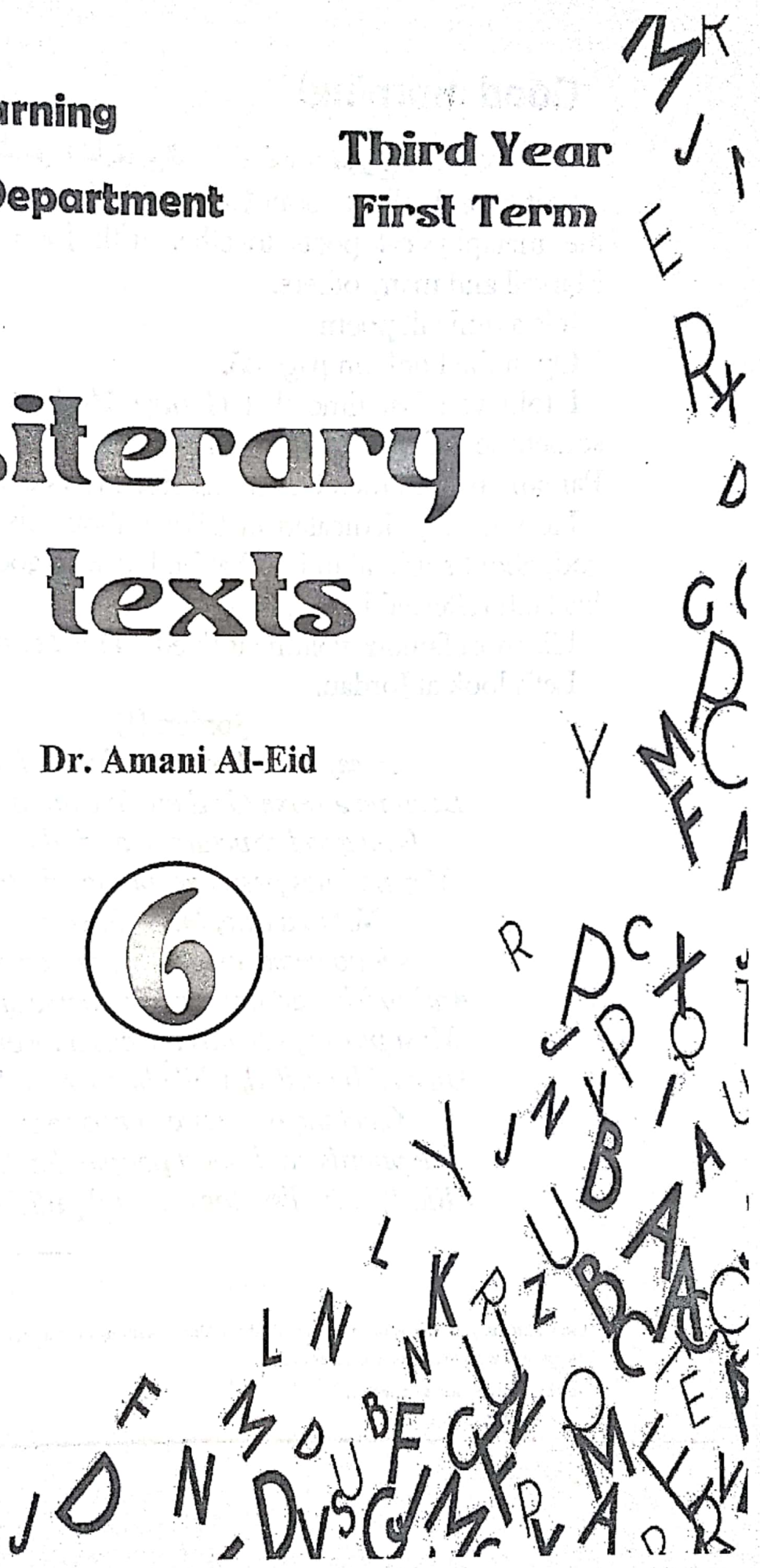


Open Learning  
Translation Department

Third Year  
First Term

# Literary texts

Dr. Amani Al-Eid



# Good morning!

اليوم قصيدتنا عن الشاعر اللطيف والجميل والمبدع جورج هيربرت.

Last time, I talked about George Herbert, and I told that he is the metaphysical poets together with John Donne, Andrew Marvell and many others.

It is a difficult poem.

Open the book on page 35.

I told you last time that George Herbert was a poet, and sometime of his life he was appointed as a member of Parliament, and then he was ordained to become a priest.

He was very dedicated in talking about his relationship with god, about spiritual union that he has with god, and we can see his faith reflected in his poems.

His most famous volume is titled "The Temple".

Let's look at Jordan.

## Jordan (1)

*Who says that fictions only and false hair  
Become a verse? Is there in truth no beauty?  
Is all good structure in a winding stair?  
May no lines pass, except they do their duty  
Not to a true, but painted chair?  
Is it no verse, except enchanted groves  
And sudden arbors shadow coarse-spun lines?  
Must purling streams refresh a lover's loves?  
Must all be veiled, while he that reads, divines,  
Catching the sense at two removes?  
Shepherds are honest people; let them sing;  
Ridle who list<sup>1</sup>, for me, and pull for prime;*

<sup>1</sup>It was customary to bow before a throne, whether a king was sitting on it or not. The poet is ridiculing the concept of bowing to a throne in a painting.

<sup>2</sup>"removes" here means "attempts".

<sup>3</sup>"list" here means "wishes".

*I envy no man's nightingale or spring;  
Nor let them punish me with loss of rhyme,  
Who plainly say, my God, my King.*

---

- Who says that fictions only and false hair

Become a verse?

What is "a verse"?

It is a line of poetry.

When we talk about "fiction," we might be talking about something that is not real/ imaginary.

False here is fake/ not natural.

So, he is saying and asking this question:

➤ Who says that imaginary/ unreal situations make good poetry.

So, the question that he raises is this, "what makes good poetry?"; is it fiction, or is it imaginary and unreal situations? Is it false hair?

And what does he mean by "hair"?

By "hair", he means lies and deception. It represents something that is not natural, something artificial and maybe deceptive.

➤ So, he asks why is it that people consider only fictional stories and situations suitable for poetry.

---

- Is there in truth no beauty?

Why can't we be honest when we write poetry? This is what he says.

Why can't we just tell the truth when we write poetry?

Why do we rely so much on lies, fabricated stories, imaginary situations, etc. when we write poetry?

Is that the one and only source of inspiration?

Why aren't things that are true to life considered beautiful?

So, can't a poet use things from real life situations?

---

- Is all good structure in a winding stair?

Good structure: of course he is talking about good structure of poetry.

---

Winding stair: سلم متعرج  
So, winding stair is not straight. What is he talking about? Can you explain? What does the winding stair represent?

**Student:** go around the idea.

**Instructor:** very good.

Why do all poets go around the idea instead of going straight forward for what they want to say?

Why can't we write simple poetry?

Other poets write about imagination, and they fabricate stories, but George Herbert says: why can't we focus on the simplicity that we see in life? Why can't we write plain poetry or a poetry from the heart using simple language?

So, a winding stair is indirect; it is the opposite of plain speech. It represents imaginary language, mysterious language, obscurity, and this is what we find in poetry; poetry most of the time is not straight forward. You need to read and read in order to understand it. It is implicit rather than explicit.

A poet is expected to express himself/ herself in a winding way and in an obscure mysterious way, and this is what he is against.

---

- May no lines pass, except they do their duty

Not to a true, but painted chair?

Let's read the footnote:

It was customary to bow before a throne, whether a king was sitting on it or not. The poet is ridiculing the concept of bowing to a throne in a painting.

Why can't we write poetry about real objects? Why does it have to be duty to a chair that has no king on it.

Do we need to read poetry about something painted, unreal and fabricated?

So, basically he is saying that the poet is never allowed to tell it like a praise, and Herbert concludes: the only lines of poetry that may pass as true poetry are those that praise an imaginary chair rather than real one.

Here, we have an allusion: the poet alludes to the custom of doing one's duty to the kings' chair, so it was customary and respect out of fear to bow to the throne even if the king was not sitting on it!

So, there is an allusion here referring to this custom of doing one's duty to the king's chair or throne, even when the king was not on it, one was expected to bow when passing the chair as a sign of respect. This is what we call a historical allusion.

أي هذه من العادات، إذا كنتم في البلاط الملكي ومررت من العرش يجب عليكم الانحناء سواء الملك والملكة موجودين أو غير موجودين.

So, basically he is saying that the only lines of poetry that will pass as true poetry are those that crazed and imagined chair rather than a real one.

Herbert is questioning: why poetry has to express itself by referring to other false constructions rather than directly depicting life as it is?

---

Let's look at stanza no. 2

- Is it no verse, except enchanted groves

Is it no verse: is it no poetry.

Groves refer to forests or a small wood.

Enchanted means fascinating/ mysterious.

---

- And sudden arbors shadow coarse-spun lines?

Arbors comes from the French language, and it means tree.

Shadow means hide/ cover.

So, he says here: is it no poetry unless we write about enchanted groves and trees. Hiding... hiding what?

Coarse-spun lines: badly-written poetry.

So, he is basically criticizing those poets who are very much interested in trees, groves, rivers, etc. but they use these objects to hide how bad their poetry is.

Herbert names and shames some of the tired clichés of poetry especially pastoral poetry, for example, enchanted groves, sudden arbors and purling streams.

Have you heard of "pastoral poetry" before?

**Student:** الشعر الرعوي

**Instructor:** very good. الشعر الرعوي

Pastoral poetry is about peasants and shepherd; it is about the countryside. When you read pastoral poetry, it is about natural countryside and how is it like to be there and live there.

طالبة: هل الشعر الرعوي هو الشعر البدوي؟  
المُحاضرة: قريب جداً منه.

➤ So, Herbert names and shames some of the tired clichés of poetry. He considers the overuse of groves, trees, streams, etc. as clichés of pastoral poetry that some poets use to hide how bad their poetry is.

---

- Must purling streams refresh a lover's loves?

Again, by using groves, arbors and the purling streams he is referring and criticizing those who write pastoral poetry, but they are not good at it.

Purling means to flow with a murmuring sound.

Murmur is onomatopoeia.

We know that pastoral poetry is not only about countryside, nature, etc. but it is also about love.

---

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

Catching the sense at two removes?

Veiled: covered, hidden, masked.

We have a footnote explaining the meaning of "two removes", and two removes means attempts.

So, what is he saying?

Must all be covered up/ hidden while that reads, divines, catching the sense of two removes.

So, why is pastoral poetry so mysterious and so obscure that you really need a specific kind of ability in order to decipher, to decode, to understand, to interpret (the meaning of divines).

Pastoral poetry is often set in an idealized version of the countryside; so, Herbert objects these features of such poetry. These features, which I mentioned, are often there to mask and shadow the inelegant poetry used by mediocre poets. Why is

the reader of such poetry always made to work so hard to divine the meaning of the poem? He asks the question at the end of stanza no.2, and by divine he means to decipher. Why is that we need to work so hard to understand the meaning of a pastoral poetry.

I think the word "divine" here, which was very difficult for me to comprehend, could also refer to "divination" which means "fortune telling التنجيم". I am sure you are familiar with some practices of the divination such as reading the palm and\ or the cup.

So, he asks at the end: must all be hidden and indirect as if you were practicing fortune telling? Where does the truth lie? Why can't poetry be simple?

- Shepherds are honest people; let them sing;

So, in one hand he finds pastoral poetry so difficult and obscure, and on the other hand, the subject of the pastoral poetry is the life of shepherds, peasants and people in the countryside. He says that shepherds are simple people; why is pastoral poetry so difficult and obscure when shepherds are very simple people?

---

- Riddle who list , for me, and pull for prime;

List means wishes.

Riddle comes from the word puzzle.

Those who want to puzzle the reader let them do so, but I am not going to do so; this is what he says.

If you want to use mysterious language and write puzzles to mislead the reader, this is your business, but this is not what poetry is about from my perspective.

In the first stanza, we saw George Herbert questioning the meaning of poetry, the purpose of poetry and what is poetry about, and now he moves in the final stanza to state what poetry is about.

He has set up his objections and now wants to analysis or proceed to true poetry.

He says shepherds are honest people, and so their lines should be plain and honest. Those poets who want to construct riddles in their poetry and write cryptically are welcome to do so if they choose, but Herbert does not copy them or use their clichés such as nightingale or spring.

---

- I envy no man's nightingale or spring;

Nightingale means العندليب

Spring is the season and it represents love.

So, for him, pastoral poetry is about arbors, groves, purling streams, nightingales, spring, nature, countryside and the life of shepherded and peasants, but he doesn't envy those poets who write about those clichés.

---

- Nor let them punish me with loss of rhyme,

If they want to criticize me for not sticking to the rhyme, it is fine.

---

- Who plainly say, my God, my King.

Nor let them accuse me and punish me for writing without rhyme.

They are reciting his poetry because he writes religious poetry in a very simple way.

Let them say my god, my king. This is what my poetry is about.

His poetry is dedicated to god and to his unique union with god.

What is the meaning of "pull for prime"?

Pull for prime is an idiom and it means getting a pump<sup>1</sup> started, so pull for prime means doing a lot of work for no immediate result.

So, he is saying in other words, let those who write puzzles when they write pastoral poetry do so, and those who want to use obscure and unfamiliar language, that is their choice, but

---



they exert too much effort for no results. For him, it is a waste of time.

The second meaning of the word shepherd is pastor.

Do you know the meaning of the word "pastor"?

"راعي" and it also refers to a priest "كاهن"; this evokes the words of the song 23 "the lord is my shepherd **الرب راعي**". This is from the old testament, and the new testament image of Jesus Christ as "the good shepherd"; so, Jesus Christ in the Bible is compared to the good shepherd.

As a poet, George Herbert, who is also a priest caring for his own flock (the believers), is a shepherd. He described his own poetry as plain "who plainly say, My God, My King". He refuses to be envious of other poets nightingales and their love poetry.

Spring here is mentioned as symbol of "the season of love and renewal".

Though his choice of language is plain—I mean if you look at language, it is very simple—but his ideas are complex and very difficult to understand.

So, although his choice of language may be plain, his thinking is quite complex, challenging the reader to interpret both the title and the images he used.

---

❖ Now after reading the poem and understanding it, what has "**Jordan**" to do with the poem?

What does "Jordan" stand for?

Is it the country or does it have another meaning?

✓ Jordan refers to the river Jordan "نهر الأردن". In that river, Jesus Christ was baptized by John the Baptist.

Why is this important? Because he is a priest

There is a connection between the title and the theme.

What is the theme of this poem?

The theme is: **The proper material or the proper language for poetry.**

The proper is "holy (religious) and simple without any clichés".

❖ **But why is he talking about the river Jordan?**

In the river Jordan, Jesus Christ was Baptized at the hands of his cousin John the Baptist. So, the river has become a symbol of purification. Basically, Herbert, by mentioning the river Jordan and referring indirectly to the Baptism of Jesus Christ, wishes to distance himself from the clichés of pastoral poetry. He makes a wish for his poetry to be purified from the artificial clichés of pastoral poetry.

It is an allusion.

---

I was doing some research about this poem on the internet, and one of the writers asks these questions:

Is Herbert's verse is always straight forward?

I don't think so. He is not.

Is pastoral poetry always complex?

I don't think so.

Is Herbert condemning all love poetry?

Very questionable.

Is he saying Christian poetry is better than love poetry?

No, I don't think so.

---

Now, let's find out some figures of speech.

▪ In the first line, we have an alliteration. Can you find it?

Fictions, false.

▪ We also have an alliteration in line no. 2.

Become, beauty.

▪ And in line no. 3, we have alliteration too.

Structure, stair

▪ Line no. 7 also alliteration.

Sudden, spur.

▪ Line no. 8

Lover's, loves.

▪ Line no. 12

Pull, prime.

▪ Can you find me anaphora?

---

What is anaphora, can you remind me?

The repetition of words and clauses at the beginning of successive lines or sentences.

Must purling streams, must all be veiled.

So, the repetition of 'must' is anaphora.

- Classic (religious) allusion.

Jordan.

- Historical allusion

Painted chair.

\*\*\*\*\*

How did you spend the last two weeks?

I was frozen like a dead mate in the freezer.

Is it a simile or a metaphor?

It is a simile.

**Mood:** the atmosphere or feeling created by a literary work, partly by descriptions of objects or by the style of the descriptions. A film beginning with a turbulent thunderstorm may be attempting to create a mood of horror or suspense.

**Tone:** by identifying the author's attitude toward his or her subject, we identify the tone of his work. Students often confuse Tone with Mood. The distinction may seem like splitting hairs.

However, students should keep in mind that mood is more symbiotically connected to the setting (time and place of the work).

إذا "tone" له علاقة بالزمان والمكان، بينما "mood" له علاقة بالحالة التي ينقلها الشاعر.

So, when I ask you about the tone, you need to ask yourself: what is the author's attitude toward his or her subject?

We could say that George Herbert is satirizing pastoral poetry in his poem Jordan, and those poets who rely so much on clichés of pastoral poetry, and he is supporting a new definition of poetry.

Time and place are not really defined in the poem.

\*\*\*\*\*

### Richard Lovelace (1618-1657)

Richard Lovelace was born in England to a wealthy Kentish family and was educated at the Charterhouse School and Gloucester Hall, Oxford. Handsome and witty, he lived the life of a cultured courtier before taking arms for the king in the Scottish expeditions of 1639-40.

Kentish is the adjective from Kent and it is a country in England.

Courtier from the word court, and it means حاشية البلاط  
حاشية البلاط المقربين من الملك.

By court, I mean البلاط الملكي

Cultured means that he was well-educated.

Taking arms مصطلح بمعنى يحمل السلاح

So, he defended the king. He was a Royalist.

He was imprisoned by Parliament in 1642 for presenting a Royalist petition, and he was jailed again in 1648 after returning to England from battles where he had fought with the French against the Spanish. Although he was released from prison after the king's execution in 1649,

Who is the king that was executed by the Parliament?

Charles the first.

Lovelace spent his final years in poverty. One of the group of Royalist writers now known as "Cavalier" poets<sup>1</sup>, he was strongly influenced by Ben Jonson. Lovelace is best known for occasional poems and lyrics that were written mostly during his periods of imprisonment; his "To Althea, from Prison" Regained popularity after its inclusion in Percy's Reliques of Ancient English Poetry (1765), as did his "To Lucasta, Going to the Wars." The name Lucasta ("from Lux -casta [Latin] . "pure light ") probably refers to Lucy Sacherell, Lovelace's fiancée,

<sup>1</sup>A group of poets who supported Charles I during the Civil War. They were not a formal group, but were all influenced by Jonson.

who married another man after receiving a false report of Lovelace's death. She is honored in the title of Lovelace's one volume of poems published during his lifetime (Lucasta, 1649) and again in the posthumous collection published by Lovelace's brother (Lucasta Poems Posthume, 1659).

What do we mean by "Cavalier poets"? Who were they? What did they do? What is cavalier poetry?

Cavalier poets أي الشعراء الفرسان

It is a school of English poets of the 17<sup>th</sup> century that supported king Charles I during English civil War 1642-1651. Charles I was a lover of fine arts. He supported poets who created the art he craved. These poets in turn grouped themselves with the King and his service, thus becoming Cavalier Poets.

A Cavalier was traditionally a soldier or a knight "فارس".

The best known of the Cavalier poets are: Robert Herrick, Richard Lovelace, Thomas Carew and sir John Suckling; all these poets are called the Cavalier poets.

Most of the Cavalier poets were courtiers, which means that they attended to court and were very close to the king.

الطلاب: هل يجب علينا حفظ هؤلاء الشعراء  
المحاضرة: نعم لأنه عليكم معرفة شعراء هذا العصر والفرق بينهم وبين الشعراء المبتدئين.

The metaphysical poetry is very different from the Cavalier poetry, and we will see that in a minute.

What are the characteristics of the Cavalier poetry?

1. It promoted the crown. (those Cavalier poets defended king Charles I)
2. They spoke outwardly against the parliamentarians.
3. Most Cavaliers' works had classical references.

And by classical references I mean references from literature of ancient Greece and ancient Rome.

4. Most poems of Cavalier poetry celebrate duty, love, nature, sensuality, drinking, good fellowship, honor and social life.

5.

6. Their poetry embodies an attitude that mirrors "carpe diem."

Carpe diem in Latin means "seize the day" or "live the moment".

7. This endorsement of living life to the fullest often included gaining material wealth and having sex with women. (not all the writers. We now consider Cavalier poets knew that they fell under this categorization during their lifetime)

So, these poets, who we call today Cavalier poets, did not necessarily know that they were Cavalier. They did not call themselves Cavalier. After they died or after a while, critics started to read their poetry and find similarities and common features between these poets, so they started to call them Cavalier poets, and the same for metaphysical poets.

Metaphysical poets did not call themselves metaphysical poets, but after their death, a critic and a poet called Samuel Jonson read their poetry and said that these poets who write metaphysical poetry have certain features; why don't we call them metaphysical for the following reasons because they share some aspects different from other poetry.

So, critics gave these titles "Cavalier, metaphysical, etc." to make it easier to distinguish one group of poets from another.

Cavalier poetry began to be recognized as its own genre with the beginning of the English Civil War in 1642 when men began to write in defense of the crown.

So, they were recognized as Cavalier at the beginning of the English Civil War when they actually flourished in defense of the crown of King Charles I.

This is as far as Cavalier poetry is concerned. It is very important to give you this introduction because it is quite relevant to our poem today.

\*\*\*\*\*

*To Althea<sup>1</sup>, from Prison*

*When Love with unconfined wings  
Hovers within my Gates,  
And my divine Althea brings  
To whisper at the Grates;  
When I lie tangled in her eye,  
And fettered to her eye,  
The Gods<sup>2</sup> that wanton<sup>3</sup> in the Air,  
Know no such Liberty.*

*When flowing Cups run swiftly round  
With no allaying Thames,  
Our careless heads with Roses bound,  
Our hearts with Loyal Flames;  
When thirsty grief in Wine we steep,  
When healths and draughts go free<sup>4</sup>,  
Fishes that tipple in the deep<sup>5</sup>  
Know no such Liberty.*

*When like committed linnets I  
With shriller throat shall sing  
The sweetness, Mercy, Majesty,  
And glories of my King;  
When I shall voice aloud how good  
He is, how Great should be,  
Enlarged Winds, that curl the Flood,  
Know no such Liberty.*

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

<sup>1</sup>Althea is not the real name of the woman addressed in this poem, following the tradition of Jonson, Lovelace uses a pseudonym to figuratively mask the identity of his beloved.

<sup>2</sup>In some manuscripts of the poem the word "birds" appears instead of "gods".

<sup>3</sup>"wanton" here means "play".

<sup>4</sup>Reference to drinking.

<sup>5</sup>Here a noun, meaning sea or ocean.

*Minds innocent and quiet take  
That for an Hermitage.  
If I have freedom in my Love,  
And in my soul am free,  
Angels alone that soar above,  
Enjoy such Liberty.*

\*\*\*\*\*

Pseudonym means fake name.

So, he wrote this poem from the prison, and the time is in 1642. "this is the tone"

- When Love with unconfined wings  
What is the meaning of "unconfined"?  
unrestricted.

- Hovers within my Gates,

Hovers means to roam over, soar يحوم

What does the poem compare love to?

It compares it to a bird.

What figure of speech do we have?

The poet compares love to a bird that has wings and flies into his prison. It is a metaphor.

Metaphor is a comparison between two things that are not similar.

So, basically he describes love as a free being. It has unconfined wings. Compared to his situation, he was confined.

My gates is the gates of his prison.

✓ So, when he was in prison, love visited him.

- And my divine Althea brings

To whisper at the Grates;

The grates means bars.

What did happen to him while he was in prison? Can you explain?



His beloved Althea came to visit him while he was in prison, and this visit was like the angel of love.

So, he compares her to the angel or the bird of love. She was a symbol of freedom compared to where he was.

She came whispering at the bars of his prison.

He could be describing an imaginary situation.

---

- When I lie tangled in her eye,

In another version of the poem it says: "when I lie tangled in her hair".

What is the meaning of "tangled"?

متشابك wrapped up, like when you have a knot.

Althea is a Greek name, and it means "The Healer الشافي".

Therefore, the poet thinks of his beloved as a healer and the source of comfort. She is like a free bird, the bird of love. She is not confined. In contrast to the poet's confined situation, love metaphorically flies to the speaker's prison.

---

- And fettered to her eye,

Fettered means chained, to have chains مقيد.

Fettered to her eye means that he was fixed. He was really looking at her not disturbed by anything; he was mesmerized by her beauty. He was paralyzed by this figure of love coming to his prison to visit him.

Again, in contrast to his lack of freedom, love comes as a bird and as a whisper to free him from his suffering.

In the presence of love, the poet is held embraced.

Yet, imprisoned; the kind of imprisonment he wishes for is not behind bars! But instead, he wishes to be imprisoned in the eyes, the hair and the presence of the prison of Althea, his beloved.

So, in the last two lines, when he says: "When I lie tangled in her hair, and fettered to her eye"; he is basically saying that he is mesmerized by Althea. He is paralyzed by this figure of love and by his love for her.

---

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

Wanton means play, roam.

So, the birds or the gods that are flying in the air know no such liberty.

Liberty means freedom.

Now, can you explain what he says in the end?

Although he was in prison, he felt that he was free. How? By presence of love.

Actually when we are suffering and when somebody in prison, they start to think of good memories and experiences, or the people they love. Remembering this love gave him so much strength and freedom, that the freedom that he had at that moment cannot be compared to the freedom that the birds feel when they are flying in the sky.

Let's find any figures of speech in stanza no. 1

We said we have a metaphor; comparing love to a bird.

There is alliteration<sup>1</sup> in line no.1; when and wings.

---

- When flowing Cups run swiftly round

With no allaying Thames

Thames is a river in London, but it symbolizes water.

What type of cups is he talking about?

It is cups of wine.

Swiftly means quickly.

They run round because there is a group of people sitting around the king, and they are drinking the wine. They are celebrating being with the king. (That is a historical allusion)

So, he is saying the wine that we are drinking is not diluted with water غير مخلوط/ مغشوش. It is pure and not mixed with water. It is very concentrated.

Allaying means watering down and becoming less strong.

---

<sup>1</sup>Alliteration is the repetition of consonant sounds at the beginning of words.

Again, he is remembering another situation when he was in the king's court sitting with poets.

---

- Our careless heads with Roses bound,

He describes the situation of his mind: The heads are crowned with roses.

So, he was sitting with all these royalists in the court. Their heads were crowned with flowers. They are celebrating, and they were careless (have no worries about the future), and this is a very core motive in Cavalier poetry "carpe diem". They live the moment.

---

- Our hearts with Loyal Flames;

Flames means fire. لهب

So, he is basically saying our hearts, thoughts and feelings were inflamed by our loyalty to the king.

---

- When thirsty grief in Wine we steep,

What is the meaning of "steep"?

It means to soak; for example, the way you might steep a teabag in hot water to make tea.

So, what does he say about grief?

He is not talking about tea or wine. He is talking about grief. What did he do with grief?

**Student:** he find a consolation of sadness in drinking.

**Instructor:** very good.

So, they forgot about their sorrow and sadness by drinking wine basically. They steeped sorrow in wine. This is a very beautiful metaphor.

Apparently, they are drowning their sorrows in wine and offering toasts. Here, we have a history note; the loyalty of the speaker and his friends is to the king Charles I. So, Lovelace was in prison because of his support to the king. Thus, it is not surprising that he is remembering his king now.

How does he describe grief?

He describes it as thirst.

What figure of speech do we have here?

---

Personification تشخيص

Of course, we have also a metaphor "steeping grief in wine". He is comparing grief to a teabag. In other words, he is saying, we forgot about our sorrows by drinking.

- When healths and draughts go free

Healths and draughts is a reference to drinking. When you drink, you say "cheers" or to drink someone's health. In Arabic, we say "بصحتك". That's why he used the word "healths".

Draughts is when you drink the whole thing, and the cup is empty.

So, he is describing the situation when they were toasting and drinking. Basically, it was a time of celebration and happiness when they gathered around the king. It was a time of carelessness and joy. There were nothing to worry about. They thought that this victory will last forever, but it didn't.

**Student:** he was imprisoned after the execution of Charles.

**Instructor:** this is before the execution of Charles.

The king was imprisoned in 1649. The poem was written in 1642. Actually, the poem was written for a specific occasion. Let me read this for you.

That year, Richard Lovelace presented a petition to the British parliament that protested the Bishops Exclusion Bill. The bill prevented those heavily involved with the Churches of England from enacting any control over matters concerning the church.

إذا كان هناك مرسوم تم إصداره يمنع أي شخص من أن يكون له سلطة على الكنيسة البريطانية، فقام بمعارضة هذا المرسوم بأنه يجب أن يبدي رأيه بما يخص الكنيسة وبسبب معارضته تم وضعه في السجن.

- Fishes that tipple in the deep

Know no such liberty

The deep refers to the ocean and the sea.

Tipple is an old word for drink. ويمكن أن تأتي بمعنى تتزوج

He says; fishes that drink in the ocean know no such liberty.

So, first he refers to the birds in the sky, and now to the fishes in the sea. They are so free and have all the water around them; they are not restricted, but he says: when I remember those times and how free I was, I forget about the prison bars.

So, he sees that he is still free although he is behind the prison bars.

---

- When like committed linnets I  
With shriller throat shall sing

Linnets is a kind of birds. A species of some birds.

Committed means caged, imprisoned.

Shriller from shrill and it means high pitched; when you have a loud voice.

So, he compares himself to those birds "linnets" that are put in a cage; and he says: I am like these birds; I have the ability to sing in a very loud way even in the prison.

---

- The sweetness, Mercy, Majesty,  
And glories of my King;

So, he is going to sing the songs of celebrating the sweetness, mercy, majesty and glories of king Charles I.

That proves that he is not really regretful even in the prison.

---

- When I shall voice aloud how good  
He is, how Great should be,

So again, he wants to speak up about how good and how great the king is.

---

- Enlarged Winds, that curl the Flood,  
Know no such Liberty.

Enlarged winds: it is a wind that has been made larger or more powerful than a regular wind; a very strong wind.

Curl means to turn or hold back.

What does he say about wind?

He is saying: even those very strong winds in the sky that have the ability to restrict the flood have no freedom compared to the freedom that he has even when he is behind the prison bars.

---

▪ We have a simile in this stanza, can you find it?  
Like committed linnets.

▪ Anastrophe

I with shriller throat shall sing. (it is: I shall sing with shriller throat)

▪ Alliteration in line no. 3

Mercy, majesty.

---

- Stone Walls do not a Prison make,

Nor Iron bars a Cage;

أي أنه غير مكترث بقضبان الحديد والجدران الحجرية.

What makes a prison is not a stone walls nor iron bars.

Your thoughts is what matters; you can be outside and feel imprisoned.

---

- Minds innocent and quiet take

That for an Hermitage.

What is an hermitage?

It is from the word hermit "ناسك", and hermitage is "صومعة"  
"الناسك".

Because I have quiet, peaceful and innocent mind, I am in an hermitage.

I am not bothered in prison because my mind and my heart are at peace.

---

- If I have freedom in my Love,

And in my soul am free,

Angels alone that soar above,

Enjoy such Liberty.

Soar above means fly so high.

If I am freeing my love to the king and my love to Althea, in my soul, I am a free person. Only angels in the sky that fly so high enjoy my freedom. Neither the fish in the sea, the birds in the sky nor the strong winds that stop the flood know the meaning of the freedom. Only angels can enjoy the freedom that I have.

- Can you find an anastrophe in the last stanza?  
Stone walls do not a prison make. (stone walls do not make a prison)
- Minds innocent and quiet. (innocent an quite minds)
- In my soul am free. (am free in my soul)
- What do we call the repetition of “know no such liberty”?  
Refrain/ Chorus/ hook اللازمة
- There is an anaphora in stanza no. 2  
The repetition of “our”.  
The repetition of “when”.
- Anastrophe  
When thirsty grief in wine we steep. (we steep in wine)
- Metaphor in stanza no. 1  
Comparing love to a bird.

\*\*\*\*\*

- نصوص الامتحان هي مما أخذناه وترجمناه حتى لو تم شرحها فهي غير مطلوبة ما لم تتم ترجمتها.
- قصيدة song to Celia مطلوبة كترجمة.
- Sonnet 18 مطلوبة كترجمة.

\*\*\*\*\*

*That's all is all for today  
See you next time.*

## يعلن معهد الأنوار

عن افتتاح الدورات المكثفة لقسم الترجمة (التعليم المفتوح) للسنوات الأولى والثانية والثالثة والرابعة بإشراف الأستاذ هيثم زينو 2022/2021 التسجيل مسبق على الرقم 0945045463

السنة الثالثة				السنة الأولى				
2-12	أدبية من 3 فـ 1	2022/3/21	الأثنين	4-2	نحو من 1 فـ 1	2022/3/17	الخميس	
2-12		2022/3/22	الثلاثاء	4-2		2022/3/20	الأحد	
2-12		2022/3/23	الأربعاء	4-2		2022/3/21	الاثنين	
2-12		2022/3/24	الخميس	4-2:30		2022/3/22	الثلاثاء	
2-12		2022/3/27	الأحد	4-2		2022/3/23	الأربعاء	
السنة الرابعة				4-2	نحو من 1 فـ 2	2022/3/27	الأحد	
5:30-4	مقالة من 4 فـ 1	2022/3/20	الأحد	4-2:30		2022/3/28	الاثنين	
5:30-4		2022/3/21	الاثنين	4-2		2022/3/29	الثلاثاء	
5:30-4		2022/3/22	الثلاثاء	4-2		2022/3/31	الخميس	
5:30-4		2022/3/23	الأربعاء	12-10		2022/3/29	الثلاثاء	
5:30-4		2022/3/24	الخميس	4-2	2022/3/30	الأربعاء		
4-2	لغويات مقارنة من 4 فـ 1	2022/4/5	الثلاثاء	12-10	ثقافة من 1 فـ 1	2022/3/31	الخميس	
4-2		2022/4/6	الأربعاء	4-2		2022/4/3	الأحد	
4-2		2022/4/7	الخميس	12-10		2022/4/4	الاثنين	
4-2		2022/4/10	الأحد	السنة الثانية				
4-2		2022/4/11	الاثنين	12-10		مقال من 2 فـ 2	2022/3/20	الأحد
			12-10	2022/3/21	الاثنين			
			12-10	2022/3/22	الثلاثاء			
			12-10	2022/3/24	الخميس			
			5:30-4	صوتيات من 2 فـ 2	2022/3/27	الأحد		
			5:30-4		2022/3/28	الاثنين		
			5:30-4		2022/3/29	الثلاثاء		
			5:30-4		2022/3/30	الأربعاء		
			4-2:30	مقال من 2 فـ 1	2022/3/29	الثلاثاء		
			2-12		2022/3/30	الأربعاء		
			2-12		2022/4/2	الجمعة		
			2-12		2022/4/3	الأحد		

للاستفسار أو الاتصال:  
0112260050-0112229425  
أو زوروا صفحتنا على الفيس بوك:  
alanwar.us@



Demo Mode

026532