

INTRODUCTION

Two features of the English verb are tense and aspect.¹ Tense, eventually derived from the Latin translation of the Greek word for 'time', is a linguistic category which expresses the correspondence between the verb form and time.

Aspect has to do with the manner in which the verb action is regarded or experienced.²

English has two verb forms *go*, *went*, corresponding to present and past time; hence there are two tenses in English: the present and the past tenses. There is no verb form in English denoting future time. Thus, English has no future tense, but ways of expressing future time.

There are two sets of aspects in English: non - progressive / progressive, *I go*, *I am going*, and non-perfective/perfective, *I went*, *I have gone*. The first member of each set may be termed the simple aspect, for convenience sake.

Tense and aspect are not used separately, but are combined together and with other categories to form the English verb phrase. Thus, two types of the verb phrase can be distinguished: the simple verb phrase, formed by combining the simple aspect with any of the two tenses, and the complex verb phrase which comprises the other verb phrases. Concentrating on aspect and tense, we may have the following combinations:

Simple Present	I go	} simple verb phrase
Simple Past	I went	
Present Progressive	I am going	} Complex Verb Phrase
Past Progressive	I was going	
Present Perfect	I have gone	
Past Perfect	I had gone	
Present Perfect Progressive	I have been going	
Past Perfect Progressive	I had been going	

1. Other features are mood and voice.

2. See R. Quirk, S. Greenbaum, G. Leed and J. Svartvik, *A Grammar of Contemporary English* (Longman, 1972), p- 90; henceforth quoted as Quirk.

**SOME SUGGESTIONS FOR TRANSLATING THE ENGLISH
TENSES AND ASPECTS INTO
ARABIC**

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With Yeats I compare painters like El Greco or Van Gogh; his pictures smoulder on the canvas. They have vaster dimensions of thought and feeling, ranging from the primitive, the esoteric and the fantastic to the intensely personal. They have an order which is all their own and an evocative power that is terribly disturbing. As Alex Zwerdling says of the heroes of the Easter Rising; they :

‘transcend the ordinary terms of right and wrong’ of ‘practical and impractical action.’ (1)
and as such offer a remarkably exciting literary and psychological experience

(1.) Yeats and the Heroic Ideal : by Alex Zwerdling .N. Y. University Press 1965 - page 124

In his fascinating review of drama, *The Death of Tragedy* Steiner states that tragedy is not possible in the modern Godless world; that if one takes out of an environment where he is subject to an omnipotent spiritual power, bars the doors of hell to him, places him in a society where the causes of disaster are temporal, and where conflict can be resolved by technical or social means, one takes tragedy out of his life. He omitted to mention, however, that there are some backwaters of the modern world where tragedy may still be possible, and surely Ireland is such a place. Even today, Ireland has escaped most of the turmoils of the Industrial Revolution and is a land in which religion still plays a dominant role and in which older, if somewhat tarnished values than those respected elsewhere in the west are held in esteem. This is, possibly why Sean O'Casey's plays are so fundamentally tragic, and why Yeats was able to preserve his idealism. Judged in the light of Steiner, Yeats dwelt in a more potentially 'tragic' environment than Marvell since the latter, although *living* at a time when a civil war was being waged on religious grounds, tended to put the preservation of good government above other considerations - as did Shakespeare in his 'history plays'.

I realize, of course, that most of the criticism that I have cited concerns itself with drama rather than with poetry and that the poet, and especially the lyric poet, is not usually expected to exhibit the same characteristics. I do, however, believe that some interesting conclusions may be drawn and feel that there are elements of drama in both of these poems. I mention this criticism also, not because it is my intention to employ it to come to any decisive conclusions in favour of one or the other poet but in order that each may thereby shed more light on the other and assist in a form of mutual appreciation. In the light of these criticisms and of my own thoughts on these great poems I can express my own opinion best by making reference to painting. I detect in Marvell's poems much of the balance, formality and restraint of the early Italian school. They exhibit the clarity of the whole age of Enlightenment. At one and the same time they belong to an age that can never return but are yet essentially modern with their simple clear lines and an essentially scientific order in their construction. They are, however, dignified with a human rather than an abstract theme.

from misgivings about the characters or motivations of his country-men,
to doubt even of the patriots themselves :

This other man I had dreamed

A drunken , vainglorious lout. . (1)

However ,once they had made the supreme sacrifice of offering their lives
to Ireland, all doubts are swept aside and the heroes are enshrined in the
national pantheon of Ireland.

Bradley defines Shakespearean tragedy(2)as a demonstration of the terrible
waste of human potentiality, and from this standpoint Yeats is essentially tragic
The suicidal « delirium of the brave » could certainly be viewed in this light.

Again, if one is of the opinion that the heroes :

MacDonagh and MacBride

And Connolly and Pearse, (3)

were martyrs one removes the tragic element and substitutes an element of
ultimate fulfillment (as did Milton in *Samson Agonistes* or Dante in (*The
Divine Comedy*) which, although dramatic cannot be defined as "tragic".

One further factor which does not appear to have been considered
by critics, concerns the presence of an Oriental element in Yeats' philosophy
which reveals itself mainly in his conception of the historical process, of birth
and rebirth /with the idea of final judgement and extinction ruled out . Since
great critics of Sanscrit drama(4)have noted this 'romantic - ; element at the
root of Oriental thinking perhaps it could be argued that the Yeatsian con-
ception of human destiny cannot result in tragedy . Perhaps this dramatic
element in Yeats is worthy of a new classification ; certainly his poems are
more , archetypal than those of Marvell and delve back to a 'Dionysian' (5)
pre- Sophoclean area of sensibility .,

(1.) Easter 1916 *Lines* 15- 16. *Stanza* 11.

(2.) Shakespearean Tragedy *MacMillan* , London , 1964 .

(3.) Easter 1916 *Lines* 19 - 20.

(4.) See 'Indian Drama and the West' by Henry W. Wells Pages 86-94 in *The
Journal of Commonwealth Literature, University of Leeds, September 1965*

(5.) See *Modern Continental Criticism : O . B . Hardison, Jr. Appleton-
Century New York 1962 . Part IV Psychology and Anthropology on
Nietzsche's The of Tragedy - Page 231-233*

'They 're with O'Leary in the grave' (1)

beyond the spite of the crowd and immortalized by verse.

One sees in this poem how perfectly Yeats has transformed the local, individual experience into a work of eternal significance. Stripped of its contemporary reference it might be interpreted as a passionate response to the finer, more generous human instincts, a celebration of virtue as much as an attack on narrow provincialism. Whether or not one is attracted by the aloof aristocratic persona is a matter of personal taste, but perhaps a poem should be evaluated by the passion it generates, and there can be little doubt that this is very powerful.

The difference between Classicism and Romanticism is in essence, what really divides these two works : Marvell's great poem is restrained, and in the clash between two forces, both almost equally right, one is reminded of the Sophoclean tragedy *Antigone* which is cited by Lessing as the first great example of pure tragedy. Cromwell would represent Creon, who is responsible for the good government of Thebes and Charles would represent Antigone, who obeys a more fundamental law, that of respect for the dead, or, in the case of the English monarch, the divine right of kings. The fate of both protagonists is tragic : Charles suffers death and Cromwell is condemned to live by the sword - and possibly perish by it :

The same Arts that did gain
A Pow'r must it maintain. (2)

In the Yeats political poems the tension is not generated by ideas of right or wrong ; so far as 'principles' are concerned he is full of conviction. The Yeatsian tension springs from more personal sources : from misgivings about the effect of his poetry :

Did that play of mine send out
Certain men the English shot? (3)

(1.) September 1913 ; *Line* 32 .

(2.) An Horatian Ode : *Line* 119-120 .

(3.) The Man and the Echo *Lines* 11-12

The History Plays and *Henry iv* particularly are almost archetypal English representations of this problem. The basic problem involved was the reconciliation of the desire for peace and firm government with the perception of the illegality of the ruling power, —I doubt if anyone could imagine Yeats coming to terms with this dilemma in anything resembling the recognizing of «illegality». His whole life, indeed, was a paean in praise of the sacrificial death of heroes, and the establishment of a culture worthy of them.

It seems to me that there are two distinct strains woven into the texture of Yeats thought. There is the essentially healthy strain of change and rebirth of the joyfull recreation of past glory which rings out through his final poems :

Cast your mind on other days
That we in coming days may be
Still the indomitable Irishry .(1)

and there is the strain of nostalgia and pity, a yearning almost, for the impossible which seems to express a distinct facet of the Irish temperament. The final stanza of *September 1913* catches this mood:

Yet could we turn the years again,
and call those exiles as they were
In all their loneliness and pain ... (2)

as he considers the recalling of those exiles and the startled response of the middle-class, whose ignoble sanity is contrasted with the apparent madness of the heroes. All Yeats tenderness and admiration wells out in the next line:

They weighed so lightly what they gave (3)
and this is followed by the resignation and immediacy of :

But let them be, they 're dead and gone .(4)
which echoes a paternal concern and protectiveness for the peace and safety of these heroes slumbering where they had fallen in a noble cause. The stanza ends with the refrain slightly changed:

(1.) Under Ben Bulbin *Verse V*, Lines 14-16.

(2.) *September 1913* Lines 25-27.

(3.) *ibid* Line 30.

(4.) *ibid* Line 31.

John M. Wallace is of the opinion that Marvell's fine political balance is partly due to his classical education and philosophic temperament and that

His millenarianism , however , was tempered by his aristocratic bias , his dislike of religious and political enthusiasm ,his classical training and Horatian irony, and perhaps above all, by his opinion of the poet's role. His function was to speak not himself but the truth , to mirror reality not to express opinion , and the solemnity of the ode is in part derived from the effacing of personality. (1)

Here , perhaps , is the basic reason for the difference in the style of Marvell and Yeats .It is a difference that concerns the whole evolution of poetry over the last three hundred years. Marvell was still attached to the classic tradition from which Yeats was debarred, not only by a change of taste but also by a lack of formal education .Yeats' heritage was Romanticism and though this had been stiffened by the influence of symbolism and even when it retreats behind a mask. Such impartiality as he has is the expression of the genuine dilemma of being able to see right on both sides: it is achieved not by philosophic rationalizing of political necessity but by agonizing self appraisal and doubt .

An Horatian Ode is however not as impartial Here as it is often made out to be .After the execution scene, which acts as a kind of poetic watershed ,Cromwell's supremacy is depicted by the use of imagery from falconry, Cromwell being the falconer obedient to the Falconer ,the constitution . He wears the laurels which were rejected in *The Garden* having left his retreat, where his highest plot (note the double meaning of plot) had been to plant the Bergamot perhaps a double meaning to Bergamot I'm told means prince peal(2)he proceeds effectively to ruin a great work of Time . There is nothing in this concept of political change of so vast a perspective as Yeats concept of gyrations and the rise and fall of civilizations . Marvell , indeed, might well be compared to Shakespeare in his handling of this theme of political power.

(1.) *Destiny His Choice: The Loyalism of Andrew Marvell* by John M. Wallace. Cambridge University Press 1968. p 105.

(2.) *An Horatian Ode Line 32 .*

man. In both cases the 'form' is admirably suited to the content and in Yeats particularly, the tone of disappointment and disdain in *September* 1913 and of transforming revelation in *Easter* 1916 is perfectly suited to the 'persona' of the poet.

The third stanza of *September* 1913 opens with the magnificent lines:

' Was it for this the wild geese spread

The grey wing upon every tide,

In this memorable outburst of impassioned rhetoric, the 'wild geese' refer to the Irishmen who as a result of persecution, left their country to wander abroad. They are the symbols of loneliness, remote beauty and austere nobility, and their instinctive migrations possibly anticipate those of *The Wild Swans' at Coole* whose hearts had not grown old or degenerated in nobility as our own have done.

The repetition of 'for this' in lines one, three and four of this stanza enhances the dramatic rhetorical effect and emphasizes Yeats' plea that it most assuredly was not for this degenerate society that these martyrs had shed their blood. There follows the tolling chant of the heroes names imparting an almost epic quality and a 'keening' note of melancholy and pathos at the waste of life in this thoughtless self sacrificing 'delirium of the brave, and one is left wondering if, by the use of this most telling phrase, Yeats was not just a little regretful that their energy had not been more carefully husbanded.

Marvell too is critical of his heroes: the criticism of Cromwell may be oblique but by such expressions as 'forward youth' (which usually implies over ambition') and restless Cromwell' who urged his active star,) Marvell seems to recognize an indecent ambition in 'The Lord Protector', as well as a certain rightness in the claims of the Royalists:

' Though Justice against Fate complain.,

And plead the antient Rights in vain :

(1.) An Horatian Ode *Line* 1.

sensitive : the voice of a man as virtuous and much travelled as Chaucer, the voice of an age of refinement.

However detached he may appear to be, judging by the tenor of my argument above, in such poems as *The Coronet*, Marvell shows that he is by no means insensitive. He recognizes also (as perhaps Yeats does not) that the 'real' ever falls short of the 'ideal' and discovers in the very Chaplet with which he would crown Christ's head:

the Serpent old
That, twining in his speckled breast,
About the flow'rs disguis'd does fold,
With wreath of Fame and Interest'. 13 - 16

Even in his own day, Marvell was considered a formal poet: a comparison between *The Coronet* and Herbert's *The Collar* is very enlightening and reveals how Marvell preferred to work behind the formal facade of the 'pastoral' mode with its stylized expression and structure in preference to Herbert's stark and personal immediacy. After reading *The Coronet* one cannot, surely, doubt of Marvell's sincerity and yet it is a restrained form of emotion that is expressed and its appreciation is not always immediate.

An Horatian Ode exhibits these qualities in their highest degree it has, moreover, neither the emotion of *The Coronet* nor the idealism of *The Garden*. It exhibits, however, a mature and terrible honesty which has often been mistakenly regarded as an early example of 'double think'. Marvell, of course, was a born politician (perhaps I should say 'statesman') and he brought to the rather dubious world of 17th century government, standards of integrity that have rarely been surpassed.

Yeats 'tone of passionate involvement' (1) while it hardly convinces one of detached rationality, is much more the creation of a poet than of a statesman

(1) *Yeats and the Heroic Ideal* by Alex Zwerdling, New York University Press - page 126

and exasperated disappointment that these men had been able to preserve so little. The persona, an irreverent, aristocratic soul boils over with pity and indignation .

Marvell holds his emotions much tightly under control. There is a distinct relationship between the restraint of his opinions and the formal style in which they are expressed. The pace of the poems must have been increased, one would think , if the passion had seethed as it does in *September 1913*. The classical strophe and anti - strophe perfectly transpose the solemn Horatian metre into English and the Metaphysical 'wit' of stanza eleven:

' Nature that hateth emptiness ,

Allows of penetration less :

And therefore must make room

Where greater spirits come ' . (1)

If nature will not tolerate a power vacuum, no more will it allow two bodies to occupy the same space - although an apt analogy, serves to distance the emotional impact and , in a manner which would ,no doubt, have met with Yeats' intense disapproval, removes the immediate argument to a plain of abstraction .

Cromwell, himself, is praised because of his restraint : even the Irish :

can affirm his praises best,

And have, though overcome , confest

How good he is, how just , (2)

The overall effect of this poem is extremely ambiguous, reminding me somewhat of the work of another writer of an age of political transition, Sir Walter Scott. Scott, however, had accepted the new English dominated culture and in *Redgauntlet*, (although the old life is sanctified by noble tradition), he throws the weight of his reputation on the opposite balance on the ground of progress and political expediency.' (3) yet, inspite of its elusive quality, Marvell's verse has quite a distinct tone, it may be muted but it is melodious and full of harmony .It is also reflective, ironic, intelligent and

(1) An Horatian Ode- Lines 41-44

(2) An Horatian Ode Lines 77 - 79 .

(3) I feel that a very valuable and interesting thesis could be done on the manner in which Scottish and Irish writers - particularly Yeats and Scott - faced up to this problem.

a similarity of tone. To compare him with a poet like Marvell who really represents a tradition, not just of poetry but of culture, can only result in the discrediting of those who call Yeats austere and impersonal.

In the second stanza of *September 1913* for instance, consider how the 'hollow men' of middle class Dublin are contrasted with the heroes whom they idolized in the more artless years of their childhood. The intensity of these heroic lives is vividly captured in the lines:

'They have gone about the world like wind,
And little time had they to pray' (1)

Their deeds would stand up and shout for them. Note too how the line 'They have gone about the world like wind' explodes among the more pedestrian language of this stanza and how the alliteration of 'world' and 'wind' evokes an atmosphere of infinite space suffused with nostalgia, pathos and tragedy. Yeats had repudiated Wordsworth's views on diction, (perhaps they were too democratic for him) and produced instead a passionate syntax with a momentum and energy that is capable of wonderful effects -not least an oracular tone of which the next line are a good example:

'But little time had they to pray

For whom the hangman's rope was spun,

Here, perhaps, is fatalism of an especial kind, for though 'the hangman's rope was spun' with the tragic vindictiveness of a Clotho, the victims were destined not for execution but for martyrdom. This raises the further question of the nature of Yeatsian tragedy -was it indeed tragedy when the protagonists sought their own deaths?

The polarity between oracular formality and rhetorical intensity is nowhere better seen than in the line which follows:

'And what, God help us, could they save?' (2)

This terse immediacy intensifies the personal involvement, the aching concern

(1). *September 1913* - Lines 11 -12

(2) *September 1913* - Lines 14 .

Marvell's distinctive voice is in the tension: it is the tension of an age of political uncertainty but of traditional civilized living. How essentially different from Yeats who is committed to Ireland in spite of its pettiness, thanklessness and insularity. By deaths oftenless noble than that of Charles who mounted the scaffold, while all around :

"the armed Bands

Did clap their bloody hands ." (1)

The Irish patriots performed an almost ritualistic act of sacrifice which, though it might effect nothing, transmuted their little lives into the stuff of art .

An essential difference is not difficult to discover. Yeats evolves while Marvell is static . The Byzantine poems for instance are concerned with the problems of old age and its sublimation through art. They carry a stage further the dilemma touched upon in *The Wild Swans at Coole* :

'I have looked upon those brilliant creatures,

And now my heart is sore.

All's changed since I, hearing at twilight,

The first time on this shore,

The bell- beat of their wings above my head,

Trod with a lighter tread . (2)

Yet are they really more moving than Marvell's formal verse with all the weight of Horace, Catullus, Ovid, Jonson and Donne behind it ? With all his stoicism, Marvell seems to see a great void at his feet :

yonder all before us lie .

Desarts of vast Eternity (3)

By viewing Yeats beside Marvell one cannot but be struck by the seething passion of the Irish poet. This, I think, would not be nearly so obvious by comparing him with a poet of his own age where the 'Zeitgeist' introduces

(1) *ibid* Line 55-56

(2) *The Wild Swans at Coole* Lines 15 - 18

(3) *To His Coy Mistress* - Lines 23 - 23

to rule which was not by "ancient rights" but by a supreme dynamism of character. He is pictured as a natural vortex :

'Tis madness to resist or blame .
The force of angry heaven's flame .
And, if we would speak true ,
Much to the man is due , ... (1)

He is revealed as an electrifying force who outstrips his parliamentary colleagues by "Breaking the Clouds"(2) where he had been nursed , and , by his " restless " energy ruining a 'great Work of Time'(3) and casting the kingdom old "into another Mould" (4) .

Al though the king is painted with sympathy :

'He nothing common did or mean .

Upon that memorable scene :"(5)

destiny carries cromwell forward to success and glory . The fate reserved for the usurper is allotted to him and :

"The same Arts that did gain

A Pow'r must it maintain . "(6)

The informing morality activating Marvell is that of the detached rational philosopher. The king, though he met his death nobly , is not a martyr, but rather perhaps an actor on the " Tragick Scaffold"(7) of life, playing his role along with Cromwell . The theme of the drama in which they are both playing is the good government of England.

The divergent political elements : a natural inclination towards Puritanism, and a generous commiseration with Charles are kept under perfect control.

(1.) An Horatian Ode - Lines 25 - 28

(2.) *ibid* - Line 14

(3.) *ibid* - Line 34

(4.) *ibid* - Line 36

(5.) *ibid* - Lines 57 - 58 .

(6.) *ibid* - Lines 119 - 120

(7) An Horatian Ode Line : 54

For Marvell, civilization was greater than either king or Cromwell: by his education and temperament he was ideally suited to view them both dispassionately. The philosopher of *The Garden* did not alter appreciably when he stepped outside its confines.

Even in his love poem *To His Coy Mistress* there is a note of self mockery and stoicism. In the midst of his ecstasy he can always hear: 'Timeswinged Charriot hurrying near'. In spite of his urbanity and poise, there is an undercurrent of fatalism and deep concern rippling under the calm surface of his poetry:

"Thus, though we cannot make our sun
Stand still, yet we will make him run ., (1)

or :

Though justice against Fate complain,
And plead the antient Rights in vain :
But those do hold or break
As Men are strong or weak . (2)

Even at the depth of his despair for the loss of 'Romantic Ireland' there is nothing of this fatalism in Yeats. He himself, and Parnell not long before, were evidence of this 'potentiality' for rejuvenation. Even in line 25 of *September 1913* 'Yet could we turn the years again' there is the suggestion that this might yet be possible - it is as if he already experienced intimations of that triumphant metamorphosis when all would be 'Transformed utterly'.

Yeats, heroes could undergo a metamorphosis which the more objective Marvell could not be deluded into believing possible: even John MacBride, that drunken, vainglorious lout, (3) could be numbered in this song. Marvell is never so generous with the fame of Cromwell. The theme of *An Horatian Ode* might be considered as Cromwell's witness

(1.) *To His Coy Mistress* Lines 45 - 46 .

(2.) *An Horatian Ode* Lines 37 - 40 .

(3.) *Easter 1916* Line 32 .

to celebrate stable government in England. England was really more important to him than who governed it. When Marvell turns to other lands, Ireland, Scotland or Holland he shows little sympathy. There is certainly nothing approaching Yeats, honest self appraisal, self criticism tormenting doubt. Even though Yeats was much nearer the centres of power, he was not swayed. The opening of *September 1913* is bitterly critical of contemporary Ireland. The persona addresses itself to the detested Catholic commercial middle class in tones of admonition and disgust. He portrays the 'shopkeeper mentality, the loathsome 'fumbling' in 'greasy' tills which evokes the image of a Shylock sweating out his life at an ignoble profession. He points out the hypocrisy and cowardice of this class as they add 'prayer to shivering prayer' and also their self righteousness— in the ironic line— "For men were born to pray and save". Here, in verse, is the priest-ridden society of *The Playboy of the Western World*, these were the Shawn Keogh's whose very marrow or vital sap had been 'dried' ... 'from the bone'. Here indeed, the atrophy of the unheroic bourgeois is laid bare. As Yeats seems to imply in line four, neither religion nor politics can create minds generous enough to make a nation.

The value of heroism can never be measured in money :it is only that romantic vanished society, to which Yeats always appeals, which could appreciate such ideals. The society of contemporary Ireland was at the end of an epoch, prefiguring the memorable warning note of *The Second Coming* :

'Things fall apart ; the centre cannot hold ;

Mere anarchy is loosed upon the world,' Lines 3-4.

Even the life of the 'big houses' only preserved the old values with difficulty against nature and mankind. Only in such civilizations as that of Byzantium or China (as conceived in *Lapis Lazuli*) could 'passion and precision' really survive the ravages of time .

destruction of ancient rights would have appalled all just men and enlisted their resistance, but a purpose had now emerged of which Cromwell was the embodiment. (1)

The philosophy of Yeats, however, does not seem to include the concept of God; the ultimate release from the gyrations of history being akin to the Buddhist conception of Nirvana. It seems almost as if, as early as *September 1913* he was moving to this view, the patriots having, by their heroism and suffering, gained release from the cycle of history.

While Marvell's hero, Cromwell, is an instrument of fate, Yeats' martyrs seem to overcome fate and time and dwell apart in a world of art transformed utterly and beyond defamation, 'with O' Leary in the grave'.

An Horatian Ode teases the reader by its ambiguity, both verbal and political. It is typical, stylistically and philosophically of an age of sophistication and doubt. Although a poem of transition (being both a metaphysical poem and a forerunner of the neo-classical works of Gray and Collins), *An Horatian Ode* is possibly Marvell's most typical work. The poet is at once an artist and a man of affairs. *An Horatian Ode* is packed with implication, irony and ambiguity: it is neither a manifesto of Puritanism, as is the *Bermudas*, nor a eulogy on Cromwell, as is *Upon the Death of Oliver Cromwell*, but the true echo of a divided age. Though it is a monument of impartiality, it is not a monument of indifference. Marvell's hero has not to be called up from the grave; he is alive and vital. If he fails to move us, it is surely because he is 'distanced' from us by a convention far more pervading than anything Yeats invented. The 'Ode' was written to celebrate Cromwell's return from Ireland at the close of 1650. He was also preparing to attack Scotland, and Marvell anticipates the day when:

The Pict no shelter now shall find
Within his party-coloured Mind;
But from this Valour sad

Shrink underneath the Plad: Line 105- 108.

While Marvell remained an incorruptible man in a corrupt age, he was perhaps more narrowly nationalistic than Yeats. His prime concern was that of Shakespeare in the history plays was

(1.) *Destiny His Choice The Loyalism of Andrew Marvell* by John M. Wallace. Cambridge University press 1978. page 72

celebration of the contemplative life. The pastoral garden, as in the poem *Bermudas* is a temple where to sound his (God's) name (1) and within this setting the poet's meditations are worked out; this working out is done in a charming but stylized manner. Unlike Yeats who avoided extreme abstraction by embodying his ideas in concrete form, as we have seen in *The Tower*, Marvell's elusive personality expresses itself best behind a facade of formality and abstractionism. One of the key passages which embodies favourite Neo-Platonic doctrine is the much discussed verse .6:

Meanwhile the Mind, from pleasure less,
 Withdraws into its happiness:
 The Mind, that Ocean where each kind
 Does straight its own resemblance find;
 Yet it creates, transcending these,
 Far other Worlds, and other Seas;
 Annihilating all that 's made
 To a green Thought in a green Shade.

In which everything is reduced to its "ideal" form of greenness or innocence, as is fitting in this ideal garden.

It is not surprising, therefore, when we turn to examine *An Horatian Ode* that we find a detachment in the handling of episodes of extreme dramatic potentiality.

John M. Wallaca seems to be of the opinion that (in an almost miltonic manner) Marvell is demonstrating the ways of God to man:

The theme of the ode is deliverance, and Marvel envisaged, in accordance with the concept of "dux bellorum" which permitted dictators at the commencement of new empires, Cromwell's election to the constitutional dictatorship of England. With the passage of time, and after more laurels for the victorious general, the meaning of the previous tragedy had begun to reveal itself, and the end to which God's judgments pointed had, to Marvell at least, been made clear. The signs could not have been read before, when the

1. Marvell's *Bermudas*, line 32.

He was at once disillusioned and inflamed with scorn and it was in this mood that the opening lines of *September* 1913 were written. It might be argued that Yeats was blind to the actual realities of the Ireland of his day and that 'hard riding country gentlemen' (1) have no place in a modern 20th century republic but this does not invalidate the political poems or lessen one jot of their force.

Yeats once declared that modern cities have taught people to live on the surface of life, and so he set about the task of lashing his contemporaries into an awareness of their heritage. He was not so much against the British as against anything that savoured of abstractionism and impersonality in government or private life .

Much of the time he wore a mask of Parnellian pride and disdain. Typical of this attitude is *To a friend whose work has come to Nothing* :

'how can you compete,
Being honour bred, with one
Who , were it proved he lies,
Were neither shamed in his own
Nor in his neighbours eyes?

but even here ,the mood is permeated by a strain of hurt pride and melancholy which is so typical of the true Yeats .

What really raises both Yeats and Marvell above the level of so many of their lesser jingoistic contemporaries is their personal integrity. As has already been mentioned they both possess an awareness of the deeper historical movements which catch up the transient affairs of the moment and transform them into significant facets of an organic process.

A representative philosophic poem of Marvell's is *The Garden* and once one has grasped the essence of this work one can appreciate the detachment with which the poet approaches so disturbing a subject as the execution of a King and the acceptance of a new regime. The central theme of *The Garden* is a

1. Under Ben Bulbin *Stanza V*; line 8.

Auden's poem *In Memory of W. B. Yeats* as, I think, it reveals the essence of the 'love-hate' relationship which Yeats felt for Ireland and it was this that generated the tension and the passion of the political poems, proving triumphantly that great poetry can be made out of indecision and that often a situation is too complex to be honestly resolved. It was this searching honesty that irritated Maud Gonne and lost him many friends among the fanatics of the Republican party.

This "searching honesty" overcomes the more petty form of nationalism, and in *September* 1913 is directed against his fellow Irishmen, the shallow minded mercantile middle-class of Dublin.

The initial impulse in writing this poem was a political speech which Yeats made in July, 1913, in which he described Ireland as a 'little greasy huxtering nation groping for half-pence in a till'. Yeats was constantly trying to elevate Ireland to the heroic status it held in Celtic legend and his political career evinced a slow and painful realization of the truth that 'Romantic Ireland' 'was indeed, 'dead and gone'.

In 1913 Ireland was passing through a period of unrest prior to 'The Troubles' and political excitement is woven into the texture of most of the poems of this phase. Unlike the formal political poems of an earlier age(1) Yeats poems contain elements of satire, lyricism and electrifying oratory. They embody the very atmosphere of the age and are a distillation of all that Yeats thought and felt most profoundly. Even in *Easter* 1916 he could still say :

"England may keep faith

For all that is done and said"

and one cannot but sympathise with Yeats for the inner torment that these poems of excruciating ambivalence must have caused.

The petty squabbling which arose over the design and financing of the gallery to house the Lane Art Collection was a typical example of what Yeats hated most in the mentality of the middle-class.

1. Dryden's *Absalom and Archithophel* is good example of what I mean.

'The fact that of all Marvell's verse, which is itself not a great quantity the really valuable part consists of a very few poems, indicates that the unknown quality of which we speak is probably a literary rather than a personal quality ; or, more truly , that it is a quality of a civilization, of traditional habit of life . i

Yeats, on the contrary, lived in an age devoid of tradition, the representatives of Irish culture had been :

beaten into the clay

Through seven heroic centuries; lines 12- 13 Verse V *Under Ben Bulbin*. and the creation of his new style was painfully achieved by sloughing off outworn pre-Raphaelite influence as he tells us in *A Coat*:

' I made my song a coat
Covered with embroideries
Out of old mythologies
From heel to throat ;
But the fools caught it,
Wore it in the world's eyes
As though they'd wrought it .
Song, let them take it,
For there's more enterprise
In walking naked .

While Marvell, through his birth, education and attainments never questioned his role in society , Yeats suffered from the nagging fear of being considered ' provincial '. He sprang from the outer fring of the Irish Protestant Ascendancy, his father being a rather bohemian, if genteel, artist from whom Yeats inheirted a romantic disposition but little in the way of a formal education. The Anglo-Irish, the 'people of Burke and Grattan/That gave, though free to refuse' (2) were outsiders, a minority in Catholic Ireland and it was of this minority that Yeats always felt himself .

'Mad Ireland hurt you into poetry ' is a particularly significant line in

(1) Andrew Marvell - *an essay by T. S. Eliot which appeared first in The Times Literary Supplement on 31st March, 1921. Included in Andrew Marvell: Tercentenary Tributes. P. 63 .*

Russell & Russell, New York 1965.

(2) *The Tower V III I 12 - 13 .*

age, sought an ideal civilization in either the heroic age of ancient Ireland or the regenerative "phases" of the future, which like his ideal man, "does not exist" (2) and "is but a dream" (3)

While both poets gave their support to the more liberal and popularist political faction neither could be classed as a democrat. Yeats was a poet of defeat while Marvell celebrated victory and neither poet was an unequivocal supporter of his party. Marvell was the master of the learning of his age and the heir to a tradition of art and fine living: Yeats was self educated and partly because of this, eccentric, egotistical and vulnerable to criticism.

Although Marvell took no appreciable part in the struggle between king and parliament his Anglican faith and his friendship with Lovelace and other Royalists suggests that his initial sympathies must have lain with Charles. However, the years 1650 - 52 found him serving as tutor to the daughter of Lord Fairfax the retired parliamentary general, at the latter's estate, Nun Appleton. Like Yeats he admired the ordered life of the 'big houses' and benefited from the patronage that went with it.

Marvell's poem *Upon Appleton House*, like its model Jonson's *To Penshurst*, celebrated the harmonious life that was danger of disappearing in the tumult of civil war:

But all things are composed here,

Like nature, orderly and near

Lines 25- 26

How closely this resembles the tone of Yeats, *Upon a House Shaken by the the Land Agitation*:

Where passion and precision have been one this house,

Time out of /mind,

Lines 1- 3

only Yeats is more obviously concerned with the creation of 'passion and precision while Marvell reflects it, almost unconsciously. T. S. Eliot seems so rightly to have identified Marvell's voice when he says :

(2) Yeats, W.B. The Fisherman. Line 35 .

(3) ibid line 36

Marvell and Yeats are separated not just by time, personality and life style, but by that almost indefinable quality derived, not only from a culture but from that particular "phase" at which a culture has arrived. Like Yeats, I must admit to being a disciple of Vice, and to being fascinated by the vast cyclic movements of history, which, as they come to an end or "Fall apart", leave poets, and all those sensitive to the deeper unity of a culture, gasping in a limbo of doubt - rootless and tormented, attempting heroically to create an order and harmony of their own.

As a European who has felt the tremors of war shake the very foundations of our civilization, I am, perhaps, over sensitive to those wider issues which are not generally the concern of the literary critic. However, as I am here considering "political poetry", for which some background knowledge of the age is vital, I feel somewhat justified in adopting this historical approach.

Both Marvell's "An Horatian Ode upon Cromwell's Return from Ireland" and Yeats, "September, 1913" had their genesis in times of Civil War. The former was written in 1650 when thinking men were finding the opportunity to reflect in tranquility upon the emotional and bloody happenings of the preceding decade. Since 1642, when Charles I raised the royal standard at Nottingham, England had been rent by civil war. This ended in the execution of the king - but not in the smothering of Royalist sympathies. Marvell, the philosopher and public man, was able to view these events in perspective. Like the historian Clarendon, he thought of them as movements in a broad historical process, with which as John M. Wallace writes, "it was necessary for men to combine, if providence were to bring good out of evil". (1)

Yeats' concept of the historical process was fundamentally different from that of Marvell. While Marvell saw the passing of the tragic Stuart monarchs as an event necessary for the establishment of good government and the preservation of a civilization, Yeats, railing at the decadence of his

(1) *Wallace, John M. Destiny His Choice : The Loyalism of Andrew Marvell. Cambridge University Press, 1968. P.2 .*

**A CONSIDERATION OF THE POLITICAL POEMS OF ANDREW
MARVELL AND WILLIAM BUTLER YEATS, WITH PARTI-
CULAR REFERENCE TO "AN HORATIAN ODE"
AND " SEPTEMBER, 1913 "**

BY

JOHN G. PATTISON

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feats of fairies and magicians and kings
and queens, was more dear and wondrous
a circle of children than any orator
in England or America is now (25)

Melville's interest in the East was of a different nature. "Fragments from a Writing Table," "is an adventure in an oriental setting and is closely patterned on a typical scene in *The Arabian Night*, which exerted a direct impact on the composition of these "Fragments." Melville frequently used Arabic names or variations of Arabic names in his works. But gradually, the East came to have a deeper significance for him than merely a source of romance with which to ornament his books. He began to search for some solution to his lost faith in religion and America itself. His visit to the Middle East in 1857 is closely tied up with this personal sense of despair and dismay at what western culture was coming up to. His long allegorical romance, *Mardi*, is filled with Islamic characters and symbols; Taji searches through a fantasy world for his lost love, Yillah when Taji first meets Yillah he is dressed in Eastern robes looking like "an Amir." In *Clarel* a young divinity student visits the Holy Land in search of faith, which he does not find. And since neither Clarel nor Melville find faith, Taji concludes in *Mardi*: Oh, Ourienda, in thee tis vain to seek Yillah. (26)

The American scholars of the nineteenth-century who looked to the East can be roughly divided into three groups: The Romantics, the Philosophers and the Skeptics. The Romantics needed and found splendor, excitement and enchantment. The East for them was a fairy land to satisfy their need for romantic imaginative escape from sordid everyday affairs. The philosophers needed to affirm their ideas in the solid intellectualism of the East. The Skeptics needed to find themselves and to vindicate their losses.

What has been presented is not a conclusion but a beginning, not a discovery but an exploration. Needless to say, the subject is ripe for further investigation, since every facet merits closer attention.

(25) Ralph Waldo Emerson. *Society and Solitude* (Boston and New York: Houghton and Mifflin Co., 1904) P. 100.

(26) For full treatment of the subject see: Finkelstein, op.cit.

own ideas and philosophy. His essays and Journals contain many references to and quotations from *the Quran*. In Heroism "Courage" and other essays he exemplified the virtue of heroism by Arab-Islamic illustrations. Ali Ben Abu Taleb, Saladin and Abduel-Kader Emerson also included in his Journals the story of Hatem Tai who never liked to eat alone; Hatem Tai even roasted his matchless and wonderful horse because he had nothing else to offer his guests. In Courage he again referred to Hatem Tai's extreme hospitality. For Emerson this hospitality is a kind of heroic act since the host must first overcome self love and covetousness. "Arab hospitality was of course proverbial and was frequently alluded to in the literature of the time (23) Arabian proverbs were used by Emerson as confirmation of his ideas. In *The American Scholar* after expressing the need for the lamps of the East he says :

We hear that we may speak The
Arabian proverb says "A fig tree,
looking on a fig tree becometh
fruitful (24)

Scheherazade of *The Arabian Nights*, who fascinated the West, astonished Emerson by her eloquence and stratagem to save her life. In "Perpetual Forces," and "Eloquence," he referred to her and presented her as a universal expression of joy and youth unmatched in the West :

The whole world knows pretty well the
style of these improvisators, and how
fascinating they are, in our translations
of the Arabian Nights. Scheherazade tells
these stories to save her life, and the
delight of young Europe and young America
in them proves that she fairly earned it.
And who does not remember in childhood
some white or black or yellow Schcherazade,
who, by that talent of telling endless

(22) Ibid .p 22

(23) Finkelstein , op. cit .p. 41 .

(24) Atkinson ,op.cit .p.50 .

Of a love that shall not die
 Till the sun grows cold,
 And the stars are old ,
 And the leaves of the Judgment
 Book unfold !(18)

This certainly sounds like a free translation of an Arabic poem -the sentiment and the expression testify to this . Among Taylor's publication that deal with the East are *Land of the Sarcens* (1855) and *Cyclopaedia of Modern Travels* (1856) .

The same romantic elements of an oriental nature can be found in Edgar Allan Poe's works .Yet,in Poe, "...the tendency is naturally inclined towards the Arabesque and the Gothic". (19) In 1840, he published his first collection of short stories , *Tales of the Grotesque and Arabesque*. To these tales Poe had given the 'aesthetic creativity' of the Arabesque. His greatest stories have been classified among the Arabesque, because their material is selected "...with care on account of their strangeness,their appeal to the faculty of wonder".(20) Two of Poe's poems bear Islamic titles, "Al-Aaraaf," and "Israfel." Al-Aaraaf is not only the Qur'anic region between heaven and hell but "...the name Arab astronomers assigned the planet in Tycho's nova or constellation".(21) In Poe's poem Al- Aaraaf there is a wandering planet where Nesace ,the titular ruler ,dwells in search of awareness in order to ...restore the eternal harmony to the cruelly deranged and fractured world of men (22)

For Ralph waldo Eoerson, the East was not simply a fantasy land in which romance still lived but rather the home of the oldest philosophic truth. Therefore he sought in the East truth and ideals to help him form his

(18.) William Rose Benet and Norman Holmes Pearson .eds ., The Oxford Anthology of American Literature (New York :Oxford University Press, 1938) pp. 855-856 .

(19) Finkelstein ,op, cit .P.17.

(20) Edward Wagenknecht , Edgar Allan Poe: The Man Behind the Legend (New York :Oxford University Press, 1963) P. 157 .

(21) Edward H. Davidson. poe: A Critical Study (Cambridge : Harvard University Press, 1964) P. 15.

his "dreamy eyes" stretch across this Arabian desert like a panoramic picture of history, and watch the successive passage of "weary centuries"-the passage of Moses, Mary, Christ and pilgrims until:

The vision vanishes ! these walls again
Shut out the lurid sun ,
Shut out the hot ,immeasurable plain ;
The half-hour's sand is run !(16)

The East has become a poetic source that nourishes imaginative creativity. The walls that shut out the sun are a condemnation of a mechanical industrialized civilization which he found barren. Longfellow's poem *Allah*, which he translated from German, seeks light in the midst of the prevailing confusion and darkness that surrounds him:

Gladly to Allah's dwelling
Yonder would I take flight ;
There will the darkness vanish ,
There will my eyes have sight .(17)

Bayard Taylor's desert was not as visionary as that of Irving or Longfellow. In 1851 he visited the Near East and travelled extensively in the area. He studied Arabic poetry, which he was able to read in the original, and imitated this poetry in *Poems of the Orient*, Published in 1854. In *Bedouin Song*, for example, he transplanted into English poetry a traditional Arabic poem of wooing the beloved. The images are all culled from a fanciful, oriental -colored setting :

Look from thy window and see
my passion and pain ;
I lie on the sands below,
As I faint in thy disdain
Let the night-winds touch thy brow
With the heat of my burning sigh,
And melt there to hear the vow

(16.) Ibid. .p.187.

(17.) Ibid .p.757.

traveller who is carried by the south wind to Arabia & succeeds not only in seeing the «gay bazaars» but also in smelling the perfume of Arabian gales:

I see below

The long line of the Libyan Nile,
Flooding and feeding the parched land
With annual ebb and overflow,

...

This city , in whose gay bazaars
The dreaming traveller first inhales
The perfume of Arabian gales ,
And sees the fabulous earthen jars ,
Huge as were those where in the maid
Morgiana found the Forty Thieves
Concealed in midnight abmuscade ;
And seeing ,more than half believes
The fascinating tales that run
Through all the Thousand Nights (14) and One,
Told by the fair Scheherezade .

Here *The Arabian Nights*, mixed with travellers' tales ,are Longfellow's sources. They give exotic flavor to his poem. His readers response must have been immediate since they were familiar with *The Arabian Nights*. In «Sand of the Desert in an Hour-Glass» he dreams of a freer, more exciting world -gazing at :

A handful of red sand, from the hot clime
of Arab deserts brought,
Within this glass becomes the spy of Time,
The minister of thought . (15)

The ancient Eastern primitive device of measuring time has become "a minister of thought" for the poet. It allows room for meditation .And then

(14.) Henry Wadsworth Longfellow .*The poetical Works* (London :Oxford

University Press, 1965) P. 727 .

(15.) Ibid . P. 186 .

him ; how they galloped over bush and brake. over
 hill and swamp, until they reached the bridge;
 when the horseman suddenly turned into a
 skelton , threw old Brouwer into the brook, and
 sprang away over the tree-tops with a clap of
 thunder... This story was immediately mactched by ...
 Brom Bones ...he had been over taken by this mid –
 night trooper... but just as they came to the church
 bridge,the Hessian bolted , and vanished in a flash
 of fire .11

The Tales of the A lhambra ,which Irving published in 1830, includes
 fantastic legends and superstitions still alive among the gypsies and peasa-
 nts, and it is full of the flavor of *The Arabian Nights*. *The Life of Mahomet*
 followed in 1832. He admitted that ...most of the particulars for the book
 were drawn from Spanish sources, and from Gagnier's translation of the
 Arabian hitorian Abulfeda, a copy of which he found in the Jesuits Library
 of the Convent of St. Isidro, at Madrid.(12) Irving's slove of chivalry, hero-
 ism, romance and legend so dominated this book that it is considered
 more as ... a picturesque biography of a hero of Arabian romance than an
 adequate account of the founder of Islam. (13) Such a presentation of pro-
 phet Muhammad reveals Irving's romantic temperament in treating a reli-
 gious topic, and the appeal that the East held for him.

Similar familiar features are found in Henry W. Longfellow's poem in
 which his imaginary desert is filled with caravans ,minarets ,noble Arabian
 warriors , and palaces of delight . His interest in Islam and Arabia was
 also aroused by a visit to Spain in 1827.In his poem«Keramos,»the dreamy

(11.) The Legend of The Sleepy Hollow and other
 Selections (New York :Washington Square Press, 1964)PP.28-29.

(12) Iruing. *The life of Mahomet*, op - cit., p.1

(13) Finkelstein, op. cit., q.17.

American journals and books .Beginning with January 1836, the third year of its publication ,the *Knickerbocker Magazine* ... carried articles on Near Eastern lands, life, and manners in almost every number (.8) The same approach was taken by the *Knickerbocker* rival, the *Democratic Review* a few years later .(9)

From 1826 to 1829, while Emerson was still contemplating the mystery and greatness of the East, Washington Irving Lived and studied in Spain and his interest in Islam, Arabia and Prophet Muhammad was aroused. In Spain and Andalusia, he was fascinated with scenes so oriental that he felt the early associations of Arabian Romance . He discovered traces of the courage ,urbanity, high poetical feeling and elegant taste of the Arabs in Spain. Irving is well known for his love of the exotic and picturesque:

I longed to wander over the scenes of renowned achievement - to tread, as it were, in the footsteps of antiquity-to loiter about the ruined castle -to meditate on the falling tower - to escape in short , from the commonplace realities of the present , and lose myself among the shadowy grandeurs of the past . (10)

In "The Legend of the Sleepy Hollow," he strove to give the charms and spells of legends and romance from Arabia :

This was one of the favorite havnts of the headless horsman ...The tale was told by Brouwer , a most heretical disbeliever in ghosts,how he met the horseman returning from his foray in to Sleepy Hollow, and was obliged to get up behind

(8.) *Finkelstein .op. cit . P. 19 .*

(9.) *Ibid . P. 21.*

(10.) *Washington Irving. The Life of Mahomet (London: J.M. Dent and Sons , Ltd., 1944) P.1.*

felt that the time had come when their sluggard intellect must look from "... its iron lids," and do something "...better than the exertions of mechanical skill,." (6) In that period of scientific discovery and doubt, there was also a desire to know and to experience if possible, the land and the original source of great religions :

...when the intervals of darkness come, as
come they must - when the sun is hid and
the stars withdraw their shining - we
repair to the lamps which were kindled by
their ray, to guide our steps to the East
again, where the dawn is .(7)

A tabulation of the material from which nineteenth-century American scholars drew their knowledge of the Islamic World reveals numerous travel books, histories and translations of Arab-Islamic literature - *The Quran*, *The Arabian Nights*, romances and poetry. Various examples follow: Thomas Carlyle's *On Hero and Hero-Worship*, Edward Gibbon's *The History of the Decline and Fall of the Roman Empire*, James Bruce's *An Interesting Narrative of Travels into Abyssinia to Discover the Source of the Nile*, William Beckford's *Vathek*, Simon Ockley's *The Conquest of Syria Persia and Egypt by the Saracens: Containing the Lives of Abubeker, Omar and Othman, the Immediate Successors of Mahomet*. These are only a few of the sources among the inexhaustible reservoir of material available for the American scholars of the nineteenth-century. Arab-Islamic literature in translation includes George Sale's translation of *the Qurān*, first published in 1734, many American editions of *The Arabian Nights* (as early as 1815) and translations of romances and poetry, such as *Antar: A Bedouen Romance*. It is evident that this orientalizing tendency drew at the beginning on European sources. But by the middle of the century original American compositions on the East and the Near East began to appear in several

(6) Atkinson, op., cit., P. 45 .

(7) Ibid. P. 50 .

In 1837 Ralph Waldo Emerson asked American scholars to tear America away from lavish adherence to European thought and literary models. In his famous, enthusiastically received, address entitled *The American Scholar*, he asserted that scholars "... have listened too long to the courtly muses of Europe"⁽¹⁾ and should now guide their steps to the East. A year later in *An Address* delivered at Harvard Divinity School he noted that "Europe has always owed to oriental genius its divine impulses,"⁽²⁾ and looked for the hour when "... that supreme Beauty which ravished the souls of those Eastern men, shall speak in the west also".⁽³⁾ Seven years later in his *Journal* of 1845 he wrote: "The East is grand and makes Europe appear the land of trifles"⁽⁴⁾.

This desire to turn America from Europe in the early years of the nineteenth century was accompanied by active interest and preoccupation with the East, and this desire manifested itself on the American literary scene during that period. Although this interest "... was an integral part of a general Western preoccupation with the East that characterized the larger movement of European Romanticism"⁽⁵⁾ yet it was American in its eclecticism. In most of the American scholars who turned towards the East there was nostalgia for the past and for a sense of tradition - a need for conscious historical awareness. There was also a reaction against what was happening in America - an escape from the ugliness and corruption associated with industrialism and the prevalence of materialistic values. Scholars

(1) Brooks Atkinson, ed *The Selected Writings of Ralph Waldo Emerson* (New York: The Modern Library, 1964) P.62.

(2) *Ibid.*, P. 71.

(3) *Ibid.*, P. 84.

(4) Edward W. Emerson and Waldo Emerson Forbes, eds. *The Journals of Ralph Waldo Emerson*, 10 vols. (Boston and New York: Houghton Mifflin and Co., 1909 - 1914) vol V11, P. 305

(5) Dorothee M. Finkelstein. *Melville's Orienda* (New Haven and London: Yale University Press 1961) P. 13.

1. The first part of the report is a general introduction to the subject of the study.

2. The second part of the report is a detailed description of the methods used in the study.

3. The third part of the report is a discussion of the results of the study.

4. The fourth part of the report is a conclusion and a list of references.

5. The fifth part of the report is a list of appendices.

6. The sixth part of the report is a list of figures and tables.

ARAB – ISLAMIC ELEMENTS IN NINETEENTH-
CENTURY AMERICAN LITERATURE

ANAS AL-SHAIKH ALI
DEPARTMENT OF EUROPEAN LANGUAGES
UNIVERSITY OF MOSUL
MAY 1978

*The East is grand and makes Europe appear
the land of trifles
Emerson, Journals, 1845*

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5. If you think that a second language is needed, do you think that a student should be given language related closely to his subject matter or general English, Check:

General English

Specialised English

6. Do you think that the subject should be taught by a teacher of English Check .

A teacher in the specialised

A native speaker

field whose English is good enough

7. What in your opinion should be the skill or skills emphasised in teaching English . Check please ;

Reading and understanding

Reading, understanding and writing

The skills above plus speaking

8. From your experience thus far, have the students had enough benefit to justify the hours taken for English.

Yes

No.

To some extent

Mona Kharrofa

Lecturer at the Dept.

of European Languages

Nihad Khayatt

Lecturer at the Dept.

of European Languages

QUESTIONNAIRE

English for Special Purposes

With the expansion of our Colleges particularly the technological and scientific college, and with, the Arabisation of Learning and teaching in Iraq which has already either started or about to start, the need for a second language -English -has been found to become even greater than it was before.

The purpose and aim of this questionnaire is to establish beyond doubt such necessity and the type of teaching material that professors at scientific Colleges may deem necessary and useful in serving their purposes and facilitating their job in the use of references and terminology.

The answers should be as accurate as possible and thank you for your cooperation.

The Questionnaire

Specialty :

College :

Nationality :

Native language (by native language we mean the language you master most)

1. Please, check the language used in teaching:

Arabic

English

Mixed

2. Do you believe that students at your college should be given a second language as such. check :

Yes

No

Please, briefly give reasons for your answer.

3. If your answer is "Yes", do you believe that:

1st year is enough ?

4. If not, how many years should a student study English :

two years

three years

All through his college years

CONCLUSIONS AND RECOMMENDATIONS

It is clear that in acquiring a language, comprehension precedes production. This particular skill, we can assume was acquired by the students in the years prior to their joining the university even though the nature of the language acquired then may be different from what they may encounter in their specific fields of study .

From the responses of the faculty members in the colleges tested, the following may be recommended :

1. Since most professors prefer and use mixed language approach, or use only English as their medium of teaching (see table 2), then English must be taught at our colleges and universities to enable the students to follow lectures, read references and express themselves in English . This is particularly true at both the Medical and Engineering Colleges while at the Colleges of Agriculture and Business Administration and Economics the staffmembers favour Arabic as their medium of teaching .
2. From the answers of staff - members it is recommended that English be given at least for two years. There are some difficulties facing such a practice particularly the shortage of teachers of English compared to other subjects, since English is already being taught at almost all the Colleges for a minimum of at least one year .
3. From the response and the analysis we find that both types of English are favoured whether specialised English or general English. Thus, a mixture of both is recommended with all this, we have to keep in mind that the student and how much he knows of the foreign language: is the main factor in teaching. And since interest also is essential, the material provided must be interesting to the learners. Hence, specialised English plays its role in holding the interest of the students.

Table - 7

OPINION OF FACULTY MEMBERS IN REGARD TO WHETHER OR NOT THE HOURS TAKEN FOR ENGLISH ARE JUSTIFIED

Colleges	Hours Justified	Hours not Justified	To Some Extent	Have no Opinion
Medicine	5	3	9	6
Engineering	6	11	17	4
Science	11	16	24	5
Agriculture	7	16	24	2
Business Adm	—	5	2	—
and Economics	—	5	2	—
Total	29	51	76	12

The analysis of data showed that there is a significant difference between the hours justified and to some extent. The number of people who did not express an opinion on the matter have little effect on the over all opinion. Thus, we can infer that those who say that "the hours are justified to some extent" have been significantly different from the rest. So it is to be concluded that the hours of teaching English should be increased so as to meet the demand of the majority among the staff members tested.

The professors at the Business Administration and Economics are about the only members whose majority declared that the hours taken for English are not justified.

Table - 6
SKILLS DESIRED IN LANGUAGE LEARNING AS
EXPRESSED BY FACULTY MEMBERS

Colleges	Reading and Under- standing	Reading, Und- erstanding and Writing	All The Skills + Speaking	Total
Medicine	1	9	13	23
Engineering	—	16	22	38
Science	3	28	25	56
Agriculture	5	32	12	49
Business Ad. and Economics	—	5	2	7
Total	9	90	74	173

The figures in the first column were so few that they were neglected in the analysis as compared to the figures in the other two columns. The analysis shows that there are no significant differences between the opinions on reading, understanding and writing as compared to the opinion of all these skills plus speaking. We find that at the Faculties of Medicine and Engineering most teachers favour the acquisition of all skills related to language teaching; while at the school of Agriculture reading, writing and understanding seemed to be satisfactory. This could be interpreted that in the former two faculties most of the teaching and discussions are carried in English, while at the latter Arabic is used extensively in the classroom discussions.

As to the last and final question, it deals with the justification of taking hours from the specialised field of the students to devote such hours to the teaching of English.

Table 7 presents the opinion of the faculty members, whether or not such practice is justifiable.

before reaching university level. This, we can assume, should give him at least a general knowledge of the language to enable him to pursue his studies at university level in English. Also, we must keep in mind that the curriculum prior to university is geared towards every-day English especially at the elementary and intermediate levels. On the other hand, teaching any subject matter, including language is only as both the receiver and giver make of it. Therefore, it becomes the responsibility of the student and the teacher to make optimum of what is to be acquired.

A learner of a language must be exposed to more than one aspect of that language. If he is exposed, to only one of the skills he will learn only that particular skill. Thus, we find that previously, there were some people who were able to read, but not to write. Also in learning a language "we must be able to associate speech and writing; we must have control over speech and writing; we must have control of the forms of the language in order to express its meanings"(1). The learner should reflect all the skills of a language acquired in order to prove that he has learned. A proper balance among all the skills is necessary. Yet, here we stop and ask ourselves as teachers, which of these skills should be emphasised in language teaching of science students?

In fact, we know that it is necessary to develop in the students the ability to handle written English relevant directly to their field of specialisation. Here, learning English does not mean simply to use every day language, but to be able to understand and interpret the highly specialised language, of science with its unlimited terminology. The aim here is to develop in the student the ability to read and understand and thus give him indirectly the skills and techniques of writing.

When faculty members were asked as to what skills should be emphasised through the teaching of language, the answers were mostly in favour of developing all the skills namely, reading: understanding, writing and speaking.

Table 6 clearly shows the varied opinions of faculty members.

1. D. A Wilkins, *Prologue*.

Table - 5

OPINION OF STAFF-MEMBERS AS TO WHO SHOULD
UNDERTAKE THE JOB OF TEACHING ENGLISH

Colleges	A Teacher			Total
	A Teacher of English	Specialised in His Field	A Native Speaker (English)	
Medicine	4	17	2	23
Engineering	14	17	7	38
Science	21	30	5	56
Agriculture	21	20	8	49
Business Adm. and Economics	1	6	—	7

With most of the faculty members tested, the clear preference is that English should be given by a teacher who is specialised in the field.

At the College of Agriculture the opinion was almost equally divided between a teacher of English and a teacher specialised in agricultural science. As to a native speaker teaching English, very few showed such preference. As to the preference shown for teachers of the specific fields of the sciences (see -axle 5), this could be interpreted that a teacher in the specialised field of study is less likely to make a technical mistake as compared to a teacher of English who knows hardly anything about the sciences.

As to question No. 7, which deals with the skills to be emphasised in teaching English, once again the answers varied. Thus, we have the question of whether or not it is enough for the students of the sciences to acquire the ability to read, to understand to write, or is speaking English equally important.

The Iraqi student generally begins his acquisition of a foreign language at the fifth elementary grade, which roughly gives him eight years of English

Therefore, regardless of the matter given, whether scientific or otherwise, the aim is to enable the students to acquire sufficient vocabulary both in English and science in order to enable them to put into use what they have acquired for effective communication in their studies as well as their every day living . Thus, we can generalise and state as Dr. D. A. Wilkins says: "What works is good and what does not is bad" (1).

Yet in this case, quite frequently we have to be careful and not jump to conclusions in deciding what works and what doesn't . A set of principles which may work in one situation may not work in another, particularly as teaching language to science students may differ in its aims and purposes from teaching students of literature, translation or education.

When staff- members were asked to express their opinion on question No. 6, as to who should teach English, the answers varied . Table 5 shows clearly the varied opinions.

By analysing the data obtained it was found that there is no significant difference between the teacher of the English language and a teacher with specialization in the subject being taught such as Medicine, or Engineering etc. Of course there are marked differences between a native speaker, a teacher of English, and a specialist in the field.

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1. *A. D. Wilkins, Second Language Learning and Teaching (London, 1974) prologue.*

By analysing the data, it has been found that the response for the one or two or four years of English is more significant as compared to the three years. Furthermore the response of the four years of English is even more significant than either the one or the two years. This shows that it is preferable to continue the teaching of English through four years.

As to question No. five, which deals with whether the students should be given special English closely related to their subject matter or general English which may enable them to both understand and express themselves, the results are presented in table four.

Table-4

STAFF MEMBERS IN FAVOUR OF GENERAL ENGLISH AS COMPARED TO THOSE WHO PREFER SPECIALISED ENGLISH

Colleges	General English	Special English	Total
Medicine	10	13	23
Engineering	17	21	38
Science	21	35	56
Agriculture	23	26	49
Business Adm. and Economics	3	4	7

We notice from table 4, with the exception of the Faculty of Science, there is almost no marked preference in the use of either types of English to be used in the classroom.

It is definitely necessary to keep in mind the need of the student to increase his vocabulary and capacity for understanding and producing English. Teaching a subject depends to a great extent on what the teacher himself or the students make of it inside and outside the classroom.

A significant difference is noted between the first treatment in Arabic and the second and third treatment of English and mixed language. Thus, there are more in favour of English as compared to the Arabic; and there is little difference between the mixed teaching and teaching in English.

Columns No. 2, 3, 4 (see table three) deals with whether or not a second language should be given at college level as such. And if the answer is in the affirmative, how many hours per week should be devoted to language teaching(1). The answer varied among the staff members of the various colleges. At the College of Agriculture 25 out of 49 are in favour of giving English through the four year college program; 16 out of 22 at the College of Medicine; 12 out of 30 and 15 out of 55 at the Colleges of Engineering and Science respectively. The returns from the Business Administration and Economics were so few, that it is impossible to make a reliable assumption from the answers provided. Even so three out of seven favour that English should be given through the whole four year program.

A negligible number in the colleges were against giving English at all (one each in Medicine, Science, Business Adm. and Economics respectively).

Table-3

NUMBER OF YEARS ENGLISH SHOULD BE GIVEN AT THE
VARIOUS SCIENTIFIC COLLEGES AS SUGGESTED BY
STAFF MEMBERS

Colleges	In Favour				Total	Not in Favour
	1 Year	2 Years	3 Years	All Through		
Medicine		2	2	6	22	1
Engineering	10	13	3	12	38	—
Science	12	21	7	15	55	1
Agriculture	18	6	—	25	49	—
Business Adm. and Economics	1	1	1	3	7	1

1. In all the colleges only one year of English is given except in the College of Business Adm. & Economics where two years of English are given.

Table - 2

NUMBER AND PERCENTAGES OF THE USE OF LANGUAGES AS THE MEDIUM OF TEACHING

Colleges	Arabic		English		Mixed		Total
	No.	Present	No.	Present	No.	Present	No.
Medicine	—	—	19	83	4	17	23
Engineering	1	3	20	52	17	45	38
Science	3	5	20	36	33	59	56
Agriculture	23	47	7	14	19	39	49
Business Adm and Economics	6	86	—	—	1	14	7

In both the Medical and Engineering Colleges a large percentage of the professors use English as their medium of teaching, even though the returns of the questionnaires from the Faculty of Medicine show that they were unanimously Iraqis (see table one). At the Faculties of Science and Agriculture the majority of staff members favour the use of a mixed language approach; while the faculty of Business Administration and Economics prefer Arabic as their medium of teaching. At the College of Agriculture and Business Administration the foreign staff members are mostly Arabs. Hence the preference for lecturing in Arabic. Also, this may be due to the availability of teaching material in the mother tongue as Egypt, being a pioneer in agriculture, has been able to produce a wealth of material in the last few decades to meet the growing demand of the Arab world.

In the returns from the Faculty of Business Administration and Economics it has been found that 86% use Arabic as their medium of instruction (1).

Analysis of the data shows that there is no significant difference between teaching in English and teaching in mixed language approach.

1. *The staff of the Business Administration and Economics is all made up of Arabs.*

The returns varied in number as may be noticed from the list above .

In the opinion of the authors that Arabic speaking faculty members did not return the forms simply because they were in English .

The questionnaires were to be answered by Iraqi, Arab and foreign staff- members. On the questionnaire sheet each member was required to write down his nationality and the language he uses in teaching .

DISCUSSION AND FINDINGS

Table one represents clearly the number of Iraqi and non-Iraqi staff members at each of the scientific colleges of Mosul University. This division was made solely on the returns of the questionnaires and not on the actual number of staff members.

Table - 1

NUMBER OF IRAQI STAFF MEMBERS AS COMPARED TO
NON -- IRAQIS

Faculties	Iraqis	Non-Iraqis	Total
Medicine	23	—	23
Engineering	9	29	38
Science	40	16	56
Agriculture	18	31	49
Business Adm. & Economics	2	5	7
Totals	92	81	173

In the first question of the questionnaire each Faculty member was asked to check the language or languages used in teaching. Table two shows the variation in the use of the medium of teaching.

who actually teach, and frequently using English as their medium of teaching in the various faculties of this young but fast growing university.

Realistic information from both teachers and students is required whether for methods or material on teaching for the optimum benefit of the student (1). Thus, the question arises: "Do we teach English through science?" or "Do we teach science through and for English?"

METHOD OF PROCEDURE

A set of questionnaires was prepared by the authors based on personal experience on teaching English as a foreign language to students of the Department of English and to students at the Technical and Scientific Colleges of the University of Mosul (2). Also experience was gained in teaching scientific English to students either in the English or Translation Section of the Faculty of Arts.

These questionnaires were distributed among the following faculties of the University (3).

	No. Distributed	Returns
Faculty of Medicine	50	23
Faculty of Engineering	70	38
Faculty of Agriculture	70	49
Faculty of Science	100	56
Faculty of Business Administration & Economics	50	7
Total	340	173

No separation was made among the Departments within each of the Faculties .

1. *A follow up research work, by the same authors, has been designed to be carried out on the students' opinion versus the teachers on the same matter.*
2. *Complete copy of the questionnaire is given in the appendix.*
3. *English is taught at least for one year in each of the tested faculties.*

until we become self-sufficient in Iraqi or Arab staff-members, we depend to a great extent on teachers who use English as their medium of instruction(1) . In order to reach the point of self-sufficiency , students are annually sent abroad either to Europe or America, and these, definitely need a basic knowledge of a foreign language to enable them to pursue their higher studies in their chosen fields .Thus we can summarise the objectives of the present research as follows :

1. To establish whether or not a foreign language, namely English is needed as expressed by the answers of the staff-members lecturing at the various scientific faculties of the University of Mosul.

2. To have an insight as to the number of hours necessary for the teaching of English as seen by the teachers of the technical and scientific subjects, particularly when the hours for English will be subtracted from the specific fields of the students' studies .Not only is the number of hours important but also the number of years as well.

3. In teaching and learning a foreign language certain skills are involved namely: reading, comprehension and production, (writing and speaking). Which of these skills should be given priority in scientific colleges? All of these skills are important to the learner, but for a student of engineering for example, is speaking as important as reading and understanding?

4. In preparing the curriculum for the teaching of English at a given stage in a scientific or technical college, what material should the student be exposed to? An Iraqi student, upon joining his university, has already had eight years of general English. Hence, the question arises whether to continue with general English or to shift into special English related to the students' own specialization .

When these objectives are met through the present study an insight may be gained so as to gear the curriculae of English in the various colleges to meet the demands of a foreign language as expressed by staff -members

1. *Europeans, Pakistanis, Indians and others are employed as lecturers and technicians at the University of Mosul.*

INTRODUCTION

Language is the main means of communication among homo sapiens. The social structures of the human society is definitely related to language and thus we can safely assume that the higher and more complex the civilization the richer the language. We have many examples of the cessation in the use of a certain language with the death of its relevant civilization. Science has undoubtedly played a great part in our modern civilization, a civilization largely based on technology, inventions and new discoveries in all the fields of science. The welfare, stability and security of a country nowadays depend on its scientific and technological progress. Hence, the scientific revolution and fast industrialisation in our country requires unprecedented attention not only to the teaching of science but also to providing our students with media that enable them to pursue and widen their scope, each in his own specialised field of study. Thus, the need for a foreign language emerges. «Language is a skill, and all skills are developed through regular conscientious practice,» (1) therefore, we have to set programs and curriculae throughout the college years to train our students in developing and cultivating a foreign language side by side with their technical abilities.

AIMS AND OBJECTIVES OF THE STUDY

The majority of the science books available to student in Iraqi Universities are in English (2). The purpose of this study is to establish whether or not a foreign language is needed, and, if so, how many hours should be devoted to the teaching of the foreign language. We must keep in mind that even though the medium of instruction may become Arabic in the foreseeable future, yet most of the scientific references, research papers and earlier works are either in English or other foreign languages. Also,

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1. *P.H. Hargraves, J.E. Burgess & S.S. Sidwell, English for Technicians (London , 1966) P. 12 .*
 2. *English is the main foreign language taught in Iraqi schools at all levels.*

**A SURVEY ON THE TEACHING OF ENGLISH
AT SCIENTIFIC COLLEGES UNIVERSITY
OF MOSUL**

BY

NIHAD KHAYATT AND MONA KHARROFA

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