

- **LECTURE-10-ENGLISH POETRY**
- **The Victorian Poetry**

•The main characteristics of the Victorian Poetry

• الخصائص الرئيسية للشعر الفيكتوري

١--It was an age of drastic changes in the British society as a result of industrialization and rich landowners were turning into businessmen.

- كان عصر التغييرات الجذرية للمجتمع البريطاني ونتيجة للتصنيع وتملك الأراضي للأثرياء تحول لرجال الأعمال.

٢--It was an age of adventure, free enterprise and individual initiative.

- كان عصر المغامرة والعمل الحر والمبادرات الفردية

٣--It was age of imperialism. The reasons for imperialism were fundamentally economic:

- كان عصر الإمبريالية- والأسباب الاقتصادية للإمبريالية بشكل أساسي هي:

A-looking for cheap raw- material.

- البحث عن مواد خام رخيصه

B-Finding markets for manufactured goods.

- إيجاد أسواق لسلع مصنعة

٤--Names of great imperialists and politicians appeared in the Victorian age: e.g. Disraeli and Gladstone.

- ظهرت أسماء كبيرة للإمبرياليين والسياسيين بالعصر الفيكتوري- مثلا دزرائيلي وجلادستون

٥--It was an age of scientific progress in which great scientists and thinkers lived: e.g. Darwin, Huxley, Karl Marx

- كان عصر التقدم العلمي الذي عاش فيه علماء عظماء ومفكرين: مثلا داروين، هكسلي، كارل ماركس

٦--Faith in the reality of progress was the main characteristic of the early Victorian Age. Doubt, skepticism and questioning became the main characteristic of the later Victorian Age.

- الإيمان بواقع التقدم هي سمة رئيسية للعصر الفيكتوري لوقت مبكر. الشك- أصبح الشك والتشكيك سمة رئيسية للعصر الفيكتوري لوقت متأخر.

٧--The Victorian Age was an age of agnosticism and skepticism. It was an age of weak religious belief.

● العصر الفيكتوري عصر الشك والارتياب- إنه عصر المعتقد الديني الصالح.

8-These aspects were more or less reflected in the poetry of Tennyson, Browning and Matthew Arnold.

● عكست بشكل أو بآخر هذه الجوانب لشعر تينيسون براوننج وماثيو أرنولد.

“My Last Duchess-Robert Browning
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

“My Last Duchess-Robert Browning
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

“My Last Duchess-Robert Browning
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

“My Last Duchess-Robert Browning
 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,
 “My Last Duchess-Robert Browning
 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
 “My Last Duchess-Robert Browning
 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
 “My Last Duchess-Robert Browning
 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

As if alive. Will't please you rise? We'll meet
 The company below, then. I
 "My Last Duchess-Robert Browning
 I repeat,
 The Count your master's known munificence
 Is ample warrant that no just pretence
 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, thought a rarity,
 Which Claus of Innsbruck cast in bronze for me!
 "My Last Duchess-Robert Browning

- **ROBERT BROWNING (1812-1889) روبرت براوننج**
- Browning was born of parents who were not rich but were well off enough to enable the son, whose genius they recognizes, to dedicate himself to literature.
- ولد براوننج لوالدين غير أغنياء ولكن جيدين بما يكفي لتمكين قبالة الابن، أعترف بهم عبقرية - خصص ذاته للأدب.
- He married the poet Elizabeth Barret in 1846. He and his wife had lived in Italy since their marriage till his wife's death in 1861.
- تزوج من الشاعرة اليزابيث باريت عام ١٨٤٦ - هو وزوجته عاشا في إيطاليا منذ زواجهما حتى وفاة زوجته عام ١٨٦١.
- Then he returned to London and lived there till his death in 1889.
- عاد إلى لندن وعاش هناك حتى وفاته عام ١٨٨٩

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• ملخص وتعليق Summary and Commentary

-Upstairs at his palace in October of 1564, the Duke of Ferrara—a city in northeast Italy on a branch of the Po River—shows a portrait of his late wife, who died in 1561, to a representative of the Count of Tyrol, an Austrian nobleman?
- الطابق العلوي بقصره في أكتوبر ١٥٦٤ - الدوق فيرارا - من مدن شمال شرق إيطاليا على فرع نهر بو - يظهر صورة لزوجته الراحلة - توفيت ١٥٦١ - متمثلة عن الكونت تيرول والنبيل النمساوي؟
- The duke plans to marry the count's daughter after he negotiates for a handsome dowry from the count.
- الدوق يمهّد للزواج من ابنة كونت بعد أن تفاوض وهياً المهر .
- While discussing the portrait, the duke also discusses his relationship with the late countess, revealing himself—wittingly or unwittingly—as a domineering husband who regarded his beautiful wife as a mere object, a possession whose sole mission was to please him.
- خلال مناقشة الدوق لعلاقته الأخيرة مع الكونتيسة - كشف عن نفسه كزوج مستبد بقصد أو من دون قصد - بأعتباره زوجته الجميلة مجرد كائن - كان هدفها الوحيد امتلاك مهمة أَرْضائه.
- His comments are sometimes straightforward and frank and sometimes subtle and ambiguous.
- تعليقاته واضحة وصريحة أحياناً وخفية وغامضة أحياناً .
- Several remarks hint that he may have murdered his wife, just a teenager at the time of her death two years after she married him, but the oblique and roundabout language in which he couches these remarks falls short of an open confession.
- ملاحظات عدة إشارة إلى انه ربما يكون قاتل زوجته، بعد عامين لزوجته منها وكمرهق وقت وفاتها ، لكن الاعتراف المفتوح اللغة المائلة والملتوية وقصر الملاحظات .

- The duke tells the Austrian emissary that he admires the portrait of the duchess but was exasperated with his wife while she was alive, for she devoted as much attention to trivialities –as she did to him. , he says, “I gave commands; / “Then all [of her] smiles stopped together.”
- يقول الدوق للمبعوث النمساوي انه معجب بصورة الدوقة لكنه غضب لزوجته حين كانت على قيد الحياة، لأنها كرست اهتمامها لأمر تافهة ، كما فعلت له. ، ويقول: "أنه يعطى الأوامر؛ /" ثم فوق ذلك يقفا ليبتسما معا".
-Does commands mean that he ordered someone to kill her?
- هل الأوامر تعني أنه أمر شخص لقتلها؟
- The poem does not provide enough information to answer these questions.
- القصيدة لا توفر ما يكفي من المعلومات للإجابة على هذه الأسئلة
- Nor does it provide enough information to determine whether the duke is lying about his wife or exaggerating her faults.
- كما أنها لا توفر معلومات كافية لتحديد ما إذا كان الدوق يكذب عن زوجته أو يببالغ بعيوبها
- Whatever the case, research into her life has resulted in speculation that she was poisoned.
- بكل حال - قد أدى البحث لحياتها بتوقعات بأنها تعرضت للتسميم .
- This poem is loosely based on historical events involving Alfonso, the Duke of Ferrara, who lived in the 16th century.
- يستند تساهل القصيدة على أحداث تاريخية تنطوي على ألفونسو- الدوق فيرارا، الذي عاش في القرن ١٦
- The Duke is the speaker of the poem, and tells us he is entertaining an emissary who has come to negotiate the Duke’s marriage (he has recently been widowed) to the daughter of another powerful family.
- الدوق هو متكلم القصيدة- ويقول لنا أن المبعوث مرسل للتفاوض بزواج الدوق (مؤخرا بأنه أرملة) لابنة عائلة قوية أخرى.
- As he shows the visitor through his palace, he stops before a portrait of the late Duchess, apparently a young and lovely girl.
- من خلال قصره يظهر للزائر - انه يتوقف أمام آخر صورة للدوقة - والواضح فتاة صغيرة وجميلة

- The Duke begins reminiscing about the portrait sessions, then about the Duchess herself.
 - بدأ الدوق بالحنين إلى جلسات الصورة- ثم عن الدوقة نفسها.
- The Portrait of the Duchess
 - صورة الدوقه
-The portrait of the late Duchess of Ferrara is a fresco, a type of work painted in watercolors directly on a plaster wall.
 - والصورة لأواخر دوقه فيرارا هو فريسكو- رسمت كنوع عمل للوحة مائية مباشرة على جدار الجبس.
- The portrait symbolizes the duke's possessive and controlling nature in as much as the duchess has become an art object which he owns and controls.
 - ترمز اللوحة لطبيعة الدوق الغيور والمسيطر بقدر ما أصبح الدوق كموضوع للفن يمتلك ويتحكم.