sir, she smiled, no doubt, Whate'er I passed her; but who passed without Much the same smile?*

She would smile to every one who would pass.

She's not a bubbly person or a person who would laugh at silly things. This is his interpretation of her responses. He wants her smile to be very suspicious about her responses.

He is very suspicious about her responses. He wants her smile to himself.

She might be courteous with other men. She is being respectful and smiling. It might be مجاملة, not necessarily honest, but this would make him jealous. It's molding the person in front of you according to what you want, not according to what he wants.

*This grin...*

She's smiling more and more.

Maybe the same behavior has been done, but in his mind, it is accentuated because he's becoming jealous more and more.

**Student:** Is he justifying?

**Professor:** The whole purpose is justification.

*This grin, I gave commands; Then all smiles stopped together.*

By the way, this is a very famous line. This is an euphemism. **كلمة**

**Euphemism:**

A mild or indirect word or expression substituted for one considered to be too harsh or blunt when referring to something unpleasant or embarrassing.

**Student:** تورية is a pun, a word that has two meanings: one is **كلمة** and the other implicit. Metaphor is **مجاز**

**Professor:** What about the figurative language?

**Student:** Let's stick to English. Metaphor is when you compare two things or when you give metaphorical expression about something without the use of as and like. A pun is when a word has two meanings. What we have now is euphemism. As far as Arabic is concerned, it's not my specialty.

**I gave commands;**

**Then all smiles stopped together.**

So, it's a euphemism. He is confessing his crime. He might have given orders, or he might have killed her himself.

**Then all smiles stopped together.**

It means she's dead for sure.

There is a word here for his behavior: I think the word is absolute. Absolute is when you have so much authority and control. All smiles have stopped. I gave commands.

**There she stands**

**As if alive. Will't please you rise?**

It's an invitation. I am inviting you to rise. I'm being polite about it, yet I am commanding it implicitly. Will it please your eyes? It's a command.

**We'll meet**

**The company below, then. I repeat,**

**The Count your master's known munificence**

**Is ample warrant that no just pretense**

**Of mine for dowry will be disallowed;**





العملاء ان تلوي  
خطاء الفتوية

حكومية وأعمال

رجع عند النقل  
لأخطاء الشاعرة

دما كنت أرق  
ثمة طيبة، بينما  
عبر الأختلاف  
قوم بتغيير هذا  
ب توضيح لهذه  
الأخطاء الفتوية.

وهذه السنت  
ب الأربعة؟

خطا، وهو ليس  
ظهور بصعود  
هد نائباً بـ

إلى المجتمع أي  
ب الأديبي يتأثر

زي والانتاجي  
د مروره بفترة

Arabic H3.1

*Though his fair daughter's self, as I avowed  
At starting, is my object.*

Object is definitely a pun. We'll go through it line by line.

*There she stands  
As if alive.*

The portrait of the Duchess remains in place. As if alive, she looks lifelike, but the phrase hints at something ominous. Definitely, it shows that she is no longer alive. This suggests that the Duke may have had a hand in her death because he gave command, but also he might have participated in the act.

*Will't please you rise? We'll meet  
The company below.*

It's a polite way of saying it, yet it's a very controlling and commanding way. We will need the company below; let's go downstairs to join others.

There is a transition here. There is a shift in focus. First, we focused on the portrait. Then there is a shift in focus because, will it please you rise? We will need the company downstairs. This is a manipulative strategy. He shifted the focus away from the Duchess.

Student: He changed the subject.

Professor: Yes, it's very casual. So, there is a transition in focus away from the Duchess. This is how casually the Duke moves on from talking about the Duchess.

*I repeat,  
The Count your master's known munificence  
Is ample warrant that no just pretense  
Of mine for dowry will be disallowed;*

So, he repeats, he is enforcing his ideas, and he is showing his control over the conversation.

The Count is the father of course. The father of the daughter that Duke wants to marry next.

Known munificence is well-known generosity. The Count is rich.

Ample means enough.

Warrant means proof.

f /alanwajr.us



*He is saying that your master's well-known generosity  
no just pretense  
Of mine for dowry will be disallowed;*

So, the Duke is confident that the Count will give him a large dowry. No just pretense means no financial requests of his will be denied. It means that even if he asked for a high price, it wouldn't be denied. Pretense here means financial request.

Disallowed here means denied. Just is reasonable.

So, what does that tell you about the Duke? Does it show you anything?

Student: Greed.

Professor: Authoritative.

Professor: What else? His views about marriage?

Student: It's a business.

Professor: It's a transaction. This shows that the Duke views marriage as a transaction. He expects money in exchange for his title. He has a status.

*Though his fair daughter's self, as I avowed  
At starting, is my object.*

He is suggesting that money is important, but so is his fair daughter's self, the bride herself.

As I avowed starting means as I said earlier. When you avowed something, it means when you promised.

your daughter is my object يعني لا تتكز مشان المصاري  
It's just a dehumanization. She is just another thing to own and control like the portrait.

*Nay, we'll go  
Together down, sir.*

Student: He's controlling.

Professor: Yes, exactly.

Student:

What's the meaning of nay?

f /alanwajr.us





So, Neptune is a powerful ruler and tames those who are under him. Taming means controlling, symbolic of control and dominance. Neptune also is depicted as a wild creature. So, just as the duke controls his wife's behavior, he subdues those who are under him. Subdue is to make them submissive.

Seahorse symbolizes or represents small, fragile, and delicate creature much like the duchess. So, this is what I'm trying to do; we zoom out and look at the picture. We cannot say that there is a metaphor here or a pun. We compare and contrast Neptune and the seahorse with the Duke and the Duchess.

**Student:** Contrast or parallel?  
**Professor:** When you draw a parallel, it means that you compare and contrast.

**Student:** What about "though a rarity"?

**Professor:** The statue is rare and valuable just like the duchess who was rare in her beauty and charm.

**Notice Neptune though a rarity;**

**Which Claus of Innsbruck cast in bronze for me!**

So, instead of appreciating the duchess as a person, the duke reduces her to something that can be owned and possessed just like a statue.

Claus of Innsbruck is another fictional and imaginary character. It's the name of the artist who sculpted the statue. So, it's a very prestigious way. When you draw names, it's very pretentious and prestigious way to show how much influence and control you have.

**Which Claus of Innsbruck cast in bronze for me!**

Cast in bronze means the artwork is in bronze.

For me reinforces the arrogance. This statue was done or sculpted for him, unlike his wife, who had emotions and free will. She's spontaneous. She has passion and vitality. She blushes, and blushing doesn't mean that she's doing inappropriate things.

You can draw a comparison between the wife and the statue which stays as it is forever and which can be given one image or can be looked at or sculpted in one way, molded in one way. It's frozen. We should also pay attention to that.

**Student:** Can we compare the wife with the statue?

**Professor:** The statue is about Neptune taming a seahorse. Here, the idea is to freeze this moment in time. Neptune controlling the seahorse which can be the wife.

It pictures Neptune taming a seahorse. He froze this moment in time. He's freezing that in the mind of the messenger. Implicitly, he's putting in his mind that I have the control and the wife who I might marry is also going to be lifeless, of course.

That's it. I'll stop here. Just note that Neptune here is a classical allusion. Do you know the meaning of classical allusion?

**Student:** It's a reference to Greek and Roman mythologies.

**Professor:** Yes, and we have symbolism in the poem.

Neptune is a symbol of power and dominance.

The seahorse is a symbol of fragility.

**Symbol: A device in literature where an object or a character represents an idea.**

Does the conversational style of the poem remind you of a similar tradition in Arabic poetry? As we said, it seems like a conversation. Yet, it is not.

**Student:** Mahmoud Darwish.

**Professor:** Is there a conversation?

**Student:** No.

**Professor:** No, there is no conversation. But there are a lot of monologues in Mahmoud Darwish's poetry.

**Student:** There was a poem:

خديجة! لا تغلق الباب  
لا تدخلني في الغياب  
سقطت من لواء الزهور  
وحل الغسيل  
بني في حوار بين مائي حوار

**Professor:** Okay.

So, we were talking about symbolism. We have Neptune who presents control, and the seahorse represents fragility and the weak personality of the Duchess, and we have the portrait itself. It symbolizes the duke's desire for control.

**Student:** Can Pandolf be a symbol as well?

**Professor:** A symbol of what?

**Student:** We said the word can be a monk or saint.

**Professor:** No, he's not a symbol.

The statue of Neptune and the taming of seahorses

*Notice Neptune, though,*

*Taming a sea-horse*

It's an artwork that symbolizes male dominance over a weaker figure, paralleling his treatment to his wife. So, it's very symbolic.

The portrait itself symbolizes the duke's desire for control. His wife is now an object unable to defy or displease him.

There's also the curtain. The duke controls who sees the painting just as he wanted to control his wife. It's also symbolic. The curtain is like the glasses that he puts. It's about the way he would interpret the wife's behavior, and also control who can see the wife. So, it's a male authority. It's a representative of male authority, the hierarchical system, and so on and so forth.

**To sum up:**

The poem highlights the power and control of the Duke and his jealousy and objection of his wife. There are a lot of implications when it comes to the way he treated her. We have something about social and gender critique. We're talking about the patriarchal system in the Victorian era and the Renaissance because it's a historical event that happened in the Renaissance, 16<sup>th</sup> century.

So, that's all. I'm very glad that I have taught you.

Thank you  
Good luck in the exam.

