

الأدب الإنجليزي 'عصر النهضة' Literature of Renaissance

للدكتور / محمد النعيمي

إعداد / تغريد

Lecture 1

Renaissance :

- Renaissance, the great flowering of art, architecture, Politics, and the study of literature,
- usually seen as the end of the Middle Ages and the beginning of the Modern world, which came about under the influence of Greek and Roman models.
- It began in Italy in the late 14th cent., culminated in the High Renaissance in the early 16th cent, (the period of *Michelangelo and *Machiavelli), and spread to the rest of Europe in the 15th cent, and afterwards.

عصر النهضة :

- عصر النهضة، وازدهار كبير للهندسة المعمارية والفن والسياسة، ودراسة الأدب،
- وعادة ما ينظر إليها على أنها نهاية العصور الوسطى وبداية العالم الحديث، والذي جاءت تحت تأثير النماذج اليونانية والرومانية.
- بدأت في إيطاليا في أواخر القرن الـ(14) ، وبلغت ذروتها في مطلع القرن (16) ، (في فترة مايكل أنجلو * وميكافيلي *)، وامتدت الى بقية أنحاء أوروبا في القرن الـ(15).

Its emphasis was humanist:

- that is, on regarding the human figure and reason without a necessary relating of it to the superhuman
- but much of its energy also came from the *Neoplatonic tradition in writers such as : *Pico della *Mirandola.
- The word Renaissance has been applied in the 20th cent, to earlier periods which manifested a new interest in and study of the classics, such as the 12th cent, and the period of Charlemagne.
- But the Italian Renaissance is still seen as a watershed in the development of civilization, both because of its extent and because of its emphasis on the human, whether independent of or in association with the divine.
- See J. A. Symonds, History of the Renaissance in Italy (1875-86); W. Pater, Studies in the History of the Renaissance (1873); J. Burckhardt, The Civilization of the Renaissance in Italy (English trans., S. G. C. Middlemore, 1929).

وبعد ذلك. كان تركيزه انساني:

- هذا باعتبار شخصية الإنسان، وبدون ضرورة إتصاله بالقدرات البشرية الخارقة ،
- ولكن جزءاً كبيراً من طاقته جاءت أيضاً من تقاليد الأفلاطونية الحديثة هؤلاء الكتاب أمثال : *بيكو ديلا *ميراندولا .
- وقد طبقت كلمة النهضة في القرن الـ(20) ، في الفترات السابقة التي تجلت فيها اهتمامات جديدة ودراسة الكلاسيكيات، مثل القرن (12) ، وفترة شارلمان.
- ولكن "عصر النهضة الإيطالية"، لا يزال يعتبر نقطة تحول في تطور الحضارة ، بسبب مداه وبسبب تركيزه على الإنسان، سواء كانت مستقلة أو بالتعاون مع الإله .
- انظر ج. أ سيموندس، وتاريخ عصر النهضة في إيطاليا (1875-86)؛ ؛ W. Pater ، دراسات في تاريخ عصر النهضة (1873)؛ ؛ بوركهارت ل.، حضارة عصر النهضة في إيطاليا (الانكليزية العابرة، SGC ميدلمور، 1929).

- **This course provides** a concise introduction to the literature of Elizabethan and Stuart England (1558–1649).
- **It is aimed** chiefly at undergraduate students taking courses on sixteenth and seventeenth-century English literature,
- **but** will hopefully be useful, too, for taught postgraduates looking to refresh or consolidate their knowledge of the period's literature, and lecturers preparing or teaching Renaissance courses.

- **يقدم هذا المقرر** مقدمة موجزة للأدب الـ اليزابيثي وإنجلترا ستيوارت (1558-1649).
- **ويهدف** ذلك بصورة رئيسية على طلاب المرحلة الجامعية أخذ دورات في الأدب الانكليزي القرن السادس عشر والسابع،
- **ولكن** نأمل أن تكون مفيدة أيضا ، تدرس لطلبة الدراسات العليا تبحث لتجديد أو تعزيز معرفتهم للأدب في تلك الفترة، والمحاضرين إعداد أو تدريس مقررات عصر النهضة.

- The beginnings of what we now describe as 'Renaissance' or 'Early Modern' English literature precede the accession of Elizabeth I (1558),
- but Renaissance literary culture only became firmly established in (England) in the second half of the sixteenth century.
- Similarly, while the literature produced between 1649 and the Restoration of the Monarchy (1660) could be said to belong to the Renaissance,
- the unusual historical context in which it was produced marks the Interregnum as a distinctive literary era. This is why this book concentrates on the literature of the late sixteenth and early seventeenth centuries

- بدايات ما وصفنا الآن باسم "عصر النهضة" أو "الأدب الإنجليزي الحديث" يسبق انضمام اليزابيث الأولى (1558)،
 - ولكن نهضة الثقافة الأدبية أصبحت راسخة في (انكلترا) فقط في النصف الثاني من القرن السادس عشر.
 - وبالمثل ، في حين يمكن أن الأدبيات التي صدرت بين عامي 1649 واستعادة النظام الملكي (1660) يمكن القول أنها تنتمي إلى عصر النهضة ، .
- و في السياق التاريخي الغير عادي الذي أنتجته يضع فترة الإنقطاع كحقيقة أدبية مميزة ، هذا هو السبب في هذا الكتاب يركز على أدب من أواخر القرن 16 وأوائل 17

Renaissance Definition:

- The period in European history that marked the end of the Middle Ages. It began in Italy in the late fourteenth century.
- In broad terms, it is usually seen as spanning the fourteenth, fifteenth and sixteenth centuries, although it did not reach Great Britain, for example, until the 1480s or so.
- The Renaissance saw an awakening in almost every sphere of human activity, especially science and philosophy and the arts.
- The period is best defined by the emergence of a general philosophy that emphasized the importance of the intellect, the individual and world affairs.
- It contrasts strongly with the medieval worldview, characterized by the dominant concerns of faith, the social, collective and spiritual salvation.
- Prominent writers during the Renaissance include :
 - ✓ Niccolo Machiavelli and Baldassare Castiglione in Italy,
 - ✓ Miguel de Cervantes and Lope de Vega in Spain,
 - ✓ Jean Froissart and Francois Rabelais in France,
 - ✓ Sir Thomas More and Sir Philip Sidney in England .
 - ✓ and Desiderius Erasmus in Holland.

تعريف عصر النهضة:

- وشهدت فترة التاريخ الأوروبي ، التي ميزت نهاية العصور الوسطى. بدأت في إيطاليا في أواخر القرن الرابع عشر.
- بعبارات عامة، وينظر عادة على أنها تغطي القرن 14 ، الخامس عشر والسادس عشر، على الرغم من أنها لم تصل إلى بريطانيا العظمى، على سبيل المثال حتى عام 1480 أو نحو ذلك .
- شهد عصر النهضة صحوة تقريبا في كل مجالات النشاط البشري، والعلوم، وخصوصا الفلسفة والفنون.
- وهو أفضل تعريف لفترة قبل ظهور الفلسفة العامة التي أكدت على أهمية الفكر، وشؤون الفرد والعالم.
- وهو يتناقض بشدة مع وجهة النظر العالمية في العصور الوسطى، والتي تتميز بالماخوف السائدة من الإيمان، والخلاص الاجتماعي والجماعي والروحية.
- الكتاب البارزين خلال عصر النهضة وتشمل :
 - ✓ [مكيافيلي نيكولو وكاستيغليون في إيطاليا]
 - ✓ [ميغيل سرفانتس ولوب دي فيغا في إسبانيا]
 - ✓ [جان فرويسارت، وفرانسوا رابيل في فرنسا]
 - ✓ [والسيد توماس مور والسيد فيليب سيدني في إنكلترا]
 - ✓ [وايراسموس ديسيدريوس في هولندا] .

Following chapters focus on the major literary genres:

[drama - poetry – prose]

This century, like (a golden age) , has restored to light the liberal arts . . . achieving what had been honoured among the ancients, but almost forgotten since.
(Marsilio Ficino, 1482)

تركز الفصول التالية على الأنواع الأدبية الرئيسية :

[الدراما (المسرحية) - الشعر - النثر]

هذا القرن، وكأنه (العصر الذهبي) ، أعادت النور إلى الآداب ... إنجاز ما قد تم تكريمه بين القدماء، ولكن يكاد يكون منسياً منذ ذلك الحين (مارسيليو فيسينو، 1482)

THE HISTORICAL CONTEXT:

- The 'Renaissance' (meaning 'rebirth') describes the movement which saw renewed European interest in classical culture between the late fourteenth and mid-seventeenth centuries.
- Having initially sought to emulate the achievements of the Greek and Roman empires, Renaissance scholars and artists later sought to out-do their ancient predecessors, and therefore engaged in fresh intellectual and artistic exploration.
- The origins of the 'Renaissance' have been hotly debated but most scholars agree that it originated in late fourteenth-century Italy, where it was fostered by a new generation of humanist scholars. Its influence was gradually felt all across Europe, reaching England by the early sixteenth century.

السياق التاريخي:

في عصر النهضة معنى " النهضة " تصف الحركة التي شهدت تجدد الاهتمام الأوروبي في الثقافة الكلاسيكية بين نهاية القرن 14 ومنتصف القرن 17.

بعد أن سعت في البداية لمحاكاة إنجازات الإمبراطوريات اليونانية والرومانية، وعلماء عصر النهضة وفنانين سعوا في وقت لاحق للتفوق على أسلافهم القدماء، وشاركوا بالتالي في الاستكشاف الفكري والفني الجديد.

كانت تدور مناقشات حامية بشأن منشأ "عصر النهضة" ولكن معظم العلماء يوافقون على أنها نشأت في أواخر القرن الرابع عشر في إيطاليا، حيث أنها قد تعزز بجيل جديد من العلماء الإنساني. ورأى تدرجياً نفوذها في جميع أنحاء أوروبا ، ووصلت إلى إنكلترا مطلع القرن السادس عشر.

The specific term 'Renaissance' (or rinascita) was first used :

- by Italian art historian Giorgio Vasari
- in his Lives of the Most Eminent Painters(1550) to describe the achievements of recent artists; achievements he saw as marking a revival in the arts, after a period of long decay

- المصطلح المحدد "عصر النهضة" أو (المولد الجديد) استخدمت أولاً :
من قبل مؤرخ الفن الإيطالي جورجيو فاساري
في بلده يعيش معظم الرسامين البارزين(1550) لوصف إنجازات الفنانين الأخيرة؛ وإنجازات اعتبره علامات نهضة
في مجال الفنون، بعد فترة من طويلة من التدهور

- following the fall of the Roman Empire. Not until the nineteenth century was the term used more broadly to describe the period and culture of early modern Europe (1500–1700);
- and only in the twentieth century did the term come to be a standard label for the era.

بعد سقوط الامبراطورية الرومانية. لم يكن يستخدم هذا المصطلح حتى القرن التاسع عشر على نطاق أوسع لوصف فترة ثقافة
مطلع أوروبا الحديثة (1700-1500)،
و فقط في القرن العشرين فإن المصطلح يأتي ليكون تسمية موحدة لتلك الحقبة.

- Some modern scholars have questioned the use of the term 'Renaissance', arguing that it overstates the break with the past and downplays Medieval knowledge of classical learning.

وشكك بعض العلماء الحديث استخدام مصطلح "عصر النهضة"،
معتبرين أنه يببالغ في الانفصال مع الماضي ويقلل من قيمة المعرفة في القرون الوسطى والتعلم الكلاسيكي (التقليدي القديم)

Such scholars often prefer to describe the period as 'early modern'; but this label has its drawbacks, too, potentially overemphasising the similarities between Renaissance and modern culture.

- The more traditional term 'Renaissance' is favoured for the title of this guide, but appears alongside the phrase 'early modern' in the text.
- Although Elizabethan and Stuart writers did not refer to their era as the 'Renaissance' it was a concept they understood,
- and highlights the fact that it was an era of new advances in European knowledge, akin to those associated with the great classical civilisations.

العلماء غالباً ما تفضل لوصف الفترة بـ 'مطلع العصر الحديث' ؛ ولكن هذه التسمية لها عيوبها، أيضا، وهي احتمالية المبالغة في التشبيه بين عصر النهضة والثقافة الحديثة . ويجذب أكثر تقليدية مصطلح "عصر النهضة" لعنوان هذا الدليل، ولكن تظهر جنبا إلى جنب مع عبارة 'مطلع العصر الحديث' في النص. على الرغم من أن الكتاب إليزابيث و ستيوارت لم تشر إلى عصرهم باسم "عصر النهضة" كان مفهوما أنهم فهموا ، ويسلط الضوء على حقيقة أنه عصر التطورات الجديدة في المعارف الأوروبية، شبيهة بتلك المرتبطة بالحضارات الكلاسيكية العظيمة .

Religion :

- Religion was central to life in Renaissance England. Officially, everyone was Christian. In such a culture religion was not simply an ideology it was a way of life, and to write about any aspect of life was almost inevitably to touch on religion.
- The importance of Christianity in early Renaissance Europe was reinforced by the strength of the Catholic Church (led by the Pope). In 1500 all the major Western European states and their people belonged to it; but there had long been discontent within the Catholic community about perceived clerical corruption.

الدين :

- الدين أمر أساسي للحياة في "إنكلترا النهضة". رسميا كان الجميع مسيحي. في مثل هذا الدين الثقافة ليست مجرد أيديولوجية (معتقدات ومفاهيم) بل كانت أسلوباً للحياة ، وللكتابة عن أي جانب من جوانب الحياة تقريبا لا بد أن يتطرق إلى الدين.

- وقد تم تعزيز المسيحية في أوروبا مطلع عصر النهضة بفضل قوة الكنيسة الكاثوليكية (بقيادة البابا). عام 1500 ، جميع الولايات الرئيسية " دول أوروبا الغربية " وشعوبها ينتمون إليه ، ولكن كانت هناك فترة طويلة استياء داخل الطائفة الكاثوليكية حول فساد رجال الدين .

❖ **In 1517 ... Martin Luther (an ex-monk)**

- nailed ninety-five theses to the door of the church in Wittenberg that questioned the authority and doctrines of the Catholic Church Luther
- And his fellow campaigners sought the reformation of the Church from within, but, faced with intransigence, criticism soon hardened into opposition
- and the reformers came to believe that the only way (to re-establish God's 'true' church was to break away and found their own 'Protestant' Church) .
- This movement became known as (the Protestant Reformation) .
- At first Protestantism was a fringe religion **but** it grew in power as a number of Northern European states became Protestant.

في 1517 ... مارتن لوثر (راهب سابق)

نشر 95 من أطروحاته على باب الكنيسة في فيتنبرغ التي شككت في السلطة ومذاهب لوثر والكنيسة الكاثوليكية - وسعى لوثر وزملائه لإصلاح الكنيسة من الداخل ، ولكن في مواجهة التعنت، والنقد ومعارضة الاصلاحيين ، - وجاء إلى الاعتقاد بأن السبيل الوحيد (إعادة إنشاء كنيسة حقيقية لعبادة الله كان بالانفصال وإيجاد 'كنيستهم البروتستانتية' الخاصة بهم). - هذه الحركة أصبحت تعرف باسم (الإصلاح البروتستانتية) . - في البداية كانت البروتستانتية ديانة هامشية ولكنها نمت في السلطة ، كما أصبحت عدد من دول شمال أوروبا بروتستانتية.

❖ **Henry VIII (1509–47):**

- declared himself 'Supreme Head' of the Church of England.
- Henry's reasons for (challenging the authority of the Pope and the Catholic Church were political and personal, rather than doctrinal) .
- Little more than a decade earlier the Pope had awarded him the title (of Defender of the Faith) **after he attacked Luther's views (1521).**
- but by 1527 Henry was considering divorcing his first wife, " Catherine of Aragon " so that he might marry " Anne Boleyn " .
- Given the reasons behind Henry's conflict with Rome, it is perhaps not surprising that the English Church did not alter substantially during his reign .

هنري الثامن (1509-47)

أعلن نفسه " الوئيس الأعلى " لكنيسة إنجلترا . وكانت أسباب هنري (تحدياً لسلطة البابا والكنيسة الكاثوليكية السياسية والشخصية وليست مذهبية (عقائدية)) وفي وقت سابق أكثر قليلاً من عقد (10 سنوات) البابا منحه لقب (حامي العقيدة) بعد أن هاجم وجهات نظر لوثر (1521) ولكن قبل 1527 هنري كان يفكر في طلاق زوجته الأولى، "كاترين أراغون"، حيث أنه قد يتزوج " أني بولين " بالنظر للأسباب الكامنة وراء نزاع هنري مع روما، ربما ليس مستغرباً أن الكنيسة الإنجليزية لم تتغير إلى حد كبير خلال فترة حكمه.

❖ James :

- James did not grant Catholics greater tolerance, as some Puritans had feared he might,
- and encouraged the preparation of a new English translation of the Bible published in 1611 as the " translation King James Authorised Bible ".
- Such would-be reformers came to be known as 'Puritans' because of their desire to further 'purify' the Church and their favouring of an ascetic religious culture.

جيمس :

- جيمس لم يمنح المزيد من التسامح للكاتوليك، كما كان قد يخشى بعض الإصلاحيين ،
- وشجعت على إعداد ترجمة إنكليزية جديدة من الكتاب المقدس نشرت في 1611 باسم " ترجمة الكتاب المقدس المعتمد الملك جيمس".
- جاء مثل هؤلاء الإصلاحيين المعروفين باسم 'المتشددون' نظراً لرغبتهم في مواصلة 'تنقية' في الكنيسة وعلى تفضيل ثقافة دينية زاهدة .

Western Europeans :

- Western Europeans were (generally Christian) .
- but recognised the existence of at least two other religions :(Judaism and Islam) .
- The followers of both faiths are conventionally stigmatised in the period's literature.
- Jews are associated with avarice and usury,
- while Islamic figures are stereotyped as barbaric, untrustworthy, lustful pagans.
- Yet most English people would have had little knowledge of either religion. This was especially true of Islam.
- Although Christians were accustomed to regard Islam as a false faith,
- most had to rely on " second-hand accounts " for their knowledge of it , **because** the only Europeans who had much contact with the Islamic East were traders and diplomats.
- Opposition to Islam and the countries associated with it was deep-rooted, **finding its origins in** (the Medieval Crusades) **to recover** the Holy Land from the Muslims,
- but Western antipathy was fuelled " in the sixteenth century " **by the growing power** of the Ottoman (or Turkish) Empire **and its extension** westwards with the Turks laying 'claim to
- [pivotal territory " in the eastern Mediterranean " and " North Africa]
- Including [Cyprus in 1571] and [Tunis in 1574]
- Such was the perceived threat that the Spanish, the Venetians and the Pope **formed a league** to fight against the Turks, famously defeating them in the "Battle of Lepanto " (1571).

أوروبا الغربية :

- أوروبا الغربية كانت (عموماً مسيحية) .
- والمعترف بها وجود اثنين على الأقل من الديانات الأخرى: (اليهودية والإسلام) .
- والتابعين لكلا الديانتين كانوا بشكل تقليدي كأنهم موصومين بالعار في ادب تلك الفترة .
- * ارتبط اليهود بالطمع والربا ،
- * بينما الشخصيات الإسلامية في قالب نمطي كوثيون ، شهوانيون ، غير جديرين بالثقة ، بربر .
- رغم ذلك كان الشعب الإنكليزي لديه معرفة قليلة عن كلتا الديانتين . وكان هذا صحيحاً بشكل خاص للإسلام .
- رغم أن المسيحيين كانوا معتادين على اعتبار الإسلام كعقيدة كاذبة ،
- وكان معظم الاعتماد على (الروايات " الوصف الغير مباشر ") لمعرفتهم به **لأن** الأوروبيين فقط الذين كانوا على اتصال أكثر " الشرق الإسلامي" التجار والدبلوماسيين .
- وكانت المعارضة للإسلام والبلدان المرتبطة به متأصلة ، **وتجد أصولها في** "الحروب الصليبية العصور الوسطى" **لاسترداد** الأرض المقدسة من أيدي المسلمين ،
- لكن الكراهية الغربية أثرت " في القرن السادس عشر " **بالقوة المتنامية** للإمبراطورية العثمانية (أو التركية) وامتدادها غرباً مع الأتراك
- [مطالبة الأرض المحورية في شرقي البحر الأبيض المتوسط وشمال أفريقيا]
- بما في ذلك [قبرص في 1571] و [تونس عام 1574]
- وكان هذا هو التهديد المتوقع أن الإسبان، والفيينسيون والبابا **شككت تحالف** لمحاربة الأتراك، وتنتج عنها هزيمة العثمانيين الشهيرة لهم في "معركة ليبانتو" (1571).

The Jews :

- The Jews had long been persecuted in Europe but were a more familiar religious minority than Muslims, living within (as well as beyond) Europe.
- Jews were expelled from England in 1290 but returned in small numbers during subsequent centuries.
- By the late sixteenth century there were small Jewish communities in London and Bristol, although those involved were obliged to conform outwardly to Protestantism, **both because** other religions were not tolerated and because of the strength of contemporary anti-Jewish feeling.
- Such antipathy had a long history: the association of the Jews with the death of Jesus and with money lending (which the Bible condemned) had long encouraged European Christians **to look down on the Jews** as an ungodly sect, **while their status** as an 'alien', homeless people made them a perennial object of suspicion.
- The curiosity and anxiety aroused by religious and cultural 'aliens' in the period is **reflected in** the ambivalent representation of Jews in late sixteenth-century **plays such as** Christopher Marlowe's The Jew of Malta and Shakespeare's The Merchant of Venice.

اليهود :

- اليهود اضطهدوا طويلاً في أوروبا لكنهم أقلية دينية مألوفة أكثر من المسلمين، الذين يعيشون داخل وخارج أوروبا .
- اليهود قد طردوا من إنجلترا في 1290 لكنهم عادوا إليها بأعداد صغيرة خلال القرون اللاحقة .
- وبحلول أواخر القرن السادس عشر كانت هناك مجتمعات يهودية صغيرة في لندن وبريستول، على الرغم من أن هؤلاء المعنيين اضطروا إلى التوافق ظاهرياً للطائفة البروتستانتية ، **سواء بسبب** عدم التسامح مع الأديان الأخرى، ونظراً لقوة المشاعر المعادية لليهود المعاصرين .
- هذه الكراهية لها تاريخ طويل: لإرتباط اليهود بموت المسيح عيسى وبقراض المال "الربا" (الذي أدانته الكتاب المقدس) قد شجع "الأوروبيين المسيحيين" لفترة طويلة **النظر إلى اليهود نظرة استصغار** كطائفة شريرة ، بينما منزلتهم ك "أغراب"، مشردين لهم وجوه دائمة للريبة .
- الفضول والقلق الذي أثار "اليهود الأجانب" دينياً وثقافياً في تلك الفترة ، **يتجلى في** التمثيل المتناقض لليهود في أواخر القرن السادس عشر **مسرحيات مثل** كريستوفر مارلو في "يهودي مالطا" وشكسبير في " تاجر البندقية" .

Magic :

- In Renaissance Europe faith in Christianity co-existed with a widespread belief in magic. Even monarchs and religious leaders took magic seriously.
- Elizabeth I famously consulted contemporary magus John Dee **for advice** about the most auspicious date for her coronation,
- while her successor, James I participated in a series of witchcraft trials and published his own study **of the subject**, (Demonology) (1597).
- The extent of popular interest in magic is reflected **in the proliferation** of texts about magic in the late sixteenth and early seventeenth centuries.
- **In England such literature included** non-fiction books about witchcraft, accounts of witchcraft trials, and a large body of poems, plays and prose romances featuring magicians and witches.
- Such literature appears to have proved **especially popular**(in the Jacobean period), **when the accession of** (James I) generated fresh interest in the subject.
- **One of the best known examples of Jacobean 'witchcraft' literature**, William Shakespeare's Macbeth (performed c. 1606) (which features a chorus of witches who predict the future) **is thought to have been written** to cater for this fashion.

السحر :

- في عصر النهضة في أوروبا إعتقاد تعايش المسيحية مع إيمان واسع النطاق في السحر. حتى الملوك والزعماء الدينيين أخذوا السحر على محمل الجد.
- إليزابيث استشارة الساحر المعاصر جون دي **للحصول على المشورة** حول الموعد الأكثر ملائمة لتتويجها،
- بينما خليفته جيمس شارك في سلسلة من محاكمات السحرة ونشرت دراسته الخاصة **لهذا الموضوع** (Demonology) علم الشياطين (1597).
- وينعكس مدى الاهتمام الشعبي بالسحر **في انتشار** النصوص في نهاية القرن 16 وأوائل القرن 17.
- **وشملت هذه المؤلفات في إنكلترا** كتب غير روائية (خيالية) عن السحر ، وروايات من محاكمات السحرة، ومجموعة كبيرة من المسرحيات والقصائد والنثر والرومانسيات تميز السحرة والساحرات.
- يبدو هذه المؤلفات قد أثبتت أنها **شعبية خاصة** (في فترة اليعقوبي) ، **حين انضمام** (جيمس الأول) الذي أحدث اهتماما جديدا في هذا الموضوع .
- **ويعتقد واحد من أفضل الأمثلة المعروفة في أدب السحر اليعقوبي**، (ماكبث) لـ وليم شكسبير (يؤدبها ج. 1606) (والتي تحتوي على كثير من السحرة الذين تنبؤ بالمستقبل) **ويعتقد أنه قد كتب لتلبية هذه الموضة** .

Perceptions of what constituted magic (varied).

- Some contemporaries distinguished between 'black' and 'white' magic, categorizing magic used to :
 - hurt or injure people, animals or property as 'black'
 - and magic used to help or heal as 'white'.
- Contemporaries, likewise distinguished between different types of magician: such as witches, magi, and cunning men and women.
- Witches were generally understood: to be people 'who either by open or secret league, wittingly and willingly, consented to [give help] and assistance ... in the working of wonders';
 - while a magus was believed to be a 'great magician who by dint of deep learning, ascetic discipline, and patient skill could command the secret forces of the natural and supernatural world' like (Shakespeare's Prospero).
 - Far humbler was the figure of the 'cunning' man or woman, who was believed to possess knowledge that allowed him or her to heal animals and people.
 - Some contemporaries, including (James I) , condemned all kinds of magic as demonic,
 - but anecdotal evidence suggests that others were not opposed to those who practiced 'white' magic .
 - and the witchcraft laws, first introduced in the sixteenth century, focused on those who practiced 'black' magic'

المفاهيم المتعلقة بما يشكل السحر (تختلف).

- وميز بعض المعاصرين بين السحر 'الأسود' و 'الأبيض'،
وتصنيف (السحر) يستخدم :
- لإيذاء أو جرح الناس أو الحيوانات أو الممتلكات يسمى 'السحر الأسود' .
 - وسحر المستخدم للمساعدة أو شفاء يسمى 'السحر الأبيض'.
 - والمعاصرين كذلك تميز بين أنواع مختلفة من (السحرة) :
 مثل ساحر، مجوس ، رجال ونساء مخادعين .
مفهوم السحرة عموماً :
 - ان يكون الناس إما بالإتحاد العلني أو السري ، عن قصد وعن طيب خاطر ،
 توافق لمنح مساعدة ... وتقديم المساعدة في عمل المعجزات .
 - في حين كان يعتقد الدجال أنه 'الساحر العظيم الذي بفضل التعلم العميق ، والانضباط الزاهد، ومهارة المريض يمكن أن يحظى بالقوى السرية من العالم الطبيعي والخرق للطبيعة مثل ' (بروسبيرو شكسبير)
 - وكان دهاء الرجل أو المرأة الأكثر تواضعاً الذي كان يعتقد بأنه يمتلك المعرفة التي تسمح له أو لها بشفاء الحيوانات والناس.
 - بعض المعاصرين، بمن في ذلك (جيمس الأول) أدانت جميع أنواع السحر بأنه شيطاني .
 - ولكن هناك أدلة تشير إلى أن آخرين لم يعارضوا على أولئك الذين يمارسون السحر 'الأبيض'
 - وقوانين السحر، قَدَّم لأول مرة في : القرن السادس عشر، وركزت على أولئك الذين يمارسون السحر 'الأسود' .

Lecture 2

❖ CONTEXTS AND CONDITIONS :

- At the end of the 1400 s, the world changed.
- Two key dates can mark the beginning of modern times :
 - In 1485,
 - ✓ the Wars of the Roses came to an end,
 - ✓ and, following the invention of printing, William Caxton issued the first imaginative book to be published in England
 - ✓ Sir Thomas Malory's retelling of the Arthurian legends as *Le Morte D'Arthur*.
 - In 1492,
 - ✓ Christopher Columbus's voyage to the Americas opened European eyes to the existence of the New World.
 - ✓ both geographical and spiritual, are the key to the Renaissance, the 'rebirth' of learning and culture, which reached its peak in Italy in the early sixteenth century and in Britain during the reign of Queen Elizabeth I, from 1558 to 1603.

❖ السياقات والظروف :

- في نهاية 1400 تغير العالم .
- تاريخان رئيسيان يمكن أن تشيرا الى بداية العصر الحديث :
 - في 1485،
 - ✓ جاء نهاية حرب الوردتين
 - ✓ وبعد اختراع المطبعة ، وويليام كاكستون أصدر الكتاب الخيالي الأول لكي ينشر في إنجلترا
 - ✓ إعادة رواية السيد توماس مالوري لأساطير آرثر باعتبار آرثر قد مات .
 - في عام 1492،
 - ✓ فتحت رحلة كريستوفر كولومبوس للأمريكتين عيون الأوروبية إلى وجود العالم الجديد.
 - ✓ من الناحيتين الجغرافية والروحية ، هي مفتاح لعصر النهضة، "نهضة " للتعليم والثقافة، والذي بلغ ذروته في إيطاليا في أوائل القرن السادس عشر، وفي بريطانيا في عهد الملكة اليزابيث الأولى، 1558-1603.

- England emerged from the Wars of the Roses (1453–85) with a new dynasty in power,
- (the Tudors)
- As with all powerful leaders, the question of succession became crucial to the continuation of power.
- So it was with the greatest of the Tudor monarchs :
 - ✓ Henry VIII, whose reign lasted from 1509 to 1547. In his continued attempts to father a son and heir to the line, Henry married six times. But his six wives gave him only one son and two daughters, who became
 - ✓ King Edward VI,
 - ✓ Queen Mary I,
 - ✓ and Queen Elizabeth I.

- خرجت إنكلترا من حرب الوردتين (1453-1485) مع سلالة جديدة في السلطة أسرة (تيودور).
- كما هو الحال مع جميع الزعماء الأقوياء، أصبحت مسألة الخلافة حاسمة باستمرار القوة.
- **لدا كان لديها الأعظم من ملوك تيودور:**
- ✓ **هنري الثامن**، الذي استمر حكمه من 1509 إلى 1547.
- وفي محاولات الأب (هنري الثامن) المستمرة لإبنا ووريثنا إلى خط الخلافة ، تزوج هنري ست مرات. ولكن زوجاته الست أعطينه ابن واحد فقط وابتنان، الذين أصبحوا
- ✓ **الملك إدوارد السادس**
- ✓ **والملكة ماري الأولى**،
- ✓ **والملكة إليزابيث الأولى**.

- **The need for the annulment of his first marriage, to Catherine of Aragon, brought Henry into direct conflict with the Catholic church, and with Pope Clement VII (1521–32) in particular.**
- **In reaction to the Catholic church's rulings, Henry took a decisive step which was to influence every aspect of English, then British, life and culture from that time onwards.**
- ✓ **He ended the rule of the Catholic church in England,**
- ✓ **closed (and largely destroyed) the monasteries – which had for 58 The Renaissance 1485–1660 centuries been the repository of learning, history, and culture –**
- ✓ **and established himself as both the head of the church and head of state.**

- الحاجة إلى فسخ زواجه الأول من "كاترين أراجون"، جلب هنري في صراع مباشر مع الكنيسة الكاثوليكية، ومع البابا كليمنت السابع (1521-1532) خاصة.
- **كرد فعل على أحكام الكنيسة الكاثوليكية**، اتخذ هنري خطوة حاسمة التي كانت تؤثر على كل جانب من جوانب اللغة الإنجليزية، ثم البريطانية والحياة والثقافة ومن ذلك الوقت فصاعداً.
- ✓ أنهى حكم الكنيسة الكاثوليكية في إنكلترا،
- ✓ وأغلق (ودمر إلى حد كبير) الأديرة - التي كانت لمدة 58 قرن (عصر النهضة 1485-1660) مستودعاً للتعليم، والتاريخ، والثقافة -
- ✓ وفرض نفسه كرئيس الكنيسة ورئيس الدولة .

- **The importance of this move, known as the Reformation, is huge. In a very short period of time, centuries of religious faith, attitudes and beliefs were replaced by a new way of thinking.**
- ✓ **Now, for example, the King as 'Defender of the Faith' was the closest human being to God – a role previously given to the Pope in Rome.**
- ✓ **Now, England became Protestant, and the nation's political and religious identity had to be redefined.**
- ✓ **Protestantism, which had originated with Martin Luther's 95 Theses in Wittenberg in 1517, became the official national religion,**
- ✓ **and the King rather than the Pope became head of the church.**

- أهمية هذه الحركة ، المعروفة باسم الإصلاح، كانت عظيمة. في فترة قصيرة جداً من الزمن، تم استبدال قرون من المواقف الدينية، والإيمان والمعتقدات **بطريقة جديدة للتفكير**.
- ✓ الآن، على سبيل المثال، كان الملك ك' المدافع عن العقيدة' الإنسان الأقرب إلى الإله. وهو الدور الممنوح مسبقاً للبابا في روما.
- ✓ والآن، أصبحت إنكلترا بروتستانتية، وهوية الأمة السياسية والدينية يجب أن يعاد تعريفها ،
- ✓ البروستانتية التي نشأت مع أطروحات 95 مارتن لوثر في فيتنبرغ في 1517، أصبحت الديانة الرسمية الوطنية ،
- ✓ والملك بدلاً من البابا أصبح رئيساً للكنيسة.

- Although King Henry himself remained nominally Catholic, despite being excommunicated by the Pope, all the Catholic tenets, from confession to heaven and hell, were questioned.
- **It was, quite simply, the most radical revolution in beliefs ever to affect the nation. The closest equivalent shock to the nation's religious and moral identity :**
is Charles Darwin's On " the Origin of Species" (1859) .
whose theories undermined the religious and biblical beliefs of Victorian society and led to a colossal crisis of identity and faith.

- على الرغم من أن الملك هنري نفسه لا يزال كاثوليك اسماً ، على الرغم من طرده من قبل البابا (أي حرمانه من قبل الكنيسة الكاثوليكية) ،
- جميع المعتقدات الكاثوليكية، من الاعتراف إلى الجنة والجحيم ، شكك فيها.
- **بكل بساطة، الثورة الأكثر تطرفاً في المعتقدات من أي وقت مضى للتأثير على الأمة. الصدمة المكافئة الأقرب إلى الهوية الدينية والأخلاقية في البلاد:**
هو تشارلز داروين في كتابه " أصل الأنواع " (1859)،
النظريات التي قوضت (أضعفت) المعتقدات الدينية والكتاب المقدس للمجتمع الفيكتوري وأدت إلى أزمة هائلة للهوية والعقيدة .

The Reformation in the reign of Henry VIII provoked a similarly overwhelming crisis in England in the sixteenth century. England's identity began to be separate and distinct from Europe. The nation was to affirm its individuality historically **in two ways:**

- ✓ in the conquest of Empire,
- ✓ and in the domination of the seas,
achieved during the reign of Henry's daughter Elizabeth I.

أثارت حركة الإصلاح في عهد هنري الثامن أزمة ساحقة على نحو مماثل في انكلترا في القرن السادس عشر. وبدأت هوية انكلترا لتكون منفصلة ومستقلة عن أوروبا. فقد كانت الدولة تؤكد فريديتها من الناحية التاريخية **بطريقتين:**

- ✓ بالاستيلاء على الإمبراطورية،
- ✓ وبالسيطرة على البحار،
والتي تحققت خلال فترة حكم اليزابيث الأولى ابنة هنري .

Henry VIII's break with Rome was not carried out as an isolated rebellion.

Two European thinkers, in particular, established the climate which made it possible :

- ❖ The first of these was the Dutch scholar **Erasmus**
- whose enthusiasm for classical literature was a major source for the revival in classical learning.
- His contempt for the narrowness of Catholic monasticism (expressed in The Praise of Folly) was not an attempt to deny the authority of the Pope, but a challenge to the corruption of the Catholic church.

انفصال هنري الثامن مع روما لم ينفذ كإفصال تمرد.
اثنين من المفكرين الأوروبيين بشكل خاص ، خلق المناخ للاحتمالية ذلك :

- ❖ وكان أول هذه الباحث الهولندي **إيراسموس**
- الذي حماسه للأدب الكلاسيكي (التقليدي) كان مصدراً رئيسياً لنهضة التعليم التقليدي.
- واحتقاره لضيق الرهبنة الكاثوليكية معبراً عنها بـ (مديح الحماسة) لم تكن محاولة لإنكار سلطة البابا، ولكن تصدياً لفساد الكنيسة الكاثوليكية.

- Erasmus had no time for unnecessary ritual, the sale of pardons and religious relics.
- He wished to return to the values of the early Christian church and **in order to do so, produced** a Greek edition (1516) of the Scriptures in place of the existing Latin one.
- Through his visits to England, Erasmus became a friend of **Sir Thomas More, who was later beheaded** for refusing to support Henry VIII's divorce from Catherine of Aragon.
- Although much of **Erasmus's work** prepared the ground for Protestant reforms, **his aim** was to purify and remodel the Catholic church, not to break away from it. **He represented** the voice of learning and knowledge, of liberal culture and tolerance.

- كان إيراسموس ليس لديه وقت لطقوس أو شعائر دينية لا داعي لها (المقصود شعائر ابتدعها بعض مدعي الدين)، مثل = بيع صكوك الغفران والآثار الدينية.
- وتمنى العودة الى قيم الكنيسة المسيحية القديمة **وأنتج من أجل القيام بذلك**، طبعة يونانية (1516) من الكتاب المقدس بدلاً من اللاتينية القائمة (الموجودة) .
- من خلال زيارته الى انكلترا، أصبح إيراسموس صديق **السيد توماس مور**، الذي **أعدم في وقت لاحق** لرفضه دعم طلاق الملك هنري الثامن من "كاترين أراغون".
- وعلى الرغم من أن معظم **عمل إيراسموس** مهد الطريق للإصلاحات البروتستانتية، **وإن هدفه** كان لتنقية وإعادة تشكيل الكنيسة الكاثوليكية، وليس للانفصال بعيداً عن ذلك . **إنه يمثل** صوت العلم والمعرفة، والثقافة الليبرالية والتسامح.

- ❖ it was a quite different temperament, the German **Martin Luther's**, which marked the decisive break with Rome.
- Luther agreed with much of what Erasmus said about the corruption of the Catholic church but they disagreed on their responses and Luther refused to submit to the Pope's authority.
- **Many historians regard 1517, when Luther pinned to a chapel door his 95 Theses Against the Sale of Papal Indulgences**, as the start of the Reformation and the birth of Protestantism.
- Luther's continuing opposition to the Pope **led to** his excommunication (1521) and the further spread of religious individualism in Northern Europe.
- It is against this background that we should place Henry VIII's adoption of the role of the head of the English church and the church's own quite separate style of Anglicanism.

- ❖ وكان طباع مختلفة تماماً، **الألماني مارتن لوثر** في، الذي يمثل قطيعة حاسمة مع روما.
- لوثر واتفق مع كثير مما قاله إيراسموس عن فساد الكنيسة الكاثوليكية ولكن فإنهم يختلفون في ردودهم ولوثر رفض الخضوع لسلطة البابا.
- **كثير من المؤرخين يعتبرون 1517، عندما علق لوثر على باب الكنيسة الأطروحات 95 له ، ضد بيع صكوك الغفران البابوية،** كبداية الإصلاح ومولد البروتستانتية.
- استمرار معارضة لوثر للبابا **أدت الى** طرده (1521) ، و زيادة انتشار الفردانية الدينية في أوروبا الشمالية.
- من هذا المنطلق ينبغي أن نضع اعتماد هنري الثامن في دور رئيس الكنيسة الإنجليزية والكنيسة نفسها نمط مستقل تماماً عن الأنجليكانية ..

- Luther's mission in developing the church outside Catholicism was taken up by the Frenchman, Jean Calvin.
- Like Luther, Calvin saw the Bible as the literal word of God and the very foundation for his ideas.
- For the last twenty years of Calvin's life, Geneva became the powerhouse of Protestantism.
- It functioned as a model of civic organization and behaviour and included a much stricter morality –
- **for example :**
- ✓ dress was austere,
- ✓ patriarchy took a stronger grip,
- ✓ drama was censored,
- ✓ women were drowned and men beheaded for adultery.

• دور لوثر في التطوير خارج الكنيسة الكاثوليكية تناولها الفرنسي جان كالفن.
 • ويمثل لوثر، كالفن يرى أن الكتاب المقدس هو كلمة الله والركيزة الأساسية لأفكاره.
 • طوال السنوات العشرين الماضية من حياة كالفن، أصبحت جنيف القوة (مركز النفوذ) للبروتستانتية.
 • أنها تعمل كنموذج للتنظيم المدني والسلوك والمتضمن مبادئ أخلاقية أشد صرامة بكثير -

على سبيل المثال :

- ✓ اللباس كان صارماً ،
- ✓ السلطة الأبوية (وهو نظام تكون فيه القوامة أو الحكم أو الرئاسة للرجل) أحاطت قبضة أقوى ،
- ✓ كانت رقابة المسرحيات ،
- ✓ ونساء أغرقن ورجال قطعت رؤوسهم بسبب الزنا.

- This was significant because the ideas developed in Geneva spread to regions of Northern Europe, including Scotland and the non-conformist tradition in England and Wales.
- This influential movement culminated a century later in the triumph of Cromwell's Puritan Commonwealth. After the Reformation,
- the place of man in the world had to be re-examined. This was a world which was expanding.
- In 1492, Christopher Columbus travelled in search of the Indies, landing first in the Caribbean island of Hispaniola. For many years he was credited with having 'discovered' the Americas.

- وهذا مهم لأن الأفكار التي نمت في جنيف امتدت إلى مناطق شمال أوروبا، بما في ذلك اسكتلندا والتقليد المنفصل في إنكلترا وويلز.
- وتوجت هذه الحركة المؤثرة بعد قرن واحد في انتصار "الكومنولث البروتستانتية" في كرومويل. بعد الإصلاح،
- مكان الرجل في العالم يجب إعادة النظر فيه. وكان هذا العالم الذي يتوسع.
- وسافر كريستوفر كولومبوس عام 1492، في البحث عن جزر الهند، هبط أولاً في جزيرة هيسبانيولا الكاريبية. لسنوات عديدة كان له الفضل بعد في اكتشاف الأمريكتين.

- ❖ Over the next century or so, **Copernicus and Galileo** would establish scientifically that the Earth was not the centre of the universe but (the sun) .
- This expansion was reflected in the mental explorations of the time.
- ❖ The figure of the Dutch philosopher **Erasmus** also takes on considerable importance here. His humanist thinking had a great influence on generations of writers whose work placed man at the centre of the universe.

- ❖ في القرن المقبل ، أو نحوه ، كوبرنيكوس ونظام غاليليو **تنشئ علمياً** أن الأرض ليست مركز الكون بل (الشمس) .
- انعكس هذا التوسع في الاستكشافات العقلية ذلك الوقت.
- ❖ ويأخذ تصور الفيلسوف الهولندي **إيراسموس** أيضاً على أهمية كبيرة هنا. وكان تفكيره الإنساني له تأثير كبير على أجيال من الكتاب **الذي يقوم بعمل وضع** الرجل في مركز الكون.

It was not by accident that neo-Platonic philosophy, from the great age of classical Greece,

- ✓ became dominant in the Renaissance.
- ✓ Its ideals of the harmony of the universe and the perfectibility of mankind, formulated before the birth of Christianity,
- ✓ opened up the humanist ways of thinking that pervaded much European and English Renaissance writing.

لم يكن من قبيل المصادفة أن الفلسفة الأفلاطونية الجديدة، التي ابتدأت من زمن عظيم من اليونان القديمة ،
 ✓ أصبحت مهيمنة في عصر النهضة.
 ✓ مثلها العليا لإنسجام الكون والكمال للبشرية، صيغت قبل ولادة المسيحية،
 ✓ فتحت طرق التفكير الإنساني الذي يتخلل كثيراً كتابة عصر النهضة الإنجليزية والأوروبية.

Literature before the Renaissance **had frequently offered** ideal patterns for living which were dominated by the ethos of the church, but **after the Reformation** the search for individual expression and meaning took over. Institutions were questioned and re-evaluated, often while being praised at the same time. But where there had been conventional modes of expression, **reflecting** ideal modes of behaviour – religious, heroic, or social – Renaissance writing **explored** the geography of the human soul, redefining its relationship with authority, history, science, and the future. This involved experimentation with form and genre, and an enormous variety of linguistic and literary innovations in a short period of time.

الأدب قبل عصر النهضة **عرض في كثير من الأحيان** أنماط مثالية للعيش التي كانت تهيمن عليها روح (أخلاقيات) الكنيسة، **ولكن بعد الإصلاح** تولت البحث عن التعبير والمعنى الفردي. تم استجواب المؤسسات وإعادة تقييمها، وكثيراً ما يتم الإشادة بها في الوقت نفسه. ولكن حيثما كان هناك أساليب تقليدية للتعبير، **مما يعكس** أوضاع مثالية للسلوك-الدينية، والبطولية، أو الاجتماعية- كتابة عصر النهضة **استكشفت** جغرافية الروح البشرية، إعادة تحديد علاقتها مع السلطة والتاريخ والعلوم والمستقبل. وشمل هذا التجريب بالشكل والنوع ومجموعة هائلة من الابتكارات اللغوية والأدبية في فترة قصيرة من الزمن.

Reason was the driving force in this search for rules to govern human behaviour in the Renaissance world. **The power and mystique of Christianity had been overthrown in one bold stroke:** where the marvellous no longer holds sway, real life has to provide explanations. Man, and the use he makes of his powers, capabilities, and free will, is thus the subject matter of Renaissance literature, **from the early sonnets** modelled on Petrarch to the English epic which closes the period (**Paradise Lost**), published after the Restoration, when the Renaissance had long finished.

والسبب هو القوة الدافعة في هذا البحث عن القواعد التي تحكم السلوك البشري في عالم عصر النهضة.
سلطة وغموض المسيحية قد أسقطا بضربة واحدة جريئة: حيث لم تعد الخوارق (المعجزات) تسيطر عليها، الحياة الحقيقية تقدم إيضاحات (تفسيرات) لما يحصل في الكون). وهكذا الرجل، أنه يجعل من استخدام سلطاته، قدرات، وإرادة حرة، هو موضوع أدب عصر النهضة، **من أوائل السوناتات** على نمط بتزارك إلى الملحمة الإنكليزية التي تغلق الفترة (**الفردوس المفقود**) ، التي نشرت بعد التجديد ، عند وقت طويل كان قد انتهى عصر النهضة.

The Reformation gave cultural, philosophical, and ideological impetus to English Renaissance writing. The writers in the century following the Reformation had to explore and redefine all the concerns of humanity. In a world where old assumptions were no longer valid, where scientific discoveries questioned age-old hypotheses, and where man was the central interest, it was the writers who reflected and attempted to respond to the disintegration of former certainties. For it is when the universe is out of control that it is at its most frightening – and its most stimulating. There would never again be such an atmosphere of creative tension in the country. What was created was a language, a literature, and a national and international identity.

الإصلاح أعطى دفعة ثقافية وفلسفية وعقائدية لكتابة عصر النهضة الإنجليزي . وكان الكتاب في قرن ما بعد الإصلاح يستكشف ويعيد تعريف جميع الإهتمامات الإنسانية. في عالم كانت الافتراضات القديمة لم تعد صالحة، حيث الاكتشافات العلمية تشكك بالفرضيات القديمة ، وفيها كان الرجل مركز الإهتمام ، وكان الكتاب الذين عكسوا وسعوا في الرد على تفكك الحقائق السابقة. لأنه عندما يخرج الكون عن نطاق السيطرة فإنه في أكثر تخوفه - وأكثر إثارة . لن يكون هناك أبداً مرة أخرى مثل جو من التوتر الإبداعي في البلد. وكان ما تم إنشاؤه أدب، لغة وهوية وطنية ودولية.

At the same time there occurred the growth, some historians would say the birth, of modern science, mathematics and astronomy. In the fourth decade of the sixteenth century

Copernicus replaced Aristotle's system with the sun, rather than the Earth, at the centre of the universe.

In anatomy, Harvey discovered (1628) the circulation of the blood, building on sixteenth-century work in Italy.

There was a similar explosion from the start of the seventeenth century in the discovery, development and use of clocks, telescopes, thermometers, compasses, microscopes – all instruments designed to measure and investigate more closely the visible and invisible world.

في الوقت نفسه هناك حدث النمو، يقول بعض المؤرخين أن ولادة، العلوم الحديثة والرياضيات وعلم الفلك. في العقد الرابع من القرن السادس عشر كوبرنيكوس استبدل نظام أرسطو بالشمس بدلاً من الأرض في مركزية الكون .

(كوبرنيكوس يقول أن الشمس مركز الكون) <----> (أرسطو يقول أن الأرض مركز الكون) .

في علم التشريح، اكتشف هارفي (1628) الدورة الدموية ، بناء على أعمال القرن السادس عشر في إيطاليا.

وكان هناك انفجار مماثل من البداية القرن السابع عشر في اكتشاف وتطوير واستخدام الساعات، التلسكوبات (المناظير) ، مقياس الحرارة، البوصلات، المجاهر - جميع الآلات صممت للقياس والتحقق (التحري) بشكل أكثر دقة للعالم المرئي والغير مرئي .

The writing of the era was the most extensive exploration of human freedom since the classical period. This led English literature to a new religious, social and moral identity which it maintained until the mid nineteenth century.

English became one of the richest and most varied of world literatures, and is still the object of interest and study in places and times distant from its origin.

The Reformation and the century of cultural adjustment and conflict which followed are crucial keys in understanding English literature's many identities.

وكانت كتابة العصر استكشاف أكثر شمولاً لحرية الإنسان منذ الفترة القديمة. وهذا قاد الأدب الإنجليزي إلى هوية دينية وإجتماعية وأخلاقية جديدة التي حافظت عليه حتى منتصف القرن التاسع عشر.

الإنجليزية أصبحت واحدة من أغنى وأكثر تنوعاً للأدب العالمية، وما زال موضع اهتمام ودراسة في أماكن وأوقات بعيدة عن أصلها (منشأها) . في الإصلاح وقرن التكيف الثقافي والنزاعات التي أعقبته مفاتيح حاسمة في فهم العديد من هويات الأدب الإنجليزي.

The literature of the English Renaissance contains some of the greatest names in all world literature:

Shakespeare, Marlowe, Webster, and Jonson, among (the dramatists) ;

Sidney, Spenser, Donne, and Milton among (the poets) ;

Bacon, Nashe, Raleigh, Browne, and Hooker (in prose) ;

and, at the centre of them all," the Authorised Version" of the Bible, published in 1611.

أدب النهضة الإنجليزية يحتوي على بعض أعظم الأسماء في جميع المؤلفات العالمية:

شكسبير، مارلو، وبستر، وجونسون، (بين المسرحيين) ؛

سيدني، سبنسر ودون ميلتون (بين الشعراء) ؛

بيكون، ناش، رالي، براون، وهوكر (في النثر) ؛

وفي مركز كلاً منهم ، " النسخة المعتمدة" من الكتاب المقدس، نشرت في 1611.

So many great names and texts are involved because so **many questions were under debate:**

- what is man ?,
- what is life for ?,
- why is life so short ?,
- what is good and bad (and who is to judge) ?,
- what is a king ? , what is love ?

These are questions which have been the stuff of literature and of philosophy since the beginning of time, but they were never so actively and thoroughly made a part of everyday discussion as in the Elizabethan and Jacobean ages.

وتشارك العديد من الأسماء الكبيرة والنصوص لأن **العديد من الأسئلة كانت قيد المناقشة:**

- ما هو الرجل ؟،
- ما هي الحياة بالنسبة لـ ؟
- لماذا الحياة قصيرة جداً ؟
- وما هو الجيد والسيء (ومن هو الذي يحكم)،
- ما هو الملك ؟،
- ما هو الحب ؟

هذه هي الأسئلة التي كانت مادة للأدب والفلسفة منذ بداية الزمن ، لكنها لم تكن كذلك بفعالية وبدقة جعل جزء من المناقشة اليومية كما هو الحال في العصور الاليزابيثي واليعقوبي.

- Politically, it was an unsettled time.
- Although **Elizabeth reigned** for some **forty-five years**, there were constant threats, plots, and potential rebellions against her.
- Protestant extremists (Puritans) were a constant presence; many people **left the country** for religious reasons, in order to set up the first colonies in Virginia and Pennsylvania, the beginnings of another New World. Catholic dissent (the Counter-Reformation) reached its most **noted** expression in **Guy Fawkes's "Gunpowder Plot"** of 5 November 1605, still remembered on that date every year.
- And Elizabeth's one-time favorite, the "**Earl of Essex**", led a plot against his monarch which considerably unsettled the political climate of the end of the century.

• سياسياً، كان وقت غير مستقراً (مضطرباً) .

• على الرغم من أن **اليزابيث حكمت** لحوالي **خمسة وأربعين عاماً**، كانت هناك تهديدات مستمرة ومؤامرات وثورات محتملة ضدها.

• المتطرفين البروتستانت (المتشددون) بوجود مستمر؛ كثير من الناس **غادروا البلاد لأسباب** دينية، من أجل إقامة المستعمرات الأولى في فيرجينيا وبنسلفانيا، بداية لعالم جديد آخر.

• المعارضة الكاثوليكية (لجنة الإصلاح) الذي تم التوصل إليه في التعبير **أيرز في** "مؤامرة البارود" **جاي فوكس** من 5 نوفمبر 1605، ما زال يتذكر هذا التاريخ في كل سنة.

• وأحد المقربين السابقين للملكة اليزابيث وهو "**إيرل اسيكس**"، **قاد** مؤامرة ضد الملكة (اليزابيث) التي أدت لزعت المناخ السياسي إلى حد كبير في نهاية القرن.

**** معلومات خارجية (لتوضيح بعض ما جاء في الفقرة السابقة " مؤامرة البارود ")**

بعد أن أصبح **جيمس الأول** ملكاً على إنجلترا في 1603م-بعدها بقليل أرخى جيمس قوانين الحظر والتي تعرضت للكاتوليكية بالغررامات والاعتقال وحتى بالموت. ومع ذلك فإن الهياج الناتج في البرلمان أفضاه بالعدول عن قراره وقد أشعر هذا الفعل الكاثوليك بالخيانة من قبل الملك. وقد قررت مجموعة من الشباب الكاثوليك المتحمسين الاستيلاء على مقاليد الأمور وذلك عن طريق تدمير الحكومة الإنجليزية بأكملها. وعلى إثر ذلك قاموا بهرب براميل من **البارود** في سرايب البرلمان. وقد استعد **جاي فوكس** لإشعال هذه البراميل في 5 نوفمبر 1605م، عندما يجتمع الملك واللوردات والأعيان في البرلمان. ولكن المؤامرة تم اكتشافها عن طريق الخيانة ومن ثم تم القبض على المتآمرين وإعدامهم. وقد حفرت هذه الذكرى مكانها في ذاكرة الإنجليز، وأصبح إشعال النيران للاحتفال وحرق دمية تدعى (جاي) عادة سنوية يحتفلون بها ضمن احتفالات **ليلة النيون فاير** احتفاءً بنجاة الملك.

- Elizabeth's reign did, however, give the nation some sense of stability, and a considerable sense of national and religious triumph when,
- in 1588, "the Spanish Armada", the fleet of the Catholic King Philip of Spain, was defeated.
- England had sovereignty over the seas, and her seamen (pirates or heroes, depending on one's point of view) plundered the gold of the Spanish Empire to make their own Queen the richest and most powerful monarch in the world.

- عهد إليزابيث، بيد أن يعطي الأمة قدر من الاستقرار، وإحساس كبير بانتصار القومية والدينية،
- في عام 1588، "أسطول أرمادا الإسبانية"، أسطول فيليب الملك الكاثوليكي لإسبانيا، هزم.
- كان لإنجلترا السيادة على البحار، و البحارة (القراصنة أو الأبطال، اعتماداً على وجهة نظر واحدة) نهب ذهب "الإمبراطورية الإسبانية" لجعل الملكة الخاصة بهم الملكة الأغنى والاقوى في العالم.

- With this growth in the wealth and political importance of the nation, London developed in size and importance as the nation's capital.
- The increasing population could not normally read or write, but did go to the theatre.
- Hence, from the foundation of the first public theatre in 1576, the stage became the forum for debate, spectacle, and entertainment.
- It was the place where the writer took his work to an audience which might include the Queen herself and the lowliest of her subjects. Hand in hand with the growth in theatrical expression goes the growth of modern English as a national language.

- ومع هذا النمو في الثروة والأهمية السياسية للأمة، وضعت لندن في حجمها وأهميتها كعاصمة البلاد.
- قد يكون تزايد عدد السكان التي لا تقرأ عادة ولا تكتب، ولكنهم يذهبون للمسارح .
- لذا ، أسس المسرح العام الأول في عام 1576 ، المسرح أصبح مكان للاجتماع والمناقشة والمشاهدة، والترفيه.
- كان المكان الذي فيه يأخذ الكاتب عمله إلى جمهور الذي قد يتضمن الملكة نفسها والأكثر تواضعاً من مواضيعها. جنباً إلى جنب مع النمو في التعبير المسرحي يذهب نمو اللغة الإنجليزية الحديثة كلفة وطنية.

Lecture 3

The Sonnet

((تعريف بالسوناتة - متى تكون مفيدة))

A sonnet is a fourteen-line poem in iambic pentameter with a carefully patterned rhyme scheme. Other strict, short poetic forms occur in English poetry (the sestina, the villanelle, and the haiku, for example), but none has been used so successfully by so many different poets.

The form into which a poet puts his or her words is always something of which the reader ought to take conscious note. And when poets have chosen to work within such a strict form, that form and its strictures make up part of what they want to say. In other words, the poet is using the structure of the poem as part of the language act: we will find the "meaning" not only in the words, but partly in their pattern as well.

A sonnet can be helpful when writing about emotions that are difficult to articulate. It is a short poem, so there is only so much room to work in. As well, the turn forces the poet to express what may not be normally expressible. The writing of the poem in this fixed form gives a better understanding of the emotions drive .

❖ **The sonnet can be thematically divided into two sections :**

- The first presents **the theme**, raises an issue or doubt.
- The second part **answers the question**, resolves the problem, or drives home the poem's point.

This change in the poem is called **the turn** and helps move forward the emotional action of the poem quickly.

The Italian, or Petrarchan sonnet :

named after Francesco Petrarch (1304-1374), the Italian poet, was introduced into English poetry in the early 16th century by Sir Thomas Wyatt (1503-1542). Its fourteen lines break into an **octave** (or **octet**), which usually rhymes abbaabba, but which may sometimes be abbacddc or even (rarely) abababab; and a **sestet**, which may rhyme xyzxyz or xyxyxy, or any of the multiple variations possible using only two or three rhyme-sounds.

The English or Shakespearean sonnet :

developed first by Henry Howard, Earl of Surrey (1517-1547), consists of three quatrains and a couplet-- that is, it rhymes **abab cdcd efef gg**.

❖ **Review :**

مراجعة وخلاصة ((للسوناتة الإنجليزية – والإيطالية))

The Italian, or Petrarchan sonnet :

Fourteen lines
Iambic pentameter
Consists of an **octet** (eight lines) of two envelope quatrains
Usually **abba abba**,
Sometimes **abba cddc**,
Or rarely **abab abab**;
The turn occurs at the end of the octave and is developed and closed in the sestet.
And a **sestet** (six lines)
Which may rhyme **xyzxyz**
Or **xyxyxy**

The English or Shakespearean sonnet :

Fourteen lines
Iambic pentameter
Consists of **three Sicilian quatrains** (four lines)
And a **heroic couplet** (two lines)
Rhymes: **abab cdcd efef gg**
The turn comes at or near line 13

The Italian form, in some ways the simpler of the two, usually projects and develops a subject in the octet, then executes a turn at the beginning of the sestet, so that the sestet can in some way release the tension built up in the octave.

“Farewell Love and all thy laws for ever”

<p>Farewell Love and all thy laws for ever, Thy baited hooks shall <u>tangle</u> me no more; <u>Senec</u> and <u>Plato</u> call me from thy lore To perfect wealth my wit for to <u>endeavour</u>. In blind error when I did persever, <u>Thy</u> sharp <u>repulse</u>, that <u>pricketh</u> aye so sore, Hath taught me to set in trifles no store And <u>scape</u> forth, since liberty is lever. Therefore farewell; go trouble younger hearts And in me claim no more authority; With idle youth go use thy property And thereon spend thy many <u>brittle</u> darts. For hitherto though I have lost all my time, Me lusteth no longer rotten boughs to climb.</p>	<p>a b b a a b b a c d d c e e</p>	<p>become confused science . Plato stands for knowledge attempt your. Rejection. Causes pain, stings escape. hard but easily broken</p>
--	--	--

- Wyatt Devonshire (1557)

شرح وتحليل القصيدة

The poet will leave love and follow a different way. He has had enough from love. The poet discovers that love is like prison. Now he has changed; he has a hard heart, he will no more be controlled by love. So, he says farewell love and all your rules and restrictions forever. Falling in love is likened to baited hooks which attract the fish to come, and then fall in the trap. The poet says that the same thing happens to lovers, inexperienced ones. When they are attracted by the sweetness and beauty of love, knowing nothing about its painful suffering and bitter endings.

The poet will not be impressed by baited hooks of love anymore. Seneca and Plato are calling him to knowledge and philosophy. He found that he was almost blind when he paid attention to love and was rejected; the thing which painfully hurt him. He knew that love is completely useless.

But now he found the solution which is liberty. So, he again says farewell love, go and trouble people who are young and inexperienced. You have no more authority and control on me. Go to idle people and spend your easily broken arrows on them, although I have wasted and lost my time, I will no longer follow the way of love.

هنا خلاصة وإعادة للشرح المذكور أعلاه تقريباً (بإستثناء ما تحته خط ، هو شرح أكثر لما جاء في الشطر الأخير)

The poet has made up his mind to give up looking for love. Love is a prison and knowledge is liberty. He has found that knowledge is more beneficial than love. He blames himself for the blind mistake he has made when he went to his beloved and sang to her. He should have gone to Plato and Seneca instead. In his opinion, love is a silly thing. Then he asks love to go to those inexperienced lovers. He has got love the waste of time. He does not want to go over rotten branches of trees because if he climbs them he will fall down again.

Tone = pessimistic << ((إيقاع القصيدة))

The Shakespearean sonnet has a wider range of possibilities. One pattern introduces an idea in the first quatrain, complicates it in the second, complicates it still further in the third, and resolves the whole thing in the final couplet.

"Sonnet 138" or "When My Love Swears that She is Made of Truth"

When my love swears that she is made of truth	a
I do believe her, though I know she lies,	b
That she might think me some untutor'd youth,	a
Unlearned in the world's false subtleties.	b
Thus vainly thinking that she thinks me young,	c
Although she knows my days are past the best,	d
Simply I credit her false speaking tongue:	c
On both sides thus is simple truth suppress'd.	d
But wherefore says she not she is unjust?	e
And wherefore say not I that I am old?	f
O, love's best habit is in seeming trust,	e
And age in love loves not to have years told:	f
Therefore I lie with her and she with me,	g
And in our faults by lies we flatter'd be.	g

- William Shakespeare

ترجمة القصيدة

عندما تقسم حبيبي .. إنها مخلصه جداً لي
فإني أثق.. أصدقها ، ولو أنني أعرف أنها كاذبة
فهي تعتقد أنني ساذج لهذه الدرجة
ونسيت أنني أظن لكل حيل العالم المستخفية
واعتقدت بتفكيرها الأحمق أنني ما زلت صغيراً
.رغم علمها أنني تجاوزت أجمل سني العمر
و ببساطة فأنا أصدق كلماتها المعسولة الكاذبة
فمن كلا الناحيتين تُطمس الحقيقة .
فهل لهذا السبب لا تعترفين بأنك غير مخلصه ؟
وهل لهذا السبب أيضاً لا أعترف أنني عجوز ؟
فخير ثياب الحب إنما يتجلى في الثقة .
.. وعمر الحب لا يقاس بالسنين
فحبيبي تكذب في أقوالها ، وبالتالي أنا أكذب عليها .
هكذا ترضي الأكاذيب غرورنا في غمرة أخطائنا

شرح وتحليل القصيدة

The couplet tells us, with its punning on 'lie', that Shakespeare is now registered as one among her flatterers and lovers. They pretend to each other in what a critic sees as a relationship not of 'bitterness but acceptance'. Here we Shakespeare feeling his years and deliberately accepting his beloved's flatteries of his youth, while she accepts his of trust in her promises. 'Vainly' simply, habit' give the game away.

The plain, colloquial diction is offset by the questions and answers which take us into the situation, and the punning and play with the important words: think, simple, lie, bring it sadly home. With sonnet (134), this sonnet (138) was the first of Shakespeare's sonnets to be published, in 1599, as part of an anthology entitled *The Passionate Pilgrim*.

[في الرباعية الأولى – الرباعية الثانية – البيتين الأخيرين]

➤ **First quatrain**; note the puns and the intellectual games:

((لاحظ التورية والألعاب الفكرية))

[I know she lies, so I believe her so that she will believe me to be young and untutored]

➤ **Second quatrain**: [Well of course I know that she doesn't really think I'm young, but I have to pretend to believe her so that she will pretend that I'm young]

➤ **Third quatrain**: [so why don't we both fess up? because love depends upon trust and upon youth]

➤ **Final couplet**, and resolution:

[we lie to ourselves and to each other, so that we may flatter ourselves that we are young, honest, and in love]. Note especially the puns].

((لاحظ التورية خاصة))

You can see how this form would attract writers of great technical skill who are fascinated with intellectual puzzles and intrigued by the complexity of human emotions, which become especially tangled when it comes to dealing with the sonnet's traditional subjects, love and faith.

❖ **Pay close attention to :**

[أعر اهتمام كبير بـ :/]

line-end punctuation

علامات الترقيم آخر السطر

especially at lines four, eight, and twelve,

and to

connective words

روابط الكلمات

like and, or, but, as, so, if, then, when, or which at the beginnings of lines (especially lines five, nine, and thirteen).

Lecture 4

John Donne and metaphysical poetry

(metaphysical poetry) = الشعر الماوراء الطبيعي

معلومات خارجية بسيطة عن الشعر الميتافيزيقي ((للتوضيح))

يقدم (الشعر الميتافيزيقي) إيقاعات ليست مألوفة في الأدب عموماً والإنجليزي خاصة – مجاز طريف – لغة عامية –

مقارنات غير مألوفة يصعب إدراكها مثل :

تشبيهات من الخيال - استعارات من موضوع لآخر بدون رابط واضح – تداعي لأفكار غيبية – مقارنة طويلة لوصف عاطفة أو فكرة أو موقف – وتكون أحياناً بطريقة ساحرة لكن ذكية في نفس الوقت .

نوع القصيدة ؟ (غنائية) + في أي قرن نمى أسلوب دون بشكل عام ؟

+ ما هي الطريقة المعينة التي استخدمها ليطالب القارئ بالإهتمام المتواصل + أو بما كان يطلب القارئ من خلال طريقته ؟

There is no real precedent in English for Donne's love lyrics, either for the sustained variety of verse forms or for the comparably great variety of tone and implied occasion; and though **Donne's style grows out of a general** sixteenth-century aesthetic of "conceited verses," **his particular way of** tight, combative argumentation, **demanding** the relentless close attention of his reader, takes that aesthetic to a dramatically new level.

ماذا يعتبر دون (الحب) ؟

+ على ماذا تؤكد القصائد الكلاسيكية لـ (دون) .

At best, that argumentativeness is of a piece with the subject matter: [love **as** battle of wits, either between the lovers themselves, or between the lovers and the world around them]. **Donne writes some of the classic poems that affirm** love with a pitch of hyperbole: radically transformative, unshakeably enduring, with the capacity of rendering everything else irrelevant.

على من أطلق مسمى (الشعراء الميتافيزيقيين) + ماذا يستخدم (الشعر الميتافيزيقي)

metaphysical poets, the **name given** to a diverse group of 17th century English poets whose work is notable for its ingenious (clever) **use of** intellectual and theological concepts in surprising CONCEITS, strange PARADOXES, and far-fetched IMAGERY.

من هو رائد الشعر الميتافيزيقي + بماذا تميز أسلوبه + ومن من الشعراء أطلق عليهم هذا المسمى أيضاً (الشعراء الميتافيزيقيين)

The leading metaphysical poet was John Donne, **whose** colloquial, argumentative abruptness of rhythm and tone distinguishes his style from the CONVENTIONS of Elizabethan love-lyrics. **Other poets to whom the label is applied include** Andrew Marvell, Abraham Cowley, John Cleveland, and the predominantly religious poets George Herbert, Henry Vaughan, and Richard Crashaw.

من هو الذي أحيا الشعر الميتافيزيقي في القرن 20 + وعلى ماذا أكد / إلى ماذا يشير (الشعر الميتافيزيقي) عادة + وعلى ماذا يدل في بعض الأحيان

In the 20th century, **T. S. Eliot** and others **revived** their reputation, **stressing** their quality of WIT, in the sense of intellectual strenuousness and flexibility rather than smart humour.

The term metaphysical poetry usually refers to the works of these poets, **but it can sometimes denote** any poetry that discusses metaphysics, that is, the philosophy of knowledge and existence.

A Valediction: Forbidding Mourning

As virtuous men pass mildly away
 And whisper to their souls to go,
 Whilst some of their sad friends do say,
 The breath goes now, and some say, No,

So let us melt and make no noise, **5**
 No tear-floods nor sigh-tempests move;
 Twere profanation of our joys (not sacred)
 To tell the laity our love. (common)

Moving of the earth brings harms and fears,
 Men reckon what it did and meant ; (think)**10**
 But trepidation of the sph-eres, (anxiety) (vibration)
 Though greater far, is innocent. (simple)

Dull sublunary lovers' love
 (Whose soul is sense) cannot admit
 Absence, because it doth remove **15**
 Those things which elemented it;

But we, by a love so much refined
 That ourselves know not what it is,
 Interassurèd of the mind,
 Care less eyes, lips, and hands to miss.**20**

Our two souls, therefore, which are one,
 Though I must go, endure not yet
 A breach, but an expansion,
 Like gold to airy thinness beat.

If they be two, they are two so **25**
 As stiff twin compasses are two.
 Thy soul, the fixed foot, makes no show
 To move, but doth if the other do;

And though it in the center sit,
 Yet when the other far doth roam,**30**
 It leans and harkens after it,
 And grows erect as that comes home.

Such wilt thou be to me, who must
 Like the other foot obliquely run;
 Thy firmness draws my circle just,
 And makes me end where I begun

John Donne

شرح وتحليل القصيدة

5 - 8

So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move;
'Twere profanation of our joys
To tell the laity our love.

The speaker explains that he is forced to spend time apart from his lover, (his wife) but before he leaves, he tells her that their farewell should not become an occasion for mourning and sorrow. In the same way that virtuous men die mildly and without complaint, he says, so they should leave without “tear-floods” and “sigh-tempests,” for to publicly announce their feelings in such a way would profane their love.

9 - 12

Moving of the earth brings harms and fears,
Men reckon what it did and meant ; (think)¹⁰
But trepidation of the sph-eres, (anxiety)
(vibration)
Though greater far, is innocent. (simple)

The speaker says that when the earth moves, it brings “harms and fears,” but when the spheres experience “trepidation,” though the impact is greater, it is also innocent (simple).

13 – 20

Dull sublunary lovers' love
 (Whose soul is sense) cannot admit
 Absence, because it doth remove 15
 Those things which elemented it;

But we, by a love so much refined
 That ourselves know not what it is,
 Interassurèd of the mind,
 Care less eyes, lips, and hands to miss.²⁰

The love of “dull sublunary lovers” can not survive separation, but it removes that which constitutes the love itself; but the love he shares with his beloved is so refined and “Inter-assured of the mind” that they need not worry about missing “eyes, lips, and hands.”

Like the rumbling (making deep sound) earth, the dull sublunary (sublunary meaning literally beneath the moon and also subject to the moon) lovers are all physical, unable to experience separation without losing the sensation that comprises and sustains their love. But the spiritual lovers “Care less, eyes, lips, and hands to miss,” because, like the trepidation (vibration) of the spheres (the concentric globes that surrounded the earth in ancient astronomy), their love is not wholly physical. Also, like the trepidation of the spheres, their movement will not have the harmful consequences of an earthquake.

21-28

Our two souls, therefore, which are one,
 Though I must go, endure not yet
 A breach, but an expansion,
 Like gold to airy thinness beat.

If they be two, they are two so ²⁵
 As stiff twin compasses are two.
 Thy soul, the fixed foot, makes no show
 To move, but doth if the other do;

Though he must go, their souls are still one, and, therefore, they are not enduring a breach (a cut), they are experiencing an “expansion”; in the same way that gold can be stretched by beating it “to airy thinness,” the soul they share will simply stretch to take in all the space between them.

The speaker then declares that, since the lovers’ two souls are one, his departure will simply expand the area of their unified soul, rather than cause a rift (cut) between them. If, however, their souls are “two” instead of “one”, they are as the feet of a drafter’s compass, connected, with the center foot fixing the orbit of the outer foot and helping it to describe a perfect circle.

If their souls are separate, he says, they are like the feet of compass:
 His lover’s soul is the fixed foot in the center, and his is the foot that moves around it.
 The compass (the instrument used for drawing circles) is one of Donne’s most famous metaphors, and it is the perfect image to encapsulate the values of Donne’s spiritual love, which is balanced, symmetrical, intellectual, serious, and beautiful in its polished simplicity.

29 - 36

And though it in the center sit,
 Yet when the other far doth roam,³⁰
 It leans and harkens after it,
 And grows erect as that comes home.

Such wilt thou be to me, who must
 Like the other foot obliquely run;
 Thy firmness draws my circle just,
 And makes me end where I begun

The firmness of the center foot makes the circle that the outer foot draws perfect: "Thy firmness makes my circle just, / And makes me end, where I begun."

Besides, the two hands are incomplete without each other. With reference to the compass, it is their separation that actually defines them. It is the firmness of one foot that actually renders the other perfect. It makes him end at where he begun-and therefore the circle (of their divine love) becomes complete. This divine circle may also refer to a halo that their divine status has endowed (gave) them.

Donne treats their love as sacred, elevated above that of ordinary earthly lovers.

He argues that because of the confidence their love gives them, they are strong enough to endure a temporary separation. In fact,

he discovers ways of suggesting, through metaphysical conceit, that the two of them either possess a single soul and so can never really be divided, or have twin souls permanently connected to each other.

Tone = **confident** << ((إيقاع القصيدة))

The nine stanzas of this Valediction are quite simple compared to many of Donne's poems, which make use of strange metrical patterns overlaid jarringly on regular rhyme schemes. Here, each four-line stanza is quite unadorned (simple and plain), with an **ABAB** rhyme scheme and an **iambic tetrameter meter**.

"A Valediction: forbidding Mourning" is one of Donne's most famous and simplest poems¹⁴ and also probably his most direct statement of his ideal of spiritual love. For all his sensuality in poems, such as "The Flea," Donne professed a devotion to a kind of spiritual love that transcended the merely physical. Here, anticipating a physical separation from his beloved, he invokes the nature of that spiritual love to ward off (keep away) the "tear-floods" and "sigh-tempests" that might otherwise attend on their farewell.

Lecture 5

Christopher Marlowe and Sir Walter Raleigh : The Pastoral

الرعوية = (The Pastoral)

pastoral (L 'pertaining to shepherds') A minor but important mode which, by convention, is concerned with the lives of shepherds. It is of great antiquity and interpenetrates many works in Classical and modern European literature. It is doubtful if pastoral ever had much to do with the daily working-life of shepherds, though it is not too difficult to find shepherds in Europe (in Montenegro, Albania, Greece and Sardinia, for instance) who compose poetry sing songs and while away the hours playing the flute.

For the most part pastoral tends to be an idealization of shepherd life, and, by so being, creates an image of a peaceful and uncorrupted existence; a kind of a clean world.

Marlowe's poem and Raleigh's carefully symmetrical response were printed together in *England's Helicon* (1600); the attribution of the second to Raleigh is first made by Izaak Walton in *The Complete Angler* (1653), where both poems are reprinted.

Slightly longer versions appear in Walton's second edition (1655). Donne's "The Bait" (also quoted by Walton) is inspired by the exchange. Marlowe's poem embodies the classic example of *carpe diem*, as can be seen in the shepherd's attitude, while Raleigh's nymph finds in them an argument precisely for not seizing the day.

In the late 16th c. many other works amplified the pastoral tradition, such as Marlowe's *The Passionate Shepherd to His Love*, which evoked a memorable reply from Sir 'Walter Raleigh .

"The Passionate Shepherd to His Love" is a pastoral poem written by Christopher Marlowe in the late sixteenth century. According to Dr. Debora B. Schwartz, **Pastoral is a term that comes from the Latin word for (Schwartz)**. This poem was set in a shepherd's field or dwelling. The only information that we have about the speaker is that he is **a shepherd and thinks romantically** and idealistically. Marlowe does not focus much on the setting or character, but more on the argument that the shepherd is trying to make to the girl. The prominent theme of this poem is of idealistic love and pleasure. Carpe diem was a popular subject in poems of this era, and this also shows as a theme. The speaker urges his love to live with him and enjoy the pleasures of the day.

The Passionate Shepherd to his Love

القصيدة	معاني بعض المصطلحات	ترجمة القصيدة
<p>Come live with me and be my love, And we will all the pleasures <u>prove</u> That valleys, groves, hills and fields, Woods or steepy mountain yields.</p> <p>And we will sit upon the rocks, 5 Seeing the shepherds feed their flocks, By shallow rivers, to whose falls Melodious birds sing <u>madrigals</u>.</p> <p>And I will make thee beds of roses And a thousand fragrant posies; 10 A cap of flowers, and a <u>kirtle</u> Embroidered all with leaves of <u>myrtle</u>;</p> <p>A gown made of the finest wool Which from our pretty lambs we pull; Fair lined slippers for the cold, 15 With buckles of the purest gold;</p> <p>A belt of straw and ivy buds, With <u>coral</u> clasps and <u>amber</u> studs. And if these pleasures may thee move, Come live with me and be my love.</p> <p>The shepherds' <u>swains</u> shall dance and sing For thy delight each May morning. If these delights thy mind may move, Then live with me and be my love.</p>	<p>- test, try out.</p> <p>- poems set to music and sung by two to six voices with a single melody or interweaving melodies .</p> <p>- dress or skirt.</p> <p>- shrub with evergreen leaves, white or pink flowers, and dark berries. In Greek mythology, a symbol of love.</p> <p>- yellowish red, - yellow or brownish yellow.</p> <p>- country youths.</p>	<p>تعالى اسكنى معى وكونى حبيبتى وسنحقق كل السرور معا نمارس الحب عند تلك الوديان، البساتين والتلال عند الحقول والغابات وعلى انحدار الجبال</p> <p>سنجلس على الصخور نرى الرعاة ترعى قطعانها عند الانهار الضحلة التي تصب من اجلها وطيور الحب تنشد قصائد الغزل</p> <p>ساصنع لك سريرا من الورود والآف من الباقات المعطرة قبيعة من الزهور، وتنورة باوراق الاس مطرزة</p> <p>رداء من اجود انواع الصوف من حملتنا الجميلة نزعناه وخفّ مخطط جميل للبرد بابازيم من الذهب الخالص</p> <p>وحزام من القش وبراعم اللبلاب بمشابك مرجانية وازرار من الكهرمان واذا هذه المباهج تسرك تعالى ، اسكنى معى وكونى حبيبتى</p> <p>الرعاة العاشقون سيرقصون ويغنون لنتبهي كل صباح من ايار اهتمامك اذا هذه المباهج تثير حينها اسكنى معى وكونى حبيبتى</p>
- Christopher Marlowe (the Shepherd)		

Type of Work ((نوع العمل))

"The Passionate Shepherd" is a pastoral poem. Pastoral poems generally center on the love of a shepherd for a maiden (as in Marlowe's poem), on the death of a friend, or on the quiet simplicity of rural life. The writer of a pastoral poem may be an educated city dweller, like Marlowe, who extolls the virtues of a shepherd girl or longs for the peace and quiet of the country.

(Pastoral) is derived from the Latin word pastor, meaning shepherd.

Setting ((إعداد القصيدة))

Christopher Marlowe sets the poem in early spring in a rural locale (presumably in England) where shepherds tend their flocks.

The use of the word [madrigals] (line 8)—referring to poems set to music and sung by two to six voices with a single melody or interweaving melodies—suggests that the time is the sixteenth century,

when madrigals were highly popular in England and elsewhere in Europe. However, the poem could be about any shepherd of any age in any country, for such is the universality of its theme.

Characters ((الشخصيات))

The Passionate Shepherd: He importunes a woman—presumably a young and pretty country girl—to become his sweetheart and enjoy with him all the pleasures that nature has to offer.

The Shepherd's Love: The young woman who receives the Passionate Shepherd's message.

Swains: Young country fellows whom the Passionate Shepherd promises will dance for his beloved.

Theme ((مضمون القصيدة))

The theme of "The Passionate Shepherd" is the rapture of springtime love in a simple, rural setting.

Implicit in this theme is the motif of (**carpe diem**)—Latin for "seize the day."

Carpe diem urges people to enjoy the moment without worrying about the future.

Writing and Publication Information ((كتابة ونشر المعلومات))

Marlowe wrote the poem in 1588 or 1589 while attending Cambridge University at its Corpus Christi College. It first appeared in print in poetry collections published in 1599 and 1600.

Tone ((إيقاع القصيدة))

Happy

Rhyme ((التافية))

In each stanza, the first line rhymes with the second, and the third rhymes with the fourth.

Structure ((بناء القصيدة))

The poem contains seven quatrains (four-line stanzas) for a total of twenty-eight lines.

Marlowe structures the poem as follows: ((بنى مارلو القصيدة على النحو التالي))

Stanza 1: The shepherd asks the young lady to "live with me and be my love," noting that they will enjoy all the pleasures of nature.

Stanzas 2-4: The shepherd makes promises that he hopes will persuade the young lady to accept his proposal.

Stanzas 5-7: After making additional promises, the shepherd twice more asks the lady to "live with me and be my love."

Meter ((التفعيلة – الوزن))

The meter is **iambic tetrameter**, with eight syllables (four iambic feet) per line. (An iambic foot consists of an unstressed syllable followed by a stressed syllable.) The following graphic presentation illustrates the meter of the first stanza.

```

.....1.....2.....3.....4
Come LIVE.. | ..with ME.. | ..and BE.. | ..my LOVE,
.....1.....2.....3.....4
And WE.. | ..will ALL.. | ..the PLEA.. | ..sures PROVE
.....1.....2.....3.....4
That HILLS.. | ..and VALL.. | ..eys, DALE.. | ..and FIELD,
.....1.....2.....3.....4
And ALL.. | ..the CRAG.. | ..gy MOUNT.. | ..ains YIELD.

```

Summary ((خلاصة – شرح وتحليل القصيدة))

"In each ideal proposal he gives, she gives him the realistic answer to why they cannot be together. The speaker in "The Passionate Shepherd to His Love" is a young shepherd who proposes a passionate love affair to the girl he desires. He uses nature largely to appeal to her senses. He tells her they will sit will have a life of pleasure and relaxation. He says he will make beds of roses and give her fragrant posies. He promises to outfit her in fine clothes and that she will not want for anything. He uses all these tempting things to help his argument, but he does not make any mention of true love or marriage. It seems he only wants a passionate physical relationship. The pleasures and delights he speaks of are only temporary. His concept of time is only in the present, and he does not seem to think much about the future.

في المقطع الشعري الأول [4 - 1]

In the **first** stanza, the Shepherd invites his love to come with him and "pleasures prove" (line 2.) This immediate reference to pleasure gives a mildly sexual tone to this poem, but it is of the totally innocent, almost naïve kind. The Shepherd makes no innuendo of a sordid type, but rather gently and directly calls to his love. He implies that the entire geography of the countryside of England "Valleys, groves, hills and fields/Woods or steepy mountains" will prove to contain pleasure of all kinds for the lovers.

في المقطع الشعري الثاني [8 - 5]

The **next** stanza suggests that the lovers will take their entertainment not in a theatre or at a banquet, but sitting upon rocks or by rivers. They will watch shepherds (of which the titular speaker is ostensibly one, except here it is implied that he will have ample leisure) feeding their flocks, or listening to waterfalls and the songs of birds.

The enticements of such auditory and visual pleasures can be seen as a marked contrast to the "hurly-burly"

(a phrase Marlowe used in his later play, *Dido, Queen of Carthage, Act IV, Scene 1*) of the London stage plays which Marlowe would write. These are entirely bucolic, traditional entertainments; the idea of Marlowe, the young man about town who chose to live in London, actually enjoying these rustic pleasures exclusively and leaving the city behind is laughable

Again, these invitations are not to be taken literally. Marlowe may well have admired pastoral verse, and the ideals of it (such as Ovid's ideals of aggressive, adulterous heterosexual love) were not necessarily those he would espouse for himself.

في المقاطع الشعرية الثالثة والرابعة والخامسة [20 - 9]

The **third**, fourth, and fifth stanzas are a kind of list of the "delights", mostly sartorial, that the Shepherd will make for his lady love. Here it becomes clearer that the "Shepherd" is really none of the same; indeed, he is more like a feudal landowner who employs shepherds.

The list of the things he will make for his lady: "beds of roses" (a phrase, incidentally, first coined by Marlowe, which has survived to this day in common speech, though in the negative, "no bed of roses" meaning "not a pleasant situation") "thousand fragrant posies," "cap of flowers," "kirtle embroidered with leaves of myrtle," "gown made of the finest wool/Which from our pretty lambs we pull," "fair-lined slippers," "buckles of the purest gold," "belt of straw and ivy buds," "coral clasps," and "amber studs") reveal a great deal about the situation of the "Shepherd" and what he can offer his love.

While certainly many of the adornments Marlowe lists would be within the power of a real shepherd to procure or make (the slippers, the belt, possibly the bed of roses (in season), the cap of flowers, and the many posies, and possibly even the kirtle embroidered with myrtle and the lambs wool gown,) but the gold buckles, the coral clasps, and the amber studs would not be easily available to the smallholder or tenant shepherds who actually did the work of shepherding. This increasingly fanciful list of gifts could only come from a member of the gentry, or a merchant in a town.

This is another convention of pastoral poetry. While the delights of the countryside and the rural life of manual labor are celebrated, the poet (and the reader) is assumed to be noble, or at least above manual labor. The fantasy of bucolic paradise is entirely idealized; Marlowe's Shepherd is not a real person, but merely a poetic device to celebrate an old poetic ideal in verse.

Incidentally, the plants mentioned (**roses, flowers, and myrtle**) are conventional horticultural expressions of romance.

The rose, especially, was sacred to the goddess Venus (and it is how roses have come to symbolize romantic love in some modern Western cultures).

The myrtle was associated with Venus, too, and especially with marriage rituals in Ancient Rome.

This connotation would have been known to Marlowe's readers. The attribute of virginity should not necessarily be assumed here; it was not for a few more centuries that myrtle would come to symbolize sexual purity.

Therefore the kirtle embroidered with **myrtle** is not just a pretty rhyme and a word-picture of a desirable garment. It was meant to symbolize that this was a nuptial invitation, and that the Shepherd's lady was not strictly defined (though she may well have been meant to be) a virgin bride.

Myrtle was an appropriate nature symbol from the Greek and Roman mythologies (from which the first pastoral poems come) to insert into a love-poem.

في المقطع الشعري الأخير [24 – 21]

The image of the Shepherd as a member of the gentry becomes complete when, in the last stanza, it is said "The shepherd swains shall dance and sing/For thy delight each May-morning." The picture here is of other shepherds doing the speaker's bidding. A rustic form of performance – in the open air and not on a stage – is again in marked contrast to the kind of formal performance of plays on the Renaissance stage, which would make Marlowe famous at a very young age.

The poem ends with an "if" statement, and contains a slightly somber note. There is no guarantee that the lady will find these country enticements enough to follow the Shepherd, and since the construction of them is preposterous and fantastical to begin with, the reader is left with the very real possibility that the Shepherd will be disappointed.

"The Passionate Shepherd to His Love"

- is a pastoral lyric,
- a poetic form that is used to create an idealized vision of rural life within the context of personal emotion.
- Pastoral poems had been in vogue among poets for at least seventeen hundred years when Marlowe wrote this one.
- The Greek poet [Theocritus] , in the third century B.C.E. (Shiplay 300-1,) was the first pastoralist poet, and he, too, wrote about shepherds. All pastoral poetry, including Marlowe's, is to some degree influenced by this original practitioner.
- The poem is written in very regular iambic tetrameter.
- Marlowe's use of soft consonants (such as W, M, Em, F) to start lines, with the occasional "feminine" ending of an unstressed syllable (in the third stanza) lend a delightful variety to an essentially regular and completely conventional form.

((تحليل القصيدة)) Analysis

أعد مارلو هذه القصيدة في سن ميكر (بين 16 – 23 سنة)

The Passionate Shepherd to His Love” was composed sometime in Marlowe’s early years, (between the ages of sixteen and twenty-three) around the same time he translated Ovid’s *Amores*. This is to say,

كتب مارلو هذه القصيدة قبل أن يتوجه إلى لندن ليصبح كاتب مسرحي

ثورنتون يشير إلى أن مهنة مارلو الشعرية والتمثيلية تتبع نموذج مهنة " Ovidian "

بقصائده الغرامية التي تعود إلى شبابه ، تلاها لاحقاً بالقصائد الملحمية مثل (Hero and Leander) و (Lucan’s First Book) .

Marlowe wrote this poem before he went to London to become a playwright.

Thornton suggests that Marlowe’s poetic and dramatic career follows an “Ovidian career model” (xiv), with his amatory poems belonging to his youth, followed later by epic poems (such as *Hero and Leander*) and (*Lucan’s First Book*).

هذه القصيدة كانت تسمى بإسم آخر وهو

The energy and fanciful nature of youth is evident in “**Passionate Shepherd**”, **which has been called “an extended invitation to rustic retirement”** (xv).

It is headlong in its rush of sentiment, though, upon examination, it reveals itself to be a particularly well-balanced piece of poetry. This poem is justly famous: though it may not be immediately identifiable as Marlowe's

كثيراً ما يعتقد بالخطأ أن هذه السوناتة لشكسبير برغم أن ذلك غير صحيح في كلاً من التأليف والشكل الشعري

(it is often mistakenly thought to be a sonnet of Shakespeare, though that is incorrect in both authorship and poetic form)

it has a place in most anthologies of love-poetry. It may well be the most widely recognized piece that Marlowe ever wrote, despite the popularity of certain of his plays.

The meter, though seemingly regular, gives a great deal of meaning and music to this poem. In line 10 the iambic pattern, so far unbroken, reverses to trochaic (stressed, unstressed). The line is innocuous "And a thousand fragrant posies" – there is no special meaning in this line that requires a complete reversal of the meter. But it is a completely complementary line to the one above it (which contains an almost perfect match of nine iambic syllables), and creates movement and motion in the poem

هذا النوع من التحول المؤقت للوزن يجعل من القصيدة أخف وزناً للقراءة، مع الحفاظ على الانتظام، ويقلل جودة الغناء التي قد تحدث إذا كانت الأسطر منتظمة في التتابع . هذا التغيير الماهر هو واحد من أسباب قراءة القصيدة بصوت عالٍ في كثير من الأحيان .

This kind of temporary shift of meter makes the poem lighter to read, and, while preserving regularity, lessens any sing-song quality that might occur if too many regular lines appear in sequence. This skillful change is one of the reasons this poem is so often read aloud. It is musical and regular to the ear, but it is never rigid or predictable.

Line endings, too, can create variety within regularity, and also call attention to the subject matter of the lines. The only stanza which contains the line ending termed "feminine" (that is, an additional unstressed syllable following the final stressed syllable – while it may not have been called "feminine" in Marlowe's day, the softer consonant at the end of a disyllabic word such as those in this stanza definitely can convey femininity) is the third. "There **will I make thee beds of roses**" This is done by using disyllabic words at the end of the line. **The second syllable of most**

نهاية كل سطر ينتهي بكلمة ذات مقطع أحادي باستثناء السطر 22 "المذكر" نهاية مشددة أجبرت على بناء الواصلة

>>"May-morn ing"<<

These lines all end with particularly feminine objects, too – roses, posies, kirtle (a woman's garment), and myrtle.

It should be noted that every other line-terminating word in the entire poem is a monosyllabic one, with the lone exception of line 22, in which the "masculine" stressed ending is forced by the hyphenated construction "May-morn ing". Marlowe chose his words with very great care.

تقطع القصيدة في السطرين (1، 20) السطر 20 تكرر للسطر الأول ، ولكن مع اختلاف التشديد والإيقاع (الوزن) بحيث أن الوزن سبوندي (يتكون من مقطعين طويلين) والتشديد يكون على الأفعال وهذا يدل على يأس الراعي .

Scansion of poetry is never exact; while **lines 1 and 20** are often read as iambic, the beginning (especially line 20) can easily be read as a spondee (two long syllables – **Come live with me and be my love/ rather than Come live with me and be my love/**). A skillful and expressive reader might read this repeated line thusly, upon its second occurrence. **The different stress would add pleading to the tone of the line (the emphases on the verbs "come live" and "and be") and bespeak a slight desperation on the part of the Shepherd .**

إذا قرأ بالطريقة المعاكسة من السطر الأول (سبوندي بدلاً من الإيامي) معنى السطر يتغير بما يكفي لخلق نمو من العاطفة.

If read the opposite way from the first line (spondaic rather than iambic) the meaning of the line changes just enough to create a development of emotion. This is no mean feat in a poem only twenty-four lines in length.

مقطع شعري يظهر في الطبقات القديمة ، أما الطبقات الأحدث لا تتضمنها

(Note that there is disputed stanza (second from the last)

"Thy silver dishes for thy meat" which appears in some older editions – the latest critical editions do not include it.)

إعتباراً بأنه كتب من المحتمل ، في مراهقة مارلو المتأخرة

At first glance "The Passionate Shepherd To His Love" can seem to be a nice piece of pastoral frippery.

Considering that it was written, probably, in Marlowe's late adolescence ,

ممارسة شكل قديم جداً من الشعر قد يظهرها خفيفة وضعيفة لكن أي تحليل مدروس للقصيدة يكشف عمقه

and if read as a superficial exercise in the practice of a very old form of poetry, it can seem to be light and insubstantial. But any studied analysis of the poem reveals its depth;

يمكن قراءة القصيدة كاحتواءها على سخريّة (كما قد كتب مارلو من قبل في رجل يشنق إلى المدينة بدلاً من البلاد والتي بنت بالتالي سيناريوهات ريفية مستحيلة)

the poem can be read as containing irony (as written by an urbane man who longed for the city rather than the country, and thus constructed impossible rustic scenarios),

عاطفة جدية وصادقة ، تعليق سياسي بسيط ، وحزن لطيف ، وحباً متعال الطبيعة

serious and heartfelt emotion, a slight political commentary, a gentle sadness, and a transcendent love of nature.

شكل الشعر جزء من الشعر الإليزابيثي الذكي والمرن

Good poetry is often many things to different readers, and Marlowe was able to create, within a codified (and one might say ossified) **form of poetry a piece of clever and flexible Elizabethan verse.**

قد لا يكون الراعي واقعي ، لكن العواطف والتأثيرات خلقتا لهذه القصيدة واقعيتهما الخاصة .

The Shepherd may not have been real, but the emotions and effects created by this poem have their own reality.

Sir Walter Raleigh wrote a response to this poem in 1600 called "The Nymph's Reply to the Shepherd". He uses the young girl as the speaker, responding to the shepherd. There are no clues to the setting or the girl's physical appearance.

The Nymph's Reply to the Shepherd

If all the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.

Time drives the flocks from field to fold; 5
When rivers rage and rocks grow cold
And **Philomel** becometh dumb,
The rest complains of cares to come.

The flowers do fade, and wanton fields
To wayward winter reckoning yields; 10
A honey tongue, a heart of gall
Is fancy's spring but sorrow's fall.

Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten,
In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love. 20

But could youth last and love still breed,
Had joys no date, nor age no need,
Then these delights my mind might move
To live with thee and be thy love.

- the nightingale.

- Sir Walter Raleigh (the Nymph)

Tone ((إيقاع القصيدة))**Realistic***Theme* ((مضمون القصيدة))

The themes of this poem are doubt and the point that time changes things. The young girl thinks realistically and refutes the ideas of the idyllic world the young man had proposed to her. The shepherd seems to be very much of an optimist, whereas the young girl is a pessimist.

Structure ((بناء القصيدة))

The structure of these two poems is exact. There are six stanzas consisting of four lines each. This shows that "The Nymph's Reply to the Shepherd" is responding directly to the shepherd in "The Passionate Shepherd to His Love."

((شرح وتحليل القصيدة))

First Quatrain: "Not marble, nor the gilded monuments"

The speaker of Shakespeare sonnet 55 begins by proclaiming that his poem is more powerful than "marble" or "gilded monuments." Princes have nothing on poets when it come to enshrining truth: "Not marble, nor the gilded monuments / Of princes, shall outlive this powerful rhyme." The poet/speaker has faith that his sonnets will outlast any stone statue that is "besmear'd with sluttish time."

Marble and stone monuments become mere obscene gestures when compared to the written monuments that contain a true poet's tributes to truth and beauty. The poet knows that truth is soul inspired, and therefore it is eternal.

Second Quatrain: "When wasteful war shall statues overturn"

In the second quatrain, the speaker insists that nothing can erase "The living record of your memory." The poem's memory is permanent; even though "wasteful war" may "overturn" "statues" and "broils root out the work of masonry." The poem is ethereal and once written remains a permanent record written on memory.

"The living record" includes more than just parchment and ink; it includes the power of thought that is born in each mind. The true seer/poet creates that living record in his poems to remind others that truth is indelible, beautiful, and eternal and cannot be waylaid even "[w]hen wasteful war shall statues overturn, / And broils root out the work of masonry."

Third Quatrain: "Gainst death, and all oblivious enmity"

The poem containing truth and beauty is immortal; it is "Gainst death." No enemy can ever succeed against that soul-truth; as the speaker avers, "your praise shall still find room / Even in the eyes of all posterity / That wear this world out to the ending doom."

This poet/speaker, as the reader has experienced many times before in his sonnets, has the utmost confidence that his poems will be enjoying widespread fame and that all future generations of readers, "eyes of all posterity," will be reading and studying them. The speaker's faith in his own talent is deep and abiding, and he is certain they will continue to remain "[e]ven in the eyes of all posterity / That wear this world out to the ending doom."

The Couplet: "So, till the judgment that yourself arise"

In the couplet, "So, till the judgment that yourself arise, / You live in this, and dwell in lovers' eyes," the speaker caps his claims by asserting that in the accounting of the poem, the poetic truth and beauty will exist forever and remain imbedded in the vision of future readers.

Conclusion ((الخلاصة))

The poem aims to immortalize the subject in verse. The poem is meant to impress the subject with the poet's intent. The poem shall survive longer than any gold-plated statue (gilded monument), that might be erected to a prince, etc. The subject of the poem (probably some winsome beauty that the poet really really wants to shag), will be portrayed in the poem for all time, etc. Further, the ending basically says that she'll be immortalized in the poem until the Day of Judgement (reference Judeo-Christian belief system), and she "rises" from her grave to face said Judgement.

Tone ((إيقاع القصيدة))

Emotional << عاطفية

Analysis ((شرح وتحليل القصيدة))

First Quatrain:

“ That time of year thou mayst in me behold ” 1
“ When yellow leaves, or none, or few, do hang ” 2
“ Upon those boughs which shake against the cold ” 3
“ Bare ruined choirs, where late the sweet birds sang ” 4

the poet draws an allusion between an external image and an internal state of mind. The poet anticipates the impending chill and abandonment that comes with old age.

The imagery of a harsh autumn day is made more tactile by the use of pauses in the second line. Each pause helps to create the imagery of leaves blowing away, one by one, and feeling the chill of a late autumn wind. The choice of the words, "Bare ruin'd choirs" is a reference to the remains of a church that has been stripped of its roof, exposing it to the elements and left to decay. It seems as if the poet is saying, "See this place, this is how I am feeling; old, cold and abandoned. I am in a state of ruin and I am barely hanging on." The knowledge that joy once existed in this place, as alluded to by the bird's sweet song, sets the emotional tone, one of sympathetic pity.

Second Quatrain:

“ In me thou seest the twilight of such day ” 5
“ As after sunset fadeth in the west ” 6

Fading youth is represented by twilight. The denotation of twilight as referenced in the Franklin dictionary is the light from the sky between sunset and full night. Here, a visual sense of darkness approaching with the connotation that the end is near is clearly illustrated.

“ Which by and by black night doth take away ” 7
“ Death's second self, that seals up all in rest ” 8

The twilight is rapidly taken away by the black night, figuratively expressed as, "death's second self." Sleep is often portrayed as a second self of death, or death's brother.

Third Quatrain:

“ In me thou seest the glowing of such fire ” 9
“ That on the ashes of his youth doth lie ” 10
“ As the death-bed whereon it must expire ” 11

the poet makes it clear by using a different metaphor, that his death will be permanent. He uses this simile to imply that the ashes of his youth equate to death.

“ Consumed with that which it was nourished by ” 12

The connotation simply stated, life lived is death.

The Couplet:

“ This thou perceiv'st, which makes thy love more strong ” 13
“ To love that well, which thou must leave ere long ” 14

These last two lines remind me of my grandmother. She constantly reminded me to visit her often (to love her well) because as she said, "I'm not going to be around much longer you know." Her wise reminder gave me the insight to savor the moments I spent with her. I think Shakespeare wanted from his friend what my grandmother wanted from me.

Conclusion ((الخلاصة))

The true message of this sonnet is clearly written in the first line of each quatrain. I can hear Shakespeare shouting, "SEE ME, I am cold, abandoned and separated from joy! SEE ME, my mortal end is near! SEE ME, and know your love for me is strengthened! I beg you to understand; my life has an ending imposed by the restrictions of time. It is not a continuous cycle. Spring may follow winter and dawn may follow night, but alas, my youth will not, cannot, follow the decay of death. Know this and love me well!"

Lecture 7

On His Blindness

By John Milton (1608-1674)

Sonnet in 1655 On His Blindness by John Milton

John Milton was an English Poet with controversial opinions. One of his most read poem among others is 'Paradise Lost'. He became blind in 1651, which in no way affected his writings. In this poem about his blindness he says ...

القصيدة	معاني بعض المصطلحات	ترجمة القصيدة
<p>When I consider how my <u>light is spent</u>¹ <u>Ere half my days</u>² in this dark world and wide And that one <u>talent</u>³ which is death to hide Lodged with me <u>useless</u>,⁴ though my soul more bent</p> <p>To serve <u>therewith</u>⁵ my Maker, and present My true <u>account</u>,⁶ lest he returning <u>chide</u>⁷; "Doth God <u>exact</u>⁸ day labor, light denied?" I <u>fondly</u>⁹ ask. But <u>Patience</u>,¹⁰ to prevent</p> <p>That murmur, soon replies, "God doth not need <u>Either man's work or his own gifts</u>.¹¹ Who best Bear his mild <u>yoke</u>,¹² they serve him best. His state Is kingly; thousands at his bidding speed, ;</p> <p>And <u>post</u>¹³ o'er land and ocean without rest; They also serve who only stand and wait."¹³</p>	<ol style="list-style-type: none"> 1. This clause presents a double meaning: (a) how I spend my days, (b) how it is that my sight is used up. 2. Before half my life is over. Milton was completely blind by 1652, the year he turned 44. 3. See Line 3 which is a key to the meaning of the poem. 4. Unused. 5. By that means, by that talent; with it 6. Record of accomplishment; worth 7. scold or reproach gently. 8. Demand, require 9. Foolishly, unwisely 10. Milton personifies patience, capitalizing it and having it speak. 11. God is sufficient unto Himself. He requires nothing outside of Himself to exist and be happy. 12. Burden, workload. 13. Travel. 	<p>عندما أتذكر في حسرة كيف ضاع بصري ، قبل أن ينتصف عمري ، في هذا العالم المظلم الفسح ، ففقدت نعمة البصر نعمة تعادل الموت ، محاصرٌ بعجزى ، بالرغم أنى كنتُ أسعى لأخدمك يا خالقي، وأقدم لك كتابى بيمينى ، خوفاً من سخطك ، هل يطلب منى الله خدمة عباده وأنا فأفقد للبصر .</p> <p>سألت بحمقٍ لكن الصبرَ منعنى من الشكوى أخبرنى الصبر أن الله لا يحتاج لعمل العبد</p> <p>ولا استخدام ما أنعم الله عليه هؤلاء الناس الذين يطيعونه و يخضعون لمشيئته هم الذين يخدمونه بصدق هو الملك الأعظم</p> <p>آلاف من عبيده يُسبحون بحمده في البر والبحر بلا كلل : والناس الذين يصبرون وينتظرون أوامره هم أيضاً بكل بساطة يخدمون الله</p> <p>..</p>

Examples of Figures of Speech ((الصور البلاغية))

Alliteration: *my days in this dark world and wide* (line 2) جناس

Metaphor: *though my soul more bent / To serve therewith my Maker* (lines 3-4). **The author compares his soul to his mind.** استعارة

Personification/Metaphor: *But Patience, to prevent / That murmur, soon replies . . .* (lines 8-9). تشخيص

(شبه الصبر بإنسان يمنعه ويقدم له النصح)

Paradox: *They also serve who only stand and wait.* مفارقة

Background ((معلومات أساسية عن الشاعر))

John Milton's eyesight began to fail in 1644. By 1652, he was totally blind.

بدأ بصر جون ميلتون بالضعف في 1644. وفي 1652، كان أعمى تماما

Strangely enough, he wrote his greatest works, *Paradise Lost* and *Paradise Regained*, after he became blind.

والغريب انه كتب أعظم أعماله (الفردوس المفقود) و(الفردوس المستعاد)، بعد أن أصبح أعمى.

Many scholars rank Milton as second only to Shakespeare in poetic ability.

كثير من العلماء يصنفون ميلتون في المرتبة الثانية بعد شكسبير في القدرة الشعرية.

Meter ((التفعيلة))

All the lines in the poem are in **iambic pentameter**. In this metric pattern, a line has five pairs of unstressed and stressed syllables, for a total of ten syllables. The first two lines of the poem illustrate this pattern:

1.....2..... 3.....4.....5

When I | con SID | er HOW.| my LIFE | is SPENT

1.....2..... 3.....4.....5

Ere HALF | my DAYS | in THIS | dark WORLD.| and WIDE

Type of Work and - rhyme Type of poem - Year Written

((نوع العمل - نوع القصيدة - القافية - سنة كتابتها))

"On His Blindness" is a **Petrarchan sonnet**, a **lyric poem** with fourteen lines. This type of **sonnet, popularized by the Italian priest Petrarch** (1304-1374), has a rhyme scheme of **ABBA, ABBA, CDE, and CDE**. John Milton wrote the poem **in 1655**.

Diction ((أسلوب الكتابة))

As This sonnet has **simple diction**, enjambment (not end-stopped). **Milton has used his extensive knowledge of the Bible** to create a deeply personal poem, and gently guide himself and the reader or listener from an intense loss through to understanding and gain

Analysis ((شرح وتحليل القصيدة))

The main themes of this poem المواضيع الرئيسية في القصيدة

The main themes of this poem are Milton's exploration of his feeling of fear, limitation, light and darkness, duty and doubt, regarding his failed sight, his rationalisation of this anxiety by seeking solutions in his faith.

1 - 4

When I consider how my light is spent, 1
Ere half my days, in this dark world and wide 2
And that one talent which is death to hide 3
Lodged with me useless, though my soul more bent 4

He describes how he is living his life in a "wide" world which is now "dark" like a grave because of the loss of his sight, which he refers to as his "light that is spent" or now used up (lost).

He cannot even use the one way out which is to commit suicide even though his soul bends towards this idea. This will remain a "useless talent" within him which he will never use. He refers to death with sarcasm as a "talent", something that is not normally done in society. This reflects his own way of being angry or hurt as Milton enjoyed writing and his blindness must have presented him with a lot of difficulty. It was his faith that kept him strong and deterred (restrained) him from taking his own life. The strength of his faith is shown in the next lines of the sonnet.

5 - 8

To serve therewith my Maker, and present 5
My true account, lest He returning chide, 6
"Doth God exact day-labor, light denied?" 7
I fondly ask; But patience, to prevent 8

He will serve his Maker no matter how he is suffering as he will have to present to Him a "true account" of his life. He will do this in case he is chided (spoken to angrily) when he returns to God and is asked if he carried on with his day to day life even without his eyesight.

9 - 14

That murmur, soon replies "God doth not need 9
Either man's work or his own gifts. Who best 10
Bear His mild yoke, they serve Him best. His state 11
Is kingly: thousands at His bidding speed 12
And post o'er land and ocean without rest; 13
They also serve who only stand and wait." 14

He answers his own question saying that God will not need "either man's work or his own gifts" meaning that God has no need for gifts from men. He is served by thousands of angels who are at his beck (being ready to carry out somebody's wish) "post o'er land and ocean without rest" to do his bidding. He also adds that angels will serve those who are patient and wait through all sorts of problems that they face.

Allusion ((التلميح))

معلومة << التلميح يعني : (أن يستختم الشاعر جملة أو كلمة يلمح بها عن شي مذکور باحدى الديانات أو الكتب السماوية كالقران و الأنجيل)

- Milton's faith in God seems to give him the courage to face his life despite his blindness. It is this faith that seems to give him courage and patience to cope and also gives him the hope that salvation lies for those who wait in patience.

Allusion:

- in lines 3 to 6 of the poem

Milton alludes to the "Parable of the Talents" in Chapter 25 of the Gospel of Matthew, verses 14 to 30.

يلمح مالتون إلى " مثل المواهب " التي وردت في الفصل 25 من إنجيل متى (ماتيو) ، الآيات 14 – 30

معلومة : انجيل متى (ماتيو) >> إلهي هو من أتباع عيسى عليه السلام . وإللي كتب الإنجيل باللغة العبرية ، والموجود حاليا هو ترجمة لهذه النسخة المفقودة والتي أخذت من الإنجيل الأصلي ، ولا يمكن القول بأنها مطابقة له .

- In line 7, the speaker, in his attempts to blame somebody, is about to ask a rhetorical question about God's justice before patience interrupts him.

المتحدث ، في محاولاته للوم شخص ما ، أوشك أن يطرح سؤال بلاغي عن عدل الله قبل مقاطعة الصبر له

- In line 8, we have personification: "patience" is personified as advice giver.

لدينا تشخيص : " الصبر " هو جسد شخص يقدم النصيحة

- in Line 11 we have a metaphor: the humans are submitted to God.

لدينا إستعارة : البشر تخضع لله

- "The Yoke" is the symbol brings together the humans and the animals.

هو رمز يجمع بين البشر والحيوانات

- The word "wait" implies "pun" in the sense that he will wait until the end of his life.

تدل على "التورية" بمعنى أنه سينتظر حتى نهاية حياته

معلومة : (التورية) يطلق لفظ له معنيان: أحدهما قريب غير مراد ، والآخر بعيد هو المراد، ويدل عليه بقرينة يغلب أن تكون خفية فيتوهم السامع أنه يريد المعنى القريب، وهو يريد المعنى البعيد.

Lecture 9

Edmund Spenser's

Sonnet 75 One day I wrote her name upon the strand

القصيدة	ترجمة القصيدة
<p>One day I wrote her name upon the strand, But came the waves and washè`d it away: Agayne I wrote it with a second hand, But came the tyde, and made my paynes his pray.</p> <p>“Vayne man,” sayd she, “that doest in vaineassay, 5 A mortall thing so to immortalize, For I my selve shall lyke to this decay, And eek my name bee wype`d out lykewise.”</p> <p>“Not so,” quod I, “let baser thingsdevize, To dy in dust, but you shall live by fame: 10 My verse your vertues rare shall eternize, And in the heavens wryte your glorious name.</p> <p>Where whenas death shall all the world subdew, Our love shall live, and later life renew.”</p>	<p>ذات يوم كتبت اسمها على الشاطئ ولكن جاءت الامواج لتزيله فأعدت المحاولة ثانية ولكن جاء المد ليجعل من احزاني فريسة له قالت لي ماهذا العبث انها محاولة يائسة انه شيء ميت ولا يمكن تخليده فانا بنفسى سوف اتحلل واختفى من الوجود ويزول اسمى من الوجود ايضا فقلت دعى اقل الاشياء تبتكر قد تموتي وتدفنى فى التراب فى التراب ولكن سيبقى اسمك خالدا فشعري سيخلد ذكرك للابد وفى السماء تخديلين اسمك العظيم عندما ينتهى العالم باكملة سيعيش حبنا ونلتقى مجددا فى العالم الاخر</p>

Analysis ((شرح وتحليل القصيدة))

Lines 1-4

One day I wrote her name upon the strand, 1
But came the waves and washèd it away: 2
Agayne I wrote it with a second hand, 3
But came the tyde, and made my paynes his pray. 4

In Spenser's "Sonnet 75," the poet expresses in a straightforward manner his conviction regarding the immortal nature of his affection for his lover. With the first two lines the speaker establishes the framework for the poem. He relates how he wrote the name of his lover in the sand on the beach, only to have it washed away by the waves.

In the next two lines (lines 3 and 4), he reveals that he attempted to write her name again, only to have the ocean tide once more erase his efforts.

Through these lines, the speaker's diligence is revealed. Despite the fact that the waves wash away his lover's name, he repeats what is clearly a futile effort.

Lines 5-8

"Vayne man," sayd she, "that doest in vaine assay, 5
A mortall thing so to immortalize, 6
For I my selve shall lyke to this decay, 7
And eek my name bee wyped out lykewise." 8

The next four lines of the poem (lines 5-8) reveal that the poem is not simply the speaker's expression of his feelings, but a recollection of a dialogue with his lover. He explains in these lines what his lover stated when she witnessed his actions.

The lover's response to the speaker's endeavors to inscribe her name in so impermanent a medium as wet sand is gently chastising in tone. Apparently a practical woman, she tells the speaker that he exerts himself to no end. The lover goes on to compare her name written in the sand, and its being washed away by the tide, to her own existence, and its inevitable end one day by death. Her tone and her words reprimand the speaker for attempting such a prideful display. She accuses him both of being vain for making such an effort and acting in vain, for his desire to affix their love to a specific time and place is ultimately, and obviously, a fruitless one.

Lines 9-12

"Not so," quod I, "let baser things devize, 9
To dy in dust, but you shall live by fame: 10
My verse your vertues rare shall eternize, 11
And in the heavens wryte your glorious name. 12

In lines 9-12, the speaker responds to his lover's protests. Here his idealism and the fullness of his love is revealed. He tells her that only lower, less worthy creatures will die and be reduced to dust. She, rather, will certainly live on through the fame he will create for her with his poetic verses. His poetry, he assures her, will record forever her singular virtues, thereby immortalizing her name.

Lines 13–14

Where whenas death shall all the world subdew, 13
Our love shall live, and later life renew." 14

In the last two lines of the poem, the speaker makes plain that not only will his lover live on forever through his poetry, but also that when death conquers the world, their love will remain and be renewed in the next life. The last lines suggest the speaker's belief in some form of life after death, although whether he describes a bodily or spiritual existence remains unclear. In a sense, the speaker's intention to immortalize his lover through his poetry validates his lover's accusation that he is vain. His boasts about his ability to create such lasting fame for her reveals his grand opinion of his skill as a poet. Despite this vanity, however, the final lines of the poem make clear the depth of his love and his belief that the feelings they share will live in after death.

Themes ((المواضيع الرئيسية))

* Themes : love and Immortality Like most Elizabethan sonnets, Spenser's "Sonnet 75" is concerned with an amorous relationship. Often such sonnets itemize a lover's virtues or reveal the extent of a lover's passion. In this poem, rather than focusing on the qualities of his lover that inspire his admiration, the speaker explores the enduring nature of his love for the woman in question. He dismisses his lover's matter-of-fact expressions of the notion that her name, and their love, is transitory. She quite clearly states that their relationship is a mortal one. She is adamant that she will, in fact, die, and the memory of her presence on earth be extinguished, erased like her name in the sand. However, the speaker is quick to deflate her argument. Only low, base creatures are destined to die, the speaker replies. **The language of the sonnet is archaic.** He also mentions the tide washing away the name he had written in the sand. Therefore, we know the beach must have been near the ocean, rather than a lake, as lakes do not cover enough area to be effected by the gravitational pull of the moon and consequently do not have tides.

Edmund Spenser ((عقيدة " إيمان " ادmond سبنسر))

At the end of "Sonnet 75," Spenser references the notion of an afterlife. It is known **that Spenser was a Protestant,** perhaps of the more radical variety known as a Puritan. Research the beliefs of sixteenth-century Protestants regarding predestination, death, and the resurrection of the soul.

في نهاية السوناتة " 75 عاما" اشارة سبنسر على الاعتقاد " الإيمان " بما بعد الموت " الحياة الآخرة". فمن المعروف أن سبنسر كان بروتستانتيًا ، وربما من الجماعات الأكثر تطرفا (تشدداً) المعروفة باسم البيوريتان (المتطهرون) ابحث عن معتقدات البروتستانت في القرن السادس عشر فيما يتعلق بالإقذار، والموت، وبعث الروح.

The Power of Language ((قوة الأسلوب))

The speaker in Spenser's "Sonnet 75" displays supreme **confidence** in the power of his own written words. He claims that through his poetic verses he will eternalize his lover's goodness, her best qualities. Through his words, her name and her glory will be written for all time. The speaker has faith that after death their love will live on; this concept is as much related to religious faith in the nature of the immortal soul as it is to the couple's faith in the depth of their love for one another. Yet what the speaker vows to achieve through his writing is quite different than what will transpire for the faithful after the death of the body. The revival in the afterlife of the relationship between the speaker and his lover is generated by the strength of the couple's love. Yet the speaker promises that his lover's immortality on earth will be assured by the strength of his poetry alone. Mere words written by the speaker will be enough, he insists, to insure that his lover's name will never be forgotten.

المتحدث سبنسر في "سوناتة 75" يعرض ثقة عالية في قوة كلماته المكتوبة. ويدعي أنه من خلال أبياته الشعرية أنه سوف يخلد طبيعة حبيبته، وصفاتها الأفضل. من خلال كلماته، اسمها ومجدها سيكون مكتوباً إلى الأبد. المتحدث لديه إيمان أنه بعد الوفاة حبه سيكون خالد، وهذا الاعتقاد بقدر ما هو متعلق بالاعتقاد الديني في طبيعة النفس الخالدة كما هو لإعتقاد الزوجين في عمق حبه لبعضهم البعض. حتى الآن ما المتكلم يتعهد تحقيقه من خلال كتاباته مختلف تماماً عما سيحدث للمخلصين بعد وفاة الجسد. ينتج إحياء بعد الموت من العلاقة بين المتكلم وحبيبته بقوة الحب بين الزوجين. ومع ذلك فإن وعود المتحدث التي ستأكد خلود حبيبته على الأرض بقوة شعره وحدها. ومجرد الكلام المكتوب من قبل المتحدث يكون كافياً، هو يصر، على ضمان أن اسم حبيبته لا يمكن نسيانه.

rhyme Spenserian Sonnet ((قافية سوناتة سبنسر))

Spenser, through the poems in (Amoretti) and (Epithalamion), developed a style of sonnet that incorporated the use of an interlocking rhyme scheme; this became known as the **(Spenserian sonnet)**.

In such a rhyme scheme, the rhyming words at the end of each line (or end rhymes) form a pattern in which each section of the poem is linked with the following section through the repetition of the rhyming words. When discussing rhyme schemes, lines are assigned a letter in order to show the repetition of the rhyme.

The Spenserian sonnet rhyme scheme is: **abab bcbc cdcd ee**. The effect of this rhyme scheme is a structuring of the poem into three **quatrains** (a section of a poem consisting of four lines of verse) and a **couplet** (a section consisting of two lines of verse).

سبنسر، من خلال قصائد (Amoretti) وأغاني الزفاف (Epithalamion)، طوّر من أسلوب السوناتة التي تضمنت استخدام مخطط قافية متشابكة، وهذا أصبح يعرف باسم **(Spenserian sonnet)** سوناتة سبنسر.

مخطط قافية سوناتة سبنسر هو: **abab bcbc cdcd ee**. يتركب مخطط قافية هذه القصيدة: من ثلاث رباعيات والرابعة "quatrains" (هو مقطع من قصيدة يتألف من أربعة أسطر في الشعر)، والـ "couplet" (مقطع يتألف من سطرين في الشعر).

structure the poem's relates to the meaning ((إرتباط تركيب القصيدة بمعناها))

This physical structure relates to the poem's meaning. **The first quatrain** describes the speaker's actions on the beach, **the second quatrain** reveals the presence of the lover and her objections, **the third quatrain** contains the speaker's response, and **the final couplet** sums up the speaker's argument.

هذا التركيب (المخطط للقصيدة) يتصل بمعنى القصيدة **الرباعية الأولى**: تصف عمل المتحدث على الشاطئ **الرباعية الثانية**: تكشف وجود المحب، واعتراضاتها عليه. **الرباعية الثالثة**: تتضمن رد المتحدث. **الكوبليت "السطرين الأخيرين"**: تلخص حجة المتحدث.

الباقى من الحاضرة قال الدكتور للقراءة

Information a bout the poet ((معلومات عن الشاعر))

After receiving his master of arts degree, Spenser held a number of offices, working in 1578 as the secretary to the former master of Pembroke Hall, Edward Young, and in 1579 working in the household of the Earl of Leicester, uncle to Spenser's friend and fellow poet Sir Philip Sidney. In 1580 Spenser traveled to Ireland to work as secretary to Governor Arthur Lord Grey de Wilton. During this time, England was attempting to conquer Ireland, through violence as well as by encouraging the English to settle there. Spenser was an enthusiastic participant in this effort. He served in various capacities in Ireland during the 1580s and 1590s. He was granted a large estate, Kilcolman, in 1590.

From his home in Ireland, Spenser began to write in earnest, having already published a series of pastoral poems, *The Shepherdes Calendar*, in 1579. He published the first part of his famous epic poem, *The Faerie Queene*, in 1590, and the second part in 1596. Spenser married Elizabeth Boyle in 1594, and in her honor wrote the love poems and wedding song known collectively as *Amoretti* and *Epithalamion*, published in 1595. **That is why he is considered as the only sonneteer who wrote a sonnet sequence to his wife.** After being appointed to the position of High Sheriff of Cork in 1598, he was forced to return to London after rebels burned down his home at Kilcolman. Spenser died in London of unknown causes on January 13, 1599, and was buried in Westminster Abbey.

بعد حصوله على درجة الماجستير في الفنون، عمل سبنسر في عدد من المكاتب، عمل في عام 1578 كسكرتير للسيد سابق من قاعة بيمبروك، إدوارد يونغ، وفي 1579 عمل في أسرة إيرل من ليستر سيتي، عم لصديق سبنسر وزميله الشاعر السير فيليب سيدني. في 1580 سافر سبنسر الى أيرلندا للعمل كسكرتير إلى اللورد آرثر ويلتون حاكم دي غراي. خلال هذا الوقت، كانت إنجلترا في محاولة للتغلب على أيرلندا، عن طريق العنف، وكذلك من خلال تشجيع إنجليزي ليستقر هناك. وكان سبنسر مشاركاً متحمساً في هذا الجهد. هو عمل في مناصب مختلفة في أيرلندا خلال 1580 و 1590. تم منحه مزرعة كبيرة، في 1590.

من منزله في أيرلندا، بدأ سبنسر بالكتابة بشكل جدي، بعد أن نشر بالفعل سلسلة من القصائد الرعوية، (*Shepherdes Calendar*)، في 1579. وقال انه نشر الجزء الأول من قصيدته الملحمية الشهيرة، (*The Faerie Queene*)، في 1590، والجزء الثاني في 1596. تزوج اليزابيث بويل سبنسر في 1594، وتكرما لها كتب قصائد الحب وأغنية الزفاف التي تعرف باسم *Amoretti* و *Epithalamion*، التي نشرت في 1595. وهذا هو السبب الذي جعله يعد الـ (*sonneteer*) الوحيد الذي كتب سلسلة سوناتة لزوجته. بعد تعيينه في منصب عمدة عال من كورك في 1598، واضطر للعودة إلى لندن بعد أن احرقوا المتمردين أسفل منزله في Kilcolman. توفي سبنسر في لندن لأسباب غير معروفة في 13 يناير 1599، ودفن في كنيسة وستمنستر.

Lecture 13

Humanism in the Renaissance

Emergence of Humanism ((ظهور النزعة الإنسانية))

Books helped to spread awareness of a new philosophy that emerged when Renaissance scholars known as humanists returned to the works of ancient writers. Previously, during the Middle Ages, scholars had been guided by the teachings of the church, and people had concerned themselves with actions leading to heavenly rewards. The writings of ancient Greece and Rome, called the "classics," had been greatly ignored. To study the classics, humanists learned to read Greek and ancient Latin, and they sought out manuscripts that had lain undisturbed for nearly 2,000 years.

The humanists rediscovered writings on scientific matters, government, rhetoric, philosophy, and art. They were influenced by the knowledge of these ancient civilizations and by the emphasis placed on man, his intellect, and his life on Earth.

The Humanist Philosophy ((الفلسفة الإنسانية))

The new interest in secular life led to beliefs about education and society that came from Greece and Rome. The secular, humanist idea held that the church should not rule civic matters, but should guide only spiritual matters. The church disdained the accumulation of wealth and worldly goods, supported a strong but limited education, and believed that moral and ethical behavior was dictated by scripture. Humanists, however, believed that wealth enabled them to do fine, noble deeds, that good citizens needed a good, well-rounded education (such as that advocated by the Greeks and Romans), and that moral and ethical issues were related more to secular society than to spiritual concerns.

Rebirth of Classical Studies ((نهضة الدراسات الكلاسيكية))

The rebirth of classical studies contributed to the development of all forms of art during the Renaissance. Literature was probably the first to show signs of classical influence. The Italian poet Petrarch (1304-1374) delighted in studying the works of Cicero and Virgil, two great writers of the Roman age, and he modeled some of his own writings on their works. Although he often wrote in Latin, attempting to imitate Cicero's style, Petrarch is most renowned for his poetry in Italian. As one of the first humanists, and as a writer held in high esteem in his own time, he influenced the spread of humanism--first among his admirers, and later throughout the European world.

The defining concept of the Renaissance was *humanism*, a literary movement that began in Italy during the fourteenth century. Humanism was a distinct movement because it broke from the medieval tradition of having pious religious motivation for creating art or works of literature. Humanist writers were concerned with worldly or secular subjects rather than strictly religious themes. Such emphasis on the mundane was the result of a more materialistic view of the world. Unlike the Medieval Era, Renaissance people were concerned with money and the enjoyment of life and all its worldly pleasures. Humanist writers glorified the individual and believed that man was the measure of all things and had unlimited potential.

Humanist writers sought to understand human nature through a study of classical writers such as Plato and Aristotle. They believed that the classical writers of Ancient Greece and Rome could teach important ideas about life, love, and beauty. The revival of interest in the classical models of Greece and Rome was centered primarily among the educated people of the Italian city-states and focused on literature and writing.

During the Middle Ages in Western Europe, Latin was the language of the Church and the educated people. The Humanist writers began to use the *vernacular*, the national languages of a country, in addition to Latin.

Some important Italian Humanists ((بعض أهم الإنسانيون الإيطاليون))

1 - Giovanni Pico della Mirandola (1463-1494) - جيوفاني بيكو ميراندولا

was an Italian who lived in Florence and who expressed in his writings the belief that there were no limits to what man could accomplish.

كان الإيطالي الذي عاش في فلورنسا والذي أبدى في كتاباته عن اعتقاده أنه لا توجد حدود لما يمكن للإنسان أن ينجز

2 - Francesco Petrarca, known as Petrarch (1304-1374) - فرانيسكو بترارك

- was the Father of Humanism, a Florentine who spent his youth in Tuscany and lived in Milan and Venice.
- He was a collector of old manuscripts and through his efforts the speeches of Cicero and the poems of Homer and Virgil became known to Western Europe.
- Petrarch's works also led to the rise of people known as *Civic Humanists*, or those individuals who were civic-minded and looked to the governments of the ancient worlds for inspiration.
- Petrarch also wrote sonnets in Italian. Many of these sonnets expressed his love for the beautiful Laura. His sonnets greatly influenced other writers of the time.

- كان أب الإنسانية ، في فلورنسا الذي أمضى شبابه في توسكانا، وعاش في مدينة ميلانو والبندقية.
- وكان من هواة جمع المخطوطات القديمة، من خلال جهوده في (خطب شيشرون) و (قصائد هوميروس وفيرجيل) أصبح معروفا إلى أوروبا الغربية.
- أعمال بترارك أدت أيضا إلى ظهور أناس تعرف باسم الإنسانيون المدنيون ، أو أولئك الأفراد الذين كانوا مدنيوا التفكير (متحضرون) والنظر إلى حكومات العالم القديم لتلهمهم .
- بترارك كتب أيضا السوناتات في إيطاليا . وأبدى في العديد من هذه السوناتات حبه للجميلة لورا. سوناتاته لها تأثير كبير على غيره من الكتاب في ذلك الوقت.

3 - Leonardo Bruni (1369-1444) - ليوناردو بروني

- who wrote a biography of Cicero,
- encouraged people to become active in the political as well as the cultural life of their cities. He was a historian who today is most famous for *The History of the Florentine Peoples*, a 12-volume work.
- He was also the Chancellor of Florence from 1427 until 1444.

- الذي كتب السيرة الذاتية لشيشرون، وشجع الناس على أن تصبح نشطة في المجالات السياسية وكذلك الحياة الثقافية في مدنهم .
- وكان مؤرخ منظمة الصحة العالمية اليوم هو الأكثر شهرة لتاريخ الشعوب الفلورنسي ، 12- حجم العمل.
- كما كان المستشار في فلورنسا من 1427 حتى 1444.

4 - Giovanni Boccaccio (1313-1375) - جيوفاني بوكاتشيو

- wrote *The Decameron*. These hundred short stories were related by a group of young men and women who fled to a villa outside Florence to escape the Black Death.
- Boccaccio's work is considered to be the best prose of the Renaissance.

- كتب (Decameron) أي تلك الـ 100 قصص القصيرة بمجموعة من الشبان والشابات الذين فروا إلى فيلا خارج فلورنسا هربا من الطاعون.
- ويعد عمل بوكاتشيو أفضل نثر في عصر النهضة.

5 - Baldassare Castiglione (1478-1529) - بالداساري كاستيليوني

wrote one of the most widely read books, *The Courtier*, which set forth the criteria on how to be the ideal Renaissance man. Castiglione's ideal courtier was a well-educated, mannered aristocrat who was a master in many fields from poetry to music to sports.

كتب أحد الكتب الأكثر قراءة على نطاق واسع ، رجل الحاشية، التي تحدد معايير كيفية أن يكون رجل عصر النهضة المثالي. كاستيليوني كان رجل حاشية مثالي وتعليمه جيد ، ذو أسلوب استقراطي ، الذي كان على درجة الماجستير في العديد من المجالات من الشعر إلى الموسيقى إلى الرياضة.

effects of Humanism ((تأثير النزعة الإنسانية))

Humanism had far-reaching effects throughout Italy and Europe.

The advent of humanism ended the church dominance of written history.

Humanist writers secularized the view of history by writing from a non-religious viewpoint.

The Humanists also had a great effect on education. They believed that education stimulated the creative powers of the individual. They supported studying grammar, poetry, and history, as well as mathematics, astronomy, and music.

كان للإنسانية تأثيرات بعيدة المدى في جميع أنحاء إيطاليا وأوروبا. ظهور النزعة الإنسانية أنهى سيطرة الكنيسة على التاريخ المكتوب. علمن الكتاب الإنسانيون رأي التاريخ من خلال الكتابة من منظور غير ديني .

والإنسانيون كما كان لهم تأثير عظيم على التعليم . هم يعتقدون بأن التعليم حفز القوى الإبداعية للفرد. ودعموا دراسة النحو والشعر، والتاريخ، وكذلك الرياضيات والفلك والموسيقى .

concept of Humanism ((مفهوم الإنسانية))

Humanists promoted the concept of the well-rounded, or Renaissance man, who was proficient (well skilled) in both intellectual and physical endeavors.

Humanism is a concept that has changed since the sixteenth century. Its original meaning was the belief in the validity of the human spirit that coincided with piety for God. Now, humanism refers to the glorification of man. The passing of time has transformed the concept of love, also. In our present society, one "loves" pizza or one "loves" a spouse.

عزز الإنسانيون مفهوم الرجل الكوني ، أو ما يسمى برجل عصر النهضة ، الذي كان يتقن (مهارات جيدة) في المساعي الفكرية والمادية على حد سواء. الإنسانية هو مفهوم قد تغير منذ القرن السادس عشر. وكان معناها الأصلي الإيمان في سريان الروح الإنسانية التي تزامنت مع تقوى الله. الآن، الإنسانية تشير إلى تمجيد الرجل . وبمرور الوقت تحولت أيضا لمفهوم الحب . في مجتمعنا الحالي، واحد "يحب" بيتزا أو واحد "يحب" الزوج .

The Love in poems of some Poets - 16 century ((الحب في قصائد بعض الشعراء - القرن 16))

Currently, love encompasses a vast majority of ideas and intensities. The sonnets and poems of Surrey, Sidney, Spenser, and Wyatt consider love as a consuming passion. To the sixteenth century poet ,

حاليا، الحب يشمل الغالبية العظمى والكثيفة من الأفكار . السوناتات وقصائد من ساري، سيدني، سبنسر، ووايت يعتبر الحب استهلاك عاطفة. لشاعر القرن السادس عشر

love is a powerful force that creates misery, but surpasses the pain to be a worthy endeavor. Love is a personified superior entity which must be obeyed. In Wyatt's *The Love That in My Thought Doth Harbor*, love is his "master" (441; ln. 12). His master controls his heart, and endeavors to reign. Even when love retreats in fear from shame the poet still supports him.

In *Astrophil and Stella*, love's decrees must be followed, since they have such power (Sidney 460; sonnet 2, ln. 4).

Love can act such as wringing (squeeze or twist) one's heart and giving wounds (Surrey 452; ln. 6; Sidney 460; sonnet 2, ln. 2).

Love possesses one's self to produce much affliction (pain). Wyatt wrote a poem, *Farewell Love*, to express his tumultuous emotions. He desired for love to leave him after years of suffering at love's mercy (Wyatt 440). In *My Lute, Awake*, Wyatt addresses love as an illness: "I am past remedy" (442; ln.14). Wyatt also desires to watch his former love suffer for the pain she inflicted on him.

وكتب وايت قصيدة ، وداع الحب يعبر فيها عن مشاعره المضطربة / رحمة الحب / أيقظ عودي / ويخاطب الحب بصفته مريض في (أنا علاجي ماضي)

Surrey considers love the reason for his discomfort in *Alas! So All Things Now Do Hold Their Peace* (452; ln. 11).

ساري يعتبر الحب سبب لعدم الراحة له في (واحسرتاه !)

Sidney endeavors to ignore love, yet at the same time "with a feeling skill I paint my hell" (460; sonnet 2, ln. 13-4). Love's pain produces a type of hell and a disease for those ensnared (trapped) that cannot be ignored.

سيدني في " بمهارة الإحساس أرسم جحيمي " يسعى إلى تجاهل الحب، إلا أنه في الوقت نفسه ، الحب أنتج ألم ونوعا من الجحيم، والمرض لأولئك الذين وقعوا في فخه ، والتي لا يمكن تجاهلها.

The misery love produces cannot surpass the benefit of love. Surrey considers love his lord and writes "Yet from my lord shall not my foot remove: Sweet is the death that taketh end by love" (451; ln. 13-4). Death is even pleasurable if caused from love.

Sidney addresses love by writing, "I call it praise to suffer tyranny" (460; ln. 11). Later in *Astrophil and Stella*, Sidney says that love's effect caused anguish (extreme anxiety), but that "the cause more sweet could be" (471; sonnet 87, ln. 12-3). The rule of love is still worthy of praise, regardless of the affliction.

سيدني "I call it praise to suffer tyranny" << إن سيادة الحب لا تزال تستحق الثناء، وبغض النظر عن مأساته .

According to Spenser's *Amoretti*, "love is the lesson which the Lord us taught" (737; sonnet 68, ln. 14).

قصائد الحب القصيرة لسبنسر - "الحب هو الدرس الذي علمه لنا الرب "

Love would be desirous because God uses it to teach us. Love painfully invaded the lives of the poets, but resulted in an eventual joy, even if the joy was at death. Love dominated their poetry as it dominated their lives. Today, our spouses may afflict our emotions, but love of pizza will probably never leave a deep emotional attachment. Our society has downgraded love in our life from what was considered the normal experience. Despite the hermeneutical transformation applied to the concept of love, the words of the nineteenth century poet Tennyson ring true today as they would have in the sixteenth century: "'tis better to have loved and lost, than to have never loved at all" (qtd. in Stevenson 1463).

الحب اجتاحت بشكل مؤلم حياة الشعراء، ولكن أدى إلى فرح في نهاية المطاف، حتى لو كان الفرح كان في الموت. سيطر الحب على قصائدهم كما سيطر على حياتهم . واليوم، لدينا حب الأزواج قد تصيب عواطفنا ، ولكن حب البيتزا قد لا يترك على الأرجح ارتباط عاطفي عميق. مجتمعنا قد قلل مستوى الحب في حياتنا عما كان ، ويعتبره تجربة عادية . على الرغم من تحول التفسيرية المطبقة على مفهوم الحب، ترن كلمات شاعر القرن 19 تينيسون كذلك حتى يومنا هذا كما كان لديهم في القرن السادس عشر :
" الأفضل أن يكون لديك محبوبا وتفقدته ، عن أن لا تحب أبدا "
(مقتطف عن لستيفنسون 1463) .

((المجالات الحياتية العامة التي ارتبطت بالقيم الثقافية في عصر النهضة + أهم الإنسانيون من رجال الكنيسة والذي أراد خلق التعايش بين القيم الدينية التقليدية مع القيم العلمانية الجديدة))

In the Renaissance, the highest cultural values were usually associated with active involvement in public life, in moral, political, and military action, and in service to the state. Of course, the traditional religious values coexisted with the new secular values; in fact, some of the most important Humanists, like Erasmus, were Churchmen. Also, individual achievement, breadth of knowledge, and personal aspiration (as personified by Doctor Faustus) were valued.

في عصر النهضة، كانت ترتبط عادة بالقيم الثقافية العالية مع المشاركة الفعالة في الحياة العامة، في المجالات السياسية والأخلاقية، والعمل العسكري، وخدمة الدولة. بالطبع، تعايشت القيم الدينية التقليدية مع القيم العلمانية الجديدة، في الواقع، بعض من أهم الإنسانيين، مثل إيراسموس، كان أحد رجال الكنيسة. أيضا، فقد بلغت قيمة الإنجاز الفردي، واتساع المعرفة، والطموح الشخصي (على النحو الذي جسده الدكتور فاوست) .

The concept of the "Renaissance Man" ((مفهوم "رجل عصر النهضة"))

The concept of the "Renaissance Man" refers to an individual who, in addition to participating actively in the affairs of public life, possesses knowledge of and skill in many subject areas.

(Such figures included Leonardo Da Vinci and John Milton, as well as Francis Bacon, who had declared, "I have taken all knowledge to be my province.")

مفهوم "رجل عصر النهضة" يشير إلى الفرد الذي، بالإضافة إلى المشاركة الفعالة في شؤون الحياة العامة، يمتلك المعرفة والمهارة في العديد من المجالات. وشملت هذه الأرقام ليوناردو دا فينشي، وجون ميلتون، وكذلك فرنسيس بيكون، الذي كان قد صرح، وقال "لقد اتخذت كل المعارف لتكون اقليم لي."

Focus of Renaissance Humanists ((تركيز الإنسانيون في عصر النهضة))

Nevertheless, individual aspiration was not the major concern of Renaissance Humanists, who focused rather on teaching people how to participate in and rule a society (though only the nobility and some members of the middle class were included in this ideal).

Overall, in consciously attempting to revive the thought and culture of classical antiquity, perhaps the most important value the Humanists extracted from their studies of classical literature, history, and moral philosophy was the social nature of humanity.

ومع ذلك، كان طموح الفرد ليس الشاغل الرئيسي للإنسانيين عصر النهضة، الذي ركز بدلا من ذلك على تعليم الناس كيفية المشاركة في الحكم والمجتمع (على الرغم من تضمينها فقط النبلاء وبعض أعضاء الطبقة المتوسطة في هذا المثال).

وبشكل عام، في محاولة واعية لإحياء فكر وثقافة العصور الكلاسيكية القديمة، ولعل أهم قيم الإنسانيين كانت مستخلصة من دراستهم في الأدب الكلاسيكي، والتاريخ، والفلسفة الأخلاقية والاجتماعية للطبيعة الإنسانية.

A common oversimplification of Humanism suggests that it gave renewed emphasis to life in this world instead of to the otherworldly, spiritual life associated with the Middle Ages. Oversimplified as it is, there is nevertheless truth to the idea that Renaissance Humanists placed great emphasis upon the dignity of man and upon the expanded possibilities of human life in this world. For the most part, it regarded human beings as social creatures who could create meaningful lives only in association with other social beings.

من باب التبسيط الأكثر شيوعاً للإنسانية يشار إلى أنه أعطى التركيز مجدداً على الحياة في هذا العالم بدلا من عالم آخر، الحياة الروحية المرتبطة العصور الوسطى. التبسيط كما هو، هناك مع ذلك حقيقة على فكرة أن الإنسانيون عصر النهضة تركيزها الكبير على كرامة الرجل، وبناء على إمكانيات موسعة للحياة البشرية في هذا العالم. بالنسبة للجزء الأكبر، اعتبرت فيه البشر مخلوقات اجتماعية والتي يمكن أن تخلق حياة ذات معنى فقط وذلك بالتعاون مع كائنات اجتماعية أخرى.

Humanism shift ((تحول الإنسانية))

In the terms used in the Renaissance itself, Humanism represented a shift from the "contemplative life" to the "active life." In the Middle Ages, great value had often been attached to the life of contemplation and religious devotion, away from the world (though this ideal applied to only a small number of people).

في المصطلحات المستخدمة في عصر النهضة نفسها، تمثل تحول الإنسانية من "الحياة التأملية" إلى "الحياة النشطة". في العصور الوسطى، كثيرا ما كانت قيم عظيمة لحياة التأمل والتفاني الديني، بعيدا عن العالم (على الرغم من هذا التطبيق المثالي ينطبق على عدد قليل فقط من الناس).

Humanism ((النزعة الإنسانية))

An intellectual movement originating in renaissance Italy that encouraged the fresh study of classical literature, and which emphasized the importance of learning as a means of improving one's self.

الحركة الفكرية الناشئة في إيطاليا عصر النهضة التي شجعت الدراسة الحديثة للأدب الكلاسيكي، والتي شددت على أهمية التعلم كوسيلة لتحسين الذات .

وبالتوفيق للجميع

لا تنسونا من صالح دعائكم

أختكم / توريد