Poetry in 16th century

Historical background

==**ENGLAND IN THE SIXTEENTH CENTURY**==

==**Wars of the Roses**== : series of encounters between the house of Lancaster (whose emblem was the red roses) and the house York (whose emblem was the white) which took place between 1455 and 1458 to decide the right possession of the English throne

==**حرب الورود**==: سلسلة من المواجهات بين بيت لانكستر (الذي كان شعاره الورود الحمراء) وبيت يورك (الذي كان شعاره الوردة البيضاء) والتي جرت بين عامي 1455 و1458 لتحديد الحق في حيازة العرش الإنجليزي.

Henry Tudor, Earl of Richmond, was thirty years old when he was crowned Henry VII. He set himself the task of making England a united, strong and prosperous country. His reign, however, was harassed by two rebellions, both of which were suppressed.

كان هنري تيودور، إيرل ريتشموند، في الثلاثين من عمره عندما تُوّج هنري السابع. تعهد بجعل إنجلترا دولةً موحدةً وقويةً ومزدهرةً. إلا أن حكمه واجه تمردين، تم قمعهما.

==**Q/ Henry Tudor reign was harassed by two rebellions who are they?**==

س/ لقد تعرض عهد هنري تيودور لثورتين ما هما؟

1.1.1. Simnel's Rebellion

Lambert Simnel, a youth of humble birth, claimed to be the Earl of Warwick, the rightful heir to Richard III. He went to Ireland, and was crowned as King Edward VI. Henry VII easily proved his claim false by bringing the real Warwick out of prison. As a result, Simnel received little support when he landed in England, defeated and captured in 1487.

لامبرت سيميل، شاب من أصل متواضع، ادّعى أنه إيرل وارويك، الوريث الشرعي لريتشارد الثالث. ذهب إلى أيرلندا، وتُوّج ملكًا إدوارد السادس. أثبت هنري السابع بسهولة زيف ادعائه بإخراج وارويك الحقيقي من السجن. ونتيجةً لذلك، لم يتلقَّ سيميل دعمًا يُذكر عندما وصل إلى إنجلترا، حيث هُزم وأُسر عام ١٤٨٧.

1.1.2. Warbeck's Rebellion

Perkin Warbeck's rebellion was more serious and for some years caused Henry VII much anxiety. Warbeck claimed to be Richard, Duke of York, brother of Edward V, and that he had escaped from the Tower. He received strong support from James IV of Scotland, and from Margaret, Duchess of Burgundy and sister of Edward IV. Warbeck

landed in Cornwall with a band of his Irish followers in 1497, but his troops deserted him, and he was soon captured and sent to the Tower.

كان تمرد بيركين واربيك أكثر خطورة، وسبب قلقًا بالغًا للملك هنري السابع لسنوات. ادعى واربيك أنه ريتشارد، دوق يورك، شقيق إدوارد الخامس، وأنه هرب من برج لندن. تلقى دعمًا قويًا من جيمس الرابع ملك اسكتلندا، ومن مارغريت، دوقة بورغندي وشقيقة إدوارد الرابع. وصل واربيك إلى كورنوال مع مجموعة من أتباعه الأيرلنديين عام ١٤٩٧، لكن قواته تخلت عنه، وسرعان ما أُسر وأُرسل إلى برج لندن.

Henry VIII

Henry VIII came to the throne in 1509 he was eighteen years of age. He delighted in outdoor sports, hunting, wrestling, archery and other sports. He used to ride abroad with a gally-dressed train of knights and gentlemen. He married his brother's widow, Katherine of Aragon and became popular by executing his father's chief advisers and agents in the extortion of money from his subjects .

اعتلى هنري الثامن العرش عام ١٥٠٩، وكان في الثامنة عشرة من عمره. كان مولعًا بالرياضات الخارجية، كالصيد والمصارعة والرماية وغيرها من الرياضات. كان يسافر إلى الخارج بصحبة فرسان ورجال يرتدون ملابس عسكرية. تزوج أرملة أخيه، كاثرين من أراغون، واكتسب شهرة واسعة بإعدامه كبار مستشاري والده وعملائه لابتزاز أموال رعيته.

Edward VII

Jane Seymour, was only nine years of age at the time of his accession. He persuaded the sick Edward to appoint Lady Jane Grey as his successor. Shortly afterwards, the boy-king died, and Lady Jane was proclaimed Queen 'n 1553. She reigned for nine days as there was great opposition to Northumberland's plot to exclude Mary, daughter of Katherine. However, Mary was soon acknowledged as Queen of England.

كان جين سيمور في التاسعة من عمره فقط وقت توليه العرش. أقنع إدوارد المريض بتعيين الليدي جين غراي خليفته. بعد ذلك بوقت قصير، توفي الملك الشاب، ونُصبت الليدي جين ملكة عام ١٥٥٣. حكمت لمدة تسعة أيام بسبب معارضة شديدة لمؤامرة نورثمبرلاند لاستبعاد ماري، ابنة كاثرين. ومع ذلك، سرعان ما تم الاعتراف بماري ملكة لإنجلترا.

Queen Mary

Mary, who had been educated as a Roman Catholic, was determined to restore Catholicism. All statutes of King Edward's reign related to religion were repealed, and Parliament decided by a formal vote to return to the obedience of the Pope. Repression of Protestants followed soon and many famous religious leaders were burnt at the stake.

كانت ماري، التي تلقت تعليمها على المذهب الكاثوليكي الروماني، مصممة على استعادة الكاثوليكية. أُلغيت جميع القوانين المتعلقة بالدين في عهد الملك إدوارد، وقرر البرلمان، بتصويت رسمي، العودة إلى طاعة البابا. وسرعان ما تبع ذلك قمع البروتستانت، وأُحرق العديد من القادة الدينيين المشهورين على الخازوق.

Elizabeth

 The daughter of Henry VIII, by his second wife Anne Boleyn, came to the throne at the age of 25. She became queen at a difficult time, for England was at war with France, the treasury was empty and taxes were heavy. The two religious parties were quarrelling severely. Besides, work was not available and there was a great deal of poverty and misery in England. Bands of thieves robbed travellers on the highways and terrorized the countryside, forcing villages and small towns to feed them free. One of the earliest object of Elizabeth was peace with France. Elizabeth's reign was long, from 1558 to 1603. In her reign farming improved, trade and manufactures grew, the poor were better looked after, there was more money and more food than ever before. England became "Merrie England "Indeed.

تولت ابنة هنري الثامن، من زوجته الثانية آن بولين، العرش في سن الخامسة والعشرين. أصبحت ملكة في وقت عصيب، حيث كانت إنجلترا في حالة حرب مع فرنسا، وكانت الخزانة فارغة والضرائب باهظة. كان الحزبان الدينيان يتشاجران بشدة. إلى جانب ذلك، لم يكن العمل متاحًا وكان هناك قدر كبير من الفقر والبؤس في إنجلترا. سرقت عصابات اللصوص المسافرين على الطرق السريعة وأرهبت الريف، مما أجبر القرى والبلدات الصغيرة على إطعامهم مجانًا. كان أحد أهداف إليزابيث الأولى هو السلام مع فرنسا. كان حكم إليزابيث طويلاً، من عام 1558 إلى عام 1603. في عهدها تحسنت الزراعة، ونمت التجارة والصناعات، وتم الاعتناء بالفقراء بشكل أفضل، وكان هناك المزيد من المال والطعام أكثر من أي وقت مضى. أصبحت إنجلترا "إنجلترا السعيدة" بالفعل.

What are the General Characteristics of the Sixteenth Century

ما هي الخصائص العامة للقرن السادس عشر؟

The Renaissance is, therefore, the most significant movement whose beginning the sixteenth century England was to witness. It is a complex movement unlike the Middle Ages

يُعد عصر النهضة أهم حركة شهدتها إنجلترا في القرن السادس عشر. إنها حركة معقدة على عكس العصور الوسطى.

The Fall of Constantinople

Geographical Discoveries

The fall of Constantinople in 1453, led to the loss of the old caravan routes. In order to avoid the heavy tolls exacted by the Turks and the risks of the long journey across Asia, attempts were made to find a way to the East Indies by sea.

أدى سقوط القسطنطينية عام ١٤٥٣ إلى فقدان طرق القوافل القديمة. ولتجنب الخسائر الباهظة التي فرضها الأتراك ومخاطر الرحلة الطويلة عبر آسيا، بُذلت محاولات لإيجاد طريق بحري إلى جزر الهند الشرقية.

==There were two directions in which the search for new routes might be undertaken==

كان هناك اتجاهان يمكن من خلالهما إجراء البحث عن طرق جديدة

a) Southwards round Africa, which was successfully completed in 1497 by Vasco de Gama and led to the discovery of the Cape route to India.

b) Westward round the world, which led in 1492 to the discovery of America by Christopher Colombus.

أ) جنوبًا حول أفريقيا، والذي تم إكماله بنجاح في عام 1497 على يد فاسكو دي جاما وأدى إلى اكتشاف طريق الرأس إلى الهند

ب) غربًا حول العالم، والذي أدى في عام 1492 إلى اكتشاف أمريكا على يد كريستوفر كولومبوس.

The Invention of Printing

As late as the fifteenth century books were still copied out by hand slowly and painfully, generally by monks in the monasteries. About 1445, or perhaps earlier, the modern printing press appeared. But with the invention of printing, knowledge spread over the whole of Europe.

حتى أواخر القرن الخامس عشر، كانت الكتب تُنسخ يدويًا ببطءٍ وجهدٍ كبيرين، وكان ذلك عادةً على يد رهبان الأديرة. حوالي عام ١٤٤٥، أو ربما قبل ذلك، ظهرت المطبعة الحديثة. ولكن مع اختراع الطباعة، انتشرت المعرفة في جميع أنحاء أوروبا.

The Copernican System

The Middle Ages, that the earth is the centre of the universe, and the sun, planets and stars revolve around it. Copernicus advocated for the first time the belief that the earth and other planets move round the sun, and that the earth is not the centre of the universe.

في العصور الوسطى، كانت الأرض مركز الكون، وأن الشمس والكواكب والنجوم تدور حولها. دافع كوبرنيكوس لأول مرة عن الاعتقاد بأن الأرض والكواكب الأخرى تدور حول الشمس، وأن الأرض ليست مركز الكون.

The Reformation

The leaders of the Reformation sought to restore Christianity to its early purity as a simple religion based on the teaching of the Bible.

سعى قادة الإصلاح إلى استعادة المسيحية إلى نقائها المبكر كدين بسيط يعتمد على تعاليم الكتاب المقدس.

The Roman Catholic Church remained dominant in countries bordering the western Mediterranean and South Germany; the new Protestant Churches became supreme in northern Europe.

ظلت الكنيسة الكاثوليكية الرومانية مهيمنة في البلدان المطلة على غرب البحر الأبيض المتوسط وجنوب ألمانيا؛ وأصبحت الكنائس البروتستانتية الجديدة هي المهيمنة في شمال أوروبا.

The Rise of England into Power in Europe

France was going through a period of turmoil and religious civil wars. The defeat of the Spanish Armada was a devastating blow to the prestige of Spain, inspiring England with a sense of confidence and national pride, hitherto unknown to the nation.

كانت فرنسا تمر بفترة من الاضطرابات والحروب الأهلية الدينية. وكانت هزيمة الأسطول الإسباني ضربة قاصمة لهيبة إسبانيا، مما ألهم إنجلترا شعورًا بالثقة والفخر الوطني، لم تكن معروفة للأمة من قبل.

THE CULTURAL BACKGROUND

Sixteenth Century England witnessed, as has been noted, the rise of the Renaissance is, a rebirth of learning. One such force was the surviving influence of Medieval culture as contained and preserved in literature, particularly in the works of Geoffrey Chaucer (1360- 1400), the fourteenth century poet. In other words while English literature was responsive to the Renaissance, its native character remained Intact due to the Influence of Chaucer .It is through Chaucer too that the East Midland dialect of Middle English became established as a medium of all later major English literature. His influence on sixteenth century poets is particularly evident in the works of Spenser who freely acknowledged indebtedness to Chaucer

شهدت إنجلترا في القرن السادس عشر، كما ذُكر، صعود عصر النهضة، وهو نهضةٌ في مجال المعرفة. ومن بين هذه القوى التأثيرُ الباقي لثقافة العصور الوسطى، كما وردت وحُفظت في الأدب، ولا سيما في أعمال جيفري تشوسر (1360- 1400)، شاعر القرن الرابع عشر. بمعنى آخر، بينما كان الأدب الإنجليزي متجاوبًا مع عصر النهضة، ظل طابعه الأصيل سليمًا بفضل تأثير تشوسر. ومن خلال تشوسر أيضًا، ترسخت لهجة شرق ميدلاندز من اللغة الإنجليزية الوسطى كوسيلةٍ لجميع الأدب الإنجليزي الرئيسي اللاحق. ويتجلى تأثيره على شعراء القرن السادس عشر بشكل خاص في أعمال سبنسر الذي أقرّ صراحةً بالفضل لتشوسر.

The Rise of the Renaissance

The rise of the Renaissance however, was marked by a growing interest on the part of the scholars in the language and literature of the calssical worlds of Greece and Rome. But what did happen in the Renaissance was a shift of emphasis of classical studies from the Roman to the Greek. Hellinistic spirit, man was viewed not as an element .but as individual of considerable importance in himself and in his

potentialities. Man was seen as a creature capable of perfection to whom anything was possible.

مع ذلك، اتسم صعود عصر النهضة باهتمام متزايد من جانب الباحثين بلغة وأدب العالمين الكلاسيكيين لليونان وروما. إلا أن ما حدث في عصر النهضة كان تحولاً في تركيز الدراسات الكلاسيكية من الرومانية إلى اليونانية. فبروحها الهلينية، لم يُنظر إلى الإنسان كعنصر، بل كفرد ذي أهمية بالغة في ذاته وفي إمكانياته. كان يُنظر إليه كمخلوق قادر على الكمال، كل شيء ممكن بالنسبة له.

<mark>The Characteristics of the Renaissance</mark>

خصائص عصر النهضة

Always associated with 'Humanism' human elements in man as opposed to the supernatural or divine. In England humanism took, in addition, a religious character and came to be known as Christian Humanism.

لطالما ارتبطت "الإنسانية" بالعناصر البشرية في الإنسان، مُقابل ما هو خارق للطبيعة أو إلهي. في إنجلترا، اتخذت الإنسانية طابعًا دينيًا، وأصبحت تُعرف بالإنسانية المسيحية.

Perhaps the chief outcome of the new Interest in the classics can be traced mainly in literature.

ربما يمكن تتبع النتيجة الرئيسية للاهتمام الجديد بالكلاسيكيات بشكل رئيسي في الأدب.

Production of great many translations of the classics for the reader Inexpert in Latin or Greek. It emphasized reason and logic rather than sensation. Scholars saw in the arts a means for moral guidance and undertook. 'Naturalism' is yet another feature. The objective, experimental spirit of the new age helped the shift to emphasis from the supernatural to the natural world of the here and now. The last and by no meas the least feature of the Renaissance was its revival of 'Platonism' especially its bellef in man's ability to Increase.

إنتاج العديد من ترجمات الكلاسيكيات للقارئ غير المتمكن من اللاتينية أو اليونانية. ركّز على العقل والمنطق بدلًا من الإحساس. رأى العلماء في الفنون وسيلةً للتوجيه الأخلاقي، فقاموا بها. وتُعدّ "الطبيعية" سمةً أخرى. ساعدت الروح الموضوعية والتجريبية للعصر الجديد على الانتقال من التركيز على ما هو خارق للطبيعة إلى التركيز على العالم الطبيعي الآني. أما السمة الأخيرة، والتي لا تقل أهمية، لعصر النهضة فكانت إحياء "الأفلاطونية"، وخاصةً إيمانها بقدرة الإنسان على التطور.

<mark>Sixteenth Century Poetry</mark>

Songs, Madrigals and Lyrics

Chaucer's death in 1400 and up to the dawn of the sixteenth century there had been no English poet to compare with him in greatness

Poetry in the Renaissance received a great share in the new zeal for learning, and this poetic zeal resulted in outstanding achievements in the realm of the lyric and songs, blank verse and sonnets

"Courtly Poets" is a phrase applied to the court poets of Henry VIII who introduced the 'new poetry' from Italy and France into England.

بعد وفاة تشوسر عام ١٤٠٠، وحتى فجر القرن السادس عشر، لم يكن هناك شاعر إنجليزي يُضاهيه في العظمة. حظي الشعر في عصر النهضة بنصيب كبير في الحماس الجديد للتعلم، وقد أسفر هذا الحماس الشعري عن إنجازات بارزة في مجال الشعر الغنائي والأغاني والشعر المرسل والسوناتات. "شعراء البلاط" عبارة تُطلق على شعراء بلاط هنري الثامن الذين أدخلوا "الشعر الجديد" من إيطاليا وفرنسا إلى إنجلترا.

Q/ what are the features of poetry

ما هي خصائص الشعر؟

1 – Both songs and lyrics have been in use ever since Anglo Saxon times.

2 – Music helped to establish songs and lyrics in sixteenth century England.

3 – Composers flourish in this age as much as Dramatists or poets , music and Poetry reached their highest level, and were at the service of love .

4 – Many lyrics during this age imitated the style of English folk songs

5 – some settings provided for existent words or poems.

6 – some poets were themselves musicians

١ـ استُخدمت الأغاني وكلمات الأغاني منذ العصور الأنجلوساكسونية.

٢ـ ساهمت الموسيقى في إرساء قواعد الأغاني وكلمات الأغاني في إنجلترا في القرن السادس عشر.

٣ـ ازدهر الملحنون في هذا العصر بقدر ما ازدهر المسرحيون والشعراء، ووصلت الموسيقى والشعر إلى ذروتهما، وكانوا في خدمة الحب.

٤ـ قلّدت العديد من كلمات الأغاني في هذا العصر أسلوب الأغاني الشعبية الإنجليزية.

٥ـ وفّرت بعض الإعدادات كلمات أو قصائد موجودة.

٦ـ كان بعض الشعراء موسيقيين.

What is sonnet? Discuss!

The Sonnet was the most popular form of the lyrics with the Elizabethans. In fact, the Elizabethan Age might be called the Age of the sonnet. The fourteen-line sonnet or quatorzain originated in Italy probably in the thirteenth century and was used by two Italian masters, Dante (1265-1321) and Petrarch (1304-1374) in later English literature the sonnet was to become a form useful for expressing a variety of themes, including social criticism, liberty, alienation.

كانت السونيتة الشكلَ الشعري الأكثر شيوعًا لدى الإليزابيثيين. في الواقع، يُمكن تسمية العصر الإليزابيثي بعصر السونيتة. نشأت السونيتة، أو ما يُعرف بـ "الكواتورزين" (الأربعة عشر سطرًا)، في إيطاليا على الأرجح في القرن الثالث عشر، واستخدمها اثنان من الأساتذة الإيطاليين، دانتي (١٢٦٥ـ١٣٢١) وبترارك (١٣٠٤ـ١٣٧٤). في الأدب الإنجليزي

اللاحق، أصبحت السونيتة شكلًا أدبيًا مفيدًا للتعبير عن مواضيع متنوعة، بما في ذلك النقد الاجتماعي والحرية والاغتراب.

Types of sonnet

1 – **Sir Thomas Wyatt** first introduced the sonnet into England, he attempted to follow the original form-known as the Italian or Petrarchan. Its main structural division is into octave and sestet, but the octave is further divided into the quatrains, and the sestet into two tercets. The Italian octave generally consisted of two enclosed quatrains, linked by rhyme (abbaabba), while the sestet follows a variety of schemes, also with rhyme-links (cde cde)

2 – **Earl of Surrey**

3 – **Sir Philip Sidney**

4 – **Shakespearean sonnet** Shakespeare's sonnets were first published in 1609. The form itself is not an Invention of Shakespeare; It was first used by Surrey. Yet, because of what Shakespeare was able to make of it, it is called after him. Normally, they are arranged into two main groups. From 1-127 the sonnets are addressed to a young nobleman although a lady does appear in some. The remaining 27 are addressed to the famous "dark lady". The sonnets are not all love poems; the themes of friendship, death, time, rivalry, beauty in art, the nature of beauty, the function and style of poetry. The characteristic Shakespearean image depends for its effect not on similes, as did those of his contemporaries, but on the use of metaphors. Similarly, the theme is developed through a complex of metaphors that are interwoven and subtley connected, rather than on one clear and well-rounded image,

Terza Rimalis : a stanza of three lines, the middle line rhymes with the first and last of the succeeding stanza, aba, bcb, cdc and so on

ترزا ريماليس: مقطع من ثلاثة أسطر، يتناغم السطر الأوسط مع السطر الأول والأخير من المقطع التالي، أب ا، ب سي بي، سي دي سي، والخ.

The distinctive features of the English sonnet are?

1 – The rhyme-scheme of the quatrains is Interwoven (abab, cdcd), thus the lines are held together

2 – New rhymes are introduced in the second quatrain (cd cd)

3 – the sestet is not divided into two tercets as is the case in the Italian type. Rather, it is made up of a quatrain and a couplet (efef gg)

4 – As in the Italian sonnet, a climax will frequently still occur at the end of the octave

5 – the weight of emphasis tends to shift towards the final couplet

١ـ نظام قافية الرباعيات متشابك (abab، cdcd)، وبالتالي تبقى الأبيات مترابطة.

٢ـ تُضاف قوافي جديدة إلى الرباعية الثانية (cd cd).

٣ـ لا تُقسّم الستة إلى ثلاثة أبيات كما هو الحال في النمط الإيطالي، بل تتكون من رباعية وبيت شعري (efef gg).

٤ـ كما هو الحال في السونيتة الإيطالية، غالبًا ما تحدث ذروة القصيدة في نهاية الأوكتاف.

٥ـ يميل ثقل التشديد إلى الانتقال نحو البيت الشعري الأخير.

Blank verse

The five foot Iambic un rhymed verse was used by the poet dramatists of the Elizatbethan age in preference to the rhymed verse which they had found artificial and inadequate. The sixteenth century, it is true, witnessed not only the Introduction of blank verse but also its growth and development .After Wyatt and Surrey had brouhgt it from Italy, blank verse had rather rigid and monotonous effects in the hands of the earlier dramatists.) It was Christopher Marlowe who first gave it the breath of life.

استخدم شعراء المسرح في العصر الإليزابيثي شعر لامبيك غير المقفى ذي الخمسة أقدام، مفضلين إياه على الشعر المقفى الذي وجدوه مصطنعًا وغير كافٍ. صحيح أن القرن السادس عشر لم يشهد فقط ظهور الشعر المرسل، بل شهد أيضًا نموه وتطوره. بعد أن جلبه وايت وساري من إيطاليا، كان للشعر المرسل آثار جامدة ورتيبة في أيدي المسرحيين الأوائل. كان كريستوفر مارلو أول من منحه الحياة.

Caesura : one line run into another, or change the incidence of the stress, from one place in one line to another in the next following the mood of the speaker and the meaning he intends to convey.

الانقطاع: هو انتقال سطر إلى سطر آخر، أو تغير موضع الضغط من مكان في سطر إلى آخر في السطر التالي تبعاً لمزاج المتكلم والمعنى الذي ينوي نقله.

س/ ما هي المواضيع والأساليب الشعرية السائدة في الشعر الفارغ؟

1 – Closely connected with the beauty of the beloved Is the theme of time and its adverse effect on the beauty.

2 – Time, again is dealt with from the point of view of personal experience

3 – Sleep, sleeplessness and dreams constitute important themes in the poetry of the period

4 – The themes of love and life were expressed in terms of nature, the seasons or the stage

5 – The stage metaphor is also popular with the Elizabethan poets

6 – The Pastoral convention

7 – A number of metaphors were very popular with the Elizabethan poets with reference to life such as a sea journey a ship, war, disease, legal process and a state of imprisonment

8 – the Petrarchan simile or the Petrarchan metaphor which we have already discussed

١ـ يرتبط موضوع الزمن ارتباطًا وثيقًا بجمال الحبيب وتأثيره السلبي عليه.

٢ـ يُعالج الزمن أيضًا من منظور التجربة الشخصية

٣ـ يُشكل النوم والأرق والأحلام مواضيع مهمة في شعر تلك الفترة.

٤ـ عُبِّر عن مواضيع الحب والحياة من خلال الطبيعة أو الفصول أو المسرح.

٥ـ استعارة المسرح شائعة أيضًا لدى شعراء العصر الإليزابيثي.

٦ـ التقاليد الرعوية.

٧ـ شاع استخدام عدد من الاستعارات لدى شعراء العصر الإليزابيثي، متعلقة بالحياة، مثل رحلة بحرية، أو سفينة، أو حرب، أو مرض، أو إجراءات قانونية، أو حالة سجن.

٨ـ تشبيه بترارك أو استعارة بترارك التي سبق أن ناقشناها.

An appeal

The name of the poem : an appeal.

The author / poet name : Sir Thomas Wyatt.

An appeal

And wilt thou leave me thus?
Say nay, say nay, for shame!
To save thee from the blame
Of all my grief and grame.
And wilt thou leave me thus?
Say nay, say nay.
And wilt thou leave me thus,
That hath loved thee so long
In wealth and woe among.
And is thy heart so strong
As for to leave me thus?
Say nay, say nay.
And wilt thou leave me thus,
That hath given thee my heart
Never for to depart
Neither for pain nor smart:
And wilt thou leave me thus
Say nay, say nay.
And wilt thou leave me thus,
And have no more pity
Of him that loveth thee?
Alas, thy cruelty!
And wilt thou leave me thus?
Say nay, say nay

The characteristics of his poems :

1 - His lyrical and sonnets are characterized by simplicity, power, beauty and distinctive individuality.

2 - an important figure of his poetry is the dramatic quality, both outward and inward.

3 - his language is often plain, "unpoetical", of monosyllabic English.

4 - his metrical form is characterized by extermination and variety.

خصائص شعر الشاعر :

تتميز قصائده الغنائية والسوناتات بالبساطة والقوة والجمال والفردية المميزة.

ومن أهم سمات شعره الجودة الدرامية، سواء الخارجية أو الداخلية.

لغته غالبًا ما تكون بسيطة، "غير شعرية"، من اللغة الإنجليزية أحادية المقطع.

يتميز شكله المتري بالإبادة والتنوع.

Poet's intention :

Sir Thomas Wyatt seeks to convey the emotional turmoil and vulnerability associated with love. Through the speaker's desperate pleas against abandonment, he explores the depth of attachment and the pain of potential loss.

نية الشاعر :

يسعى السير توماس وايت إلى نقل الاضطراب العاطفي والهشاشة المرتبطة بالحب. من خلال توسلات المتحدث اليائسة ضد الهجر، يستكشف عمق التعلق وألم الخسارة المحتملة.

General meaning :

The poem reflects the speaker's deep emotional pain and desperation regarding a beloved who is contemplating leaving. Through repeated pleas, the speaker expresses fear and sorrow, emphasizing the strong bond of love they share.

المعنى العام :

تعكس القصيدة ألمَ الشاعرة العميق ويأسَها تجاه حبيبٍ يُفكِّر في الرحيل. ومن خلال توسلاتٍ مُتكررة، يُعبِّر الشاعر عن خوفه وحزنه، مُؤكِّدَ على قوة رابطة الحبّ التي تجمعهما.

<mark>Poetic devices</mark> :

Rhyme:

ABBBAC, ADDDAC, AEEEAC, AFGFAC.

Repetition :

"Say nay , say nay."

Assonance : **The sound (ay)**

"S<u>ay</u> n<u>ay</u>, s<u>ay</u> n<u>ay</u> ."

Imagery :

"That hath given thee my heart"
This line evokes a strong emotional image of devotion and sacrifice, allowing readers to visualize the speaker's deep attachment and willingness to give everything for love.

<mark>Poem type</mark> : **lyrical**

Spring

The name of the poem : spring

The name of the author / poet : Henry Howard.

Spring

The soote season, that bud and bloom forth brings,
With green hath clad the hill and eke the vale;
The nightingale with feathers new she sings;
The turtle to her mate hath told her tale.
Summer is come, for every spray now springs,
The hart hath hung his old head on the pale;
The buck in brake his winter coat he flings;
The fishes fleet with new repaired scale.
The adder all her slough away she slings;
The swift swallow pursueth the flies small;
The busy bee her honey now she mings;
Winter is worn that was the flowers' bale.
And thus I see among these pleasant things
Each care decays, and yet my sorrow springs.

The characteristics of his poems : خصائص شعر الشاعر

1 - his language is characterized by smoothness and controlled dignity.

2 - he is able to handle details with ease and consistency, producing a pleasing effect.

3 - his greatness lies not in powerful emotion or deep thinking, but in variety of expression and metrical innovation.

١ لغته تتميز بالسلاسة والوقار المحكم.

٢ يجيد التعامل مع التفاصيل بسهولة وتناسق، مما يُنتج تأثيرًا مُرضيًا.

٣ لا تكمن عظمته في قوة العاطفة أو التفكير العميق، بل في تنوع التعبير والابتكار الوزني.

General Meaning:

The poem describes the beauty and renewal of spring—the blooming flowers, singing birds, and lively nature. However, despite this external joy, the speaker feels inner sorrow. The contrast between nature's revival and the speaker's emotional pain

suggests that personal grief or love-related suffering prevents him from enjoying the season.

المعنى العام :

تصف القصيدة جمال الربيع وتجدده، أزهاره المتفتحة، وطيوره المغردة، وطبيعة نابضة بالحياة. ومع ذلك، ورغم هذا الفرح الظاهري، يشعر الشاعر بحزن داخلي. ويوحي التناقض بين انتعاش الطبيعة وألم الشاعر العاطفي بأن الحزن الشخصي أو المعاناة المرتبطة بالحب تمنعه من الاستمتاع بالموسم.

Poet's Intention:

Henry Howard likely intended to explore the theme of emotional isolation amid worldly beauty. The poem reflects courtly love tradition, where the speaker's unfulfilled love or heartache isolates him from the joys of life. It's also a meditation on how external change cannot heal internal suffering.

نية الشاعر:

كان هنري هوارد ينوي استكشاف موضوع العزلة العاطفية وسط جمال الدنيا. تعكس القصيدة تقاليد الحب الغزلي، حيث يعزل حبّ المتكلم غير المكتمل أو حزنه عن مباهج الحياة. كما أنها تأمل في كيف أن التغيير الخارجي لا يشفي المعاناة الداخلية.

Poetic Devices:

1. Imagery: Vivid descriptions of nature in spring "With green hath clad the hill and eke the vale"
2. Personification: Nature is given human qualities— "The turtle to her mate hath told her tale "
3. Rhyme : abab abab acab ab
4. Contrast (Juxtaposition): Between joyful nature and the speaker's heavy heart.

Poem type : lyrical poem.

Sonnet 34

The name of the poem : like as a ship.

The name of the author / poet : Edmund Spenser.

Sonnet 34

Like as a ship that through the ocean wide
By conduct of some star doth make her way,
Whenas a storm hath dimmed her trusty guide,
Out of her course doth wander far astray;
So I whose star, that wont with her bright ray
Me to direct, with clouds is overcast,
Do wander now in darkness and dismay,
Through hidden perils round about me placed.
Yet hope I well that when this storm is past
My Helice, the lodestar of my life,
Will shine again, and look on me at last,
With lovely light to clear my cloudy grief:
Till then I wander careful, comfortless,
In secret sorrow and sad pensiveness.

The characteristics of his poem : خصائص شعر الشاعر
* his poetry is characterized by beauty of form, delicate, music, color, and variety of expression.
* he inherited the allegory, the use of archaic words, and alliteration from the literature of middle English.
* a romantic atmosphere and sensuous beauty are also evident in his poetry.

١ يتميز شعره بجمال الشكل، والرقة، والموسيقى، واللون، وتنوع التعبير.
٢ ورث الاستعارة، واستخدام الكلمات القديمة، والجناس من أدب اللغة الإنجليزية الوسطى.
٣ كما يتجلى في شعره جو رومانسي وجمال حسي.

General Meaning:

The speaker compares himself to a **ship lost at sea** because his **guiding star (his beloved)** is obscured by storm clouds (trouble or emotional separation). He feels **lost and sorrowful**, but remains **hopeful** that his beloved will return and guide him back to joy and purpose.

المعنى العام :

يُشبّه المتحدث نفسه بسفينة تائهة في البحر، لأن نجمه المرشد (حبيبته) مُغطّى بسحب عاصفة (مشاكل أو انفصال عاطفي). يشعر بالضياع والحزن، لكنه يبقى متفائلاً بعودة حبيبته وإرشاده إلى الفرح والهدف.

Poet's Intention:

Edmund Spenser expresses the **emotional turmoil of separation** from a loved one—either physical or emotional distance. The sonnet explores themes of **love, hope, and despair**, using the ship metaphor to reflect the human experience of feeling lost without love, yet clinging to the hope of reunion.

نية الشاعر :

يُعبّر إدموند سبنسر عن الاضطراب العاطفي الناتج عن فراق الحبيب، سواءً كان ذلك البعد الجسدي أو العاطفي. تستكشف السوناتة مواضيع الحب والأمل واليأس، مستخدمةً استعارة السفينة لتعكس التجربة الإنسانية المتمثلة في الشعور بالضياع دون حب، مع التشبث بأمل اللقاء.

<mark>Poetic Devices :</mark>

1 - simile: The central metaphor compares the speaker to a ship,

Line 1: "Like as a ship that through the ocean wide"

2 – metaphor : compare his beloved to a star.

Line 2 : "by conduct of some star doth make her way

3 - Personification: The guiding star (his beloved) is given human traits like seeing and shining intentionally.

Line 11: "Will shine again, and look on me at last" – the star (his love) is personified as capable of looking.

4 - Imagery: Strong visual and emotional imagery creates a stormy sea as a metaphor for inner turmoil.

Line 3: "Whenas a storm hath dimmed her trusty guide" – the storm obscures the star.

5 - Alliteration: The repetition of consonant sounds "c"

Line 12: "clear my cloudy grief" – repetition of "c"

<mark>Poem type</mark> : lyrical poem   / <mark>rhyme</mark> : abab bcbc cdcd ee

To his son

The name of the poem : to his son

The name of the author / poet : Sir Walter Ralegh

TO HIS SON

Three things there be that prosper all apace

And flourish while they grow asunder far ;

But on a day, they meet all in a place,

And when they meet they one another mar.

And they be these : The wood, the weed, the wag.

The wood is that which makes the gallows tree;

The weed is that which strings the hangman's bag;

The wag, my pretty knave, betokens thee.

Now mark, dear boy – while these assemble not,

Green springs the tree, hemp grows, the wag is wild;

But when they meet , it makes the timber rot,

It frets the halter, and it chokes the child.

Then bless thee, and beware, and let us pray

We part not with thee at this meeting- day.

General Meaning

The poem warns about the consequences of reckless behavior. It describes how three things like : The wood - the weed - and the wag are flourish separately but lead to disaster when they come together.

المعنى العام :

تُحذّر القصيدة من عواقب السلوك المتهور. تصف كيف أن ثلاثة أشياء، مثل: الخشب – الحشيش – والهراء، تزدهر منفصلةً، لكنها تؤدي إلى كارثةٍ عندما تجتمع.

Poet's Intention

Sir Walter Raleigh advises his son to be cautious and avoid actions that could lead to his downfall. He uses symbolism to highlight the dangers of mischief, implying that foolish behavior may result in a tragic fate, such as execution.

نية الشاعر :

ينصح السير والتر رالي ابنه بالحذر وتجنب الأفعال التي قد تؤدي إلى هلاكه. ويستخدم الرمزية لتسليط الضوء على مخاطر الأذى، مشيرًا إلى أن السلوك الأحمق قد يؤدي إلى مصير مأساوي، كالإعدام.

Poetic devices

1. Metaphor:

"The wood, the weed, the wag" → These three symbolize the gallows, the rope, and a mischievous young man, indirectly comparing them to the factors leading to execution.

2. Rhyme:

ABAB , CDCD , EFEF , GG

3. Personification:

"It makes the timber rot, it frets the halter" → The timber and halter (rope) are described as if they have human emotions or actions.

4. Imagery:

"Green springs the tree, hemp grows, the wag is wild" → Creates a mental image of nature thriving separately.

"It frets the halter, and it chokes the child" → Vividly depicts the consequences of the three elements coming together.

5. Anaphora:

"The wood... The weed... The wag" → Repetition of "The" at the beginning of successive phrases.

"And when they meet they one another mar."

"And they be these : The wood, the weed, the wag."

Repetition of "and" at the beginning of consecutive lines.

Poem type : lyrical poem.

Leave me o love

The name of the poem : leave me o love
The name of the author : sir Philip Sidney

Leave me o love

Leave me, O Love, which reachest but to dust,
And thou, my mind, aspire to higher things;
Grow rich in that which never taketh rust:
Whatever fades, but fading pleasure brings.
Draw in thy beams, and humble all thy might,
To that sweet yoke where lasting freedoms be;
Which breaks the clouds, and opens forth the light,
That doth both shine and give us sight to see.
O take fast hold; let that light be thy guide
In this small course which birth draws out to death;
And think how evil becometh him to slide,
Who seeketh heav'n, and comes of heav'nly breath.
Then farewell, world; thy uttermost I see:
Eternal Love, maintain thy life in me.

General Meaning:

There is a contrast in the poem because the writer is telling his beloved to leave him, but the persona which is his beloved is dead so that is why he is telling her to leave him.

المعنى العام :

هناك تناقض في القصيدة لأن الكاتب يطلب من حبيبته أن تتركه، لكن الشخصية التي هي حبيبته ماتت ولهذا السبب يطلب منها أن تتركه.

Poet's Intention:

His intention is To reject worldly love and fully commit himself to eternal, divine love. He wants to be transformed spiritually and live by heavenly truth, not by earthly desire.

نية الشاعر :

نيته هي رفض الحب الدنيوي والتسليم الكامل للحب الإلهي الأبدي. يريد أن يتغير روحيًا ويعيش وفقًا للحقائق السماوية، لا وفقًا للشهوات الأرضية.

1. **contrast:**
   - **Line 1:** *"Leave me, O Love, which reachest but to dust"*

2 . **Apostrophe :** The poem directly addresses Love as if it were a person.
   - **Line 1**: "Leave me, O Love, which reachest but to dust"

2. **Metaphor:** Earthly love is seen as something **corruptible** ("which reachest but to dust"), while divine love is **eternal**.
   - **Line 3:** *"Grow rich in that which never taketh rust"* – spiritual wealth as something incorruptible.
   - **Line 6:** *"To that sweet yoke where lasting freedoms be"* – paradoxical metaphor suggesting divine obedience brings true freedom.

3. **Contrast / Antithesis:** The poem sets up opposites—earthly vs. divine, temporary vs. eternal.
   - **Line 4:** *"Whatever fades, but fading pleasure brings"*
   - **Line 12:** *"Who seeketh heav'n, and comes of heav'nly breath"*

4. **Imagery:** Focus on **light, heaven, and the soul's journey**.
   - **Line 7:** *"Which breaks the clouds, and opens forth the light"*
   - **Line 13:** *"Then farewell, world; thy uttermost I see"*

5 . **Rhyme :** ABAB CDCD EFEF GG

Poem type : lyrical poem.

The passionate shepherd to his love

* POET NAME : CHRISTOPHER MARLOWE

THE PASSIONATE SHEPHERD TO HIS LOVE

Come live with me and be my Love,
And we will all the pleasures prove
That hills and valleys, dale and field,
And all the craggy mountains yield.
There will we sit upon the rocks
And see the shepherds feed their flocks,
By shallow rivers, to whose falls
Melodious birds sing madrigals.
There will I make thee beds of roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle.
A gown made of the finest wool
Which from our pretty lambs we pull,
Fair lined slippers for the cold,
With buckles of the purest gold.
A belt of straw and ivy buds
With coral clasps and amber studs:
And if these pleasures may thee move,
Come live with me and be my Love.
Thy silver dishes for thy meat
As precious as the gods do eat,
Shall on an ivory table be
Prepared each day for thee and me.
The shepherd swains 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.

General Meaning

The poem is a romantic invitation from a shepherd to his beloved, urging her to live with him and enjoy an idyllic rural life. He promises a life filled with natural beauty, comfort, and joy, offering gifts made from nature and describing a world full of love and pleasure.

المعنى العام :

القصيدة دعوة رومانسية من راعٍ لحبيبته، يحثها على العيش معه والاستمتاع بحياة ريفية هادئة. يعدها بحياة مليئة بجمال الطبيعة والراحة والفرح، مقدمًا هدايا من الطبيعة،ً واصفًا عالمًا مليئًا بالحب والمتعة.

Poet's Intention

Christopher Marlowe idealizes pastoral life, portraying it as a paradise of love and harmony. His intention is to create a persuasive and romantic vision of nature, using exaggerated promises to captivate his beloved.

نية الشاعر :

يُصوّر كريستوفر مارلو الحياة الرعوية على أنها جنة الحب والوئام. يهدف إلى خلق رؤية مُقنعة ورومانسية للطبيعة، مستخدمًا وعودًا مُبالغًا فيها لأسر محبوبته.

1. **Metaphor:**
   - *"We will all the pleasures prove"* → Love is compared to an adventure or experiment.
2. **Alliteration:**
   - *"And if these pleasures may thee move"* → *repetition of "th" sound in these and thee*.
3. **Anaphora:**
   - *"Come live with me and be my Love"* (repeated in the first and second-to-last stanzas).
   - *"And"* is frequently repeated at the beginning of multiple lines.
4. **Rhyme:**
   - AABB CCDD EEFF GGHH IIJJ KKAA (ما متأكد)
5. **Personification:**
   - *"Melodious birds sing madrigals"* → Birds are given the human ability to sing structured songs.
6. **Imagery:**
   - *"Beds of roses and a thousand fragrant posies"* → Appeals to the senses of sight and smell.
   - *"By shallow rivers, to whose falls / Melodious birds sing madrigals"* → Creates a serene, romantic atmosphere.
7. **Onomatopoeia:**
   - *"Melodious birds sing madrigals"* → "Madrigals" imitates the sound of birds singing.

==Poem type== : **pastoral lyrical**

* POEM NAME : 130

* POET NAME : WILLIAM SHAKESPEARE

130

My mistress' eyes are nothing like the sun;

Coral is far more red than her lips' red;

If snow be white, why then her breasts are dun;

If hairs be wires, black wires grow on her head.

I have seen roses damasked, red and white,

But no such roses see I in her cheeks;

And in some perfumes is there more delight

Than in the breath that from my mistress reeks.

I love to hear her speak, yet well I know

That music hath a far more pleasing sound;

I grant I never saw a goddess go;

My mistress, when she walks, treads on the ground.

And yet, by heaven, I think my love as rare

As any she belied with false compare.

General Meaning

The poem describes the speaker's mistress in a realistic way, rejecting exaggerated descriptions, But he genuinely loves her and believes his love is rare and valuable.

المعنى العام :

تصف القصيدة عشيقة المتحدث بطريقة واقعية، وترفض الأوصاف المبالغ فيها، لكنه يحبها بصدق ويعتقد أن حبه نادر وقيم.

Poet's Intention

The poet aims to present an honest portrayal of his mistress. Instead of using exaggerated comparisons, he focuses on reality, showing that love does not require idealized beauty. The poem emphasizes that true love is based on deep affection rather than superficial perfection.

نية الشاعر :

يهدف الشاعر إلى تقديم صورة صادقة لحبيبته. فبدلاً من استخدام المقارنات المبالغ فيها، يُركز على الواقع، مُظهراً أن الحب لا يتطلب جمالاً مثالياً. تُؤكد القصيدة أن الحب الحقيقي يرتكز على المودة العميقة لا على الكمال السطحي.

Poetic Devices in the Poem

1. **Simile:**
   - *"My mistress' eyes are nothing like the sun"* → Suggests that her eyes are not exceptionally bright.
2. **Anaphora:**
   - "If snow be white, why then her breasts are dun;"
   - "If hairs be wires, black wires grow on her head." → Repetition of "if" at the beginning of consecutive lines.
3. **Rhyme:**
   - : ABAB CDCD EFEF GG.
4. **Personification:**
   - *"Music hath a far more pleasing sound"* → Gives music the human ability to please.
5. **Imagery:**
   - *"I have seen roses damasked, red and white, But no such roses see I in her cheeks"* → Creates a visual image of the contrast between roses and her cheeks.
6. **Irony:**
   - The poem seems to describe the mistress negatively, but in the final couplet, the speaker affirms his genuine love for her.

Poem type : lyrical poem.

Poetry in 17th century

Historical background

King James VI became the king of England after Elizabeth death .

King versus Parliament :

James I who ruled from 1603 to 1625 believed that God made him a king, and his belief in the divine right of kings meant inviting trouble. Because, most of the leaders of the nation were members of the parliament. They thought the parliament should decide most matters and not the king, particularly what taxes should be paid. They claimed that the king couldn't put taxes on trade without their consent, so he decided to send them home and rule without them. He also chose one of his friends to decide how the country should be ruled, and that annoyed the lords who expected him to form a council that advises the king. And he started a quarrel with the House of the Commons by putting merchants in prison for not paying taxes, which put his son Charles in a tough situation.

الملك ضد البرلمان :

كان جيمس الأول، الذي حكم من عام ١٦٠٣ إلى عام ١٦٢٥، يؤمن بأن الله جعله ملكًا، وكان إيمانه بالحق الإلهي للملوك يعني إثارة المشاكل. لأن معظم قادة الأمة كانوا أعضاءً في البرلمان. كانوا يعتقدون أن البرلمان هو من يقرر معظم الأمور وليس الملك، وخاصةً الضرائب التي يجب دفعها. زعموا أن الملك لا يستطيع فرض ضرائب على التجارة دون موافقتهم، فقرر إعادتهم إلى ديارهم والحكم بدونهم. كما اختار أحد أصدقائه ليقرر كيفية حكم البلاد، مما أزعج اللوردات الذين توقعوا منه تشكيل مجلس يقدم المشورة للملك. وبدأ خلافًا مع مجلس العموم بسجن التجار لعدم دفعهم الضرائب، مما وضع ابنه تشارلز في موقف صعب.

Immigration to America countries

الهجرة إلى مدن أميركا

1 - the spirit of enthusiasm and enterprise of the Elizabethan age which witnessed the exploits of famous navigators and explorers persisted in this age.

2 - the religious persecution that characterized the age.

3 - the king concluded, it they did not comply with his wishes, they would be sent out of the land or worse.

4 - the Puritans determined to make for themselves a New England where they could practice their belief in the way they thought right.

١ـ استمرت روح الحماس والمبادرة في العصر الإليزابيثي، الذي شهد مآثر الملاحين والمستكشفين المشهورين، في هذا العصر.

٢ـ الاضطهاد الديني الذي ميّز ذلك العصر.

٣ـ خلص الملك إلى أنه إذا لم يمتثلوا لرغباته، فسيتم طردهم من البلاد أو ما هو أسوأ.

٤ـ عزم البيوريتانيون على إنشاء نيو إنجلاند لأنفسهم، حيث يمكنهم ممارسة معتقداتهم بالطريقة التي يعتقدون أنها صحيحة .

The king and the church

الملك ضد الكنيسة

There where two main groups of religious people which are :

كان هنالك مجموعتين من رجال الدين

* <mark>First</mark>, the Roman Catholics who thought of the pope in Rome as the head of the church

* أولاً، الروم الكاثوليك الذين اعتقدوا أن البابا في روما هو رأس الكنيسة

* <mark>second</mark>, the members of the church of England thought of the king of England as the head of the church.

ثانياً، كان أعضاء كنيسة إنجلترا يعتبرون ملك إنجلترا هو رأس الكنيسة.

<mark>The second group where also spilt into two groups which are :</mark>

المجموعة الثانية انقسموا إلى قسمين

<mark>First</mark>, some who wanted the churches to be controlled by Bishops.

قسم راد أساقفة

<mark>Second</mark>, others who wanted very simple services and no bishops.

وقسم راد بدون اساقفة

<mark>Q/ What is the most marked feature in the reign of Charles the first? (Charles I)</mark>

A / the most marked feature of Charles I reign was the constant dispute between king and parliament, which lead to the civil War and finally to his execution in 1649.

كانت السمة الأبرز في عهد تشارلز الأول هي النزاع المستمر بين الملك والبرلمان، والذي أدى إلى الحرب الأهلية وأخيرًا إلى إعدامه في عام 1649.

<mark>The petition declared :</mark>

1 - loans and taxes without consent of parliament were illegal.
2 - no one should be imprisoned without a trial.
3 - billeting soldiers and sailors on private people was illegal.
4 - army officers should no try people by martial law in time of peace.

<mark>The three Resolutions declaring :</mark>

1 - that tunnage and poundage must not be paid without consent of parliament.
2 - that no changes were to be introduced in religion.
3 - any one who did either of these things was an enemy of his country.

<mark>Civil war</mark>

Charles was joined by ten thousand Cavaliers, and the supporters of Parliament (Roundheads) were generally merchants and tradesmen. The Parliament had the advantage of owning London, the neighbouring countries, most of the large towns, and the fleet. They allied with Scotland by promising to make religion in England and Ireland obey the "best reformed church" in return for ten regiments. With this aid, they won at Marston Moor (1644) and Naseby (1645), and Charles surrendered

انضم إلى تشارلز آلاف فارس، وكان أنصار البرلمان (الرؤوس المستديرة) عمومًا من التجار وأصحاب الحرف. كان للبرلمان ميزة امتلاك لندن، والدول المجاورة، ومعظم المدن الكبرى، والأسطول. تحالفوا مع اسكتلندا بوعدهم بجعل الدين في إنجلترا وأيرلندا خاضعًا "لأفضل كنيسة إصلاحية" مقابل عشرة أفواج. وبفضل هذا الدعم، انتصروا في مارستون مور (١٦٤٤) ونسباي (١٦٤٥)، واستسلم تشارلز.

The restoration
Two great calamities befell England during the reign of Charles II

A - in the hot dry summer of 1665 ,   70,000 of the inhabitants died of the plague.
B - in September, 1666 , two thirds of the city of London was destroyed by the great fire.

Q / What are the characteristics of the "general Remarks on the seventeenth century" ?

1 - the Puritans were greatly influenced by the Bible; it was their only recreation and learning.
2 - they seemed to think that there was no need for any amusement or relaxation other than hearing sermons or reading the Bible.
3 - theaters were re- opened, and were well patronized by the king and the court.
4 - increasing trade with India and the east made tea and coffee popular.
5 - newsletters being published regularly, week by week, instead of at uncertain intervals. The best known were "the Tatler" And " The Spectator ".
6 - new lands in different parts of the globe greatly extended the trade and commerce of the country . Ex : Supplies of cotton.
7 - the improvement in the means of communication made some attention to the roads necessary.
8 - the belief in magic and superstition was accomplished by a great and growing interest in real learning.
9 - Find buildings, painting, sculpture, music and drama were all condemned by the Puritans of the Civil War.
10 - obstinate the struggle between the kings and the church of England on one side, and the Puritans and Protestants Dissenters on the other.

Song to Celia

The name of the poem : song to Celia

The name of the author / poet : Ben Jonson

Song to Celia

Come, my Celia, let us prove,
While we can, the sports of love;
Time will not be ours forever;
He at length our good will sever.
Spend not then his gifts in vain.
Suns that set may rise again;
But if once we lose this light,
'Tis with us perpetual night.
Why should we defer our joys?
Fame and rumor are but toys.
Cannot we delude the eyes
Of a few poor household spies,
Or his easier ears beguile,
So removèd by our wile?
'Tis no sin love's fruit to steal;
But the sweet thefts to reveal,
To be taken, to be seen,
These have crimes accounted been.

General Meaning:

In "Song to Celia", the speaker urges Celia to enjoy love in the present before time steals it away. He emphasizes the fleeting nature of life, suggesting that they should not let societal judgment or the passage of time prevent them from indulging in their love. The poem encourages seizing the moment and enjoying love privately, without concern for public opinion.

المعنى العام :

في قصيدة "أغنية لسيليا"، يحثّها الشاعر على الاستمتاع بالحب في الحاضر قبل أن يسلبه الزمن. ويؤكد على زائل الحياة، ويقترح ألا يمنعها حكم المجتمع أو مرور الزمن من الانغماس في حبها. تشجع القصيدة على اغتنام اللحظة والاستمتاع بالحب على انفراد، دون الاكتراث بالرأي العام.

Poet's Intention:

The poet's intention is to suggest that love should be enjoyed without hesitation or shame, as time is fleeting and will eventually separate them. The last lines convey the idea that private love, even if considered a "theft" by society, is not a sin, and it is more important to experience it privately than to worry about external judgment.

نية الشاعر :

يقصد الشاعر أن يُوحي بأن الحب يجب أن يُستمتع به دون تردد أو خجل، فالزمن سريع الزوال وسيُفرّق بينهما في النهاية. تُعبّر الأبيات الأخيرة عن فكرة أن الحب الخاص، حتى لو اعتبره المجتمع "سرقة"، ليس خطيئة، وأن تجربته سرًا أهم من القلق بشأن الحكم الخارجي.

Rhyme is: ABAB CDCD EFEF GG

<mark>Poetic Devices</mark>

1. **Apostrophe:**
   The speaker directly addresses **Celia** throughout the poem, urging her to engage in love.
     - **Line 1:** *"Come, my Celia, let us prove"*

2. **Personification:**
   The speaker personifies **time** and **light** as forces that can be lost.
     - **Line 3:** *"Time will not be ours forever"*
     - **Line 7:** *"But if once we lose this light"*
     - **Line 8:** *"'Tis with us perpetual night"*

3. **Metaphor:**
   The metaphor of **light** representing **love** is central to the poem. The speaker likens their love to light, which once lost, cannot be regained.
     - **Line 7:** *"But if once we lose this light"*
     - **Line 8:** *"'Tis with us perpetual night."*

4. **Repetition:**
   The speaker repeats the idea of **loss** and **time running out** to emphasize urgency.
     - **Line 3–4:** *"Time will not be ours forever; He at length our good will sever."*

5. **Rhetorical Questions:**
   The speaker uses rhetorical questions to provoke thought and make his case for living in the moment.
     - **Line 11:** *"Why should we defer our joys?"*
     - **Line 15:** *"Cannot we delude the eyes"*

6. **Symbolism:**
     - **Light** symbolizes **love** and **life**, which are fleeting.
     - **"Household spies"** and **"fame and rumor"** symbolize **societal judgment** or the **public's eye**—obstacles to private, passionate love.

<mark>Poem type</mark> : lyrical poem