

Open Learning  Translation

2024-2025

Third Year

First Term

3 + 4 + 5

+ 6 + 7

Literary

Texts

1/28.12.2024

1/18.01.2025

BeautyCam



أ. لیلی العلی

AYDI 202

21.12.2024

HELLO EVERYONE!

ELIZABETHAN POETRY

The age of Queen Elizabeth I marks a. That one can justifiably call the first Golden Age of English poetry. Until the beginning of the sixteenth century "the English language had almost no prestige abroad, and there were those at home who doubted that it could serve as a suitable medium for serious, elevated, or elegant discourse" (NAEL, 315). That perception changes dramatically during that century. The reason for that change can be attributed largely to the profusion of creative authors who, it appears, lived within the right cultural climate that promoted and encouraged their literary endeavors. Other factors include the increasing exposure by a substantial number of English clerks, government officials, and intellectuals to the influence of Renaissance Humanism that flourished in Italy and other parts of the Continent.

- Profusion: abundance, a substantial number

In the Elizabethan era, many literary genres flourished. The Elizabethan age was in the 16th century. It was called the golden age of English poetry. People who lived in England didn't think that the English language is prestigious enough or elevated enough for others to learn it, so they didn't give it that much of a rank. However, that perception changed dramatically in the Elizabethan era because of the profusion of creative authors who lived within the right cultural climate that encouraged literary endeavors. Because of the substantial number of creative authors like Shakespeare, the English language gained its high rank.

What climate was there in the Elizabethan era?

There was political stability because Queen Elizabeth brought peace to the country by conquering the Spanish army. Furthermore, Queen Elizabeth encouraged writers and poets to write and to have a space of their own. In addition, a substantial

AYDI 2025

number of English clerks, governmental officials, and intellectuals were influenced by the Renaissance Humanism in Italy and other parts of Europe.

On the literary level, humanism meant a rediscovery of the classical literature of ancient Rome and Greece. With that discovery came new ideas, themes, and motifs that poets and playwrights explored and emulated. At the center of these ideas is the concept that Man was free to feel and act as if humanity was the locus of meaningful cosmological existence. The Italian influence is unquestionable:

In the brilliant, intensely competitive, and vital world of Leonardo da Vinci and Michelangelo, the submission of the human spirit to the penitential discipline gave way to unleashed curiosity, individual self-assertion, and a powerful conviction that man was the measure of all things (NAEL, 317).

What is Renaissance Humanism?

It promoted the ideas of unleashed curiosity, individual self-assertion, and man is the measure of all things.

Because religion was a major aspect of the medieval and men of religion used to control people, in the Renaissance the prevailing belief was that man was free. Keep in mind that in the Elizabethan era, there was a shift from the medieval to the Renaissance.

During the medieval, such an exposure to, and celebration of the ethos of classical literature and arts would have been seen as nothing short of blasphemy.

Departing from the medieval age where the legends used to prevail in all aspects of life, there has been a shift in the Elizabethan age when people used to think that man is the measure and the center. In the Elizabethan age, your ideas as an individual are appreciated unlike the medieval age which saw the exposure to classical literature and arts as blasphemy. The classical literature is the Greek and Roman literature. In the medieval, people weren't interested in classical literature; rather, their main focus was on the Bible and the words of God. However, the shift happened later. In

the Renaissance, people went back to the Greek and Roman literature like the Iliad and the Odyssey. They went back to the style and the theme of that classical literature.

The presence of a queen who was staunchly fighting to maintain the "Englishness" of her kingdom and to ensure her independence from the once formidable power of the Church of Rome facilitated the break away from old traditions and modes of expression. The competition among the aristocracy to become patrons of the art provided a canopy of protection for poets and playwrights.

What helped to facilitate the breakaway from the old traditions?

The Italian influence and the effort of Queen Elizabeth in maintaining the Englishness of the kingdom. She tried to create an emphasis on the word "English". She also ensured the independence from the Church of Rome which was catholic. So England used to be catholic before breaking away from the Church of Rome. By severing the relationship with the Catholic Church of Rome, the English people created their own Englishness and their own uniqueness. This gave them more prestige.

Because of the flourishing of literary genres in the Elizabethan era, the aristocracy people were competing each other to be patrons of art that provided money and protection for poets and playwrights. Patrons were people who would provide money for poets and playwrights to write and flourish.

William Shakespeare

Shakespeare lived in the Elizabethan era. He was a major figure.

William Shakespeare (1564-1616)

We know less about Shakespeare's life than we know about that of almost any other major English writer. He was born the third of eight children in Stratford-on Avon. Shakespeare probably attended the Stratford grammar school, but received no university education.

Poets like Andrew Marvel and others used to be jealous of Shakespeare because he only went to grammar school and he

exceeded them in his creative writings.

The first record of him after his christening dates from 1582, when he married Anne Hathaway; they had a daughter in 1583 and twins in 1585. For most of his career he was an actor and shareholder in, and principal playwright of, the successful theatrical company of his time.

There used to be companies for playwrights to perform their plays on stage. Shakespeare was an actor and shareholder in the successful theatrical company of his time.

He quickly gained a reputation as the "most excellent" English dramatist in both comedy and tragedy and was well known for his history plays, narrative poems, and the "sugared Sonnets" that were circulated among his private friends. After the turn of the century he composed in rapid succession his tragic masterpieces Hamlet, Othello, King Lear, Macbeth, and Antony and Cleopatra.

He apparently retired to Stratford around 1610, and during his later years worked mainly in the genres of romance and tragicomedy. When he died, no collected edition of his works had been played; his First Folio, a collection of his plays (but not his narrative poems or sonnets) appeared only in 1632.

Narrative poems are very long poems. The term "Sugared Sonnets" was used by a contemporary writer to Shakespeare named Francis Meres. He termed the Shakespearean Sonnets as sugared Sonnets because of their sweetness and refinement. The word "sugared" described the Shakespearean sonnets which were elegant, polished, and pleasing to the ear. The imagery suggests that the sonnets were highly admired for their beauty and emotional depth. These sonnets were circulated among his friends and they were not meant to be published. They were called sugared sonnets because of the emotional and artistic richness. The term reflects how Shakespearean sonnets combined intellectual depth with heartfelt expressions making them feel both richly crafted and emotionally resonant.

Shakespeare's sonnets were celebrated for their artistic charm.

linguistic beauty, and emotional power captivating readers and listeners.

What is a sonnet?

The most common lyrical form of expression, indeed the most popular, was the sonnet. A short poem of 14 lines with a fixed rhyme scheme and meter, the sonnet was first introduced to English by Wyatt. During the Elizabethan period, the most common form of the sonnet was the Petrarchan, in which the poem is divided into two parts, the octave and the sestet. The octave constituted the first eight lines which usually presented a problem or a dilemma or posed a question. The sestet, the last six lines, often gave a solution to the problem or an answer to the question of the sonnet.

What is rhyme scheme?

A pattern of repeated sounds at the end of poetic lines, used in order to create a musical and memorable effect. Sonnets of all types has specific rhyme patterns, so do certain types of stanzas.

If you look at the poem, you will notice that every other line has the same rhyming: painted/acquainted, passion/fashion, rolling/controlling, etc.

The rhyme scheme of our poem is (abab cdcd efef gg).

Every four lines of poetry are called a quatrain. The last two lines of a sonnet are called the couplet. The usual division of the sonnet is 3 quatrains and a couplet.

Let us read from the index:

Quatrain: a four-line stanza which may be rhymed or unrhymed.

What is a stanza?

Stanza: a major subdivision in a poem. A stanza of two lines is called a couplet. A stanza of three lines is called a tercet. A stanza of four lines is called a quatrain.

The Petrarchan sonnet is divided into two parts: the *octave* and the *sestet*. The first eight lines are called the octave and they pose a problem or a dilemma. The last six lines often gave a solution to the problem or an answer to the question of the sonnet.

Another common form of the sonnet during that time was the Shakespearean, in which the poem was divided into three quatrains and a concluding couplet. The quatrains often introduced aspects of an idea or comparisons between more than one idea, while the couplet offered a conclusion or a sense of closure to the idea(s).

The Shakespearean sonnets are divided into *three quatrains* and a *concluding couplet*.

What is our sonnet about? What themes are discussed?

The theme of *love* is discussed throughout the poem in the three quatrains. In the couplet, we have a conclusion and we are offered a sense of closure to the idea of love.

What is meter?

Meter: a regular pattern of unstressed and stressed syllables.

What is rhythm?

It is the rise and fall of unstressed and stressed syllables.

Meter is the organization of rhythm into patterns.

What is a syllable?

A syllable is a unit of pronunciation or a vowel sound.

Examples:

The word "away" consists of two syllables: "a.way" and the stress is on the second syllable.

The word "understand" consist of 3 syllables: "un.der.stand" and the stress is on the third syllable.

Mine be | thy love, | and thy | love's use | their treasure

The first syllable is unstressed and the second syllable is stressed.

☞ Every two syllables in a poem are called a foot.

What is a foot?

A foot is the basic unit of measurement in a line of poetry. It represents one instance of a metrical pattern. A foot is made up of at least two or three syllables. Feet are distinguished by the repetition of patterns of stressed and unstressed syllables.

A foot can be 2 syllables or 3 syllables.

There are 8 kinds of feet but we are going to focus only on five of them:

✓ **Iamb**: unstressed syllable followed by a stressed syllable.

Example: attempt

✓ **Trochee**: stressed syllable followed by an unstressed syllable.

Example: Irish

✓ **Anapest**: two unstressed syllables followed by a stressed syllable. Example: as I came, understand

✓ **Dactyl**: a stressed syllable followed by two unstressed syllables. Example: basketball

✓ **Spondee**: two stressed syllables. Examples: ice-cream, now by, childhood, headache

What is the Iamb?

Iamb: A metrical pattern of one unstressed syllable followed by one stressed syllable.

Meter is classified according to its patterns and the number of feet:

Monometer: one foot

Dimeter: two feet

Trimeter: three feet

Tetrameter: four feet

Pentameter: five feet

1. If a line of poetry consists of one foot, it's called monometer.

2. If a line of poetry consists of two feet, it's called dimeter.

3. If a line of poetry consists of three feet, it's called trimeter.

4. If a line of poetry consists of four feet, it's called tetrameter.

5. If a line of poetry consists of five feet, it's called pentameter.

✓ **All Shakespearean sonnets are written in iambic pentameter.**

Let us apply this on Shakespeare's Sonnet 20:

A wo | man's face | with na | ture's own | hand pain | ted

1 2 3 4 5

• Five feet with an extra syllable

Hast thou, | the ma | ster-mis | tress of | my pa | ssion;

1 2 3 4 5

• Five feet with an extra syllable

A wo | man's gen | le heart, | but not | acquaint | ed

• Five feet with an extra syllable

With shif | ting change | as is | false wo | men's fa | shion;

• Five feet with an extra syllable

An eye | more bright | than theirs, | less false | in roll | ing,

• Five feet with an extra syllable

Gilding | the ob | ject where | upon | it gaze | th;

• Five feet with an extra syllable

A man | in hue, | all hues | in his | controll | ing,

• Five feet with an extra syllable

Which steals | men's eyes | and wo | men's souls | amaz | eth.

• Five feet with an extra syllable

And for | a wo | man wert | thou first | creat | ed,

• Five feet with an extra syllable

Till na | ture as | she wrought | thee fell | a-dot | ing,

• Five feet with an extra syllable

And by | addi | tion me | of thee | defeat | ed

• Five feet with an extra syllable

By add | ing one | thing to | my pur | pose no | thing.

• Five feet with an extra syllable

But since | she pricked | thee out | for wo | men's plea | sure,

• Five feet with an extra syllable

Mine be | thy love | and thy | love's use | their trea | sure.

• Five feet with an extra syllable

We have 5 feet in each line.

The pattern is unstressed/ stressed

So this is iambic pentameter.

Thank You

...

.

LECTURE NO. 4

28.12.2024

HELLO EVERYONE!

ELIZABETHAN POETRY

Rhyme is a pattern of repeated sounds at the end of poetic lines, used in order to create a musical and memorable effect.

In rhyme scheme, we give the last syllable of each line a certain letter. For example, in Sonnet 20 we will give the words "painted" and "acquainted" the letter A and the words "passion" and "fashion" the letter B because these words end with similar pronunciations. In the same way, we will give the words "gazeth" and "amazeth" the letter C and the words "rolling" and "controlling" the letter D. The words "doting" and "nothing" are given the letter E and the words "created" and "defeated" the letter F. The words "pleasure" and "treasure" are given the letter G. As you notice, we give the same letter to lines that end with similar sounds. So the rhyme scheme of our sonnet is: ABAB CDCD EFEF GG.

Sonnet 20: A woman's face with nature's own hand painted BY WILLIAM SHAKESPEARE

A woman's face with nature's own hand painted (A)
Hast thou, the master-mistress of my passion; (B)
A woman's gentle heart, but not acquainted (A)
With shifting change as is false women's fashion; (B)

An eye more bright than theirs, less false in rolling, (C)
Gilding the object whereupon it gazeth; (D)
A man in hue, all hues in his controlling, (C)
Which steals men's eyes and women's souls amazeth. (D)

And for a woman wert thou first created, (E)

Till nature as she wrought thee fell a-doting, (F)
And by addition me of thee defeated (E)
By adding one thing to my purpose nothing. (F)

But since she pricked thee out for women's pleasure, (G)
Mine be thy love and thy love's use their treasure. (G)

- ♦ Hast thou: aren't you
- ♦ Master-mistress: man and woman
- ♦ Not acquainted: not familiar with something or you don't have it
- ♦ Shifting change: whimsical, fickle
- ♦ Fashion: attitude, behavior, habits
- ♦ Rolling: changing one's mind, being seductive
- ♦ Gilding: turning something into gold
- ♦ Gazeth: gazes, stares
- ♦ Whereupon: where, wherever
- ♦ Hue: color of complexion
- ♦ Amazeth: amazes
- ♦ Wert thou: were you
- ♦ Wrought thee: created you
- ♦ A-doting: crazy in love, infatuated, madly in love, stunned, astonished
- ♦ Pricked: marked, distinguished
- ♦ Thy love: your love
- ♦ Treasure: interest, sexual enjoyment

Analysis:

• A woman's face with Nature's 's own hand painted

- ♦ Painted: created

When a word is capitalized, we have personification **التشخيص**

Personification is a figure of speech. It is when you attribute human qualities to a non-human entity.

Or

Personification is the attribution of human qualities to an inanimate object.

For example, when you give a non-human object the ability to speak or talk.

Nature in the first line is *personified* as an artist who painted a person's face resembling a woman's beauty.

The speaker here is addressing another man saying that nature has given you a face that is as beautiful as a woman's face almost as if nature herself had created it.

Figures of speech:

Nature is *personified*.

Nature's own hand painted: *metaphor*. The phrase "Nature's hand painted" metaphorically compares nature to an artist suggesting that the subject's beauty is a crafted creation not something naturally occurring.

Metaphor is a figure of speech in which a word or a phrase is applied to an object or an action that it does not literally represent.

Examples:

- He is a lion. (he is brave)
- My mother is an angel. (she is pure and innocent)
- Time is money. (it is so precious)
- The exam was a piece of cake. (it was easy)

• **Hast thou, the master-mistress of my passion;**

- + Master-mistress is someone who embodies both masculine and feminine qualities
- + Passion: strong emotions, romantic platonic love

This line means: aren't you the symbol of my desires? This symbol has both feminine and masculine qualities. The speaker says to that person that you have my heart although you have both masculine and feminine qualities.

That is all for today. We will continue the poem next lecture.

Thank You

LECTURE NO. 5

11.01.2025

HELLO EVERYONE!

Sonnet 20 by William Shakespeare

There is no certain interpretation about homosexuality in Sonnet 20 by William Shakespeare. This sonnet is about love and youth. The analysis related to homosexuality in this poem didn't appear until the 20th century.

• **A woman's face with Nature's own hand painted**

Nature here is depicted as the artist painting or creating a young man's face. Nature here is *personified*. The face of this young man is as beautiful as the face of a woman. The young man has the physical feature of a woman. He is handsome and feminine in a way. It is also implied that his face or his physical appearance has both masculine and feminine features. Nature has created this person as a woman at first. There is this contrast between nature and artificiality; women are being described as being fake for wearing makeup or doing cosmetics. The poet is contrasting nature with artificiality saying that the young man's beauty is natural and superior to the women's beauty because the women's beauty is artificial.

• **Hast thou, the master-mistress of my passion;**

The master-mistress makes us unsure if we are talking about a man or a woman. This is where scholars tend to go deep into analysis and say that maybe Shakespeare is hinting at homosexuality, but the concept of homosexuality in the poem is not certain. The only clear concept that we can touch here is appreciating beauty.

The word "passion" is a very interesting word. In this context, this word is associated with sexual desire. However,

going back to the etymological origin of the word to depict the meaning of this word at that time, we find that it has nothing to do with sexual desire; rather, it has to do with suffering, specifically the suffering of Jesus Christ on the cross. It means suffering or affliction. At the Renaissance era, passion meant suffering or mental derangement. It also meant heartfelt speech.

In short, one interpretation could be that you got my interest. Another interpretation could be "heartfelt verses."

The poet is addressing the young man whose face was created by nature herself saying:

Inspire me in these deeply-felt verses; you master my soul but you also make me adore you as I would adore a mistress.

The poet is immortalizing this young man through poetry.

- **A woman's gentle heart, but not acquainted**
- **With shifting change as is false women's fashion;**
- ◆ Fashion, custom, habit

What is the implicit meaning here?

The speaker is saying that this young man has the gentle heart of a woman; he has the softness and delicacy of a woman but he is not acquainted with shifting change. Here Shakespeare is associating women with being deceitful and cheating and with changing minds quickly and constantly. According to the speaker, this young man is superior to women because he is constant in his mood and he doesn't change his mood in a quick manner. There is sexism here of course.

- **An eye more bright than theirs, less false in rolling,**
- ◆ Rolling: flirtatious

This young man has shiny eyes that are brighter, but less flirtatious, than women's eyes.

- **Gilding the object whereupon it gazeth;**

- ◆ Gilding: giving a golden layer
- ◆ Whereupon: upon which

The eye was thought to send out rays which touched the objects it saw. Wherever this young man looks, his eyes are too shiny and bright to the extent that he would give golden rays everywhere he looks.

- **A man in hue, all hues in his controlling,**
- ◆ Hue: color of complexion, color of skin, an appearance, an aspect of the face

The youth is a man in appearance embracing all manly features in him. This man has the masculine appearance of a man.

Another interpretation is that his appearance is so sublimely that all who surround him are dominated by him. There is a sense of superiority over men; this young man is superior over men and women.

- **Which steals men's eyes and women's souls amazeth.**
- ◆ Steal: capture, take position of

This young man captures men's eyes and amazes women's souls.

- **And for a woman wert thou first created,**
- ◆ Wert thou: you were

The word "for" here means "as". The young man was created first as a woman.

- **Till nature as she wrought thee fell a-doting,**
- ◆ Wrought thee: created you
- ◆ Fell a-doting: fell in love with you

Nature fell hopelessly in love with you as she created you.

- **And by addition me of thee defeated**

First, nature created the youth as a woman. Then she fell in love with the youth. After that, nature added male parts to the youth and made him a male. Shakespeare is saying that I can't

express my love to you because you are a man.

In this line, the speaker says to the young man that nature has deprived me of your love by adding male parts to you.

- By adding one thing to my purpose nothing.

By making this person a man by adding male parts to him, I cannot love him anymore. This is a hopeless case for the speaker because only women are allowed to love a man.

- But since she pricked thee out for women's pleasure,

- Pricked thee: marked you
- The pronoun "she" refers to nature here.

Since nature marked you as a man, she made you only for women's pleasure.

- Mine be thy love and thy love's use their treasure.

Because you are created you as a man, I cannot give you but my platonic love. Platonic love means there is no physical aspect of this love. The merely physical love that the young man is capable of is set aside for women's use.

❖ Figures of speech:

✓ Nature is *personified* in the first line.

✓ There is a *metaphor* in the phrase "Nature's own hand painted" because this phrase metaphorically compares nature to an artist suggesting that the subject's beauty is a crafted creation not something naturally occurring.

✓ Master, mistress, my: *alliteration*

Alliteration is the repetition of the same consonant sound at the beginning of closely connected words.

✓ As is false women's fashion: *simile*

Simile is comparing two things using "as" or "like".

✓ Hue, hues, his: *alliteration*

✓ Till Nature as she wrought thee fell a-doting:

personification

✓ Adding one thing: *pun*

Pun is a play on words that suggests multiple meanings or uses similar sounding words with different meanings.

✓ She pricked thee: *pun*. The word "pricked" could mean "marked out" and it could mean the male sexual parts.

The sonnet combines admiration and unrequited love. The Renaissance gender norms are expressed in the poem: the woman is seen as deceitful and moody while a man is loyal and constant in his behavior and attitude. The poem also praises the beauty and complexity of a person but accepts the speaker's love will remain non-physical due to their gender. The poem reflects on the speaker's admiration for a youthful beauty that transcends traditional gender boundaries causing both admiration and frustration; the speaker admires the young man but he is frustrated because he cannot express his love physically. It also highlights the tension between the idealized platonic love and the reality of physical and emotional limitations ultimately offering a reflection on unrequited love, gender ambiguity, and the nature of human attraction.

❖ Themes

✓ Complicated love

✓ Desire

✓ Gender

✓ The laws of nature

Note: in the exam, you are not required to translate any passage from a poem.

Thank You

...

LECTURE NO. 6

18.01.2025

HELLO EVERYONE!

THE SEVENTEENTH AND THE EIGHTEENTH CENTURIES

Queen Elizabeth died in 1603. She was unmarried and she had no sons or daughters to succeed her. Her cousin King James came from Scotland to succeed. Because of the political transition that happened, the succession process came with a lot of turbulence. Although the transition was peaceful and bloodless at first, it turned later to be the bloodiest in English history. There was a civil war to win the throne. The dictatorship of Oliver Cromwell led to bloodshed.

Within 15 years of James I succession, a civil war erupted during the reign of his son King Charles I. The war resulted in the execution of Charles I and the rise of the Commonwealth. The Commonwealth means a democratic independent country. However, the Commonwealth was established under the puritan leader Oliver Cromwell after the monarchy's abolition.

Who were the Puritans?

The Puritans were quite severe and extreme. They were dissatisfied with the limited extent of the English Reformation and with the Church of England's toleration of certain practices associated with the Roman Catholic Church. They formed and identified with various religious groups advocating greater purity of worship and doctrine, as well as personal and corporate piety. They were quite severe. They would execute a woman who would pursue some sort of educational purpose and they would call a woman a witch just because she had some aspiration for education.

How did all that impact literature?

The first half of the 17th century shaped the ideas of poets and writers who lived at that time. Poetry reflected the chaos and the consequences of the war. Themes of conflict and political loss are found in the poetry of the time. In the second half of the 17th century, there was a shift in the tone and the consciousness of the authors who had learned their lessons and reflected that in their poetry. Poets exhibited awareness of lessons from war and Cromwell's authoritarian rule.

Thematic and stylistic forms of poetry were also affected. Themes like social upheaval, religious tension, and political struggle were all discussed in poetry. The style was also affected by the social change.

In 1660, the Restoration of the monarchy happened. The literature of this period reflected two tendencies during the Restoration: decorum and extravagance. Decorum means paying attention to the tiny details of behavior. It means the conversions of society and the way that society would interact. Extravagance means exaggeration in spending money and caring about appearances. The tendency towards decorum and extravagance was a reaction to Cromwell's way of life and behavior; it was a reaction to austerity. These tendencies were shaped by the contrasted experiences under Cromwell's puritan rule and the Restoration of Charles II.

Then we had a transition to the Augustan Age. During the 15 years of the Augustan age, the trauma of the Civil War was replaced by confidence, stability, vitality, and achievement because of the political stability that followed the republican rule. Literature reflected these changes marking the beginning of the 18th century. The Augustan Age was inspired by the reign of the Roman Emperor Augustus known for stability, splendor, and glory. This age fostered great Roman poets like

Virgil, Horace, and Ovid. Those great poets lived back in the age of the Roman Emperor Augustus.

The 18th century authors drew heavily on classical literature. They went back to the classical literature of Roman and Greek authors and took inspiration from them making them their primary source of literature.

In our today's poem by Alexander Pope, we will see multiple names of women who were mentioned in the Roman and Greek classical literature.

Note: in the medieval era, the primary source of literature was the Bible. In the Renaissance, authors went back to the classical literature. At the beginning of the 18th century and during the Augustan Age, authors also made the classical literature their primary source of writing.

Who were the prominent figures of the 18th century?

Alexander Pope, Dryden, and Swift. These authors emulated classical forms, styles, and themes. Dryden, for example, rewrote Shakespearean plays demonstrating how great stories could follow ancient authorship. Dryden rewrote Shakespeare's Antony and Cleopatra and named it *All For Love*. This period led by Dryden and Pope was later called the Neoclassical age. Pope termed the period as the Neoclassical age. This period focused on adhering to classical ideals and refining literary techniques.

What were the classical ideals?

Simplicity, harmony, and balance in form, clarity and unity, and emphasizing reason over religion. This is because it was a reaction to Cromwell's authoritarian rule.

The transition to Romanticism

What happened during the transition from the Neoclassical

age to Romanticism?

By the end of the 18th century, three major revolutions began to challenge the ideals of the Augustan age and the Neoclassical age. These revolutions weren't actual revolutions; rather, these were the Industrial Revolution, the French Revolution, and the Scientific Revolution. These three revolutions influenced the whole era of Romanticism.

So we have the 17th century, then the Augustan Age, the Neoclassical age, then Romanticism in the 18th century. After Romanticism we have the Realism and then the Victorian era ruled by Queen Victoria.

THE SEVENTEENTH & THE EIGHTEENTH CENTURIES

Queen Elizabeth died in 1603. There were no possible heirs to her throne so her cousin, King James VI of Scotland, took over and was rechristened King James I of England. The smooth bloodless transition of power was a great relief to the people of England. It did not appear, at that time, to be a prelude to one of the bloodiest centuries in English history. Within less than half a century after James became king, England would be embroiled in a civil war that would result in the execution of his son King Charles I, and the beginning of the only "republic" in English history. It was called the Commonwealth, and was led by the puritan leader Oliver Cromwell.

Literature was not insulated from the turbulent events that shook England, nor were poets who found themselves torn apart between two warring camps. Arguably, the poetry of the first half of the century was shaped entirely by the civil war and its repercussions, while the poetry of the second half exhibited a marked consciousness of the lessons learnt from the chaos of the war, and the dictatorial rule of Oliver Cromwell.

Poetic themes, motifs, topics, and varying styles in, and approaches to writing almost invariably reflect conscious reactions

to the social, religious and political changes that befell England during the seventeenth century. After the Restoration of the monarchy to England in 1660, it only seemed natural that the literature of the period would reflect a twofold tendency towards decorum and extravagance. This may appear to be contradictory, but is understood when one looks into the situation in England during the reign of Cromwell. Decorum and an unprecedented interest in form and order appear to be reactions to the excesses of the civil war while extravagance a reaction to the sober austerity of the Puritanism that ruled England for over twenty years.

Within less than half a century of the Restoration of the monarchy to England the trauma caused by the century of the civil war was replaced by a sense of confidence, vitality, and achievement. By the beginning of the eighteenth century, the sense of decorum and order that became prevalent after the return of Charles II to England from his exile in France transmuted in literature into what we now know as the Augustan age. The name was after the Roman Emperor Augustus whose reign was marked by stability and splendour that nourished such great Roman poets as Virgil, Horace, and Ovid.

Great authors of the eighteenth century were not content with a nominal allusion. The classical models of literature became the main, at times the only, source of inspiration for such at times great authors as Dryden, Pope, and Swift. The authors of the eighteenth century emulated the classics in form, style, and themes. Resurrecting the classical interest in rhyme and meter, Pope perfected the form of the heroic couplet. Dryden on the other hand attempted to rewrite stories of Shakespearean plays in order to show how great stories can be narrated by adhering to the rules of ancient authorship. The age of Dryden and Pope, as a result, acquired a new name: the Neo-classical age.

Towards the end of the eighteenth century, three revolutions would raise doubts about the Augustan ideals, as we will see in the

Alexander Pope

Alexander Pope was born in London to a Catholic linen-draper and his wife. Debarred from university because of his religion, he learned Greek, Latin, Italian, and French with the help of a local priest. At twelve he contracted a form of tuberculosis, probably Pott's Disease, which left his spine weakened, his growth stunted, and his health permanently damaged. His family moved to Binfield, in Windsor Forest where at sixteen Pope composed his "Pastorals" (published 1709). His friend the playwright William Wycherley introduced him to London literary society, and his *Essay on Criticism* (1711) attracted critical attention. The *Rape of the Lock* appeared in 1712 and the first volume of his translation of the *Iliad* into heroic couplets followed in 1715. This, together with his translation of the *Odyssey* (1725-26), brought him financial security. Later he wrote *The Dunciad* (1728-42, revised 1743), a satire on the alleged dullness of contemporary culture; the wittily and wickedly satirical "Epistle to Dr. Arbuthnot" (1735); and the *Essay on Man*, the first volume of a projected work in four books reflecting Pope's interest in philosophical and intellectual speculation.

Pope was born in London. He was a catholic. Because of his religion, he was departed from university and he learned Greek, Latin, Italian and French with the help of a local priest. He got infected and the illness stayed with him all his life. The illness affected his appearance. He addressed both men and women in his poem. His lack of confidence and his low self-esteem affected the way he would see people around him. He was only 16 years old when he composed *Pastorals*. A pastoral is a poem that has the characteristics of the rural life.

Alexander Pope lived in a rural place so he was quite

unfamiliar with the life of London. His friend playwright William Wycherley introduced him to that society.

Because he spoke Latin and French, he was able to translate the Iliad and the Odyssey. This brought him financial security. The word satire means (هجاء). He wrote The Dunciad (1728-42, revised 1743), a satire on the alleged dullness of contemporary culture, so he viewed the contemporary culture as dull and boring. His works reflected his interest in philosophical and intellectual speculation.

Thank You

...



Page:

مؤسسة العائدي للخدمات الطلابية

Group:

مكتبة العائدي - التعليم المفتوح - قسم الترجمة



مكتبة العائدي: المزة - نفق الآداب



هاتف: 011 2119889



موبايل + واتساب: 0941 322227

