The Literature of the Seventeenth Century may be divided into two periods- The Puritan Age or the Age of Milton (1600-1660) which is further divided into the Jacobean and Caroline periods after the names of the rulers James I and Charles I, was ruled from 1603 to 1625 and 1625 to 1649 respectively; and the Restoration Period or the Age of Dryden (1660-1700).

The Seventeenth Century was marked by the decline of the Renaissance spirit, and the writers either imitated the great masters of Elizabethan period or followed new paths. This spirit may be defined as the spirit of observation and of preoccupation with details, and a systematic analysis of facts, feelings and ideas. In other words, it was the spirit of science popularized by such great men as Newton, Bacon and Descartes. In the field of literature this spirit manifested itself in the form of criticism which in England is the creation of the Seventeenth Century.

One very important and significant feature of this new spirit of observation and analysis was the popularization of the art of biography (an account of someone's life) which was unknown during the
Sixteenth Century. Thus whereas we have no recorded information about the life of such an eminent dramatist as Shakespeare, in the Seventeenth Century many authors like Fuller and Aubery collected and chronicled the smallest facts about the great men of their own day, or of the immediate past.

The Seventeenth Century up to 1660 was dominated by Puritanism and it may be called the Puritan Age or the Age of Milton who was the noblest representative of the Puritan spirit. The Puritan movement stood for liberty of the people from the shackles of the despotic ruler as well as the introduction of morality and high ideals in politics. Thus it had two objects – personal righteousness and civil and religious liberty. In other words, it aimed at making men honest and free. Milton and Cromwell were the real champions of liberty and stood for toleration.

The name Puritans was at first given to those who advocated certain changes in the form of worship of the reformed English church under Elizabeth. As King Charles I and his councilors, as well as some of the clergymen with Bishop Laud as their leader, were opposed to this movement, Puritanism in course of time became a national movement against the tyrannical rule of the king and stood for the liberty of the people.

In literature of the Puritan age, John Milton was the noblest representative of the Puritan spirit to which he gave a most lofty and enduring expression.

A- Puritan poetry.
The puritan poetry, also called the Jacobean and Caroline poetry during the reigns of James I Charles I respectively, can be divided into three parts

1-Poetry of the school of Spenser

2-Poetry of the Metaphysical school

3-Poetry of the Cavalier

George Herbert (1593-1633) is the most widely read of all poets belonging to the metaphysical school except Donne. This is due to the clarity of his expression and the transparency of his conceits. In his religious verse there is simplicity as well as natural earnestness. Mixed with the didactic strain there is also a current of quaint humor in his poetry.

Milton was the greatest poet of the Puritan age. His early poetry is lyrical. When the Civil War broke out in 1642, Milton threw himself heart and soul in the struggle against King Charles I. He devoted the best years of his life, when his poetical powers were at their peak to this national movement. Finding himself unfit to fight as a soldier he became the Latin Secretary to Cromwell.
This work he continued to do till 1649, when Charles I was defeated and common wealth was proclaimed under Cromwell. But when he returned to poetry to accomplish the ideal he had in his mind, Milton found himself completely blind.

Moreover, after the death of Cromwell and the coming of Charles II to the throne, Milton became friendless. His own wife and daughters turned against him. But undaunted by all these misfortunes, Milton wrote his greatest poetical works—Paradise Lost, Paradise Regained and Samson Agonists.

B-Jacobean and Caroline Drama

After Shakespeare the drama in England suffered a decline during the reigns of James I and Charles I. The heights reached by Shakespeare could not be kept by later dramatists. The Jacobean and Caroline dramatists gave expression to passive suffering and lack of mental and physical vigor.

الدراما العقوقية و الكارولينية:

بعد شكسبير، عانى المسرح من هبوط كبير في حكم جايمس الأول و تشارلز الأول، ولم يتمكن الدراميون بعد شكسبير من المحافظة على المستوى الرفيع الذي تمكّن شكسبير من الوصول إليه. قدم الدراميون العقوقيون و الكارولينيون تعبيرات لألام غائبة و نقص في القوة الجسدية و العقلية.
Thus in the hands of these dramatists of the inferior type the romantic drama which had achieved great heights during the Elizabethan period, suffered a terrible decline, and when the Puritans closed the theatres in 1642, it died a natural death. The greatest dramatist of the Jacobean period was Ben Jonson.

C-Jacobean and Caroline Prose

This period was rich in prose. The great prose writers were Bacon, Burton, Milton, Sir Thomas Browne, Jeremy Taylor and Clarendon. For the first time the great scholars began to write in English rather than Latin. So the Bible became the supreme example of earlier English prose style - simple, plain and natural.

Some questions Samples

1- The literature of the Seventeenth Century may be divided into......... Periods.
   A- two
   B- three
   C- Four
   D- Five

2- The Puritan Age is divided into
   A- the Jacobean period
B- the Caroline period

C- the Caroline period the Jacobean periods

D- the Jacobean, the Caroline and the Shakespearean periods.

3- The Seventeenth Century was marked by the ...... of the Renaissance spirit.

A- flourishing

B- increase

C- rise

D- decline

**English Literature of the Seventeenth Century**

الأدب الأنجلزي في القرن السابع عشر

المحاضرة الثانية

**The Restoration Period (1660-1700)**

عصر البعث (1700-1660)

After the Restoration in 1660, when Charles II came to throne, there was a complete repudiation of the Puritan ideals and way of living. In English literature the period from 1660-1700 is called the period of Restoration, because monarchy restored in England, and Charles II, the son of Charles I who had been defeated and beheaded, came back to England from his exile in France and became the king.

بعد الاستعادة في عام 1660 وحينما تولى تشارلز الثاني العرش كان هناك رفضاً تاماً للمثل البيوريتاني وطرقها الحياتية وفج الأدب الإنجليزي أطلق على الحقبة القابعه ما بين 1660-1700 بحقبة الاستعادة وكان سبب ذلك هو استعاده الملكية في إنجلترا وعودة تشارلز الثاني ابن تشارلز الأول الذي قطع رأسه من منفاه في فرنسا وتوليه الملك.

It is called the Age of Dryden, because Dryden was the dominating and most representative literary figure of the Age. The literature of the Restoration Period emphasized directness and simplicity of expression, counteracted the tendency of exaggeration and extravagance which was encouraged during the Elizabethan and the puritan ages.
A- Restoration Poetry

John Dryden (1631) The Restoration period was mostly satirical, realistic and written in the heroic couplet of which Dryden was the supreme master. He was the dominating figure of the Restoration Period, and he made his mark in the fields of poetry drama and prose

The poetry of Dryden can be conveniently divided under three heads: Political Satires, Doctrinal Poems and The Fables. The poetry of Dryden possesses all the characteristics of the Restoration Period and therefore thoroughly representative of that age. It does not have the poetic glow, the spiritual fervor, the moral loftiness and the philosophical depth.

B- Restoration Drama

In 1642 the theatres were closed by the authority of the Parliament which was dominated by Puritans and so no good plays were written from 1642 till the Restoration. During the Restoration Period the emphasis was on prose as the medium of expression.

Instead of using grandiloquent phrases, involved sentences full of Latin quotations and classical allusions, the restoration writers gave emphasis to reasoning rather than romantic fancy, and evolved an exact precise way of writing, consisting of short, clear-cut sentences without any unnecessary word.
As the common people still under the influence of Puritanism had no love for the theatres, the dramatists had to cater to the taste of aristocratic class which was highly fashionable, frivolous, cynical and sophisticated. The Restoration Drama was confined to the upper strata of society whose taste was aristocratic.

كماً كان العامهً من الناس تحت تأثير البيوريتانيون الذين لم يحبوا المسارح و كان على كتاب الدراما أن يلبسوا ذاته الطبقة العليا المنفتحة والمزخرفة والساخرة لذلك خسست دراما عصر البعث على الطبقة العالية فقط.

**Comedy of Manners**

In it there are two groups of characters, the wits who claim our sympathy and the gulls or the dull ones who arouse our laughter. The end is not the victory of the good over the evil but the witty over the stupid. The Comedy of Manners was the most popular form of drama which portrayed the sophisticated life of the dominant class of society.

كوميدياًالآدآب: يوجد في هذا النوع قسمين من الشخصيات، الدواهي والذين يدعون التعاطف و الشخصيات التي تثير الضحك. وفي نهاية المسرحية لن تنتصر المجموعة الخاتمة على الشريرة بل ستنتصر الدواهي على الحق. و كان هذا النوع من الكوميديا من أشهر أنواع الدراما والذي صور الحياة المنفتحة للطبقة المهيمنة في المجتمع.

Congreve is put at the head of the Restoration Drama. As the plays of Congreve reflect the fashions and foibles of the upper classes whose moral standards had become lax, they don’t have a universal appeal, but as social documents their value is great.

وعكست مسرحيات كونجريف، وهو على رأس كتاب دراما عصر البعث، نواقص الطبقة العليا والذي تراخت معاييرها الأخلاقية ولم يعد لديهم نداء عالمي لكن قيمتهم بقيت في الوثائق الاجتماعية.

In tragedy, the Restoration Period specialized in Heroic Tragedy, which dealt with themes of epic magnitude. The heroes and heroines possessed super human qualities. The purpose of this tragedy was didactic- to inculcate virtues in the shape of bravery and conjugal love.

وفي التراجيديا، تخصص عصر البعث في التراجيديا البطولية، حيث كان لكل من الأبطال والبطلات خصائص تفوق خصائص البشر، و كان الهدف من هذه التراجيديا هو هدف تعليمي يتضمن فضائل في شكل شجاعة و حب زوجي conjugal.

The chief protagonist and writer of heroic tragedy was Dryden. Under his leadership the heroic tragedy dominated the stage from 1660 to 1678. His first experiment in this type of drama was his play Tyrannical love.

وكان زعم التراجيدية البطولية بطلها من ضمن الكتاب هو درایدن، حيث أن تحت قبليته تراجيديا البطولية على المسرح من 1660 to 1678 كانت ألواح التجارب من هذا النوع من الادراها مسرحيته الحب الخشديd Tyrannical love.

Dryden also gives up the literary rules observed by French dramatists and follows the laws of drama formulated by the great dramatists of England.

Another important way in which Dryden turns himself away from the
conventions of the heroic tragedy, is that he does not give a happy ending to his play.

كما وأعطى درايدن قواعده أدبيه تمثل ملاحظته من قبل مسرحيون فرنسيون و اتبعت في نهجها قواعد الدراما الموضوعة من قبل كثير من المسرحيون الأندلسيون. وبطريقة أخرى أبعد فيها درايدن نفسه عن تقاليد الملحمة البطولية هو أنه لم يعطى لمسرحياته البطولية نهاية سعيدة.

(c) Restoration Prose

The Restoration period was deficient in poetry and drama, but in prose it holds it head much higher. It was during the Restoration Period that English prose was developed as a medium for expressing clearly and precisely average ideas and feelings about miscellaneous matters for which prose is really meant.

Other writers of the period, who came under the influence of Dryden, and wrote in a plain, simple but precise style, were Sir William Temple, John Tillotson and George Saville.

Some Questions Samples

1- In English literature the period from (1660-1700) is called the period of………

A- speculation
B- decoration
C- Restoration
D- information

2- The Restoration period is called the Age of……. because he was the dominating figure of the Age.

A- Dryden
B- Wordsworth
C- Shaw
D- Congreve
Milton’s Life

John Milton was born on December 9, 1608, in London. Milton’s father was a prosperous merchant, despite the fact that he had been disowned by his family when he converted from Catholicism to Protestantism. Milton excelled in school, and went on to study privately in his twenties and thirties. In 1638 he made a trip to Italy, studying in Florence, Siena, and Rome, but felt obliged to return home upon the outbreak of civil war in England, in 1639. Upon his return from Italy, he began planning an epic poem, the first ever written in English.

These plans were delayed by his marriage to Mary Powell and her subsequent desertion of him. In reaction to these events, Milton wrote a series of pamphlets calling for more leniency in the church’s position on divorce. His argument brought him both greater publicity and angry criticism from the religious establishment in England. When the Second Civil War ended in 1648, with King Charles dethroned and executed, Milton welcomed the new parliament and wrote pamphlets in its support. After serving for a few years in a civil position, he retired briefly to his house in Westminster because his eyesight was failing. By 1652 he was completely blind.

Despite his disability, Milton reentered civil service under the protectorate of Oliver Cromwell, the military general who ruled the British Isles from 1653 to 1658. Two years after Cromwell’s death, Milton’s worst fears were realized—the Restoration brought Charles II back to the throne, and the poet had to go into hiding to escape execution. However, he had already begun work on the
great English epic which he had planned so long before: *Paradise Lost*. Now he had the opportunity to work on it in earnest. It was published in 1667, a year after the Great Fire of London.

The greatness of Milton’s epic was immediately recognized, and the admiring comments of the respected poets John Dryden and Andrew Marvell helped restore Milton to favor. He spent the ensuing years at his residence in Bunhill, still writing prolifically. **Milton died at home on November 8, 1674.** By all accounts, Milton led a studious and quiet life from his youth up until his death.

Education

Thanks to his father’s wealth, young Milton got the best education money could buy. He had a private tutor as a youngster. As a young teenager he attended the prestigious St. Paul’s Cathedral School. After he excelled at St. Paul’s he entered college at Christ’s College at Cambridge University. At the latter, he made quite a name for himself with his prodigious writing, publishing several essays and poems to high acclaim. After graduating with his master’s degree in 1632, Milton was once again accommodated by his father.

He was allowed to take over the family’s estate near Windsor and pursue a quiet life of study. He spent 1632 to 1638—his mid to late twenties—reading the classics in Greek and Latin and learning new theories in mathematics and music.

Milton became fluent in many foreign and classical languages, including Italian, Greek, Latin, Aramaic, Hebrew, French, Spanish, Anglo-Saxon, and spoke some Dutch as well. His knowledge of most of these languages was
immense and precocious. He wrote sonnets in Italian as a teenager. While a student at Cambridge, he was invited in his second year to address the first year students in a speech written entirely in Latin.

Early Works
In his twenties, Milton wrote five masterful long poems, each of them influential and important in its own separate way: “On the Morning of Christ’s Nativity,” “Comus,” “Lycidas,” “Il Penseroso,” and “L’Allegro.” Through these poems, Milton honed his skills at writing narrative, dramatic, elegiac, philosophical, and lyrical poetry. He had built a firm poetic foundation through his intense study of languages, philosophy, and politics, and fused it with his uncanny sense of tone and diction. Even in these early poems, Milton’s literary output was guided by his faith in God.

Women and Marriage
Much of Milton’s social commentary in *Paradise Lost* focuses on the proper role of women. In Book IV he makes clear that he does not think men and
women are equals, alluding to biblical passages that identify man as the master of woman. Although Milton viewed women as inferior to men, believing that wives should be subservient to their husbands, he did not see himself as a woman-hater. In *Paradise Lost*, he distances himself from the misogyny popular in his time—the belief that women are utterly inferior to men, essentially evil, and generally to be avoided.

Milton’s character Adam voices this harsh view of womankind, but only after the fall, as an expression of anger and frustration. Put simply, Milton’s early views in *Paradise Lost* may be misogynistic by today’s standards, but he nevertheless presents Eve’s wifely role as an important one, as Adam and Eve help one another to become better and more complete individuals.

Milton’s views on marriage are mainstream today, but they were viewed as shocking and heretical in his own time. Milton was a pioneer for the right of divorce in an age when divorce was prohibited by nearly all denominations. He felt that conversation and mental companionship were supremely important in a marriage, and admits that his first marriage might have failed due to a lack in this regard. He also argued that the partners in a marriage must complement each other. His portrayal of Adam and Eve after the fall is a vivid example of his belief that two people can complement each other, smoothing out one another’s faults and enhancing each others’ strengths.

The Epic (an extended narrative poem, with a heroic subject matter and theme, and an exalted tone)
At the early age of sixteen, Milton already aspired to write the great English epic. As he read the classical epics in school—Homer’s *Odyssey* and *Iliad* and Virgil’s *Aeneid*—he began to fantasize about bringing such artistic brilliance to the English language.

Milton considered many topics for his epic. Early on, he thought that the story of King Arthur and the Knights of the Round Table was a noble topic. Then, as he grew slightly older, he hoped to write an epic about Oliver Cromwell, who took control of England in 1653 after helping to dethrone and execute King Charles. Judging from these two topics, it is clear that Milton wanted to write his epic on a distinctly British topic that would inspire nationalist pride in his countrymen.

Such a topic would also mimic Homer’s and Virgil’s nationalist epics of strong, virtuous warriors and noble battles. However, Milton abandoned both of these ideas, and for a time gave up the notion of writing an epic at all. But in the mid-1650s, Milton returned to an idea he had previously had for a verse play: the story of Adam and Eve. He concluded that the story might fail as a drama but succeed as an epic. In 1656 the blind Milton began to recite verse each morning to one of his two daughters, who wrote his poem down for him. Milton continued to dictate *Paradise Lost* for several years, finishing in 1667 when it was first published in ten books.

Milton soon returned to revise his epic, re-dividing it into twelve books (as the classical epics were divided), and publishing it in its authoritative second edition form in 1671.

Later in 1671 he published his final work: *Paradise Regained*, the sequel to his great epic. Due to his strong religious beliefs, Milton thought that this work surpassed *Paradise Lost* in both its art and its message, though most readers today would disagree.
Fourth lecture

**Paradise Lost**

**The Lost Paradise**

**Plot Overview**

Milton's speaker begins *Paradise Lost* by stating that his subject will be Adam and Eve's disobedience and fall from grace. He invokes a heavenly muse and asks for help in relating his ambitious story and God's plan for humankind. The action begins with Satan and his fellow rebel angels who are found chained to a lake of fire in Hell. They quickly free themselves and fly to land, where they discover minerals and construct Pandemonium, which will be their meeting place. Inside Pandemonium, the rebel angels, who are now devils, debate whether they should begin another war with God.

Beezelbub suggests that they attempt to corrupt God's beloved new creation, humankind. Satan agrees, and volunteers to go himself. As he prepares to leave Hell, he is met at the gates by his children, Sin and Death, who follow him and build a bridge between Hell and Earth.

In Heaven, God orders the angels together for a council of their own. He tells them of Satan's intentions, and the Son volunteers himself to make the sacrifice...
for humankind. Meanwhile, Satan travels through Night and Chaos and finds Earth. He disguises himself as a cherub to get past the Archangel Uriel, who stands guard at the sun. He tells Uriel that he wishes to see and praise God’s glorious creation, and Uriel assents. Satan then lands on Earth and takes a moment to reflect. Seeing the splendor of Paradise brings him pain rather than pleasure.

He reaffirms his decision to make evil his good, and continue to commit crimes against God. Satan leaps over Paradise’s wall, takes the form of a cormorant (a large bird), and perches himself atop the Tree of Life. Looking down at Satan from his post, Uriel notices the volatile emotions reflected in the face of this so-called cherub and warns the other angels that an impostor is in their midst. The other angels agree to search the Garden for intruders.

Meanwhile, Adam and Eve tend the Garden, carefully obeying God’s supreme order not to eat from the Tree of Knowledge. After a long day of work, they return to their bower and rest. There, Satan takes the form of a toad and whispers into Eve’s ear. Gabriel, the angel set to guard Paradise, finds Satan there and orders him to leave. Satan prepares to battle Gabriel, but God makes a sign appear in the sky—the golden scales of justice—and Satan scurries away.

Eve awakes and tells Adam about a dream she had, in which an angel tempted her to eat from the forbidden tree. Worried about his creation, God sends Raphael down to Earth to teach Adam and Eve of the dangers they face with Satan.

Raphael arrives on Earth and eats a meal with Adam and Eve. Raphael relates the story of Satan’s envy over the Son’s appointment as God’s second-in-command. Satan gathered other angels together who were also angry to hear this news, and together they plotted a war against God. Abdiel decides not to join
Satan’s army and returns to God. The angels then begin to fight, with Michael and Gabriel serving as co-leaders for Heaven’s army.

The battle lasts two days, when God sends the Son to end the war and deliver Satan and his rebel angels to Hell. Raphael tells Adam about Satan’s evil motives to corrupt them, and warns Adam to watch out for Satan. God sends Raphael to tell him the story of creation. Raphael tells Adam that God sent the Son into Chaos to create the universe. He created the earth and stars and other planets. Curious, Adam asks Raphael about the movement of the stars and planets.

Eve retires, allowing Raphael and Adam to speak alone. Raphael promptly warns Adam about his seemingly unquenchable search for knowledge. Raphael tells Adam that he will learn all what he needs to know, and that any other knowledge is not meant for humans to comprehend. Adam tells Raphael about his first memories, of waking up and wondering who he was, what he was, and where he was. Adam says that God spoke to him and told him many things, including his order not to eat from the Tree of Knowledge.

After the story, Adam confesses to Raphael his intense physical attraction to Eve. Raphael reminds Adam that he must love Eve more purely and spiritually. With this final bit of advice, Raphael leaves Earth and returns to Heaven.

Eight days after his banishment, Satan returns to Paradise. After closely studying the animals of Paradise, he chooses to take the form of the serpent. Meanwhile, Eve suggests to Adam that they work separately for awhile, so they can get more work done. Adam is hesitant but then assents. Satan searches for Eve and is delighted to find her alone.
learned to speak, and he tells her that it was by eating from the Tree of Knowledge. He tells Eve that God actually wants her and Adam to eat from the tree, and that his order is merely a test of their courage. She is hesitant at first but then reaches for a fruit from the Tree of Knowledge and eats. She becomes distraught and searches for Adam. Adam has been busy making a wreath of flowers for Eve.

When Eve finds Adam, he drops the wreath and is horrified to find that Eve has eaten from the forbidden tree. Knowing that she has fallen, he decides that he would rather be fallen with her than remain pure and lose her. So he eats from the fruit as well. Adam looks at Eve in a new way, and together they turn to lust.

God immediately knows of their disobedience. He tells the angels in Heaven that Adam and Eve must be punished, but with a display of both justice and mercy. He sends the Son to give out the punishments. The Son first punishes the serpent whose body Satan took, and condemns it never to walk upright again. Then the Son tells Adam and Eve that they must now suffer pain and death.

Eve and all women must suffer the pain of childbirth and must submit to their husbands, and Adam and all men must hunt and grow their own food on a depleted Earth. Meanwhile, Satan returns to Hell where he is greeted with cheers. He speaks to the devils in Pandemonium, and everyone believes that he has beaten God.
Themes, Motifs & Symbols

Themes are the fundamental and often universal ideas explored in a literary work.

The Importance of Obedience to God

The first words of Paradise Lost state that the poem’s main theme will be “Man’s first Disobedience.” Milton narrates the story of Adam and Eve’s disobedience, explains how and why it happens, and places the story within the larger context of Satan’s rebellion and Jesus’ resurrection.

Raphael tells Adam about Satan’s disobedience in an effort to give him a firm grasp of the threat that Satan and humankind’s disobedience poses. In essence, Paradise Lost presents two moral paths that one can take after disobedience: the downward spiral of increasing sin and degradation, represented by Satan, and the road to redemption, represented by Adam and Eve.

Adam and Eve, on the other hand, decide to repent for their sins and seek forgiveness. Unlike Satan, Adam and Eve understand that their disobedience to God will be corrected through generations of toil on Earth.
The Hierarchical Nature of the Universe

Paradise Lost is about hierarchy as much as it is about obedience. The layout of the universe—with Heaven above, Hell below, and Earth in the middle—presents the universe as a hierarchy based on proximity to God and his grace. This spatial hierarchy leads to a social hierarchy of angels, humans, animals, and devils: the Son is closest to God, with the archangels and cherubs behind him. Adam and Eve and Earth’s animals come next, with Satan and the other fallen angels following last. To obey God is to respect this hierarchy.

Satan refuses to honor the Son as his superior, thereby questioning God’s hierarchy. As the angels in Satan’s camp rebel, they hope to beat God and thereby dissolve what they believe to be an unfair hierarchy in Heaven. When the Son and the good angels defeat the rebel angels, the rebels are punished by being banished far away from Heaven. At least, Satan argues later, they can make their own hierarchy in Hell, but they are nevertheless subject to God’s overall hierarchy, in which they are ranked the lowest. Satan continues to disobey God and his hierarchy as he seeks to corrupt mankind.

Likewise, humankind’s disobedience is a corruption of God’s hierarchy. Before the fall, Adam and Eve treat the visiting angels with proper respect and acknowledgement of their closeness to God, and Eve embraces the subservient role allotted to her in her marriage. God and Raphael both instruct Adam that Eve is slightly farther removed from God’s grace than Adam because she was created to serve both God and him. When Eve persuades Adam to let her work alone, she challenges him, her superior, and he yields to her, his inferior. Again, as Adam eats from the fruit, he knowingly defies God by obeying Eve and his inner instinct instead of God and his reason.

Motifs
Motifs are recurring structures, contrasts, and literary devices that can help to develop and inform the text's major themes.

الدوافع: 
الدوافع هي أساسيات متكررة الوقوع، مناقشة، و أدوات أدبية تعقد على تطور الموضوعات الأساسية للنص والإطلاع عليها.

Light and Dark

Opposites abound in Paradise Lost, including Heaven and Hell, God and Satan, and good and evil. Milton’s uses imagery of light and darkness to express all of these opposites. Angels are physically described in terms of light, whereas devils are generally described by their shadowy darkness.

Milton also uses light to symbolize God and God’s grace. In his invocation in Book III, Milton asks that he be filled with this light so he can tell his divine story accurately and persuasively. While the absence of light in Hell and in Satan himself represents the absence of God and his grace.

The Geography of the Universe

Milton divides the universe into four major regions: glorious Heaven, dreadful Hell, confusing Chaos, and a young and vulnerable Earth in between. The opening scenes that take place in Hell give the reader immediate context as to Satan’s plot against God and humankind. The intermediate scenes in Heaven, in which God tells the angels of his plans, provide a philosophical and theological context for the story.

Then, with these established settings of good and evil, light and dark, much of the action occurs in between on Earth. The powers of good and evil work against each other on this new battlefield of Earth. Satan fights God by tempting Adam and Eve, while God shows his love and mercy through the Son’s punishment of Adam and Eve.
Later, in these circumstances, which Milton had set forth in his earlier work, the good and evil, light and darkness, are contained in most of the events on earth.

And the powers of good and evil work against each other on earth, as in a new battle (the world), while God does not love Adam and Eve and punishes him from among the punishments that he chose for Adam and Eve.

Symbols
Symbols are objects, characters, figures, and colors used to represent abstract ideas or concepts.

The Scales in the Sky

As Satan prepares to fight Gabriel when he is discovered in Paradise, God causes the image of a pair of golden scales to appear in the sky. On one side of the scales, he puts the consequences of Satan’s running away, and on the other he puts the consequences of Satan’s staying and fighting with Gabriel.

The side that shows him staying and fighting flies up, signifying its lightness and worthlessness. These scales symbolize the fact that God and Satan are not truly on opposite sides of a struggle—God is all-powerful, and Satan and Gabriel both derive all of their power from Him. God’s scales force Satan to realize the futility of taking arms against one of God’s angels again.

Adam’s Wreath

The wreath that Adam makes as he and Eve work separately in Book IX is symbolic in several ways. First, it represents his love for her and his attraction to her. But as he is about to give the wreath to her, his shock in noticing that she has eaten from the Tree of Knowledge makes him drop it to the ground.

His dropping of the wreath symbolizes that his love and attraction to Eve is falling away. His image of her as a spiritual companion has been shattered completely, as he realizes her fallen state. The fallen wreath represents the loss of pure love.
أكليلًالورد

الأكليل الذي صنعه ادم حينما كان يعمل بعيدا عن حواء في الكتاب التاسع يرمز لعدة أمور، ففي البداية هو يرمز و يمثل حبه لها و انجذابه إليها، لكن حينما جاء ليقدمها إليها صدم حينما علم بأنها اكلت من الشجرة المحرمة (شجرة المعرفة) مما جعله يبقي على الأرض.

القائمة بالأكليل على الأرض يرمز إلى أن حبه و انجذابه لحواء تلاشي و ان صورتها لديه كرفيقة روحيه تهضمت كليا حيث أدرك سقوطها الحتمي و أن سقوط الأكليل من يده يمثل سقوط و خسرانه حبه العذري لها.

المحاضرة السابعة
تحليل قصير لقصيدة الشاعر: روبرت هيرك
( To Daffodils

by Robert Herrick

يا أزهار النرجس الجميلة
نحن نبكي على رحيلك السريع
قبل بلوغ الشمس وسط السماء
تنهي، تنهي
حتى اوق تنهار
لتضبي ترنيمة المساء
حيث سننفو الصلاد
ثم معان نغادر الحياة.
في منا كيومك قصير
ربعنا قصير
كمتلك و مثل كل شيء
تمضي بنا الأيام للزوال
كموت نموت
ندوي كما تذوين
كمطر في الصيف
أو لؤلؤات من ندى الصباح
To Daffodils

Fair daffodils, we weep to see
You haste away so soon;
As yet the early-rising sun
Has not attain’d his noon.
Stay, stay
Until the hasting day
Has run
But to the evensong;
And, having pray’d together, we
Will go with you along.
We have short time to stay, as you,
We have as short a spring;
As quick a growth to meet decay,
As you, or anything.
We die
As your hours do, and dry
Away
Like to the summer’s rain;
Or as the pearls of morning’s dew,
Ne’er to be found again.

Literary Terms

1-Personification is giving inanimate objects or abstract ideas human qualities or actions; making non-human things appear as human.

التشخيص : هو إعطاء شيء غير عاقل أو فكرة مجرد خصائص كخصائص البشر وأفعال البشر جاعلاً من الجوامد بشراً. مثلاً في الشاعر: "اتاك الربيع الطلق يختال ضاحكاً، هنا وضف الربيع بأنه يضحك أي أعطاه خصائص الأدمي.

2-Metaphor: a comparison between two objects for the purpose of describing one of them; a metaphor states that the one object is the other.

الاستعارة أو المجاز: هي مقارنة ما بين شيئين لهدف وصف أحدهما، والاستعارة تنص على أن أحد الشئين هو نفسه الآخر.

To Daffodils

3- Alliteration: close repetition of consonant sounds at the beginning of words.
3. Gender: and is the repetition of sounds between words.
4. Diction: an author’s choice and use of words; his vocabulary.
5. Epic: an extended narrative poem, with heroic subject matter and theme, and exalted tone.
6. Rhyme: the use of words with similar sounds in poetry, usually but not always at the ends of lines.
7. Stanza: a group of lines in a poem divided off from the others. Each stanza is usually the same number of lines in length.

Surface meaning:
In his poem ‘To Daffodils’, the poet Robert Herrick begins by saying that we grieve to see the beautiful daffodils being wasted away very quickly. The duration of their gloom is so short that it seems even the rising sun still hasn’t reached the noon-time. Thus, in the very beginning the poet has struck a note of mourning at the fast dying of daffodils.

The poet then addresses the daffodils and asks them to stay until the clay ends with the evening prayer. After praying together he says that they will also accompany the daffodils. This is so because like flowers men too have a very transient life and even the youth is also very short-lived.

Deep meaning:
“We have short time to stay, as you,
We have as short a spring.”

Robert Herrick symbolically refers to the youth as spring in these lines. He equates/compares human life with the life of daffodils. Further he says that both of them grow very fast to be destroyed later. Just like the short duration of the flowers, men too die away soon.

Their life is as short as the rain of the summer season, which comes for a very short time; and the dew-drops in the morning, which vanish away and never return again. Thus, the poet after comparing the flowers to humans, later turns to the objects of nature – he has compared the life of daffodils with summer rain, dew drops.

معنى السطحي:
في هذه القصيدة ‘To Daffodils’، أبدأ روبيرت هيريك بانثني نحن نحزن ونرى نهاية أزهار النرجس الجميلة تندى سريعاً، و أن زمن ندوبها سريع جدا حتى أنها قد لا تكاد تدرك شروق الشمس وقت الظهرة.
لهذا أعطانا الشاعر موجزاً بنغمه ترني موت أزهار النرجس السريع.
بعد ذلك خاطب الشاعر أزهار النرجس وطلب منها أن تبقى حتى تنغمس صلاة المساء، و بعذ ذلك قال الشاعر بأنه سليج بها ‘الأزهار (أي أن الأنسان هو كذلك حياة سريعة الزوال مثل سرعة زوال أزهار النرجس و حتى أن الشباب لا يدوم طويلاً.’

معنى الضمني:
"We have short time to stay, as you, (وقتنا قصير، كقصر الربيع)، We have as short a spring." (لديناً وقناً قصيراً كقصر الترمس)

Themes:
the short-lived nature of life, the fleeting passage of time.
like the flowers we humans have a very short life in this world.
beauty is not going to stay forever.

Messages:
Life is short, and the world is beautiful, love is splendid and we must use the short time we live to make the most of it. This is shown in the words “haste”, “run”, “short” and “quick”.

The poet talks to the flowers, he tells them that he is so sad because he knows the life of the flowers is short and will die soon and leave him.

He talks to the flowers as human being able to listen and speak in order to attract the attention of the reader or listener ' this is called personification.'
As yet the early-rising sun
has not attain'd his noon

*The flowers were born in the morning, they die and the rising sun hasn't reached the noon time.

Stay, stay, (sound alliteration)
until the hasting day
has run (symbolic of death)
But to the even-song ; (symbolic referring to the song of death)
and, having pray'd together, we
Will go with you along

*The poet then addresses the daffodils and asks them to stay until the end of the day with the evening prayer. After praying together he says that they will also accompany the daffodils.

We have short time to stay, as you,
we have as short a spring;
as quick a growth to meet decay,
as you, or anything
We die

*The poet forced rhyme in order to stress his wishes to continue flourish and stay till the end of the day.

Stay, stay forced rhyme in order to stress his wishes to continue flourish and stay till the end of the day.
The poet symbolically refers to the youth as spring in these lines. He compares human life with the life of daffodils. Further he says that both of them grow very fast to be destroyed later. Just like the short duration of the flowers, human too die away soon.

*He compares the human life with daffodils that all of them have short life (simile)*

As quick a growth to meet decay,

As you or anything we die

*He continues comparing the daffodils’ life to spring season to show the shortness of life.*

As you or anything we die

As you or anything

Every creature will be dying. And we die.

Like to the summer’s rain;

Or as the pearls of morning’s dew, ne’er to be found again.

Their life is as short as the rain of the summer season, which comes for a very short time; and the dew-drops in the morning, which vanish away and never return again. Thus, the poet after comparing the flowers to humans later turns to the objects of nature – he has compared the life of daffodils with summer rain, dew drops.

*He compares the daffodils to the period of growth.*

Life is as short as the rain of the summer season, which comes for a very short time; and the dew-drops in the morning, which vanish away and never return again. Thus, the poet after comparing the flowers to humans later turns to the objects of nature – he has compared the life of daffodils with summer rain, dew drops.

*He compares the human life with daffodils that all of them have short life (simile)*

As quick a growth to meet decay,

As you or anything we die

*He continues comparing the daffodils’ life to spring season to show the shortness of life.*

As you or anything we die

As you or anything

Every creature will be dying. And we die.

Like to the summer’s rain;

Or as the pearls of morning’s dew, ne’er to be found again.

Their life is as short as the rain of the summer season, which comes for a very short time; and the dew-drops in the morning, which vanish away and never return again. Thus, the poet after comparing the flowers to humans later turns to the objects of nature – he has compared the life of daffodils with summer rain, dew drops.

*He compares the human life with daffodils that all of them have short life (simile)*

As quick a growth to meet decay,

As you or anything we die

*He continues comparing the daffodils’ life to spring season to show the shortness of life.*

As quick a growth to meet decay,
*He compares pearls to the dew to show the beauty, shining and tiny. Last line he wishes that time goes back but there is no way. (metaphor.)*

**Theme:** life is too short, it's called the mutability of life and usually ends sooner than we wish or desire.

**The lines are short with musical tone.**

**Namazh al-ashneel:**

1- To daffodils is a poem written by
   A- Shakespeare
   B- Donne
   C- Coleridge
   D- Herrick

2- The poet believes that like flowers men too have a very....................... Life.
   A- healthy
   B- transient
   C- cheerful
   D- vigorous

3- In To Daffodils, the poet compares......... to the dew .
   A- stones
   B- daffodils
   C- pearls
   D- marbles

**المحاضرة الثامنة +التاسِعه**

**VIRTUE**

**George Herbert:**

جورج هيربرت:
George Herbert was born into a wealthy and titled family at Montgomery Castle, in Wales, on April 3, 1593, as one of nine children. His father, Sir Richard Herbert, died in 1596, when George was three years old. His mother, Lady Magdalen Newport Herbert, was a patron of the poet and clergyman John Donne, who presided at her funeral when she died in 1627.

Herbert's first poems were Latin sonnets that he wrote for his mother. In them, he argued that a more fitting subject for poetry than love for a woman was love for God. His first published verses appeared in 1612. They were two poems, also in Latin, written in memory of King James's son Prince Henry, who had died that year.

On March 1, 1633, Herbert died of tuberculosis.

By all accounts, Herbert was a gentle and pious person with a sweet and generous nature. He helped rebuild the decaying church at Bemerton with his own money and was loved and esteemed by his parishioners, whom he cared for spiritually and, when necessary, by sharing in their labor or giving them money.

Introduction
"Virtue" is one of the poems in a collection of verse called *The Temple* (1633), which George Herbert wrote during the last three years of his life. He appreciates the beauty of creation not only for its own sake but also because he sees it as a mirror of the goodness of the Creator. Yet, despite Herbert's sense of the world's loveliness, his poems often reflect the transience of that beauty and the folly of investing it with any real value. In "Virtue," he presents a vision of an eternal world beyond the one available to sense.

Herbert's poetry displays a conjunction of intellect and emotion. In "Virtue," an example of this combination of the intellectual and the sensuous can be seen in the second line of the third quatrain, when the spring is compared to a box of compressed sweets.

In "Virtue," which comprises four quatrains altogether, Herbert reflects on the loveliness of the living world but also on the reality of death.
قدّر هيربرت جمال الخليقة ليس لجمالها و حسب بل وجدها تعكس جمال الخالق ذاته. و بالرغم من أحساس هيربرت المفعول بالجمال تجاه العالم عكست قصائده قصر مدى هذا الجمال و حماقة توظيفه مع أي قيمة وإلهيه.

في قصيدته (Virtue: الفضيلة)، عرض فيها صورة للعالم الخالد خلف العالم الذي يعيش فيه. و يعرض شعر هيربرت تزامنا ما بين الفكر والعاطفة. و قصيدة Virtue خبر متال على هذا التزامن والذي يمكننا ادراكه من السطر الثاني من الرباعية الثانى، حينما قارن الربع بصدونو للحلوة المطردما. التزامن الذي تضم أربعه رياضيات مع عكس هيربرت جمال هذا العالم و لكن في الوقت ذاته حقيقة الموت الذي ينتظره.

حينما يكون النهار مشرقًا و هادئاً، نهاراً تزايوج فيه الأرض مع السماء بيكي الندى تلاشيته عند حضور المساء و جميع هذا سوف يغني.

وحتى الزهرة الحلول تبدو غاضبة حينما يشاهدها الناظر و جذورها تعود إلى قبرها و كل هذا سوف يغني.

الربيع البهبي المليء بالأيام السعيدة و الأزهر الذي يبدو مثل الصندوق الممثلي بالحوى المتراضى و موسيقاي لما جميعها سوف تغني.

وقدما الروح الفاضل و الجميلة كثرة العطاء، و التي حينما يستحب العالم باسرة إلى فهم تعيش و تبقى في الطبيعة.

George Herbert (1593-1632)

SWEET day, so cool, so calm, so bright!
The bridal of the earth and sky—
The dew shall weep thy fall to-night;
For thou must die.

Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye,
Thy root is ever in its grave,
And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie,
My music shows ye have your closes,
And all must die.

Only a sweet and virtuous soul,
Like season’d timber, never gives;
But though the whole world turn to coal,
Then chiefly lives.

SWEET day, so cool, so calm, so bright!
The bridal of the earth and sky—
The dew shall weep thy fall to-night;
For thou must die.
Herbert begins "Virtue" with an apostrophe, or invocation. That is, here, he starts with a direct rhetorical address to a personified thing: as if speaking to the day, the narrator says, "Sweet day" and then characterizes the day as "cool," "calm," and "bright."

Thus, for one noun, "day," he provides four adjectives. The rest of the line is made up of the adverbial "so," signifying intensity, repeated three times. The "sweet day" is the bridal — the marriage, conjunction, or union — of the earth and the sky.

Day, however, gives way to night, just as life gives way to death: "The dew shall weep thy fall tonight," the narrator asserts, turning a daily natural event, nightfall, into a metaphor. Beyond death, the line also suggests grief at the loss of paradise on Earth, the Fall, which is the original cause of death in the Judeo-Christian story of the Creation.

The evening dew, invested with emotion and made to represent grief, is equated with tears, which are shed at nightfall over the Fall, the sin that brought death into the world.

In beginning the second quatrain with the word "sweet," Herbert continues to connect the beauty of nature with impermanence, as any "sweet" thing must, over time, lose its sweetness. Like the day, the rose is an emblem of earthly splendor. It is "sweet" like the day, saturated with color, and graced with magnificence. (Angry and brave are complex words in Herbert's usage, as aspects of their meanings have all but passed from English.)
As with the day, so with the rose: despite its living splendor, death awaits. "Thy root," buried in the earth, as it must be if the rose is to flourish, "is ever in its grave." Thus, life and death are entwined, and death is an ever-present aspect of life. Indeed, by emphasizing the common ground shared by the root, the source of life, and the grave, the receptacle for death, Herbert evokes two Christian lessons:

first, that life contains elements of death and must inevitably give way to death and, second, that death is not finality but part of the continuum of existence. In awareness of death, one realizes the true meaning and purpose of life and will thus prepare his or her soul, through the exercise of virtue, for eternity.

وعلى هذا النحو، يستمر الشاعر بسرد موضوع الجمال في هذه الرباعية كما فعل في سابقتها ويستمر بترسيخ إدراك حول هذه الأرض السخية في قلبه. الربيع هنا بالصدوق العلمي بالحيوي المترامع. بعد ذلك -و كما هو الحال في الرباعية السابقة- في السطر الثالث هنا يكرر الشاعر على فكرة النهار، "My music shows ye have your closes." وفي هذا السطر يضع الشاعر قصيدته بأكملها كبرهان على حجهه بخصوص موقعية الأشياء. 

Lines 9-12

The word "sweet" begins the third quatrain as well, now describing the spring, which is subsequently characterized as "full of sweet days and roses.

وعلى هذا النحو، يستمر الشاعر بسرد موضوع الجمال في هذه الرباعية كما فعل في سابقتها ويستمر بترسيخ إدراك حول هذه الأرض السخية في قلبه. الربيع هنا بالصدوق العلمي بالحيوي المترامع. بعد ذلك -و كما هو الحال في الرباعية السابقة- في السطر الثالث هنا يكرر الشاعر على فكرة النهار، "My music shows ye have your closes." وفي هذا السطر يضع الشاعر قصيدته بأكملها كبرهان على حجهه بخصوص موقعية الأشياء.
By "my music," the narrator refers to the very verse being read, this poem. "Close" is a technical term in music indicating the resolution of a musical phrase. Thus, the poetic verse, like everything else the narrator has so far depicted, must come to an end, as it temporarily does with the four stressed and conclusive beats of the twelfth line: "And all must die."

Lines 13-16
Breaking the pattern established in the previous three quatrains, the final quatrain begins not with the word "sweet" but with a limiting expression: "Only a." The reader has been told that the "sweet day," the "sweet rose," and the "sweet spring" all "must die." In contrast to them is the soul: "Only a sweet and virtuous soul / never gives"

The soul that is sweet and virtuous, unlike the spring, the rose, and the day, "never gives," that is, it never gives way to death, instead ever enduring. Such a sweet soul, disciplined by virtue like wood that has been seasoned, is fully strengthened. Lumber that has been seasoned, aged, and dried is more suitable for use in construction than is fresh lumber; "seasoned timber" is sturdy and enduring.

Thus, the first three quatrains present images of earthly beauty, but each ends with the word "die." The last quatrain presents images of an eternal soul and of
a conflagration that turns the whole world, except that virtuous soul, to
blackened coal, and its last line ends with the word "live."

As such, the entire poem, which all along warned of death, shows the way in
which Herbert believes that he and his readers may achieve eternal life: by
shunning transient glory and humbly embracing virtue.

Themes

The Transience of Earthly Beauty
Repeatedly, throughout the sixteen lines of "Virtue," Herbert asserts beauty's
transitory nature. His warning is not that people themselves must die but that
the things that delight people while they are alive must pass away.

The Interconnection of Life and Death
Besides expressing the impermanence of natural phenomena in "Virtue,"
Herbert also reveals the interconnection of the realms of life and death. The
earth, which represents impermanence, and the sky, which represents eternity,
are joined (by the day) in union in the second line of the poem.

Nature
Despite his poem's focus on the transience of earthly beauty and of the
experience of earthly rapture, Herbert delights in the depiction of nature and
natural phenomena.

Faith
An implicit theme of "Virtue" is faith. Although what is visible to humankind in
the poem is the transience of earthly delight and the decay of nature, the poem
ultimately conveys what cannot be seen and must instead be felt: the existence of
a quality, the soul, which exists in eternal delight in a dimension other than the one in which our bodies live.

الإيمان:

وهو الموضوع ضمني لهذه القصيدة. فبالرغم من أن فكرة الزوال أو الفناء هو كل ما يظهر لنا من هذه القصيدة فهي تنقل لنا في نهاية المطاف ما لا يمكننا رؤيته أو ربما الإحساس به: إن الجودة النوعية والروح هي التي تضمن لنا السعادةを使ったه في بعد آخر غير هذا الذي نعيشه.

Style

الأساليب الشعرية:

Anaphora

Anaphora is the repetition of words and patterns for poetic effect. This device is immediately apparent in the first line, with the triple repetition of the word "so."

Moreover, the same poetic structure governs each of the first three stanzas, while the fourth stanza is shaped by a slight variation of this structure. Each of the first three stanzas begins with the word "sweet" and ends with the word "die."

Apostrophe

In poetry, apostrophe is the technique of calling upon or addressing a particular person or thing. In the first three stanzas of "Virtue," Herbert indirectly addresses the reader of the poem by directly addressing the day, a rose, and the spring. In the fourth stanza, he does not address the soul but instead talks about it.

Samples of the Questions

1- George Herbert was born in Wales in

A- 1590
B- 1591
C- 1592
D- 1593
2- An implicit theme of virtue is ..............
A- education
B- faith
C- psychology
D- hostility

Samples of the Questions
2- An implicit theme of virtue is ..............
A- education
B- faith
C- psychology
D- hostility

3- By ‘my music” Herbert refers to his........
A- name
B- life
C- wife
D- poem

المحاضرة العاشرة

كل من أجل الخب / لـ درايدن : ALL FOR LOVE- JOHN DRYDEN

أعمال درايدن الدرامية : THE DRAMATIC WORKS OF DRYDEN

لARGE NUMBER OF PLAYS , WRITTEN BY DRYDEN

كان درايدن من أول الكتاب الذين أخذوا أولى الخطوات في إعادة إفتتاح المسارح التي أغلقت في عصر البيوريتانيين تحت حكم الكروميل في إنجلترا، وكتب درايدن عدد كبير من المسرحيات وسيأتي تفصيلها في العناوين التالية:

1-COMEDIES

THE WILD GALLANT
SECRET LOVE OR THE MAIDEN QUEEN
SIR MARTIN MARALL
AN EVENING’S LOVE
MARRIAGE A LA MODE
THE ASSIGNATION
THE KIND KEEPER
AMPHITRYON

One of these is a comedy of Dryden...........

TRAGI-COMEDIES

THE RIVAL LADIES
THE SPANISH FRIAR
LOVE TRIUMPHANT

TRAGEDIES INCLUDING HEROIC PLAYS

THE INDIAN IMPEROR
TYRANNIC LOVE OR THE ROYAL MARTYR
ALMANZOR AND ALMAHID
AMBOYA
AURUNG-ZEBE

ALL FOR LOVE OR THE WORLD WELL LOST
DON SEBASTIAN
CLEOMENES

OPERAS

THE STATE OF INNOCENCE
ALBION AND ALBANIUS
KING ARTHUR

Dryden was a man of versatile genius. He distinguished himself as a poet, as a dramatist, and as a critic. He made a name for himself in the writing of both verse and prose. However, it is not as a dramatist that he won immortality. His greatness rests chiefly upon his poetry and his literary criticism. As for his dramas, it is only

ALL FOR LOVE which still endures and which will always endure. The play was written and first performed in December in 1677. ALL FOR LOVE deserves a very high rank in British drama.

وكان درايدن رجل ذو عبقرية طلحة، فبرز كونه شاعراً و مسرحياً و ناقداً، وصنع لنفسه اسمًا من خلال كتابته للشعر والنشر، و على أي فاسمه الذي صنعه لم يخلّد حتى يومنا لكونه مسرحياً و حسب بل كانت عظمته تتمركز في المقام الأول
Dryden gave to his play a sub-title which is THE WORLD WELL LOST. The sub-title means that Antony did well to sacrifice his empire for the sake of his love for Cleopatra, and that Cleopatra did well to sacrifice her kingdom and her life for the sake of her love for Antony.

The play opens with a speech by Serapion, a priest of the temple of Isis in Alexandria. Serapion in his opening speech gives an account of certain portents and prodigies which have been occurring frequently in Egypt. He had seen a whirlwind blowing furiously, and the doors of the underground tombs of the Egyptians kings opening suddenly. He had then witnessed the ghosts of the buried Egyptians kings coming out of their tombs, and standing on their graves. The ghosts were groaning: and a voice full of grief had then said that Egypt was on the verge of destruction and extinction.

Alexas has overheard Serapion’s account of the supernatural happenings: but Alexas does not believe that Serapion has actually witnessed these occurrences. Alexas scolds Serapion for having described the happenings which he claims to have actually witnessed but which, according to Alexas, are a product of Serapion’s over-heated imagination. Serapion and Alexas then talk about the prevailing situation in Alexandria. Alexandria is under a siege by the Roman troops of octavius Caesar. Serapion says that, if Antony is defeated in his war against Ocavius or if Antony gets reconciled with Caesar, Egypt would become merely a province of the Roman empire and would then be exploited by the Romans.
Just at this moment a stranger is seen arriving in Alexandria. Alexas recognizes this stranger as Ventidius, an army general owing allegiance to Antony. Ventidius strongly believes that Cleopatra had been responsible for the ruin of Antony. Ventidius says that Cleopatra has put golden chains around Antony and has made him a slave to her love, thus robbing him of his manliness. Ventidius deplores Cleopatra’s demoralizing influence on Antony who seems to have lost all his heroism and valor. Alexas, in reply, says that one of Antony’s excellent qualities is his loyalty to the woman who loves him.

Ventidius has come to Alexandria in order to make an effort to wean Antony away from this place and to prevail upon him to lead a fresh campaign against Octavius Caesar. A gentleman attending upon Antony informs Ventidius that Antony has been leading a life of isolation for the last many days. Although Antony has given strict orders that he should not be disturbed in his solitude, Ventidius decides to disobey the order and to have a talk with Antony.

Ventidius says that Antony has put golden chains around Antony and has made him a slave to her love, thus robbing him of his manliness. Ventidius deplores Cleopatra’s demoralizing influence on Antony who seems to have lost all his heroism and valor. Alexas, in reply, says that one of Antony’s excellent qualities is his loyalty to the woman who loves him.

If you are looking for help with a different task, please let me know!
Antony then appreciates Ventidius’s sincerity towards him and says that, while all the others that Ventidius is speaking not frankly but like a jealous traitor. Ventidius feels very depressed on hearing Antony speaking to himself in tones of such despondency. He now approaches Antony and confronts him. Antony, instead of feeling pleased to see his general and friend, says that the wishes to be left alone. Antony tells Ventidius that he cannot forget his defeat at the Battle of Actium, but Ventidius assures him that he can still defeat Octavius.

Ventidius’s offer of the support of twelve legions to Antony

Octavius.

Antony’s behalf, though they would not fight for Cleopatra’s sake.

A quarrel between friends, and a reconciliation:

Antony feels somewhat annoyed to find Ventidius making a contemptuous reference to Cleopatra. He therefore warns Ventidius not to speak a single word against her. Antony says that Ventidius is speaking not frankly but like a jealous traitor. Ventidius feels deeply hurt at being called a traitor and says that, if he had been a traitor, he would have gone and joined Octavius. Antony, realizing his mistake, apologizes to Ventidius, whereupon Ventidius says that it would be better for Antony to kill him than to regard him as a traitor.

Antony then appreciates Ventidius’s sincerity towards him and says that, while all the others have merely been flattering him, Ventidius alone has spoken frankly and has spoken from a true feeling of friendship for him. Antony then calls upon Ventidius to show him the way to take command of the legions that are waiting for Antony to lead them. Antony says that those legions are ready to fight against Octavius’s forces on Antony’s behalf, though they would not fight for Cleopatra’s sake.

Antony’s offer of the support of twelve legions to Antony

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Vendidius says that Antony should not live in an unreal world should not waste his time in idleness. He then informs Antony that he had brought twelve legions from Parthia to the banks of the river Nile, and that those legions are waiting for Antony to take command of them. Ventidius says that those legions are ready to fight against Octavius’s forces on Antony’s behalf, though they would not fight for Cleopatra’s sake.

A quarrel between friends, and a reconciliation:

Antony feels somewhat annoyed to find Ventidius making a contemptuous reference to Cleopatra. He therefore warns Ventidius not to speak a single word against her. Antony says that Ventidius is speaking not frankly but like a jealous traitor. Ventidius feels deeply hurt at being called a traitor and says that, if he had been a traitor, he would have gone and joined Octavius. Antony, realizing his mistake, apologizes to Ventidius, whereupon Ventidius says that it would be better for Antony to kill him than to regard him as a traitor.

Antony then appreciates Ventidius’s sincerity towards him and says that, while all the others have merely been flattering him, Ventidius alone has spoken frankly and has spoken from a true feeling of friendship for him. Antony then calls upon Ventidius to show him the way to victory because there is still time for them to set things right. However, Antony says at the same time that Ventidius should not curse Cleopatra.
Antony's promise to leave Cleopatra and go with Ventidius

Antony now promises to leave Cleopatra in order to go with Ventidius, even though he loves her beyond life, beyond conquests, and beyond empire, though not beyond his honour. Antony says that Ventidius will once again see him fully armed to fight, and ready to command the veterans waiting for him.

He then assures Ventidius that his heart have again become as firm and strong as they originally were. Once again Antony feels the desire to face his enemies in the battle. He and Ventidius would lead their soldiers like Time and Death, and would make their enemies taste the doom which is to overtake them.

Samples of the Questions:

ALL FOR LOVE is a .......... play.

A- romantic
B- social
C- historical
D- tragic

The correct answer is (C)

A stranger is seen arriving in Alexandria. Alexas recognizes this stranger as ........,

A- Ventidius
B- Cleopatra
C- Antony
A SUMMARY OF ACT TWO

Cleopatra’s sadness at Antony’s decision to leave

Cleopatra is feeling grieved to learn that Ventidius has prevailed upon Antony to leave Alexandria and go with him to fight against Octavius. Charmion, the other maid-cum-companion of Cleopatra, now returns, after having delivered Cleopatra’s message of love to Antony who is getting ready to quit Alexandria.

Charmion then says that Antony had expressed his inability to meet Cleopatra before leaving but had said that he would always respect her.

Alexas now intervenes and tells Cleopatra that she has misjudged Antony because she is under the influence of her passion and is making no use of her reason. Alexas then suggests that Cleopatra should try to meet Antony before Antony actually departs from Alexandria because she might then be able to prevent his departure altogether.

Antony’s disparaging remarks about Octavius:

Antony, Ventidius, and the military officers who are to accompany them now appear, fully prepared to leave Alexandria. Octavius is incapable of taking an initiative in war, and that Octavius is incapable of launching an attack upon the enemy.
Gifts from Cleopatra. Antony, inclined to see Cleopatra

Alexas now appears on the scene and, addressing Antony, says that the mournful Cleopatra has sent a thousand good wishes to him and his comrades — in arms. Alexas then distributes a few diamonds among Antony's commanders, saying that Cleopatra has sent these gifts as a token of her good-will. Ventidius bluntly refuses to accept any gift sent by Cleopatra. Antony, however, accepts the ruby bracelet which Cleopatra has sent for him, even though Ventidius stoutly opposes Antony's acceptance of her gift.

Ventidius warns Antony that these gifts symbolize only misfortunes and disasters for those who accept them. Antony then tries to tie the bracelet on his arm but is unable to do so, whereupon Aexas suggests that this bracelet should be tied on Antony's arm by the person who sent it. Ventidius then urges Antony not to allow Cleopatra to come near him.

But Antony says that he would only be bidding farewell to her. Ventidius says that all his efforts to wean away Antony from her failed. Ventidius expresses his fear that Antony would again fall into Cleopatra's trap; but Antony asserts that he has formed a firm resolve to leave her and that nothing can shake his resolve.

Antony's impeachment of Cleopatra

Then Cleopatra herself appears, accompanied by Charmion and Iras. Cleopatra tells Antony that the gods have become jealous of her love for him and his love for her. She says that the whole world has become hostile to her love and her love, and would therefore like to bring about a separation between her and him. She then says that Antony himself has also turned her. He believes that she is responsible for having ruined him.
Antony is now deeply moved by Cleopatra’s fidelity to him; and Alexas says that, if again Antony were to be faced with danger at any time, she would still desert him in the path which he has now chosen to follow. He insists that it was she who had ruined Antony. She had fled from the battle, but she had not gone and joined the enemy. If she had fled, it was because of her womanly fear. Ventidius, intervening, says that, if again Antony were to be faced with danger at any time, she would still desert him in order to save her own skin.

Cleopatra now plays her trump-card. She produces a letter which, she says, Octavius had written to her. Antony recognizes the handwriting as that of Octavius. Octavius’s letter contains an offer of two kingdoms to Cleopatra in exchange for her forsaking Antony and joining forces with him. Octavius has promised to make her the queen not only of Egypt but of Syria in case she becomes his ally.

Fulvia, his wife, had grown jealous of his love for her (Cleopatra), and had, in fact, died because of his unkindness towards her. Thus it was she who had brought about his downfall. Now, says Antony, Ventidius, who is an honest man and who is his only friend, has been able to gather together twelve legions who are ready to fight under his command against Octavius. He must therefore leave, says Antony.

Cleopatra reveals that she had spurned Octavius’s offer only because she has always been loyal to Antony. Antony is now deeply moved by Cleopatra’s fidelity to him; and Alexas says privately to himself: “He melts; we conquer.” Cleopatra urges Antony to go to the wars; and her reply Ventidius’s charges against her; and her reply:
because his interest requires that he should do so. She says that her arms are too weak to hold him here.

Cleopatra tells Antony that she is too weak to hold him. She says, "He melts; we conquer." Antony tells Cleopatra that she is too weak to endure all this and that she is a woman who is in love. At this point Ventureius intervenes and asks Antony what value this woman has in his eyes compared to his fortune, honor, and fame. Antony replies that he has made a bigger conquest than he could have done by defeating Octavius. He now petitions Ventureius to apologize to Cleopatra for the charges he brought against her.

Ventureius then asks if Antony would accompany him in battle. Antony replies that he is not prepared to leave Cleopatra, who represents everything that is excellent. His faith, sense of honor, virtue, and all good things forbid him to leave a woman who values his love above the price of kingdoms. As for himself, he would not be pleased with anything less than Cleopatra.

Antony’s decision to stay on in Alexandria with Cleopatra

Antony now moves because Cleopatra’s piteous manner of speaking tells him that this is too much for any man to endure. Cleopatra says that it is much more difficult for a woman like her to endure all this. She describes herself as a weak, forsaken woman who is in love, and who cannot bear her separation from her lover.

Ventidius at this point intervenes again, and asks Antony what value this worthless woman can have in his eyes, as compared to his fortunes, honor, and his fame. Antony replies that in discovering Cleopatra’s innocence and finding her really in love with him, he has made a bigger conquest than he could have done by defeating Octavius. Antony now bids Ventureius apologize to Cleopatra for having brought all kinds of charges against her.

Antony’s plan to launch a surprise attack

An idea now occurs to Antony. He would make a surprise attack on the besieging Roman troops. He asks Cleopatra to order the unlocking of the gate which opens towards Octavius’s camp.
camp. He decides to lead an Egyptian force in order to launch an assault upon Octavius’s troops who would be least expecting it.

خطرت لأنطونيوية الآن فكرة و هي أن يقوم بشن هجوم مفاجئ على القوات الرومانية المحاصرة و طلب من كليوباترا أن تأمر بفتح البوابات التي تفتح على مخيمات أوكتافيوس، وقرر قيادة القوات المصرية لكي يشن هجوم مفاجئ على قوات أوكتافيوس، والتي لن تتوقع هذا الهجوم على الإطلاق.

**Samples of the Questions:**

- **Ventidius expresses his .......... that Antony would again fall into Cleopatra’s trap.**
  
  A- happiness  
  B- confusion  
  C- depression  
  D- fear
  
  The correct answer is (D)

- **Octavuis ‘s letter contains an offer of .......... kingdoms to Cleopatra in exchange for her forsaking Antony.**
  
  A-two  
  B-three  
  C- four  
  D- five
  
  The correct answer is (A)
A SUMMARY OF ACT THREE

Antony and Cleopatra in a rapturous mood

Antony wins a great victory over Octavius’s troops by having launched a surprise attack on them. He tells Cleopatra that it was the thought of her love which had urged him forward to attack the enemy. Just then Ventidius arrives to have a talk with Antony.

Antony is greatly appreciative of Ventidius’s sincerity towards him, and he also appreciates Ventidius’s integrity and purity of character. Ventidius loves Antony even though Antony is rushing to meet his ruin.

Ventidius then suggests that, on the basis of victory, Antony should try to arrive at a suitable settlement with Octavius. Antony replies that Octavius would never like to come to terms with him because Octavius aims at ruin him completely. Ventidius asks if antony has no friends in Octavius’s army to support his cause.

Antony’s account of his friendship with Dollabella

Antony then says that he has no real friend in Octavius’s army on whom he can now rely. However, once he did have a friend who was the bravest young man in Rome. They loved each other so much that they would be compared to two streams which meet and get lost in each other. Antony then reveals that young man with whom he had been so intimate was Dollabella. Ventidius says that Dollabella is now a supporter of Octavius.
Antony says that Dollabella had left him because Antony had forbidden him to meet Cleopatra. Dollabella had left because he had found that Antony had become jealous of him and because he did not wish to hurt Antony's feelings. Ventidius says that Dollabella still loves Antony and that Dollabella has even been trying all this time to make peace between Antony and Octavius. Antony says that he would really feel pleased if Dollabella comes to meet him.

An emotional meeting between Antony and Dollabella

Ventidius now brings Dollabella into Antony's presence. In fact, when Antony had refused to go with Ventidius to wage war against Octavius (at the end of Act II), Ventidius had decided to employ a different strategy in his efforts to wean away Antony from Cleopatra. He had managed to get in touch with Dollabella, and also with Antony's wife, Octavia. He had then prevailed upon both of them to come with him to Alexandria in order to make an effort to prevail upon Antony to leave Cleopatra. Antony feels delighted and thrilled to see Dollabella before him.

At this point Ventidius intervenes to say that Antony now is what he has made himself. Dollabella supports Ventidius in this view. Antony warns Dollabella not to criticize him for loving Cleopatra. Dollabella then suggests that Antony should get reconciled with Octavius Caesar, and he goes on to say that he has brought from Octavius the terms of the proposed reconciliation. Antony further says that Octavius is a hypocrite full of false pretences and hidden motives, and that Octavius was intended by Nature to be a greedy moneylender and not an emperor.
An interview between Antony and Octavia

Ventidius now brings Octavia (Antony’s wife) into Antony’s presence. Octavia is accompanied by Antony’s two little daughters. For a moment Antony is rendered speechless only Octavius’s sister, but Antony’s wife, she says. She then com

Then Octavia herself speaks and asks Antony if he recognizes her. Antony replies that she is Octavia. Octavia says that he has given an unkind reply to her question. She is not surprised, and Antony does not make any move to see his wife and daughters before him, whereupon Ventidius scolds him for his indifference to them.

A reconciliation between Antony and Octavia. Antony’s decision to leave Cleopatra

Antony is now in two minds. He does not know what to do. He says that his feeling of pity urges him to take Octavia’s side but that the same feeling of pity urges him even more strongly to stick to Cleopatra. Ventidius says that both pity and justice demand that Antony should take the side of Octavia.
Octavia then urges her children to approach their father and entreat him to acknowledge them as his own children. Octavia addresses him as her husband, while the children address him as their father. Antony is overwhelmed by this combined pressure, and says that he admits his defeat.

He expresses his regret to his wife and children for having neglected them. Thus a complete reconciliation has taken place between Antony and Octavia, and now promises to leave Cleopatra.

An exchange of bitter remarks between two women

On learning what has happened, Alexas goes in haste to Cleopatra and tells her about the reconciliation between the husband and the wife. There is a confrontation between Cleopatra and Octavia, and there is an exchange of bitter remarks between them. Octavia says that she has come to liberate her husband from his chains of slavery to Cleopatra.

Octavia says that Cleopatra is responsible for all her sufferings. But the moment Octavia leaves, Cleopatra’s heart begins to sink at the thought that Octavia has got back her husband and that Cleopatra is going to lose her lover. She now wants to weep over Antony’s desertion of her till she dies.
Antony wins a great victory over Octavius’s troops by having launched ………………on them.

A- an expected attack
B- no attack
C- a random attack
D- a surprise attack

Antony says that Dollabella had left him because Antony had forbidden him to meet ………………

A- his wife
B- his daughter
C- Cleopatra
D- no one

A SUMMARY OF ACT FOUR

Antony has now to inform Cleopatra about his decision to leave Alexandria in order to go with his wife and daughters. He does not have the courage to face Cleopatra and tell her of his new development. So he seeks the help of Dollabella in this matter.

He tells Dollabella that he would like him to go to Cleopatra and tell her what has happened. Dollabella is at first most reluctant to act as Antony’s envoy. Antony, however, insists that Dollabella must carry out this task, and Dollabella has then no alternative but to agree.
On hearing that Antony had spoken about her in the harshest possible terms, Cleopatra feels hurt. She has already come to know about Antony’s decision to leave her and go away in the company of his wife. This information has already been conveyed to her by Alexas. Alexas suggests to Cleopatra that in order to detain Antony she should try to arouse Antony’s jealousy.

On hearing that Antony had spoken about her in the harshest possible terms, Cleopatra feels hurt. When she recovers her senses, Dollabella apologizes to her and confesses that Antony had not spoken harshly about her at all and he had invented that story only to promote his own chances with her. Thereupon, Cleopatra also confesses that she is not at all in love with Dollabella, and that she had merely put up a pretence of being in love with him in order to detain Antony.

Now Ventidius had overheard Dollabella’s soliloquy about the conflict which was going on in Dollabella’s mind between his duty to his friend Antony and his desire to win Cleopatra’s love now when Antony has decided to leave her. Ventidius and Octavia then go to Antony and report to him that Cleopatra has already taken another lover in place of Antony.
Antony now becomes furious with Cleopatra and Dollabella for having played false with him. Antony is now feeling enraged and has become antagonistic to both Cleopatra and Dollabella. He thinks that Dollabella has betrayed his trust, and that Cleopatra has proved faithless to him.

At the same time there is another development. When Octavia finds that Antony is feeling furious at Cleopatra’s inconstancy, she comes to the conclusion that Antony is continuing to feel interested in Cleopatra. She says that she feels certain that Antony still prefers Cleopatra to her.

She therefore bids him farewell, saying that she has given all hope of him exclusively to herself. Octavia’s departure has a depressing effect upon Antony also because he feels that he should have been more tactful and should have hidden his real feelings about Cleopatra so as not to hurt Octavia.

Cleopatra and Dollabella, who have come to have a talk with Antony, are astonished by Antony’s reaction. Antony commands both of them to get out of his sight and never to meet him again.

A SUMMARY OF ACT FIVE

On the verge of suicide

Having been dismissed by Antony from his presence, Cleopatra is now feeling distraught. Then she pulls out a dagger in order to stab herself but is prevented from doing so by and Irais who catch hold of her.

On the verge of suicide
Alexas then informs Cleopatra that Antony is at this moment standing on the top of the lighthouse and surveying the Egyptian ships which are about to engage in a battle with Octavius’s fleet.

Cleopatra’s rebuke to Alexas for his readiness to betray Antony

Serapion the priest, comes in great haste and informs Cleopatra that the Egyptians ships, which were expected to attack Octavius’s fleet, had surrendered to Octavius without a fight and in fact joined Octavius’s navy. Serapion says that, if Antony finds Cleopatra anywhere, he would shrink from killing her on the spot. He then advises Cleopatra to hide herself in her monument till the situation clears up.

She becomes even more angry with Alexas when he asks her if she should go to Octavius and negotiate peace with him on her behalf. Alexas tells Antony that Cleopatra could not bear to be accused by Antony of treachery, and that therefore she had shut herself inside her monument where she had stabbed herself.

Antony, now convinced of Cleopatra’s innocence

Having been told by Alexas that Cleopatra has put an end to her life, Antony feels deeply grieved. He now begins to lament Cleopatra’s death, and regards himself as the murderer of that innocent woman. Now the world seems to be empty to him.

Now he wants to put an end to his life without having to fight. Ventidius says that, in case Antony has decided to put an end to his life, he(Ventidius) would like to die also.
Antony now makes a peculiar request to Ventidius. He wants Ventidius to kill him with his sword. While Antony gets ready to be killed by Ventidius, Ventidius draws his sword and stabs himself. Then Antony, wanting to kill himself, falls on his sword. However, Antony is not killed immediately.

Cleopatra, having learnt that Alexas had given to Antony a false report of her death, comes in great haste to meet Antony before he performs any rash action. She comes with Charmion and Iras, and finds Antony dying. Cleopatra says she would prove her faithfulness to him by a deed and not by words. She tells him that she would die with him. She is not going to surrender to Octavius’s proud authority.

Cleopatra says that she can already feel the fatal poison of the serpent flowing through her veins. Then, saying that Octavius Caesar can now do his worst, she dies.

Samples of the Questions:

Having been dismissed by Antony from his presence, Cleopatra is now feeling .........

A- happy
B- distraught
C- delighted
D- afraid
Antony now makes a peculiar request to Ventidius. He wants Ventidius to kill him with his

A- gun
B- pistol
C- sword
D- hands

الملزمة 14 ملغية

تم المنهج بحمد الله تعالى و فضله
تمنياتي القلبيه لكم جميعا بالموفقية و حصاد أعلى الدرجات بأذن المولى
و أعتذر عن وجود أي تقصير أو نقص أو أي مقطع سقط سهواً مني رغم أنني متأكده بأنني لم اترك أي مقطع أو جزئيه من دون ترجمه و جل من لا يخطئ و الكمال لوجه الله تعالى.