Submission Guidelines

• *Threshold* welcomes contributions of original (not previously published) works of interest in the disciplines of Translation Studies, English Language Teaching, English Literature and Comparative Studies along with related reports, news, profiles of eminent scholars, book reviews and creative writings.

• The contributors are expected to submit their works for the coming issue no later than 30 Dey 1391.

• Prospective authors are invited to submit their materials to either of the journal E-mail address: thresholdsbu@gmail.com

• The manuscripts are evaluated by editors of each section and at least two referees from the advisory board.

• The editors require the following format styles:
  - Informative title
  - Abstract (150-200 words)
  - Keywords (3-5 words)
  - Introduction (500-800 words)
  - Background or review of related literature (1500-2000 words)
  - Methodology (500-700 words)
  - Results and discussion (500-700 words)
  - Notes and references

• The name of the author(s) should appear on the first page, with the present affiliation, full address, phone number and current email address.

• Microsoft word 2003 is preferred, using *Times New Roman* font and the size of 11 with *single space* between the lines for the abstracts, and the same font with size of 12 with 1.5 spaces for the body of paper. Graphics can be in JPEG or PSD format.

• Footnotes should only be used for commentaries and explanations, not for giving references.

• All papers are required to follow the APA style for citations and references.
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Editorial

It is my pleasure to be writing the editorial to our latest issue of Threshold. My pleasure has been also doubled, as Threshold won an award in Harekat Festival, held in the very first days of Mehr this year. This success would have not been possible without your invaluable contributions to the journal. Therefore, I would take this opportunity to thank you all once more for your efforts and to congratulate you on this little achievement of ours. I should also apologize for being a little late in publishing this issue. The inconvenience has been especially due to the upcoming event, TELLSI 10 Conference, which is going to be held at SBU this year.

Lastly, I would like to inform you of one of the important decisions made by our editorial board. In order to accelerate the process of revision and preparation of papers, we have decided to act more firmly regarding the format of submitted papers. From this issue on, all authors are required to modify their final papers according to the APA style. Papers not observing APA guidelines are rejected without further revision.

Mehrdad Yousefpoori-Naeim

Editor-in-Chief
Literary Studies
Ryūnosuke Akutagawa

By Ali Nazipoor

Biography
Ryūnosuke Akutagawa (1892 – 1927) was a Japanese writer of short stories. He lived in the Taishō period (which refers to the early 20th century Japan which was ruled by a weak emperor and the country was relatively democratic and free). He was named "Ryūnosuke" which means "Son of the Dragon" because he was born in a special time which coincides with the Year of the Dragon, in the Month of the Dragon, on the Day of the Dragon, and at the Hour of the Dragon. His mother lost her sanity soon after his birth, and he was adopted and raised by his uncle. From an early age he was interested in literature and began to excessively read classic Chinese and modern Japanese stories. He was especially influenced by Natsume Sōseki. In the high school he was the classmate of many future prominent Japanese writers. He enrolled at Tokyo Imperial University to study English literature. There he fell in love with a girl but since his family didn’t approve he married another girl three years later. During the same time he
published his first short story “Rashōmon” which was read and praised by Sōseki, and led to a deep friendship between the two writers. He began to work as an English teacher but soon quitted in order to devote his time to writing. He founded a literary journal with his friends in which they published their translations and original works. Although he was successful as a writer his life went downhill when he faced severe physical and mental illnesses. These illnesses included visual hallucinations. He was deeply troubled by the nervousness, worrying that he might have inherited his mother’s mental illness. Finally these fears led him to commit suicide at age of 35 through an overdose of barbital. In 1935, his lifelong friend Kan Kikuchi established the literary award for promising new writers, the Akutagawa Prize, in his honor. He is called “the father of Japanese short story” by many.

Style

Akutagawa can be considered a modernist. Most of his short stories belonged to the medieval era, or were even retelling of an older story, but he infuses modern techniques and methods with them. The narrative of the most of his stories is non-linear and the perspectives are multiple. His narrators are mostly unreliable, leaving us in doubt as to the true events of the story. Another feature greatly dominant in his works is his distaste for civilization and deep misanthropy. The world-view of his works is bleak, sad, and apocalyptic. The characters are mostly immoral and mean. His stories usually take place during the times of famine, war, and natural disasters and portray the human condition as bitter and intolerable. Due to the deeply pessimistic and nihilistic nature of his works, he is considered a figure very similar to Kafka. His works are also a predecessor of surrealism as they are ripe with distorted images from dreams. One can also easily trace the early steps towards the stream of consciousness. There is humor in many of his works but it’s mostly dark. He was an exact contemporary of western modernist figures such as T. S. Eliot and James Joyce and the exact parallels between the styles of him and these authors show that he was a figure very similar to them and equally as original and as important.
Major Works

“Rashōmon” (1915): His first short story and a major masterpiece, the story narrates the events happening after a major earthquake destroying Kyoto. A servant is present at Rashōmon, the Southern gate of Kyoto, which has been turned into a mass grave. He is thinking whether to turn into a life of thievery or remain honest, where he meets an old woman who is cutting the hair of the corpses in order to make a wig. Appalled by this violation of nature, the man demands an explanation. The woman justifies her actions by claiming that this is the only way she can survive. The man replies that then you won’t blame me if I steal from you; since this is what I have to do to survive. He then robs the woman and disappears. Akira Kurosawa, along Akutagawa’s other story, “In a Grove”, adopted this story into his 1950 film Rashōmon.

“The Nose” (1916): This story is based on a tale from Uji Shūi Monogatari which is a collection of Japanese fairy tales written around the beginning of the 13th century. The plot revolves around Zenchi Naigu, a Buddhist priest who is so obsessed with his long nose that he has forgotten his religious and spiritual duties. He studies the religious texts only in the vain hope of finding some saint with a nose like him. He finally learns of a way to shrink his nose, but by doing so people laugh at his nose even more. He one day wakes up finding his nose again at its original size, and feels relief. The story deals satirically with themes like religion, vanity, and shallow materialism.

“The Spider's Thread” (1918): This is a story that he had written for children. The Buddha is strolling Paradise when he takes a look at the depths of Hell. In Hell he sees a man called Kandata. Kandata was a ruthless criminal, but had done only one good deed to his name: while walking through the forest one day,
he decided not to kill a spider he was about to step on. Moved by the criminal’s kindness, the Buddha lowers a thread of a spider into the Hell. Kandata grabs the thread and begins a long tedious ascent into the Paradise. He is exhausted along the way, and dangles between the Paradise and the Hell. He looks down and sees that others are climbing the thread as well, and he shouts at them that the thread is only his. This causes the thread to break and he falls down. A simple moral story on the surface, this story is actually a bleak commentary on the status of modern man.

“Hell Screen” (1918): A great painter is commissioned by a lord to paint the Buddhist Hell. In order to complete his work, the painter tortures his disciples and people as he needs to witness the tortures in order to depict them realistically in his painting. He finally asks the lord to burn a lady alive; and the lord commands his daughter to be burned. The painting is complete, and it’s considered a masterpiece, and the painter commits suicide. Many have read this story as a narration of Akutagawa’s own devotion to his artistic work.

“Dragon: the Old Potter’s Tale” (1919): One of the few of his stories which take place at the modern times, the plot revolves around a prank played by a monk called E’in. He puts a sign near a pond which claims that one the third day of the month a dragon will come out of this pond. The sign attracts large crowds, including many prominent lords and his superstitious aunt. Eventually, a shadow is cast over the sky and everyone mistakes the huge cloud for a dragon. Afterwards, everyone, including E’in, believes in the dragon.

“Autumn Mountain” (1920): The narrator of this tale sets on a journey to see a masterful painting called Autumn Mountain which is supposed to be the greatest and the most beautiful painting ever made. However, he finally sees the painting; it is a disappointment and does not meet the expectations of the promised masterpiece of unparalleled beauty. In the short story, Akutagawa deals with the subjects of the truth and beauty.

“In a Grove” (1922): A murder and a rape have taken place. Five different characters, a woodcutter, a monk, the suspect, the raped woman, and the ghost of the victim narrate the same story, but each narrates it completely different from the others. We cannot decide which of the narrator’s is telling the truth. In addition to that each character presents his or her own moral standpoint and the story leaves us in doubt over that as well, since it’s clear that every character lies in order to hide their own immorality. Painting a complex and contradictory image, Akutagawa casts doubt on the possibility that human understanding may know the objective truth. Akira Kurosawa used this story (along “Rashōmon”) as the basis for his award-winning movie Rashōmon.
Trapped under *The Bell Jar* or Isolated in *the Rye*:
A Study of Alienation and Gender Roles in the Two Novels

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**Abstract**

Esther from Sylvia Plath’s *The Bell Jar* and Holden from J. D. Salinger’s *The Catcher in the Rye* are two examples of alienated protagonists in a novel. Their experiences have been almost identical, yet the readership has reacted differently to the two protagonists, while Holden’s alienation has been attributed to the social causes Esther’s alienation is considered a psychological issue. This article shows that the two protagonists are indeed similar to one another in both aspects, as one can find psychological and social causes at work in both of them, and unlike what the readership of the novel used to think, Esther does not have a schizoid personality and the gender roles at work in the society are the main cause of her plight.

**Keywords:** gender roles, *The Bell Jar, The Catcher in the Rye*
Introduction

Sylvia Plath’s only novel, *The Bell Jar*, has been considered by most critics, and truly so, the autobiography of its author. The inevitable result of this comparison is the notion that the novel is as Frances McCullough puts it in her foreword to the novel, “a description of schizophrenic perception” (McCullough, 1996, p. 3). To Janet Malcolm, the *New Yorker* writer who became fascinated by how we know what we know about Plath, “*The bell jar* is a fine evocation of what madness is actually like” (McCullough, 1996, p. 5). Esther’s, the protagonist’s, plight is associated more than anything with the psychological crisis like confusion arising from the search for identity, insanity as one of the results of having problems with the members of the family, especially the mother, and her painful experience “in her rite of passage from adolescence to adulthood” (Axelrod, 2009, p. 11). However, the role the society plays in paving the path to her descent is less dealt with. Perloff believes, “To label Esther as "schizophrenic" and leave it at that does not take us very far. For Sylvia Plath's focus in *The Bell Jar* is not on mental illness per se, but on the relationship of Esther's private psychosis to her larger social situation” (Perloff, 1972, p. 511). Surprisingly in analyzing Esther’s male equivalent, Holden Caulfield, in *The Catcher in the Rye*, who shares almost the same experiences, his alienation from the society has always been taken for granted. Why Esther’s breakdown is more considered as highlights of the fatality of female experience when the same process in a male character is unanimously associated with alienation in a fragmented society? The aim of this essay is to show to the reader that Esther is as much alienated as Holden, yet readers have separated these two experiences due to their difference in gender; Esther is considered weak and subjected to her mental illness although this is Esther who is born again out of her own ashes while Holden merely gives in to the society he satirizes. The suggestion is that gender definitely plays a role in the process of these two characters’ alienation, but it does not make the female, Esther Greenwood, the weaker sex. This is done by describing the process Esther goes through in length and comparing Holden’s alienation with Esther’s in order to shed light on the similarities and differences these two characters’ growing alienation have. Esther is the focus of this comparison since her ultimate sanity is obscured by her apparent self-debasing and suicidal attitudes, and these are what mislead the readers who therefore, presume and respect Holden as the anti-hero of the modern age, and a critic of the superficial ideals of the America of 50s and 60s, yet only sympathize with Esther for her gradual mental melt down.

Esther and Holden are adolescents coming of age, yet their development does not follow the trajectory normal experience. Both are confused because of the demand to conform to the society they find incompatible with what they
believe; they both struggle towards maturity. Holden is an epitome of a cynical young man who thinks of everything and everybody as phony and looks down on every aspect of the society from its educational institutions to women’s ideals. Esther is the opposite; she is a talented young girl who has spent most of her time studying and “getting straight As” (Plath, 1972, p. 12). The nineteen-year-old college junior has won a summer guest editorship at a fashion magazine. However, during her time in New York and her encounter with some people “she is presented with real alternatives” (Perloff, 1972, p. 512); she realizes that she does not know what she wants and this is ultimately followed by the deterioration in her mental health. Here I want to show that how these two characters’ similar experiences differ, in that Holden’s is more of an all-inclusive revulsion towards the society he criticizes which makes the reader easily attach it to his obvious alienation while Esther’s non-conformity is more of an internal and self-enclosed destruction, which disguises the alienating process and makes the psychological mal-functions appear more evident. However, the comparisons are relevant since they are almost the same age, in almost the same era, in the same city, and as Marjorie G. Perlof believes, “the Bell Jar has become for the young of the early seventies what Catcher in the Rye was to their counterparts of the fifties: the archetypal novel that mirrors, in however distorted a form, their own personal experience, their sense of what Irving Howe calls ‘the general human condition’” (Perloff, 1972, p. 508).

Esther

The Beginning: A Suffocating Environment

From the beginning of the story it is revealed to the reader that Esther is bewildered in adapting to the strange world around her: “It was a queer, sultry summer, the summer they electrocuted the Rosenbergs, and I didn't know what I was doing in New York. […]. I knew something was wrong with me that summer, because all I could think about was the Rosenbergs and how stupid I'd been to buy all those uncomfortable, expensive clothes, hanging limp as fish in my closet” (Plath, 1972, p. 2). She is obsessed with thinking about the Rosenbergs, who were sentenced to death by electrocution for revealing American nuclear secrets to the Soviets. It is inferred that she identifies most of all with Ethel Rosenberg, the wife, who sacrificed the ideals of motherhood and womanhood for what she believed in, hence her exclusion by the American law and her death sentence. Esther herself ultimately undergoes electroshock therapy as the result of her own inability to adapt to social norms. Therefore, from the beginning of the story she finds the unquestioned conventions stifling and even seeks models with whom she could sympathize.
For Esther the most unforgivable sin is hypocrisy. The images of sickness, vomiting, and blood all resonate the infective environment she abhors though she has no other choice but to continue living in the same deceptive society. She sees those close to her as doubles. Even her mother appears as another deceitful person like others. Her mother secretly hates shorthand, but perpetually bothers Esther to learn it. She sees herself “burdened with guilt and resentment, for she constantly had to fulfill her mother’s desires and expectations as well as her own. She repudiated her mother’s aspirations for domesticity, happiness, and security” (Doris 9).

She is expected to act as those for whom she writes her articles. She writes for a magazine which advocates consumerism and an image of femininity which can reach fulfillment in the form of marriage and homemaking. This duality occupies Esther’s thoughts in solitude and is fully depicted in the scene where she quotes Mrs. Willard, her boyfriend’s mother, who has been a teacher and a wife of a professor, “what a man wants is a mate and what a woman wants is infinite security” and “what a man is, is an arrow into the future and what a woman is, is the place the arrow shoots off from” (Plath, 1972, p. 22). She later thinks that, “that’s one of the reasons I never wanted to get married. The last thing I wanted was infinite security and to be the place an arrow shoots off from. I wanted change and excitement and to shoot off in all directions myself, like the colored arrows from a Fourth of July rocket” (Plath, 1972, p. 25). She finds herself demanded by others to conform to the commonly accepted role of femininity, yet she finds it ridiculous and in contrast to her interests. There are so many possible models of femininity she can emulate: “Buddy Willard’s mother, professor’s wife and leading citizen; Doreen, the Southern blonde sex kitten who always knows how to get her man; Betsy, innocently happy and uncomplicated Midwestern fashion model; Philomena Guinea, best-selling novelist, whose endowed scholarship Esther holds at college; and finally, Jay Cee, the successful editor” (Perloff, 1972, p. 513). However, Esther cannot help but notice that all of these women despite being talented are essentially flawed human beings. For instance, “refined and cultured Mrs. Willard lets her husband walk all over her as if she were one of the wool mats she makes as a hobby. Philomena Guinea’s novels turn out to be endless soap operas” (Perloff, 1972, p. 514). She likes to be a poet and to write short stories for the magazines. However, Buddy Willard, her boyfriend, thinks of a poem as “a piece of dust” (Plath, 1972, p. 18). Her answer to Buddy’s remark is “I guess so” although deep down she believes, “a poem lasts a whole lot longer than a hundred of people put together. People were made of nothing so much as dust, and I couldn't see that doctoring all that dust was a bit better than writing poems people would remember and repeat to themselves when they were unhappy or sick and couldn't sleep” (Plath, 1972, p. 18). She has a habit of accepting what is told to her as she confesses to it herself, “my trouble
was that I took everything Buddy Willard told me as the honest-to-God truth” (Plath, 1972, p. 18).

New York City with its glamour demands a man as the essential requirement, and the meaning maker of the hotchpotch of the real world; after Buddy’s visit all the girls at her college respect Esther despite their earlier unfriendliness. “Like her ambivalence to the women she meets, Esther’s response to men is hopelessly divided” (Perloff, 1972, p. 515). She longs for love, yet her encounters with men show her that they are exploiters and hypocrites. She detests Buddy Willard the moment she realizes his hypocrisy when he tells her he had “an affair” with a waitress (Plath, 1972, p. 22). She says, “I almost fell over. From the first night Buddy Willard kissed me and said I must go out with a lot of boys, he made me feel I was much more sexy and experienced than he was …] now I saw he had only been pretending all this time to be so innocent” (Plath, 1972, p. 22). This is unforgivable for Esther and the only way she believes she can free herself from his domineering hypocrisy is to revenge by sleeping with someone “to even things up and then think no more about it” (Plath, 1972, p. 22). She realizes the male domination in establishing the idea of an ideal pure woman who gains her worth and appreciation when married and with children, at the same time she witnesses their falsity in reinforcing what they condemn by doing it. When Esther observes the process of childbirth she realizes the depth of hypocrisy in males and their domineering ways; she questions the stereotypes about motherhood:

Later Buddy told me the woman was on a drug that would make her forget she’d had any pain and that when she swore and groaned she really didn’t know what she was doing because she was in a kind of twilight sleep. I thought it sounded just like the sort of drug a man would invent. (Plath, 1972, p. 20) However, Esther herself is not exempted from the prevalent hypocrisy. Perloff quotes from R. D. Laing who believes, “everyone in some measure wears a mask” (Perloff, 1972, p. 509), and Esther is forced to wear masks and assume false identities in order to survive. She wears the mask of “the girl who likes the fur shows for Betsy” (Perloff, 1972, p. 510), the mask of an ideal student for Mr. Manzi, her physics professor, even though she secretly loathes the “hideous, cramped, scorpion-lettered formulas” (Plath, 1972, p. 12), and for Doreen, she is disguised as a “tough cookie, willing to be picked up by strangers” (Perloff, 1972, p. 510). Steven Gould Axelrod truly observes it in Esther and contends that, “she went to New York behaving as a conformist who sees through the eyes of others and whose highest goal is to fit in. but she discovers a contrary wish to become an autonomous person capable of seeing through her own eyes even while relating to others” (Axelrod, 2009, p.12). R. D. Laing, as quoted by Perloff, believes that in the beginning, “the ‘inner self’ is occupied in fantasy and observation. It observes the processes of perception and action. […], and the individual’s acts are the provinces of a false-self system” (Perloff, 1972, p. 508).
The split in Esther's character between her inner self and outer reflection makes her to adopt a false identity as Elly Higginbottom. Then, she sinks into her split self since she can neither accept nor reject the society’s guidelines for women. That is why from the very beginning of the story Esther doubts her idea of true self when she comes back from Lenny’s place and her own face appears strange to her as “a big smudgy-eyed Chinese woman staring idiotically into my face” (Plath, 1972, p. 7). Therefore, she who has always thought she knew what she is looking for and strived hard towards the path to success, finds herself perplexed and does not know exactly which one of the branches of the fruitful tree of her life is suitable to choose.

Steven Gould Axelrod observes that, “although Esther tries to conform to the sophisticated, urban world of New York City, she remains essentially withdrawn from it” (Axelrod, 2009, p. 12). In the America of 50’s she is the Ibsenian Nora who is confronted with the possible models of femininity. In an unforgettable scene where she has a vision of her life branching out like a green fig tree her dilemmas are shown:

From the tip of every branch, like a fat purple fig, a wonderful future beckoned and winked. One fig was a husband and a happy home and children, and another fig was a brilliant professor, and another fig was Ee Gee, the magazine editor, […] and above these figs were many more figs I couldn’t quite make out. I saw myself sitting in the crotch of this fig tree, starving to death, just because I couldn’t make up my mind which of the figs I would choose. I wanted each and every one of them, but choosing one meant losing all the rest, and, as I sat there, unable to decide, the figs began to wrinkle and go black, and, one by one, they plopped to the ground at my feet. (Plath, 1972, p. 24)

Her dilemmas as to conform to the prevalent models provided by the society or to shape her own character put her on the verge of breakdown, which is discussed in full in the next part.

The Middle: Conformity, a Role in the Masquerade

Yet, as the story proceeds “the more the false self responds in the contrived and artificial way” (Perloff, 1972, p. 510), the more her inner self nurtures a hatred towards herself rather than her surroundings. She reaches a point where she repudiates to be a woman as defined for her and seeks to find what she believes in. Like Nora she needs to be a person first and foremost in order to find the truth and her identity. Gradually she finds it necessary to take off her masks and have her own identity on. However, it is not an easy task to do. When Jay Cee, the Ladies’ Day editor, asks her, “what do you have in mind after you graduate?” Esther is herself shocked to hear her external response that, “I don’t really know” (Plath, 1972, p. 11) while she has always thought about her future career. Her inner self is constantly in clash with her false external self. Esther’s inability to
coexist harmoniously with the people around her generates an “inner division ultimately leading to a fissuring of her identity, a diversion from normal functioning to mental derangement” (Axelrod, 2009, p. 12). She symbolically kills her false self by “throwing her clothes to the winds from the rooftop” (Perloff, 1972, p. 510), yet her inner self remains disembodied and her reflection in the mirrors becomes that of a stranger without a fixed identity, once it is a Chinese face another instance it is of an Indian. “Socially estranged, Esther is self-estranged as well” (Axelrod, 2009, p. 13) and the result is that she destroys her false, external self, yet remains uncertain about her inner self. Therefore, the next step she takes is to destroy her inner self in order to forget her painful existence. She feels bare; although she hides behind the bedroom shutters she feels Dodo Conway’s “gaze pierce through the white clapboard and pink wallpaper roses and uncover” her (Plath, 1972, p. 36). She finds the “sulphurous light” (Plath, 1972, p. 36) so unbearable that she has to crawl underneath the mattress to escape it. “Only by returning to the womb in the shape of the basement crawl space at her mother’s house and then gulping down a bottle of sleeping pills does she hope to find […] the darkness of death” (Perloff, 1972, p. 511). Her deadly thoughts about committing suicide start to mold her existence. However, each time she decides to “do it” (Plath, 1972, p. 49) she is held back by her body’s “all sort of little tricks” (Plath, 1972, p. 50) insisting on existing with loud cries of, “I am I am I am” (Plath, 1972, p. 49). Therefore, the reader realizes her deep down desire to clasp the ragged edges of life in spite of her deceiving plans. Despite her horrendous thoughts of killing herself she seems even saner than the new mums in maternity ward who only “chatter like parrots in a parrot house” (Plath, 1972, p. 51) and do not understand Esther’s effort to arrange the “droopy flowers” which might seem “discouraging for a woman who’d just had a baby” (Plath, 1972, p. 51).

The day before her suicide she visits her father’s grave. She has always felt guilty for not attending her father’s funeral and not mourning for him in a proper way and she wanted to compensate for forgetting him. Yet, she is again struck by her dual thinking which characterizes her. At the same time that she feels guilty, she blames her father for dying so soon and depriving her of his attention and love.

The End: A new Birth; Acceptance

During her time in state hospitals she does not show any signs of improvement until she is transferred to a private hospital and is under the supervision of Dr. Nolan. When she sets her foot in the private hospital Esther is herself shocked to see how normal the patients look like, she thinks to herself, “they mustn’t be sick at all” (Plath, 1972, p. 59) enforcing the idea that those who appear mad to the eyes of common people are nothing far from being normal and what is done to
them makes them look strange. There, she comes back to life. Although her external situation and people around her are the same, she learns to forge a new identity. The reader is guided through every step Esther takes towards progress and at the end is surprised to notice that even the nature which had been fragmented and distorted before, in the opening chapters, is “shifted slightly” (Plath, 1972, p. 75):

The sun, emerged from its gray shrouds of clouds, shone with a summer brilliance on the untouched slopes. Pausing in my work to overlook that pristine expanse, I felt the same profound thrill [...] as if the usual order of the world had shifted slightly, and entered a new phase. (Plath, 1972, p. 75)

She, who has been through the pain of reconstructing the self approvable for her, laughs at the “seriousness of Buddy’s face and the common meaning of” his superficial remark in calling her “crazy” (Plath, 1972, p. 75).

Two events help Esther to come to terms with her situation during her healing time with the help of Dr. Nolan. One is the realization of her mother’s role in her alienation as well as her mother’s desperate unawareness of it, “she never scolded me, but kept begging me, with a sorrowful face, to tell her what she had done wrong” (Plath, 1972, p. 64). She admits her hatred towards her mother to Dr. Nolan when she brings her roses for her birthday. Dr. Nolan smiles as if “something has pleased her very, very much, and said, ‘I suppose you do’” (Plath, 1972, p. 64).

The other event is her losing of virginity which had “weighed like a millstone around my neck. It had been of such enormous importance to me for so long that my habit was to defend it at all costs” (Plath, 1972, p. 71). Her bold decision has again paradoxical results: hemorrhage and freedom. She frees herself of the burden of tradition and accepted conventions of marriage, bridal chastity and feminine pureness and enjoys being “my own woman” (Plath, 1972, p. 70). The physical predicament accompanied is nothing compared to the freedom she has gained. Although the source of her physical pain is again a man with his “incomprehensible books and huge formulas” (Plath, 1972, p. 71) she knows that this time she has nothing to do with him and that she is “perfectly free” (Plath, 1972, p. 76). At the end while her future is a series of “question marks” (Plath, 1972, p. 77) she accepts and does not regret her past and answers to her mother’s suggestion that, “we’ll act as if it were a bad dream” with the insight of somebody who has been “born twice” (Plath, 1972, p. 77) that, “maybe forgetfulness, like a kind of snow, should numb and cover them. But they were part of me. They were my landscape” (Plath, 1972, p. 74).
Holden: A Mirror for Esther?

The Beginning: Alienation

Holden unlike Esther, who confesses her feelings thoroughly, begins his story with a reluctance to relate to the reader since he does not “feel like going into it” (Salinger, 1964, p. 1). It is surprising that despite his firm and immature denial of recounting his background and emotions the reader manages to uncover through his slips of tongue, descriptions, and the contrast between his thoughts and behavior, the paradoxical feelings towards his family, friends, teachers, and to a greater extent the society he lives in. He starts telling his story from a place which remains unknown to the reader even to the end of the story. However, like everything else which comes as a riddle to the reader, it is possible for Holden, who wants to tell the reader “about this madman stuff that happened to me around last Christmas just before I got pretty run-down and had to come out here and take it easy” (Salinger, 1964, p. 1) to be in a sort of sanatorium most likely recovering from a mental breakdown. The fact that the reader is personally addressed by Holden intimately makes the reader involved with him; however, he is an unreliable narrator when we consider his refusal to conceal some vital information about his story which apparently is the result of his concern about his self-image. He sometimes even emphasizes some of his subtle remarks in case they might not get enough attention from the reader like, “I can be quite sarcastic when I’m in the mood” (Salinger, 1964, p. 21). He constantly wants to appear independent of his surroundings though the reader notices his longing for company in his regular tears when facing difficulties of adult world. The reader gets inside Holden’s head, and even “some readers empathize with his thoughts and feelings, but Holden rarely invites us into genuine communion” (Evans, 2009. p. 42). Therefore, even comparing the forms of Holden’s narration with Esther’s shows us the difference in the kind of their alienation and devastating experience and what they got out of it.

The issue of language is one of the symptoms of alienation. In both of these two characters it shows itself differently. Esther unconsciously reveals her idea of a perfect language, yet she becomes more and more dysfunctional in using it. Even though her style in recounting her experience is very poetic and manipulated by strong imageries she confesses that she had been paralyzed in her reading and writing abilities due to her deteriorated alienation. Holden as he himself puts it has a “lousy vocabulary and partly because “he sometimes acts young” for his age (Salinger, 1964, p. 9). He clings to obsolete vocabularies and swears as a way to reflect his superiority over the society he despises so much, thus making his immature character more obvious for the reader.

Esther reacts quite sharply to the language she considers masculine. For her the language of physics and chemistry are identified with masculine principles. E. Miller Budick believes in her article that, “Esther’s alienation from language
points toward the need for a female language that can overcome that alienation” (Budick, 1987, p. 873). She hates physics and chemistry, whose textbooks are “written to explain the subjects to college girls” (Plath, 1972, p. 12). She thinks that their language “shrink everything into letters and numbers” (Plath, 1972, p. 13) and this is what she cannot stand. On the contrary she loves botany; it stimulates her and makes her imagination fly to “wild grasses in Africa or the South American rain forests” (Plath, 1972, p. 11). It is the kind of language which inspires her because she loves, “cutting up leaves and putting them under the microscope and drawing diagrams of bread mold and the odd, heart-shaped leaf in the sex cycle of the fern” (Plath, 1972, p. 11). It is what is real to her; this language shares with Esther an essential femininity, it speaks directly to her. While male-dominated language reduces and controls the universe through “equal signs and formulas” (Plath, 1972, p. 13) Esther’s own language, full of imageries and sentiments, affirms its being feminine. Holden with his dismal language suffers the same pains as Esther although he only seems snobbish on the surface. The domineering language he uses with his friends like Akley and Sally reflects his belief in his own superiority and confirms his acceptance of the patriarchal ideologies.

His story, very similar to Esther’s, starts with being a member of a kind of community he very much resents. He finds everything and everybody in his college, Pency Prep, to be phony and revolting. His friendship with Akley and Stradlater is contradictory. On the one hand, he makes jokes with them or imitates movies to make them laugh, which shows that he enjoys spending time with them, yet on the other hand he sees them inferior to him justifying it with their being phony. He makes witty remarks undermining Akley for his “Lousy manners” (Salinger, 1964, p. 23) and “he disparages Ackley for his poor personal hygiene and lack of social charm” (Graham, 2007, p. 21). Moreover, he recognizes Stradlater’s “deceptive qualities as well as his charm” (Graham, 2007, p. 21). Holden looks down on Stradlater seeing him “as a conformist whose persona matches the standards of the day” (Graham, 2007, p. 21). Holden does not want to have anything to do with them. Esther has the same feelings towards Doreen and Betsy. She is stuck in the same “in-between position” (Graham, 2007, p. 21). She adores Doreen and despises Betsy’s superficial interests but confesses that, “I decided I would watch her and listen to what she said, but deep down I would have nothing at all to do with her. Deep down, I would be loyal to Betsy and her innocent friends. It was Betsy I resembled at heart” (Plath, 1972, p. 8). A lack of having a true friend is what triggers both Esther’s and Holden’s sense of dismemberment. It is interesting that both of these characters have a friend who is also their rival in love. Holden happens to realize that Stradlater has a date with Jane whom Holden tries to make contact with throughout the story but each time is held back by saying “I didn’t feel like it” (Salinger, 1964, p. 32). The thought of Stradlater being with Jane makes Holden “so nervous” that
he “nearly went crazy” (Salinger, 1964, p. 34). Esther shares her first boyfriend with Joan; nevertheless, unlike Holden she does not care about it since she despises Buddy Willard as a hypocrite. She even identifies with Joan saying, “I thought I would always treasure Joan. It was as if we had been forced together by some overwhelming circumstance, like war or plague, and shared a world of our own” (Plath, 1972, p. 70). Holden very similar to Esther when reaching the climax of his agony, remembers his lost family member. Esther goes to her father’s grave and starts “crying so hard” (Plath, 1972, p. 52). Holden when depressed starts “talking sort of out loud, to Allie” (Salinger, 1964, p. 98). He even has a sudden impulse to pray and says, “I can’t always pray when I feel like it” because “I’m sort of an atheist” (Salinger, 1964, p. 99). Esther some time before her breakdown thinks about going to Catholic Church; she knows that “Catholics thought killing yourself was an awful sin. But perhaps, if it was so, they might have a good way to persuade me out of it” (Plath, 1972, p. 51). Holden feels betrayed for having lost Allie and Jane, the only ones who understood or loved him thoroughly, as a result, he cuts himself “adrift, rejecting both his peer group and the family home” (Graham, 2007, p. 22). His frequent concern about the lagoon and the ducks shows his uncertainty about the life being fair, and that his innocent brother should be allowed to die while so many cruel phonies live comfortable lives. Holden and Esther both escape the miserable condition which is the first cause of their inability to find solace; Esther returns home only to get worse and Holden to a hotel in Manhattan and not to his already estranged family again with the same result of a mental breakdown.

The Middle: Struggle

Holden from the very beginning of his story suffers from a sense of apathy; as Robert C. Evans says in his article, Holden “lacks direction or purpose […] even his emotions are not spontaneous; he must force himself to “try” to feel” (Evans, 2009, p. 42). And, throughout his journey to his final breakdown he only blames and makes poignant remarks and witty comments about his surroundings. Evans puts it correctly that, Holden’s “general attitude is cynical and judgmental, and he rarely finds-and rarely seeks-a sincere, enduring bond with another person” (Evans, 2009, p. 42). He is obsessed with proving the contamination of adult life, its suppression of the lower class as well as a weaker person, and superficial concerns about sex, fame, and money. His revolt against hypocrisy reminds the reader of Esther’s. He too is tied to this web from which there is no redemption; he confesses “I’m the most terrific liar you ever saw in life” (Salinger, 1964, p. 16). “His scathing comments about the flaws he perceives in the dominant ideologies and the limitations they impose upon him as an individual” (Graham, 2007, p. 16) do not make him more than a critic who ultimately sinks into the lonely world of his bitter passivity. Whenever encountered with a harsh condition
like the cruelty done to him by Maurice or Mr. Antolini’s dubious kindness “the themes of bereavement and leaving” (Graham, 2007, p. 21) re-appear. Holden’s discontent and restlessness lead him to the rejection of the “values and pretensions of adult society without having formed any coherent or articulate set of superior values or a more successful plan for a satisfying life” (Evans, 2009, p. 42). He too is obsessed with thoughts of death and sex. But, unlike Esther, he sees sex as a requirement of entering the adult world; therefore, his failure in having this necessity makes him think about death as a way to escape from the bitterness of reality and to exempt himself from the burden of growing up. For Esther having experienced sex or even dying the way she wanted to kill herself mean getting her future in her own hands and resisting the idea of conforming to the common ideals of womanhood. Therefore, sex becomes a way for her to unlatch the chain of control and to discover what the real truth is. Holden is preoccupied with the same concept, but in a more general manner of growing up. He likes to find out what it is like to be a grown up and the experience is not a pleasing one just as for Esther it is a painful yet necessary one. Holden finds it repulsive as a vital ingredient of the adult world while Esther attains more out of it; she finds herself and then relates it to the outside world. Everything Esther experiences should be first of all an inner discovery and then related to the outer world. While Holden rejects every aspect of adult world Esther “Far from rejecting the stereotyped world which she inhabits-a world whose madness often seems much more intense than Esther's own-she is determined to conquer it” (Perloff, 1972, p. 512).

Esther is confused to decide how she wants to define femininity for herself and what she wants to be in the future; Holden in another way is confused about women and as a result about his identity as a man. He does not know how to behave with women. He is struck with a mixture of disdain and desire, and mostly ends up “mocking their intellect and disparaging their pleasure in what he considers superficial” (Graham, 2007, p. 23). In a way Holden too is miserable in defining the role of masculinity for himself. He fails in having sexual experiences with women. His encounter with Sunny, the prostitute, is so humiliating that he ends up crying, for which he feels the need of a justification and says, “I was so damn mad and nervous and all” (Salinger, 1964, p. 103). His date with Sally ends up with her crying and Holden telling her, “you give me a royal pain in the ass”, which he afterwards says he did not really “mean it” (Salinger, 1964, p. 133). This shows the “inconstancy of his perception” (Graham, 2007, p. 28); he seeks love and reassurance, but is so “distraught that he lashes out at people who cannot or will not fulfill his needs” (Graham, 2007, p. 28). Although he criticizes others for being phony he himself is more conceited and wants to “create a place in which others must abide by his rules” (Graham, 2007, p. 33). Moreover, whenever he is faced with a difficult situation “he tries to shield himself from the reality” (Graham, 2007, p. 26) by emulating
the roles of unrealistic models of masculinity, like wounded heroes in the movies
who are shot and still are able to take their revenge. However, “when the power
of this fantasy wears off” (Graham, 2007, p. 26) what Holden feels really like is
“committing suicide. I felt like jumping out the window” (Salinger, 1964, p. 104),
and still he feels ashamed of having cried in spite of himself and is aware
of his vulnerability as is against the conventions of masculinity. He resists the
idea of killing himself on the account of the same shame and says, “I would’ve
done it, too, if I’d been sure some body’d cover me up as soon as I landed. I
didn’t want a bunch of stupid rubbernecks looking at me when I was all gory”
(Salinger, 1964, p. 104). He is more exposed to confusion in the scene when he
meets the two nuns with whom he identifies and at the end respects, a feeling
which rarely gets hold of Holden. Here, too, he as a man is exposed to two
women who have resisted the dominant idea of womanhood “in a society that is
particularly focused on marriage, believing that a woman’s ‘natural’ place is in
the home raising children” (Graham, 2007, p. 26). Although he realizes the
wrong ideas which are fixed in the minds of everyone he happens to interact
with, he himself is not totally free from them. This is subtly shown when he
wants to buy a record for Phoebe and describes the singing “very Dixieland and
Whorehouse” only because the singer is black, “if a white girl was singing it,
she’d make it sound cute as hell” (Salinger, 1964, p. 115). Therefore, he has
absorbed some of the ideas he mocks in those he observes mercilessly. Very
similar to Esther, Holden forges a false identity in order to communicate with his
friend’s mother in the bus. Esther and Holden both hold in contempt other’s
hypocrisy, yet they are like others tangled in it.

Nevertheless, Esther is the opposite of Holden’s apathetic indifference.
Esther like her creator as Doris L. Eder describes, “ricochets between frenetic
activity and exaltation and a stasis accompanied by deep depression” (Eder,
1989, p. 9). She is emotional, even her recounts of her attempts to commit
suicide is full of poetic imageries. She opens her heart honestly to the reader and
is not afraid to make the reader involved in her story. This is the result of her
coming to terms with her painful experience. She starts with harsh criticism of
her acquaintances; and like Holden at the same time that she thinks superiorly of
her feelings and that nobody truly deciphers them, she is constantly thinking of
how she appears to other people. She thinks everybody is looking at her and
“laughing and gossiping about me in the living room behind my back. They
would be saying how awful it was to have people like me” (Plath, 1972, p. 65).
Even when she is at the private sanatorium she is obsessed with what others
might think about her, she is worried about her image. However, there comes a
time when she learns how to pass beyond the petty talk of other people. She
learns how to be isolated; “only when Esther recognizes that she will never be a
Jody, a Jay Cee, a Doreen, that she will never marry a Buddy Willard [… ] does
the bell jar lift” (Perloff, 1972, p. 521). At the same time, she learns how to bear
the “eyes and the faces” (Plath, 1972, p. 77) which are turned towards her and the way of “guiding myself by them, as by a magical thread” (Plath, 1975, p. 77). She criticizes others but at the end wants to change herself. Although she comes to the same conclusion of Holden’s that there is nothing to be done about the society at least she constructs an image of herself in which she believes. This is the crucial difference in these two characters and experiences. Esther tries to fight the conventions by making herself free from the bonds of traditions of womanhood, and by fighting with those around her. In contrast, Holden is disappointed and isolated. Whereas Esther learns to deal with isolation, Holden is sent to sanatorium by it. Holden wants everything to stay the same. He likes the museum because “the best thing in that museum was that everything always stayed right where it was [...] Nobody’d be different” (Salinger, 1964, p. 121), although at the end of the story he realizes that change is inevitable and that he cannot be a “catcher” because the only thing possible to do is to “meet” the changes and accompany them with the current of life (Salinger, 1964, p. 173). However, he gives in to the patriarchal society; he takes his seat with the parents, symbolizing his acceptance of the adult world, and watches Phoebe “going around and around” (Salinger, 1964, p. 213) in the carrousel.

The End: Holden's Denial, Esther's New Beginning

Holden despite his frequent doubts and confusions finally accepts to be a grown up as everybody else. However, it is a different experience for Esther. Her quest for identity centers around her need to find a suitable model and a man she need not to despise. Her struggle is triggered by the society yet it reaches her inner self. To “attain unity of being” (Perloff, 1972, p. 514) becomes her problem. She cannot accept “the bell jar” around her where she cannot “stir” (Plath, 1972, p. 58). “She sees herself as a specimen in a jar; distorted from view, preserved against her will, acted upon others” (Axelrod, 2009, p. 17); and only when she questions the jar’s meaning and her own existence she feels “at peace”, “the bell jar hung, suspended, a few feet above my head”, and she is “open to the circulating air” (Plath, 1972, p. 67). She finds her way to “freedom, freedom from fear, and freedom from marrying the wrong person” (Plath, 1972, p. 70). Therefore, in comparison, Esther’s experience probably because of her sensitive, feminine nature differs from Holden’s in that although she commits suicide and her reminiscence of it shows how perilous her thoughts had been she forms a peaceful self who is more in congruence with her surroundings. And, although like Holden she refuses to think about the future and is uncertain of it and she says, “But I wasn't sure. I wasn't sure at all. How did I know that someday -- at college, in Europe, somewhere, anywhere --the bell jar, with its stifling distortions, wouldn't descend again?” (Plath, 1972, p. 76) it is less likely for Esther to get trapped in the same predicament. Esther confesses that, “I hoped I would feel sure and knowledgeable about everything that lay ahead-after all I had
been analyzed” (Plath, 1972, p. 76), yet she accepts the series of “question marks” (Plath, 1972, p. 76). Holden on the contrary states his uncertainty with his typical indifference. Holden has the same character with the same cynicism at the end of the novel which is situated in the same Sanatorium from which he starts telling his story. He thinks the psychoanalyst asks the “stupid question. How do you know what you’re going to do till you do it? The answer is you don’t. I think I am, but how do I know? I swear it’s a stupid question” (Salinger, 1964, p. 213). While Esther looks at her past as her “perspective” and not as a “bad dream” Holden “if you want to know the truth” does not know what he thinks about it (Salinger, 1964, p. 214) and again refuses to put forward his true feelings.

Conclusion

Esther does not have a schizoid personality; her plight is more respectable than being reduced to a mere process of madness, or the story of a psycho. Her agony is the condition of many females as well as males who see conventions as obstacles for the flourishing of their true selves. Esther wonders, “what was there about us, in Belsize, so different from the girls playing bridge and gossiping and studying in the college to which I would return? Those girls, too, sat under bell jars of a sort” (Plath, 1972, p. 74). She is only different in that “her bell jar is less fragile, less easy to remove” (Perloff, 1972, p. 520), and that is why her story ceases to be only about her; her story with “its confusing assortment of cadavers and diamonds, thermometers and beans” becomes the story of the “New Woman” (Perloff, 1972, p. 522).

References

Jean-Jacques Rousseau and the Romantic Movement

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Abstract
This essay tries to delineate Jean-Jacques Rousseau’s philosophico-literary theory and the way it has influenced the Romantic thought. First, I provide a brief account of his life. Then, I introduce his major works one by one, elaborating on their pre-Romantic themes. Among Rousseau’s chief contributions to the Romantic movement, which appeared in the late eighteenth and early nineteenth century, one can name primitivism, emphasis on the expression of the inner feelings of the artist, an emotion-oriented, “natural” approach to education, the landscape state of mind in writing, and an intuitive attitude towards God.

Keywords: Romanticism, Rousseau, Rameau, the two Discourses, The Social Contract, Émile, Confessions, Reveries of a Solitary Walker
Introduction

In the first half of the nineteenth century, a profound transformation is evident in artistic styles, cultural attitudes, and the relations between artist and society in Western literature (and other arts). This transformation is called in its entirety Romanticism. Many critics and theorists, such as Arthur O. Lovejoy (1975) and Marilyn Butler (1992), among others, believe that Romanticism is not a unified movement, and we are indeed faced with Romanticisms. To them, different writers labeled as Romantic have different and sometimes contradicting views about the nature and functions of literature. However, there are others, like René Wellek (1994), who suggest that Romantic writers may not form a coherent whole, but the term Romanticism does help us in demarcating a specific period in the history of (world) literature.

Treated as a general movement, Romanticism is usually said to have lasted from 1798, the year William Wordsworth’s *Lyrical Ballads* was published, to either 1832, when the first Reform Bill was passed, or 1850, the death of Wordsworth. As a result of various socio-political and industrial revolutions in Europe, this period witnessed the breakdown of some rigid ideas about the structure and goals of society and, in a higher level, the world. During this period, emphasis shifted to the individual’s experience in the world and his/her subjective interpretation of that experience, rather than interpretations handed down by the Church or tradition.

Jean-Jacques Rousseau was born in Geneva, 1712, and died in France, 1778. He was a Swiss-French philosopher, writer, and political theorist whose treatises and novels are said to have inspired the leaders of the French Revolution and the Romantic generation. This essay studies Jean-Jacques Rousseau’s major philosophical and political ideas and the way they influenced the Romantic thinkers and writers. First, there is a short account of his life. Then, his major works and their themes are introduced and examined. Finally, the connections between Rousseau’s thought and Romantic literary theory are delineated.

Rousseau has been considered the least academic of modern philosophers but the most influential of them (Rousseau, Jean-Jacques, 2010) and also one of the most significant individuals involved in the transition between the Enlightenment (eighteenth century) and Romanticism (nineteenth century) (Newman, 2010). Early in his career, he joined the Philosophes of the great French *Encyclopédie*, who are regarded as the pioneers of the Enlightenment, but later moved away from them and came up with ideas which can be called the roots of Romanticism.

Marilyn Butler (1992) believes that the transformation of arts and literature in the late eighteenth century Europe started with Jean-Jacques Rousseau and Johann Wolfgang von Goethe (1749-1832), the German writer. Friedrich Hölderlin, the German poet (1770-1843), called Rousseau the prophet of his age since he believed that Rousseau’s prophecies in terms of socio-political ethics
later came true (Brunel et al., 2005). Furthermore, many thinkers and critics, such as Bertrand Russell (1971), Isaiah Berlin (1999), and Marie-Sylvie Séguin (2002), consider him as the father of the Romantic Movement. Besides, for his remarkable similarities with the Romantics, Lilian R. Furst (1973) and Mas’ood Ja’fari (1999) regard him as a “pre-Romantic” figure. Having considered all this, it is necessary to find out how he could have exerted such considerable influences upon the Romantics. However, before elaborating on his philosophical views, let us take a brief look at his life.

**Rousseau’s Life**

At the age of thirteen, after his father’s death, Rousseau was introduced by the priest in their village to Mme de Warens, who admitted to raise him. She became an extremely influential character in his life, to the extent that, following her, Rousseau, Calvinist by blood, converted to Catholicism. With her help, he also trained himself well in religion, literature, and music.

After acting as a tutor to the children of a noble family for some years, Rousseau went to Paris in 1742 (when he was thirty) and met Voltaire (1694-1778) and Denis Diderot (1713-84), the prominent French intellectuals of the time. A few years later, Diderot invited him to write articles on music for the French Encyclopédie, of which Diderot was editor-in-chief. The two soon became the center of a group of intellectuals—or “Philosophes”—who gathered around the Encyclopédie. The Encyclopédie was an important organ of radical and anticlerical opinion in France. Rousseau was the most original of them in thinking and the most eloquent in his style of writing (Rousseau, Jean-Jacques, 2010). He wrote music as well as prose. One of his successful operas was The Cunning-Man (1752), admired even by the King of France. He might have enjoyed an easy life as a fashionable composer, but something in his Calvinist blood rejected this type of worldly glory (ibid); so, he never wrote any other operas.

**Rousseau and Rameau**

Around the year 1752, an Italian opera company entered Paris to perform works of some famous Italian composers. They brought with them much controversy into France and divided the French music-loving public into two groups, those who supported the new Italian opera and those who defended the traditional French opera (Rousseau, Jean-Jacques, 2010). The Philosophes of the Encyclopédie, among whom was Rousseau, favored the Italian operas. However, Jean-Philippe Rameau (1683-1764), Europe’s leading musicologist, took side with the traditional French operas. He was a prolific and successful composer as well as the author of several celebrated technical works in musicology.
Rousseau and Rameau had a serious clash on this subject: Rousseau believed that melody is prior to harmony, whereas Rameau claimed that harmony must have priority over melody. In fact, Rousseau here introduced what later became one of the basic tenets of the expressive Romantic theory, i.e., the idea that artistic creation is basically the free expression of the artist’s inner feelings, not a strict adhesion to conventional rules and traditional forms. Contrarily, Rameau firmly stuck to the key assumption of French Neoclassicism, namely, that human experience is chaotic and the aim of art is to give order to this chaos through adopting rationally intelligible rules and decorum (Rousseau, Jean-Jacques, 2010). Rousseau was a liberator. He argued for freedom in music, and he pointed to the Italian composers as models to be followed. He had more success than Rameau because he managed to change people’s attitude.

The Two Discourses

At age thirty seven, while on his way to visit the imprisoned Diderot, Rousseau had an epiphany (what he later called “illumination” in his Confessions): all of a sudden it was revealed to him that modern progress had corrupted instead of improving men (Rousseau, Jean-Jacques, 2010). This was the basic idea of his philosophy which he later developed in his two treatises called the two Discourses.

In France, the Academy of Dijon from time to time held essay-writing competitions. The participants were invited to write an essay on the specific subject at issue. Rousseau twice took part in these competitions and thus wrote the two Discourses: 1) A Discourse on the Sciences and the Arts (1750); and 2) Discourse on the Origin of Inequality (1755).

A Discourse on the Sciences and the Arts (1750)

This Discourse—written as an answer to the Academy’s question whether the progress of the sciences and the arts had lead to the purification or corruption of humankind and morality—has been considered Rousseau’s best piece of writing. In it, he says that man is good by nature but has been corrupted by society and civilization. To him, both society and civilization had taken a wrong direction and become more harmful as they had become more sophisticated. To Rousseau, science and arts ornament people’s appearances but corrupt their souls; they pervert human being’s nature and make the spirit artificial (Foruqi, 2004). What Rousseau does in this Discourse is indeed “a rhetorical attack on the so-called civilized society,” drawing attention to “the artificiality of social life” (Copleston, 1994: 62). As Peter Childs and Roger Fowler (2006) suggest, Romantic poets believed that a huge gap had opened up between man and nature. They sought to bridge this gap and reconcile the two. This was certainly what they inherited from Rousseau.
Some critics believe that Rousseau may have received the inspiration for this belief from Mme de Warens, his benefactress, who was originally Calvinist but later converted to Roman Catholicism (Rousseau, Jean-Jacques, 2010). However, it should be noted that in 1754 Rousseau returned to Geneva and reconverted to Calvinism, regaining his official Genevan citizenship (Jean-Jacques Rousseau, 2010).

**Discourse on the Origin of Inequality (1755)**

The second *Discourse* was a response to a question set by the Academy of Dijon: what is the origin of the inequality among men and is it justified by natural law? The long essay Rousseau wrote in answer to this question was actually a development of his ideas in the first *Discourse*. Here, he distinguishes between two kinds of inequality, natural and artificial. The natural inequality arises from biological differences among human beings, e.g., differences in strength, intelligence, and so on. The artificial inequality, which Rousseau focuses upon, has its roots in the conventions that govern societies, i.e., it arises from social differences among human beings (Foruqi, 2004).

According to Rousseau, the original man was not a social being but entirely solitary. We can say that in this he agrees with what Thomas Hobbes (1588-1679), the English philosopher, says about the state of nature. Nevertheless, Hobbes’s view toward the nature of human being was pessimistic, stating that the life of man in such a condition must have been poor, nasty, brutish, and short. On the contrary, Rousseau claims that original man, “the noble savage,” while solitary, was healthy, happy, good, and free. The vices of men date from the time when they formed societies (Rousseau, Jean-Jacques, 2010; also cf. Copleston, 1994).

At first, when human beings started to live in society, they formed their relations based on love, but with the introduction of property gradually the passion of jealousy was created, too (Brunel et al., 2005). Some sought more and more possessions, so they disregarded the love of others and nature. They started to use their reason instead of their natural emotions and by doing so began to become corrupted.

Rousseau was influential in the development of such notions as the “simple life” and the “noble savage.” These were not of course new ideas but, according to Furst (1973), Rousseau made it into an ideology, which later reappeared in “the Romantics’ Utopian streak,” e.g., in Samuel Taylor Coleridge’s and Robert Southey’s “Pantisocratic project” and William Blake’s “vision of a Golden Age” (p. 31). (Also, cf. Blake’s idea of “innocence” vs. “experience.”)
The Social Contract (1762)

Although Rousseau thought that society had corrupted nature and the noble savage, he knew that a return to the original state would no longer be possible. Therefore, he proposed a new form of society and government which could bring civilization in line with nature, and this goal was achievable firstly through making a genuine social contract among people and secondly through adopting a new system of upbringing the children (Foruqi, 2004). Rousseau elaborated on the first issue in The Social Contract and on the latter in Émile.

Sometimes regarded as Rousseau’s seminal work, The Social Contract opens with a rather sensational sentence: “Man is born free; and everywhere he is in chains” (Rousseau, 5 qtd. in Copleston, 1994, p. 80). He cannot get away from these chains on his own; the solution will be reached only when human beings enter into agreement and form a unified whole. He rejects the idea that what is peculiar to human beings is their reason (Day, 2001). The exercise of reason belongs to their social condition. Nonetheless, human beings differ from animals in that they are conscious of their liberty and can exercise free choice, modify their instincts, and improve themselves (Copleston, 1994). He imagines a society where there is less separation between human beings and the innocent natural state from which they emerged (Day, 2001).

Rousseau distinguishes between two sorts of social contracts: genuine and fraudulent (Rousseau, Jean-Jacques, 2010). If a civil society could be based on a genuine social contract, men would achieve total freedom or true liberty. Such liberty is to be found in obedience to a self-imposed law. Thus, an individual is free if he obeys only the rules he prescribes for himself. However, there seems to be a problem: an individual is a person with a single will; therefore, society becomes a set of persons with a set of individual wills, which will certainly be contradictory and conflicting. Then, how can this society work? Here, he puts forward the concept of “the general will,” that is, every individual must submit to the general will of the society. All individuals must form a unified whole. They must give up their natural, individual rights for civil rights (Foruqi, 2004). In fact, he agrees with Plato that most people are stupid; so, people will need a lawgiver to make a constitution and system of laws for them (Rousseau, Jean-Jacques, 2010). For these views, Rousseau was later considered as an initiator of totalitarian governments (Jean-Jacques Rousseau, 2010).

Émile (1762)

Émile is the treatise Rousseau wrote on the philosophy and methodology of education. It is halfway between a novel and a didactic essay. He proposes his own approach to education, presenting it in the form of a tutor’s attempts to bring up a child named Émile. Rousseau believes that the consistency of the society consists in the correct education of its individuals from childhood (Foruqi, 2004).
His central idea regarding education is that if children are raised according to their own nature, and not through imposing on them strict rules and rigid discipline, they will become righteous people, running a good life. Therefore, teachings must be practical; children should learn how to live a healthy life. No specific framework or method should be adopted by teachers. Children must grow in full freedom (ibid). They should not be indoctrinated from an early age with their parents’ or instructors’ beliefs.

Butler (1992) regards Émile as a good example of “sentimental fiction,” which stresses “the feelings of the heart” rather than law and inherited morality (p. 157). Alongside his other works, Émile brought into focus “a prevailing optimism about human nature” and highlighted “the innate goodness of natural man” (ibid). Aidan Day (2001) suggests that though Rousseau’s approach to education in this book is masculinist and anti-feminist, it has some positive aspects, the most important of which is Rousseau’s “emphasis on education of feelings and his focus on the individual […] as an individual” (pp. 69-70).

**Confessions (1782)**

Rousseau’s sensibility and sentimentalism can be seen almost in all his works (Ja’fari, 1999), yet they are best observed in his last two works, *Confessions* and *Reveries of a Solitary Walker*, both published posthumously. The Romantic narratives were, on the whole, either confessional or historical, and their characteristic feature, which distinguished them from previous narratives, was the way they placed emphasis on personal feeling. Rousseau’s autobiography, *Confessions*, was perhaps an excellent model, depicting “a man wholly true to nature” (Furst, 1973, p. 54). He wrote it between 1765 and 1770, but the book was published after Rousseau’s death, in 1782. In the twelve chapters of *Confessions*, Rousseau relates the story of his life from his birth up to the year 1765 and provides an account of the experiences that shaped his influential philosophy. He characterizes himself as a strange, unconventional man who has embarked on an ambitious project to take human being to a world of mysticism (Brunel et al.). That, no doubt, reminds us of the Romantics’ nonconformity and striving for the infinite. The book seems to have been modeled on the work of the same title by St. Augustine (pp. 354-430).

**Reveries of a Solitary Walker (1782)**

Rousseau began to write *Reveries of a Solitary Walker* in 1778 but never managed to complete it. The incomplete version was published in 1782. Considered as his last work, it demonstrates the complete unification of the writer and nature; in other words, it is the prototype of the Romantic genre which shows how “the natural milieu is assimilated to the individual’s mind” (Furst,
This genre is sometimes called “landscape state of mind” (ibid). In this work, Rousseau near the end of his life found walking one of the most pure pleasures in the world (Séguin, 2002). This was the best occasion for him to describe his spiritual state, a common act on the part of a writer in later Romantic works. The Romantic writers were indeed great walkers. (Wordsworth’s long poem *The Prelude* (1850), for instance, begins with the speaker going to London on foot.)

**Final Remarks**

Isaiah Berlin (1999) believes that Rousseau’s teachings are similar to those of the *Philosophes* of the *Encyclopédie* but differ from them in approach and attitude; the language he employs is totally different from the language of the eighteenth-century thinkers. Instead of their rigid logic and strict methodology, Rousseau uses the language of feelings, or, as Day (2001) puts it, he strongly opposes “unreasonable rationalism” (p. 68). Moreover, in Berlin’s opinion, whereas the intellectuals of the *Encyclopédie* believed that social corruption would be stopped gradually through socio-political reformation and enforcing tyrannies into accepting their views, Rousseau, as a more radical thinker, believed that corruption had to be totally rooted out, once and for all, by forming a new type of society. Thus, it is exactly this radicalness and anti-rationalism that makes him a pre-Romantic figure.

Rousseau’s thought marked the end of the Age of Reason and the beginning of the Romantic period. In short, his major contributions to Romanticism are as follows:

1) His primitivism, believing that human is pure/good by nature but corrupted by society and civilization; and that man and nature should be reunified;
2) His emphasis on the expression of the inner feelings of the artist in artistic creation, rather than strict conventional rules;
3) His approach to education, focusing on the nature and feelings of the individual rather than rigid social/paternal laws;
4) His fusion of the mind of the writer with nature, and his stress upon personal feelings in his literary works;
5) His somehow mystical, intuitive attitude towards God and religion: to Rousseau, the best way to know God is to depend on one’s feelings and intuitions rather than reason and scientific justification.

In short, Rousseau’s philosophy is based on the love of nature: nature moves on the right path, and man’s heart guides him through this path. As soon as human beings employ their reason, their lives become corrupt.
References


Translation Studies
Itamar Even-Zohar is a culture researcher and Professor Emeritus of Cultural studies, Semiotics and Literary and translation Theory. His main contribution to cultural and translation studies in particular is what is known as polysystem theory, which intends to deal with dynamics and heterogeneity in culture.

**Biography**

He was born in Tel Aviv in 1939. His Ph.D. Dissertation was titled as "An Introduction to the Theory of Literary Translation" which is known to be one the seminal works in translation theory realm. Today He is a guest professor and scholar in European and American universities and research centers, such as Amsterdam, Paris, Quebec City, Louvain, and etc. He has a working knowledge of Hebrew, Arabic, English, French, Swedish, Spanish, Norwegian, Danish, Italian, Russian, German, and Icelandic.

He was Chairman of Department of Poetics, co-founder (1974) and Director of Porter Institute for Poetics and Semiotics (1986-1992), Editor of *Poetics Today* (1987-1993), Founder and Head of The Shirley and Leslie Porter School of Cultural Studies (1986-1992), Editor of *Ha-Sifrut*, and co-editor of *PTL*. He has previously been Bernstein Chair Professor of Translation Theory (1973-1982) and Artzt Chair Professor of History of Literature (1982-1990).

**Views and Main Fields of Work**

Even zohar’s field work mainly concentrates on relations between various cultures, and regarded from the viewpoint of the making of cultures, especially of
large entities like "nations". In recent years he has been concerned with the planning of culture and its relation to the making of such large entities.

Itamar Even-Zohar has been working on developing theoretical tools and research methodology for dealing with the complexity and interdependency of socio-cultural ‘systems,’ which he views as heterogeneous, versatile and dynamic networks. In 1972, he proposed a multi-layered structural theory of text (Even-Zohar 1972), but soon became one of the first critics of “Static Structuralism” and what he saw as a reification flaw imposed on the Structuralist agenda by a rigid and ‘sterile’ interpretation of Saussure’s notions of structure and ‘linguistic system’.

In order for these notions to be widely and fruitfully applicable to all living, complex cultural activities, he believes one must take into account the interplay of the diachronic (historical) and synchronic (contemporary) dimensions of a socio-cultural system’. He therefore introduced the idea of “dynamic Structuralism,” with the concept of an “open system of systems” to capture the aspects of variability and heterogeneity in time and place (Even-Zohar 1979).

Using this new approach, he constructed a research program that dealt with literary systems rather than texts, which was considered a breakthrough in the realm of literary studies, and laid the ground for new schools in literary and translation studies. This allowed researchers to break away from the normative notion of “literature” and “culture” as limited sets of highbrow products and explore a multi-layered interplay between “center” and “periphery”, and “canonized” and “non-canonized.” He has also worked on cases of contacts and exchanges between adjacent literary systems.

In earlier stages of his work he contributed to developing a polysystemic theory of translation. In fact Even-Zohar is a pioneer of polysystem theory and the theory of cultural repertoires.

**Polysystem Theory**

Even-Zohar substitutes univalent causal parameters with polyvalent factors as an instrument for explaining the complexity of culture within a single community and between communities. His "polysystem theory" (Even-Zohar 1978, 1979, 1990, 1997, 2005 [electronic book]) analyzed sets of relations in literature and language, but gradually shifted towards a more complex analysis of socio-cultural systems. Even-Zohar’s polysystem theory has been embraced by students of literature, translation and culture all over the world. Another advocate of this theory is American scholar Edwin Gentzler.

Poly system theory is designed to account for translation as a complex and dynamic activity governed by system relations rather than by a-priori fixed
parameters of comparative language capabilities. This has subsequently led to studies on literary interference, eventually analyzed in terms of intercultural relations.

**The Concept of Cultural Repertoire**

According to Even-Zohar, large social entities, such as peoples or nations, are not natural objects, but have to be formed by the acts of individuals. For such entities to be maintained, it is necessary to create cohesion. For this purpose a culture repertoire must be invented and/or imported to organize life both on the collective and on the individual levels. The culture repertoire needs to become a source of pride for members of the entity, so as to build a collective identity (cf. Even-Zohar 2000: 395), which can be said to be the pre-condition for cohesion. After a culture repertoire is established and relatively stable, the introduction of new repertoires may cause instability and therefore meet with resistance (Even-Zohar 2002: 49), and repertoires imported from other entities may be regarded as doubly subversive because they may hurt national pride, thus posing a direct threat to the collective identity. They may therefore meet with greater resistance.

**Application in Translation Studies**

Even Zohar's analysis of norms in translation has shown that discrepancies between the source and the target texts can be explained as the result of actions governed by domestic norms. Even-Zohar’s innovative systemic approach has transformed Translation studies from a marginal philological specialty to a focus of inter-culture research. His article, “The Position of Translated Literature within the Literary Polysystem” (Even-Zohar 1990a), is widely quoted. In this seminal paper Even-Zohar has made two interrelated hypotheses:

1. The position assumed by translated literature in the literary polysystem tends to be a peripheral one except in three special cases.

2. Translation tends towards acceptability when it is at the periphery, and towards adequacy when it is at the centre.

His polysystem theory has opened many avenues to researchers in translation studies and allowed all kinds of questions to be asked which had previously seemed insignificant. (Susan Bassnett, 1993: 142). In Even-Zohar’s terms, a ‘polysystem’ is multidimensional and able to accommodate taxonomies established in the realm of literature (high and low literature), translation (the division between translation and non translation) and social relationships (the division between dominant and dominated social groups).
A Number of His Published Works

Post-Marxism and Translation Studies

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Abstract
As a structualist Marxist, Louis Althusser influenced the structuralism by challenging Marx's ideas. By rejecting that base and economic means of production control superstructure (Marxism' view), he introduced ideology or superstructure as a determining force that shapes individual's consciousness through interpellation or hailing of the subject. Ideology, for Althusser represents the imaginary relationship of individuals to their real conditions of existence and transforms individuals into subjects. According to him, each conflicting structure of society including ideological, political, etc. are involved in a system of social relations which together overdetermine every situation and phenomenon. After Althusser, a number of scholars applied his ideas in translation theories that Robinson is among them. He asserts that translator is interpellated or hailed i.e. the translator must be submitted to the ideological norms of society. Furthermore, in polysystem theory Zohar states that translation or any literary text is always interacting with other ideological, political, social systems of society which is regarded by Althusser as overdetermination. The objective of this paper is to provide an introduction to the ideas of Althusser followed by definition of concepts such as interpellation or hailing of the subject and overdetermination. Finally their status within translation studies will be investigated.

Keywords: post-Marxism, ideology, structuralism.
Post-Marxism Theory
The Concept of Ideology

First used in 1796 by Count Destutt de Tracy to refer to a new rationalist ‘science of ideas’, from the nineteenth century onwards, ‘ideology’, a direct translation of French word *idéologie*, came to acquire a negative Marxian sense of illusion or false consciousness (Fawcett & Munday, 137). In Marx’s writings, ideology tends to be seen as ‘false consciousness’, the illusory beliefs of individuals about their real social conditions. For Althusser, in contrast, ideology does not conceal some underlying reality, but forms part of our whole way of making sense of the world, and constructs us as individual subjectivities. The central importance given to ideology in Althusser’s work indicates that the cultural superstructure is seen as ‘relatively autonomous’ from the economic base (Moran, 2002). Edger and Sedgwick argue that Althusser regards the totality of capitalist society as a structure without center of organization. Rather than advocating a direct determinacy according to which the economic base dictates the superstructure (Marxism), Althusser viewed capitalist society as a network of interrelated structures.

The first task of any economic system, according to Althusser, is to reproduce its own conditions of production. This involves reproducing the kinds of people who will be able to participate in the process of production (Hawkes, 118). Whereas Marxists had traditionally argued that human beings are the authors of their own destinies, Althusser's contention was that individuals are an expression of the relations which inhere within the historically determined structures that make up the capitalist mode of production (Edger & Sedgwick, 5). In fact Althusser's concept of ideology is about the relation between the State and subjects. The State, for Althusser, is the kind of governmental formation that arises with capitalism; a state is determined by the capitalist mode of production and formed to protect its interests. He mentions two major mechanisms in order to insure people that within a State behave according to the rules of that State, even when it's not in their best interests to do so (Klages): the ‘Repressive State Apparatuses’, such as the police, law courts and army, and the ‘Ideological State Apparatuses’, which include the Church, the family, political parties, the media and, most importantly, the education system (Hawkes, 118). These are institutions which generate ideologies which we as individuals (and groups) then internalize, and act in accordance with. These organizations generate systems of ideas and values, which we as individuals believe (Klages).

According to Althusser, the Ideological States Apparatuses are multiple, distinct, 'relatively autonomous' and capable of providing an objective field to contradictions which express the effects of the clashes between the capitalist class struggle and the proletarian class struggle, as well as their subordinate forms (Althusser, 149). The dominant class hegemony is never completed,
alternative hegemonies exist which compete with the dominant one (Bressler, 2007). Ideology, says Althusser, exists before the individual. When the concrete individual comes along, ideology has 'always already' determined a specific set of roles, a particular subjectivity, into which the individual will be slotted (Hawkes, 119): "There is no ideology except by the subject and for subjects. Meaning, there is no ideology except for concrete subjects, and this destination for ideology is only made possible by the subject: meaning, by the category of the subject and its functioning (Althusser, 170).

One question raises here: how does ideology (as structure) make us to become subjects, and hence not to recognize our subject positions within any particular ideological formation? How do we come to believe that our beliefs are simply true, not relative? In the following you can find the answer.

Interpellation or the Hailing of the subject

Althusser replies this by saying that this occurs through a process of 'interpellation', the word "interpellation" comes from the same root as the word "appellation," which means a name; it's not the same as the mathematical idea of "interpolation" (Klages). It is in fact the ideology's power to give individual identity by the structures and prevailing forces of society (Bressler, 199). And this basically means that a person will be systematically addressed, or 'hailed', in such a way as to force him or her into this pre-allocated 'subject-position' (Hawkes, 119).

I shall then suggest that ideology 'acts' or 'functions' in such a way that it 'recruits' subjects among the individuals (it recruits them all), or 'transforms' the individuals into subjects (it transforms them all) by that very precise operation which I have called interpellation or hailing, and which can be imagined along the lines of the most commonplace every day police (or other) hailing: 'Hey, you there!' (Althusser 174)... The existence of ideology and the hailing or interpellations of individuals as subjects are one and the same thing (p. 175).

If the dominant class's interpellation or hailing the subject fails, then another hegemony can triumph and revolution can occur which can be reflected in working class's writing literature (Bressler, 199). Althusser makes some final points about ideology working this way to "hail" us as subjects, so that we think these ideas are individually addressed to us, and hence are true. He says that ideology, as structure, requires not only subject but Subject. By subject (small- s) he means individual person and by Subject (capital S) he means the structural possibility of subjecthood (which individuals fill). The idea of subject and Subject also suggests the duality of being a subject, where one is both the subject
OF language/ideology and subject TO ideology, having to obey its rules/laws, and behave as that ideology dictates (Klages).

Following Althusser, Macherey asserts that there is a gap between what the author says and what s/he means to say, so that the author may add various meanings to his/ her text without being aware of them because they themselves do not recognize the multiple ideologies at work in their texts. Macherey believes that through attentive reading of texts, one can realize different ideologies operating in the text that might work against the author's ideology (Bressler, 200).

The Notion of Overdetermination

Another concept which is used by Althusser is the term "overdetermination"; he employs it to mean that every situation has more than one determining factor. For example, the forms taken by oppression in twentieth-century France cannot be reduced to merely economic factors. At a glance, one can see that other, ideal forces, such as conceptions of race, sexuality or gender, are at work. Althusser is thus willing to concede a ‘relative autonomy of the superstructures’ (Hawkes, 123). I will elaborate more on this notion in translation and translation studies.

The Development of the Concept in Translation Studies

Ideology and Translation

The research domain in translation studies has moved beyond the rough comparison of the source and target texts, it needs to be studied along with other systems of the society including historical, cultural and political ones. These factors indicate that the act of translation does not just include transmission of words and phrases; however it includes the transfer of ideological and cultural aspects of the nations and languages. Van Dijk asserts that "there is no society and consequently no individual without ideology. Within a given group, typical and commonly shared group opinions and attitudes may be taken for granted and unquestioned which results in commonly accepted group norms and values. The entirety of group norms and values make up a complex, interrelated system called ideology", ideology extends to "the characteristic properties of a group, such as their identity, their position in society, their interests and aims, their relations to other groups" (Ideology, 7). Depending on its position, each group will select from the general cultural repertoire of social norms and values those that optimally realize its goals and interests and will use these values as building blocks for its group ideologies. (Van Dijk, 138).

As provided by Bánhegyi, Van Dijk argues that ideology is articulated in discourse. Therefore, translation can also articulate, that is produce and reproduce, ideology. Ideologies are individual convictions, and as a result, different translators sharing diverse ideologies can translate texts differently and
they might exhibit different attitudes to the ideologies expressed by the source text. Therefore, different translations can reflect differences in ideologies, which can potentially surface as differences in superstructure (35). Based on these arguments, Critical Discourse Analysis (CDA) has been introduced into translation studies; it gives a different look to analysis of the text, a move away from contrastive analysis of the linguistic features of the text to consideration of ideological variables with a critical view.

Van Dijk made a great contribution to the realm of CDA and argues that: "Critical Discourse Analysis is a type of discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in the social and political context" (Critical Discourse Analysis, 1). This is the same as what Althusser calls Ideological State Apparatuses and Repressive State Apparatuses which determine some rules for how individuals and subjects should behave. The concept of CDA is very detailed and extended so it requires more clarification which I’m not going to elaborate more on it. In the following I will elaborate more on how ideology controls and directs individuals which, according to Althusser, is done through interpellation or hailing of the subject.

Interpellation of the translator

Who translates? Who is the subject of translation? Is the translator allowed to be a subject, to have subjectivity? If so, what forces are active within it, and to what extent are those forces channeled into it from without? These are the questions which are asked and answered by Douglas Robinson in his book entitled *Who Translates?* (3).

It was so long believed that the dead writer “inspires” or “overshadows” the translator’s work on his or her text. The translation is a joint project undertaken by the translator’s body and the author’s spirit. Certainly many translators through history have felt, or claimed they felt, the guiding hand of the source author. The instruction to let the source author “take over” is one of the reigning dicta of the profession. This may be just a metaphor, but it is a surprisingly persistent one, and one that survives today in striking juxtaposition with the dominant rationalist ideology of the modern era. Its survival suggests both that it was once more than a metaphor and that the original idea, whatever it might have been, remains powerful enough today to survive as a metaphor (Robinson, p. 36).

Robinson asserts that a force enters from without and takes almost complete possession of the individual, in this way the individual feels autonomous but wants nothing more than to do the bidding of the outside force because it no longer feels outside. It speaks the individual from within. Althusser argues that:
I say: the category of the subject is constitutive of all ideology, but at the same time and immediately I add that the category of the subject is only constitutive of all ideology insofar as all ideology has the function (which defines it) of “constituting” concrete individuals as subjects. In the interaction of this double constitution exists the functioning of all ideology, ideology being nothing but its functioning in the material forms of existence of that functioning …(p. 171)

As a first formulation I shall say: all ideology hails or interpellates concrete individuals as concrete subjects, by the functioning of the category of the subject . . . . I shall then suggest that ideology "acts" or "functions" in such a way that it "recruits" subjects among the individuals (it recruits them all), or "transforms" the individuals into subjects (it transforms them all) by that very precise operation which I have called interpellation or hailing, and which can be imagined along the lines of the most commonplace every day police (or other) hailing “Hey, you there!” (Althusser, pp. 173-174)

Based on Althusser’s view, Robinson continues to say that: "just as the spirit hails the channeler through whom he or she wishes to speak, so too does ideology hail the translator as translator, the critic as critic, any other subject as subject". He asserts that when we begin to translate, we get feedback from readers, editors, users and teachers and through channeling that feedback, we are channeling ideology. "Our “helpers” channeled it to us; we channel it to others. They hailed us as translators; we hail others”. To become a translator is to be hailed or interpellated as a translator by ideology. One of the conditions to become translator is to submit to the translator’s submissive role, submit to being “possessed” by what ideological norms inform you which is the spirit of the source author, and to channeling that spirit unchanged into the target language (Robinson, p. 72).

Translators, according to Robinson, have some knowledge on different aspects of translation, about the degree of faithfulness to source text, the receipt of text and delivery of the translation, they work based on their knowledge which is ideological (Robinson). This ideological knowledge is controlled by norms. The concept of norms was first introduced by Toury who has been inspired by the polysystem approach developed in the early 1970s by his colleague Itamar Even Zohar. Norms have long been regarded as the translation of general values or ideas shared by a group as to what is conventionally right and wrong, adequate and inadequate into performance instructions appropriate for and applicable to particular situations (Toury, p. 14). Within the group, norms also serve as a yardstick according to which instances of behavior and/or their results are evaluated (p. 16).

Chesterman in answering the question, "Why do norms exist?" asserts that they exist to make life easier because of the possibility of predicting the behavior of people and as they help us to decide how we ourselves are going to behave. In
other words, they exist to promote the values that permit social behavior and
other ideologies. Hermans links this idea to the fact that translations are always
different from their originals due to different ideologies. He claims that 'translations can never be value-free' even if the translation is totally equivalent,
with no differences at all, it would reflect values (Chesterman, p. 93).

It is worth noting that according to Xianbin, ideological control of translation
is usually restricted to society. But some translators are defiant of or indifferent
to the political or ethical norms of the target culture and remain faithful to the
source text even if it is threatening to dominant political or ethical values. And
for certain purposes, some would rather challenge the target culture ideological
norms and face possible severe punishment. Xianbin states that the existence of
competing norms in a society involves choices and translators follow the
mainstream norms to be more easily patronized. But in some cases there are
some conflicting norms which might be equally influential which enables
translators to decide to go with one norm and accept one patronage instead of
another. This is the same as Bressler's argue that dominant class hegemony is
never completed; there are alternative hegemonies which compete with the
dominant one. It might occur that one hegemony other than the dominant
hegemony might govern the society or the text production.

Hermans also indicates that particular groups or subgroups may adopt a
certain configuration of translational models and prototypes in opposition to
other groups, to compete with them and because there are certain material and
symbolic stakes to be defended or claimed (p. 38). Also of the same view is
Bakhtin which asserts that a particularly interesting phenomenon, and one with
which translators often have to wrestle, is that of discourse within discourse, or
the notion of competing discourses. This is when a given discourse borrows from
or effectively 'hijacks' another discourse (Basil, 91).

Theo Hermans has to say about the discursive position of translations:
"Rather than occurring in a self-contained universe, translations are inserted into-
or sometimes between, or alongside- existing discursive forms and practices. In
catering for the needs of the system recipient, translation cannot but defer to the
prevailing discourses of that system (p. 40). Also he speaks about the translation
which is anchored in several of these systems at once. So we can expect to find a
variety of competing and overlapping norms which pertain to a whole array of
other social domains (p. 39). This is what Tejaswini Niranjana calls the
overdetermination of translation. She asserts that, "translation comes into being
overdetermined by religious, racial, sexual and economic discourses" (p. 40).

Niranjana's notion of overdetermination of translation is also useful in André
Lefevere's triad of ideology, poetics and patronage as determining factors in
translation which directly addresses the problem of developing a comprehensive
theoretical and methodological framework for encompassing the social and
ideological embedding and impact of translation. (Hermans, p. 41).
Even-Zohar imagines the body of translated literature as a system in its own right, existing in varying relationships with original compositions. Both occupy “positions” in literary systems, whether “central” or “peripheral,” and both perform literary “functions,” whether “innovative” or “conservatory.” A minor literature—minor in relation to longer and more richly developed literary traditions—may assign translation a central role in spurring innovation. In a major literature, translation may be assigned a peripheral role, conservatively adhering to norms rejected by original writing (Venuti, p. 123).

He also distinguishes two lines for the role of translation within polysystem and argues that: 1. in cultures that are weak translations tend to play a primary role and 2. In cultures that are 'strong' translations tend to play a secondary role (Gentzler, 118). Moreover, in certain domains, at certain times, certain models, rules and norms are more evident than others, which is reminder of the hierarchies of power and of the power struggles that run through human societies. As social and cultural hierarchies change, new values, ideologies and structures prevail and new form of control, competition or patronage emerge, the models and norms change as well (Hermans). Here some leading writers produce the most important translations and translations become a leading factor in the formation of new model for the target culture (Munday)

Conclusion

As it was investigated throughout this paper, translator is always constrained or hailed by some ideological norms and considerations. According to Post-Marxism, ideology is considered as the core of conflict and struggle and it is a determining force that shapes individual's consciousness through interpellation or hailing of the subject and it transforms individuals into subjects. Interpellation is in fact the ideology's power to give individual identity by the prevailing forces of the society. Translations are considered ideological since the translator is always constrained by dominant ideology of the society and at the same time by the ideology of the writer. S/he is interpellated or hailed by ideology or as Robinson puts it, the translator is possessed by ideological norms. However, it is not always the case that the dominant hegemony of the society affects the translator's decision making; sometimes it happens that the translator or translation shapes the society's ideology, this is where translation occupies the central role within the literary system of the culture. Besides, translations are produced within a system of systems or what Ivan Zohar calls polysystem, according to which translation or any literary text is always interacting with other ideological, political, social systems of society. Or in other words, in Althusser's words, translation is overdetermined by different discourses including ideological, political, cultural systems of the target society, in other words, every situation has more than one determining factor. This term is Althusser's major
contribution to the theory of ideology by which he departed from crude Marxist's materialism.

References


Abstract

Reader-oriented criticism—a also referred to as reader-response criticism—emerged in the 1970s as a reaction to formalism and New Critic theories which advocated the 'text and text alone' approach as the only means of literary criticism and arriving at the only true unifying meaning of the text. Reader-oriented criticism maintains that the interpretive activities of readers, rather than the author’s intention or the text’s structure, explain a text’s significance and aesthetic value. Wolfgang Iser is one of the leading figures in the development of this type of literary reading who works within the phenomenological branch of reader-oriented criticism and has introduced two important concepts: namely the notion of textual 'gaps', which the reader is expected to fill experientially, and the notion of indeterminacy of meaning, which legitimizes various readings of the same text to produce various meanings of the text, although the reader's decisions of the meaning are framed by the text itself. The modern versions of reader-oriented criticism include psychological and theoretical accounts of the reader’s activity and sociohistorical accounts of a text’s interpretations or an author’s reception. The ideas of this literary criticism have also been incorporated in translation studies theories and strategies. In a broad sense, any translation theory which is inclined towards the target text or the target audience can fit in the domain of reader-oriented criticism. In what follows the principles of reader-oriented criticism and those of Iser will be reviewed. In the second part of this paper, a few of translation theories that share principles with Iserean criticism will be presented.

Keywords: reader-oriented criticism, Wolfgang Iser, translation theories.
**Reader-Oriented Criticism**

Having emerged as a reaction to formalism and structuralism, reader-response criticism, now largely known as reader-oriented criticism, concerns itself with reading processes and their relations with, among other things, specific elements in the text, the reader's life experiences, and the intellectual community to which s/he belongs (Bressler, p. 75). It is difficult to define the borders of the domain reader-oriented criticism covers, because any analysis of the act of reading or readers' responses easily fits in this field of criticism.

Unlike New Critics who believed that the timeless meaning of the text -what the text is- is contained in the text alone, reader-response theorists considered what the text does. They believed that even if the same reader read the same text on two different occasions, different meanings would probably be produced. This is due to the many variables contributing in the act of reading, including the knowledge one acquired during the interval between the successive readings, the personal experiences s/he gained, a change in mood between the textual encounters, or a change in his/her purpose of reading (Tyson, pp. 169-70).

Despite its roots in earlier theories, reader-oriented theory came to fore in the 1970s and maintained that what a text is cannot be separated from what it does. Although reader-oriented theory seems to apply to a diverse array of views of the reading process, its adherents seem to share the two fundamental beliefs (1) that the role of the reader cannot be omitted from his/her understanding of literature and (2) that readers do not passively consume the meaning presented to them by an objective literary text; rather they actively make the meaning they find in literature (Bressler, p. 81-2).

**Historical Development**

On the historical roots of reader-oriented theory, on page 708 of his *A History of Literary Criticism*, Habib states that "the role of the reader or audience of a literary work or performance has been recognized since classical times". Habib further explains on the same page that Plato was aware of how poetry affected people's passions and morality, and also their perception of the gods and reality. Plato believed that poetry could encourage irrational behavior from its readers, and could thus deviate them from the rational pursuit of truth. Holding a more tolerant conception of poetry, Aristotle incorporated the response of the audience into his famous definition of a properly structured tragedy: "such a tragedy must inspire the purgative emotions of fear and pity in the audience". The composition and expectations of the audience of literature were highly acknowledged in classical and medieval writings, as literature was deemed to be a branch of rhetoric, the art of persuasive speaking or writing. The powerful emotional impact of poetry on readers and their subjective response to literature and art was later highlighted in several Romantic and various nineteenth-century theories,
such as symbolism and impressionism. Other theories, such as feminism and Marxism, have also acknowledged that literature necessarily operates within certain social structures of class and gender, and it is always aesthetically and economically oriented towards certain kinds of audience. Readers' cognitive and historical engagement with literary texts was also examined in hermeneutic theories of Friedrich Schleiermacher, Martin Heidegger, as well as in phenomenological theories inspired by Husserl, such as that of Roman Ingarden.

New Critics had labored to hold the line against science and prove that their discipline was logical, detached, and above all, objective just as any rigorous science. They had worked hard to guard their critical practice from all the idiosyncrasy, emotionality, subjectivity, and impressionism that had made the literary enterprise vulnerable to attack by science. Reader-response theory was not only a reaction to formalism and objectivism, but also a revival of a long and diversified tradition that took account of the important role of the reader or audience in the overall structure of any given literary or rhetorical situation. Habib argues that there are elements of a reader-oriented outlook in the theoretical writings of Virginia Woolf, Louise Rosenblatt, and Wayne Booth. These figures were conscious of the certain strategies, adopted by literary authors, to create given effects in their readers or to guide their responses.

While poststructuralist schools, such as deconstruction, challenged the idea of the text's objectivity held by formalist and New Critics, it was in the 1970s that a number of critics at the University of Constance in Germany (the “Constance School”) began to formulate a systematic reader-response or “reception” theory. With its leading members being Wolfgang Iser and Hans Robert Jauss, the aesthetics of this school had its roots in hermeneutic and phenomenological traditions, as well as in the earlier thoughts of Alexander Baumgarten, Immanuel Kant, and Friedrich von Schiller (Habib, p. 709). A review of Iser's career and his phenomenological reader-oriented theories of the reading process is provided in the next section.

**Wolfgang Iser**

While structuralists and poststructuralists have remained focused on texts as objects, be they regarded as organized networks or decentered, differentiated networks, Wolfgang Iser has contributed significantly to the development of a competing tradition: that of meaning being generated in the process and experiences of reading (Lane, p. 168). Reader Response, or as Iser developed it and more accurately speaking, Aesthetic Response, has its origins in the development of the new ways of approaching literary and aesthetic texts that took place in Germany.

Two key texts by Iser that continue to interest critics are *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (1972), and
The Act of Reading: A Theory of Aesthetic Response (1976). In order to clarify what he means by 'the implied reader', Iser argues that the term incorporates both the prestructuring of the potential meaning by the text, and the reader's actualization of this potential through the reading process (Iser, 1974: xii qtd in Lane, p. 169). Iser suggests that between the norms of society and everyday life and the experience of reading a literary text, there is a gap that triggers an aesthetic response, structured by contemporary freedom from restricted everyday experience and the exercising of emotional and cognitive faculties. Iser's central term here is 'discovery': the implied reader discovers the gap between actual and fictional worlds, and this process while endlessly re-occurring, does have historical specificity (Habib, p. 725). The text thus replaces the familiar with the unfamiliar, and the reader has to work to fill in the interstices of meaning.

Iser suggests that the text created by the author be called the 'artistic text' and that text realized by the implied reader be called the 'aesthetic': the 'literary text' is that which exists somewhere between the two in the virtual realm that is actualized by the intersection of the artistic and the aesthetic. Lane brings a quotation from Iser when he says: 'A literary text must … be conceived in such a way that it will engage the reader's imagination in the task of working things out for himself, for reading is only a pleasure when it is active and creative' (Iser, p. 275). Habib explains that in an Iserean reading text's boundaries are now redrawn in relation not to a set number of inherent components, but rather, experientially: at one end of the scale lies the boundary of 'boredom' and at the other end the boundary of 'overstrain'. Iser argues that 'unwritten' and 'unspoken' aspects of the text draw in the reader, who in turn outlines what is only presented textually in ghostly form, yet nonetheless, is still controlled by the text's schemata (Habib, p. 728).

For Iser, the next question is whether this process can be adequately described, and to answer this he suggests that a 'phenomenological' approach is needed. By utilizing a phenomenological approach, Iser wants to move away from psychoanalytical models of reading, which he believes are too predetermined and restrictive; with 'phenomenological' analysis, Iser is able to examine textual/readerly processes via the construction of autonomous 'worlds' presented or performed by literary works (Blinker, p. 208). He does this with reference to Ingarden's analysis of 'intentional sentence correlatives' and Husserl's observation that 'every originally constructive process in inspired by pre-intentions, which construct and collect the seed of what is to come, as such, and bring in to function' (Iser, p. 277 qtd in Lane, p. 170). What joins these together is the phenomenological interest in time: literary sentences do not simply function as statements of fact, they foreshadow or indicate something that will follow, and thereby create an 'expectation'. Iser argues that the most successful literary texts do not simply fulfill such expectations in a didactic and simplistic manner, rather, they continually modify them (Blinker, p. 206). On the
role of the reader in this, Blinker explains that the reader is drawn into the text experientially as the text continually produces or 'opens up' a horizon of possibility, which will be modified or changed as the text proceeds; but this is not a passive process – the reader responds creatively via memory and changed circumstances, through a feeling of involvement in the text's performativity and world-creating in the virtual 'reality' of the intersection of text and reader. Thus, repeated readings of a text create new time sequence: not just new insights, as such, but new ways of mapping and experiencing the time and space of the virtual 'reality' of the reading process.

Despite the criticism against reader-oriented and Iserean theories, Iser continues to appeal to many critics who are looking for a rigorous alternatives to high theory, while wishing to accommodate and incorporate notions of performativity and dynamic text-reader interactions. It is also worth taking a look at the position reader-oriented and specifically Iser's theory occupy in the realm of translation studies.

**Iserean Reader-Oriented Theory and Translation**

Translation is most commonly thought of as a practical activity that involves turning one language into another. It must be noted that this definition does not reduce translation to a mere linguistic transfer, for language is a reflection of history, culture, values, and beliefs. This explains the turn of attention for linguistics to pragmatics and cultural studies in the development of translation strategies and theories. With the converge of cultures as the process of globalization takes place, an important function of translation remains that of mediating between cultures, of enabling intercultural comprehension and hence communication. The communicative approach to translation study in which the TT (Target Text) reader’s response is concerned, to a certain extent, turns out to be of domestication (Venuti, p. 141). Naming the other extreme 'foreignization' (i.e. ST-orientation), Venuti proposes to analyze necessity of domestication and explore its theoretical base in search of the reader’s psycho-cognitive nature in text processing, in particular, the reader’s potential schemata refreshment upon the interaction of text and linguistics. This proposal has implications for translation activity, translation assessment, and even translation studies as a whole.

Hatim and Munday maintain that differences in translations can generally be accounted for by three basic factors in translating (1) the nature of the message, (2) the purpose or purposes of the author and, by proxy, of the translator, and (3) the type of audience (165). It is fair to claim that translation strategies that are TT audience-focused somehow draw into reader-oriented criticism, aiming to elicit from the TT readers a response equivalent to that of the readers of the original text.
It must be noted that earlier translation theories were mainly linguistically-oriented ST-focused ones which applied the theories of linguistics to their notion of translation. Despite of his linguistically-oriented approach, probably the first scholar who scientifically sought to examine the target audience's response towards that translated work was Eugene Nida.

**Nida’s Equivalent Effect**

As Saussure states language has two facets, one to do with the linguistic system (a fairly stable *langue*), the other with all that which a speaker might say or understand while using language (a variable *parole*) (Bressler, p. 102). In *parole*-oriented translation theory and practice, we are concerned not so much with the systemic similarities and differences between languages as with the communicative process in all its aspects, with conventions (both linguistic and rhetorical) and with translation as mediation between different languages and cultures (Hatim and Munday, p. 27).

Hatim and Munday believe that although Nida was inspired by Chosmky, it is in fact within the domain of the parole-oriented approach that Nida’s central thesis concerning equivalence and text receiver response may best be understood. This approach bears resemblance to Iser concern of what the text does to its readers and how meaning is evolved in each reading process. Raising these issues from an essentially socio-linguistic perspective has helped significantly in widening the focus on the analysis of ‘meaning’ to take into account a variety of textual, contextual and cultural factors seen in relation to the translation process. While still working within dynamic equivalence as a general framework, translators and translation analysts have explored a number of new avenues in an attempt to achieve dynamic equivalence and attain the promised ‘fluency’ without necessarily sacrificing authenticity (Hatim and Munday, p. 163).

Hatim and Munday refer to a guide for practical translators, in which the following counter arguments were forcibly put: “To begin with, who is to know what the relationship between ST message and source-culture receptors is? For that matter, is it plausible to speak of the relationship, as if there were only one; are there not as many relationships as there are receptors? And who is to know what such relationships can have been in the past? In any case, few texts have a single effect, even in one reading by one person (Dickins et al., p. 30 qtd in Hatim and Munday, p. 258). As Hatim and Munday suggest Nida would probably respond by suggesting that ‘audience’ is such an unknown quantity in any case, and that, guided by a perspicuous reading of the ST and a keen eye on TT comprehensibility, translators have always fared well.

What seems to be missing in Nida’s theory is the impact of the source or target society's hegemony and the ideology of the original author or the translator. This aspect has been covered in the TT-oriented approach of Toury and his concept of norms.
Norms of Translation and the Concept of Re-translation

Norms in translation has had many uses in Translation Studies, but its most influential has been through the descriptive translation theorists, notably Gideon Toury, who view norms as translation behavior typically obtaining under specific socio-cultural or textual situations (Toury, pp. 54–5 qtd in Hatim and Munday, p. 95). These TT-oriented norms encompass not only translation strategy but also how, if at all, a TT fits into the literary and social culture of the target system. Other norms are those proposed by Chesterman (1997), namely ‘product and expectancy norms’ (governed by the readers’ expectations of what a translation should be) and ‘professional norms’ (governing the translator and the translation process) (Baker, p. 165). As the term suggests, expectancy norms correlate with Iser's 'horizon of expectation' for they determine whether the translation fulfills reader's expectations and whether the translation will find a place in the literary canon of the receptor culture.

It appears to me that with changes in the norms of the target society, which may be due to temporal, ideological or other social factors, what target audience deem as acceptable translation (Toury's term for target-oriented translation) (Munday, p. 114) may also change, and it can one of the reasons for the necessity of re-translations. The other factor which may necessitate different translations of the same text to occur diachronically or synchronically is the very fact of Iser's 'indeterminacy of meaning. This indeterminacy makes translations necessarily differ from each other.

Text Types, TAP, and the Process of Reading

Reiss believes that the text type determines the translation strategy and the function of language and the response it is supposed to elicit from readers (Munday, p. 73). Researching TL preferences is obviously crucial, but, as translators working to deadlines under pressure, rarely if ever can we afford such luxuries. Hatim and Munday therefore suggest that we must therefore opt for a heuristics of some kind, a practical way of assessing likely target reader response. Text type and textual practices related to such macro-structures as genre are important parameters for making this heuristics less subjective (293). The text type not only determines the kind of translator's reading but it also gives clues to readers as what to expect of the text, aspects that relate to Iser's reader-oriented principles.

Another technique that can help concretize the reading process that takes place in a reader's mind is the Think-Aloud-Protocol, abbreviated TAP. TAP falls within Holmes' process-oriented descriptive branch on the map of translation studies (Munday, p. 11). Process-oriented DTS concerns itself with the process or act of translation itself. The problem of what exactly takes place in
the ‘little black box’ of the translator’s ‘mind’ as he creates a new, more or less matching text (i.e. a new reading of the ST) in another language has been the subject of much speculation on the part of translation’s theorists, but there has been very little attempt at systematic investigation of this process under laboratory (Hatim and Munday, p. 128). As a research technique, in addition to accessing the translator’s thoughts (the first reader the ST in the TL society), Think-Aloud Protocols may be useful in gathering empirical evidence from reader response (Hatim and Munday, p. 277).

**Gutt’s Relevance Theory and Iserean Gaps**

Form vs. function (or how something is said vs. what is intended by it) has been a central theme in the discussion of translation strategy. Gutt's relevance model has presented itself as a cognitive-linguistic alternative to formal vs. dynamic equivalence models which had signaled a shift from the form of the message to the no less problematic idea of response (Munday, p. 172). Relevance research has certainly shed light on a number of important issues including the role of such mechanisms as ‘inference’. However, according to Hatim and Munday it is perhaps fair to say that relevance research has in turn raised more questions than it could answer. It has questioned the value of working with such concepts as ‘intended readership’ and ‘equivalent effect’, and has shown little concern with textual criteria such as genre membership. Yet, the formal vs. dynamic distinction and the role of templates such as ‘text type’ in achieving resemblance have always featured as they are bound to do in accounts of the translation process informed by the relevance model itself.

Cognitive-linguistic analysis of the translation process has shifted the focus from texts to mental processes. Translation is seen as a special instance of the wider concept of communication, and this, together with the decision-making process involved, is accounted for in terms of such coherence relationships as ‘cause and effect’. These relations underpin the process of inferring, a cognitive activity taken to be central to any act of communication and thus crucial in any act of reading or translation (Gutt, p. 1991 qtd in Hatim and Munday, p. 60).

Within Relevance Theory, communication is usually sparked off by a ‘stimulus’, verbal or otherwise. These stimuli guide the hearer (or reader) through the maze of what one could infinitely mean. The ultimate aim is to enable the hearer to reach the speaker’s ‘informative intention’. This process is facilitated by the crucial ability of language users to convey and analyze inferences from the interaction of a range of stimuli (Hatim and Munday, p. 62). To the relevance theoretician, context involves those assumptions which language users mentally entertain vis-a-vis the world. The set of such assumptions surrounding utterances is referred to as the cognitive environment in which language and situation would certainly be important but only if they yielded the kind of explicit and implicit information which would significantly
enhance interpretation without involving the audience in unnecessary effort. Levi calls this effort the mini/max strategy (Munday, p. 62). Relevance theory seems to bear most resemblance to Iser's theory for it views the text as a stimulus to create certain effect in the reader. The amount of textual information is also determined by the amount of the experience (be it textual or non-textual) the reader and the author share. The greater the shared knowledge and experience between the author and the reader is, the more implicitly the content will be organized. This view explains why translations are usually more explicit than original text have a greater degree of redundancy (Klaudy, pp. 81-2). As a matter of fact, the target text readers' experiences and knowledge differ from those of the author. It means that TT-readers would probably not be able to fill many of the gaps in fail in their process of inferring. The translator often tries to compensate for such gaps by making implicit information explicit for the target audience and hence produce a lengthier, more redundant and less attractive translation (Klaudy, p. 82).

Conclusion

Reader-oriented criticism encompasses a broad domain in literary studies and borrows concepts from other areas as well. Despite the minor diversities among the scholars in this field, they all agree that the role of the reader is of immense importance in the process of reading and development of the text's meaning(s). Rejecting the ideas of formalism and New Criticism, reader-oriented theories acknowledge that reading is an experiential practice that results in the creation of a different or new aspect of the text's meaning. Being one the leading figures in the phenomenological study of reader-oriented criticism, Wolfgang Iser believed in indeterminacy of meaning and defined the notion of 'gaps' that need to be filled by the reader. The gaps will be filled differently each time the text is read by the manners in which the gaps can be filled are framed by the text. Iser's ideas may not have been directly incorporated with translation studies, but many target-oriented translation theories share principles with Iser. Nida's concept of 'equivalent effect', Toury's notion of 'norms' and 'acceptable' translation, Chesterman's 'expectancy' norms, Reiss' text types, the Think-Aloud-Protocol, and most significantly the concept of 'explicitation' in translation and Gutt's relevance theory all can easily go in partnership with reader-oriented criticism in general and Iserean theories in particular.

References


TEFL
Biography

Coming from a very diverse part of New York City, Firsten learned to appreciate people from various religious, cultural, and language groups early on in life. After college, that appreciation led him to serve in the Peace Corps, where he developed his love for language teaching.

After settling in Miami, Florida, Firsten served as Head Instructor in the Barry College Intensive English Program for five years, as Associate Director of the English Language Institute at Florida International University for another five years, and as an ESOL instructor for immigrants and refugees for over twenty years in adult public education. He was also greatly involved in teacher training over the years and authored a number of student textbooks and teacher reference books in the field of TESOL besides doing some work in editing.

Firsten wrote an ongoing column in ESL Magazine for many years called “The Grammar Guy” and another ongoing column for many years for the international organization TESOL called “Grammatically Speaking,” answering grammar and usage questions sent in by readers. In addition, he was co-moderator on an international Web forum called The Azar Grammar Exchange, where he would also answer grammar and usage questions for English teachers. Now retired, Firsten currently contributes to an online blog called “Teacher Talk” at AzarGrammar.com, and he works as a copy editor from time to time.
His books include:

- Real Life English Grammar, Books 1 & 4, Steck-Vaughn 1991
- Troublesome English Workbook (with Patricia Killian), Prentice-Hall 1994
- Contemporary English, Workbooks 1 – 4 (with Gerry Strei), McGraw-Hill 2003, 2004
- Grammar Connection: Structure through Content, Thomson-Heinle 2008

He has edited:

- Hemmert, A. & Kappra, R., Out and About: An Interactive Course in Beginning English, Owl Publishing 2004
A Critical Discourse Analysis of NYTimes and Washington Post: A Case of Collocations

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Abstract
Critical Discourse Analysis is the method used in newspaper analysis, which gives interpretations of textual meaning situating the text in the context of its use (Richardson, 2007). Every content in the newspapers is a matter of choice, which reveals the ideology underlying the news (Bhatia, 2006; Lu, 2002; Morley, 2008). In this study a qualitative analysis of the collocations used in the two newspapers online (New York Times and Washington Post) is conducted. The corpora in this study help to identify the ideologies hidden in the media in the United States with regard to Iran, considering the recurrent patterns existing in the texts. From these two newspapers, twenty excerpts are chosen which are nearly on the same topic (about the nuclear energy in Iran and the oppositions after the elections). The results of the collocation analysis of the texts revealed the concerns of the two newspapers and the hidden ideologies they bear.

Keywords: Critical Discourse Analysis (CDA), newspaper discourse, collocation.
Introduction

Critical Language Study (CLS) “analyses social interactions in a way which focuses upon their linguistic elements, and which sets out to show up their generally hidden determinants in the system of social relationships, as well as hidden effects they may have upon that system” (Fairclough, 2001). So “for CLS, the conception of language we need is that of discourse, language as a form of social practice” (Fairclough, 2001). What this means is “firstly, that language is a part of society, and not somehow external to it. Secondly, that language is a social process. And thirdly, that language is a socially conditioned process, conditioned that is by other (non-linguistic) parts of society” (Fairclough, 2001). Those working in the critical approach to discourse analysis are mainly concerned with “ideology and social belief”, trying to examine the “use (and abuse) of language” for its hidden ideologies and beliefs (Widdowson, 2007).

Critical Discourse Analysis “is seen as critical in the sense that it emphasizes this social engagement, and in the sense that its proponents emphasize reflexivity and recognition of the unavoidability of researcher bias” (Forest, 2007). There are some assumptions underlying CDA which are stated by Kress (1989, as stated in Wodak, 2002):

- language is a social phenomenon;
- not only individuals, but also institutions and social groupings, have specific meanings and values that are expressed in language in systematic ways;
- texts are the relevant units of language in communication;
- readers/hearers are not passive recipients in their relationship to texts;
- there are similarities between the language of science and the language of institutions, and so on.

CDA is the method used in newspaper analysis, which gives interpretations of textual meaning situating the text in the context of its use (Richardson, 2007). Fairclough (2001) believes power relations in newspapers are usually hidden, hence the importance of running a critical analysis of these hidden ideologies in newspapers. The “nature of power relations” in media discourse are so that “producers exercise power over consumers in that they have sole producing rights and can therefore determine what is included and excluded, how events are represented, and … even the subject positions of their audience” (Fairclough, 2001). One way to examine the newspapers critically is the use of corpus studies. Corpus-study has been used in approaches to discourse analysis and critical discourse analysis since they help provide the “meaning-in-context”. It can reveal the recurrent patterns in newspapers with regard to a specific issue. The patterns may be observed with looking at how a specific word in news can collocate with others since “a single word does not contain meanings in any componential way, but rather words and phrases mean what they do by virtue of often idiomatic relationships to other words and phrases” (Forest, 2007). “Words
can be studied by “presenting them in the company they usually keep—that is to say, an element of their meaning is indicated when their habitual word accompaniments are shown”. (Firth, in Palmer, 1968 as stated in Forest, 2007) So a way of knowing the “relational difference” between words is looking at their collocations, i.e. words that usually co-occur with it (Fairclough, 2003).

**Review of Related Literature**

Critical Discourse Analysis (CDA) as defined by Van Dijk (1998) “is a type of discourse analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in the social and political context.” CDA has its roots in “classical Rhetoric, Text linguistics and Sociolinguistics, as well as in Applied Linguistics and Pragmatics” (Wodak, 2002), hence its being an interdisciplinary field. Critical linguistics tries to mix the ideas of Halliday in linguistics and the language functions of ideological processes in the social theory (Fairclough, 1992). “Halliday's work stresses that language cannot be disassociated from meaning. Systemic-functional linguistics (SFL), as its name suggests, considers function and semantics as the basis of human language and communicative activity.” (Ramirez, 2004). The other side to a critical analysis is the notion of ideology together with “power, hierarchy and gender” which are all considered as relevant for “interpretation or explanation of text” (Wodak, 2002). “Ideology refers to social forms and processes within which, and by means of which, symbolic forms circulate in the social world. Ideology, for CDA, is seen as an important means of establishing and maintaining unequal power relations (Wodak, 2002). “Power in discourse is to do with powerful participants controlling and constraining the contributions of non-powerful participants” (Fairclough, 2001). “The principal aim of CDA is to uncover the opacities in discourse which contribute to the exercise, maintenance or reproduction of unequal relations of power” (Fairclough and Wodak, 1997, p. 258 as stated in Rahimi & Sahragard, 2006).

Ideologies are closely linked to power, because the nature of the ideological assumptions embedded in particular conventions, and so the nature of those conventions themselves, depends on the power relations which underlie the conventions; and because they are a means of legitimizing existing social relations and differences of power, simply through the recurrence of ordinary, familiar ways of behaving which take these relations and power differences for granted (Fairclough, 2001, p.2)

“Thus, the defining features of CDA are to be seen in its concern with power as a central condition in social life, and in its efforts to develop a theory of language which incorporates this as a major premise.” (Wodak, 2002) Discourse practices can have “ideological effects” by revealing “unequal power relations”
between two groups (Wodak, 2002). But people have a role in such power relations:

Institutional practices which people draw upon without thinking often embody assumptions which directly or indirectly legitimize existing power relations. Practices which appear to be universal or the dominant bloc, and to have become naturalized, where types of practice, and in many cases types of discourse, function in this way to sustain unequal power relations, I shall say they are functioning ideologically. (Fairclough, 2001, p. 27)

There are different approaches to a critical analysis. Norman Fairclough has emphasized the value of close textual analysis to social sciences in general, and has attempted to operationalize Foucault in explicitly linguistic terms (Forest, 2007). Fairclough (2001) approaches CDA from the “common sense” assumptions that underlie what people say but of which they are not usually aware. He also mentions three dimensions to CDA:

- Description is the stage which is concerned with formal properties of the text.
- Interpretation is concerned with the relationship between text and interaction – with seeing the text as the product of a process of production, and as a resource in the process of interpretation.
- Explanation is concerned with the relationship between interaction and social context – with the social determination of the processes of production and interpretation, and their social effects” (pp.21-22)

“Teun van Dijk’s … CDA work has its foundations in discourse processing and text linguistics and places great emphasis on the role of mental models of various sorts in manipulating the reader” (Forest, 2007). “Van Dijk (2001) pinpoints that CDA intends to focus on the ways social dominance is secured, sustained and/or reproduced through the manipulation and construction of particular discourse structures” (Rahimi & Sahragard, 2006). Van Dijk’s theoretical framework consists of concepts like macro vs. macro, power as control, access as discourse control, context control, and the control of text and talk and mind control. CDA should “bridge the gap” between the two approaches to analysis: micro- and macro-level. Concepts such as “language use, discourse, verbal interaction and communication” belong to micro-level analysis and those like “power” and “dominance” are part of macro-level analysis (Van Dijk, 1998). “Ruth Wodak’s … discourse-historical approach emphasizes the interpretation of discourse in its historical and cultural contexts and gives attention to ethnographic concerns” (Forest, 2007).

“Discourse studies are often corpus-based and there has been a strong tendency towards formal, quantitative and automatic (content) analysis of such
big data-sets, often combined with critical ideological analysis” (Van Dijk, 1998). Corpus linguistics “works with enormous samplings of authentic discourse, moving emphasis from the word or sentence to the pattern, which often tends to suggest cognitive or social attitudes” (Beaugrande, 2006).

CDA is also the method used in newspaper analysis which gives interpretations of textual meaning situating the text in the context of its use (Richardson, 2007). Power relations in mass media are hidden and not often clear (Fairclough, 2001). Every content in the newspapers is a matter of choice which reveals the ideology underlying the news. The most obvious difference between face-to-face discourse and media discourse is the ‘one-sidedness’ of the latter. In face-to-face interaction, participants alternate between being the producers and the interpreters of text, but in media discourse, as well as generally in writing, there is a sharp divide between producers and interpreters – or, since the media ‘product’ takes on some of the nature of a commodity, between producers and ‘consumers (Fairclough, 2001, p.41).

The other difference is that in face-to-face interaction, adaptation takes place as a result of feedback from the interactions, while media discourse should take place without any idea of who the audience are and so no adaptation results (Fairclough, 2001).

Media discourse reveals the “hidden agenda” of a specific group (for example, government officials who are usually interviewed rather than a simple worker); “the media operate as a means for the expression and reproduction of the power of the dominant class and bloc” (Fairclough, 2001). Media institutions often purport to be neutral, in that they provide space for public discourse, reflect states of affairs disinterestedly, and give the perceptions and arguments of the newsmakers. Fairclough shows the fallacy of such assumptions, and illustrates the mediating and constructing role of the media with a variety of examples (Wodak, 2002).

A lot of studies have been conducted in the field using either the different approaches mentioned above or a corpus-study approach to CDA. Corpus-study has been used in approaches to discourse analysis and critical discourse analysis since they help provide the “meaning-in-context”, but the number of the studies done in the field is still meager. Using VanDijk’s framework, Rahimi and Sahragard analyzed the discourse of emails by different religious and political groups with regard to the death of Pope. “The CDA of the e-mails written about the Pope has underscored the fact that ideological manipulations are expressed, enacted, sustained and, at times, inculcated through discursive structures.” Morley (2008) examined the relationship between language and concepts of ideology and power in society concluding that the development of a ‘critical linguistic awareness’ is important. Also Bhatia (2006) analyzed the textual data of press conferences. His study revealed three themes, the influence and power
for persuasion being a case in point. Lu (2002) compared two corpora of Chinese and American news on a same theme, which revealed the different socio-ideological contexts underlying their production.

**Collocation**

Collocation plays an important role in theoretical frameworks like “Firth’s contextual theory of meaning”, “Sinclair’s theory of multi-word units and the lexical item”, and “Hoey’s theory of lexical priming” (Forest, 2007).

“Collocation is the above chance co-occurrence of two word forms within a pre-specified span (Sinclair, 1991 as stated in Gabrielatos, 2008). It is a formal relation. The strength and statistical significance of the co occurrence are statistically calculated. The calculation takes into account the frequencies of the node (the word in focus), the collocate, and the collocation (Gabrielatos, 2008).

Most collocation studies consider the node word (the word in question) and the span (words that come together with the node word, usually four words to the left and four to the right of the node), which reveal the collocation at a rate that is greater than chance alone (Forest, 2007). “Coordinated arrangements of wordings, phrasings, texts, and actions are used by participants to signal preferred interpretations for an utterance in a particular context.” (Forest, 2007). Forest (2007) studied the notions “(text-statistical) collocation, colligation, semantic preference, and semantic prosody” in his study of Bush’s interview on his visit to a summit in Ireland.

The present study aims at comparing two newspapers in the United States (NYTimes and Washington Post) which are claimed by some to be from two different parties using a corpus-based approach to critical discourse analysis to uncover their underlying ideologies with regard to Iran. So the following questions are raised:
- What are the two newspapers' ideologies toward Iran?
- Will the two newspapers hold different ideologies toward Iran?

**Methodology**

In this study the narrowly defined concept of collocation (as the co-occurrence of words occurring in a text), which is statistically bound, and also the broader view of text juxtaposition is taken. In investigating the collocation both orthographic forms of the words and the inflectional variations of the words are considered. The node word *Iran* (and its derivational form ‘Iranian’ or the words referring back to it like ‘the country’) is considered in this study and its collocations (four or more words before and after the specified node word) used in the 22 excerpts from both newspapers are analyzed.
Corpus

The corpora in this study help to identify the hidden ideologies, if any, in the media in the United States with regard to Iran, considering the recurrent patterns existing in the chosen texts in the news excerpts found in the two newspapers.

This corpus consists of 22 texts (news excerpts) from two newspapers in the United States: New York Times and Washington Post. The main topics of the news chosen are mainly the same (about the nuclear energy in Iran and the oppositions after the elections). All the news excerpts were taken from the two newspapers’ sites in the Internet with searching the word Iran in the news, considering the word in both the headline to the news and the news themselves.

The headlines to the news in the two newspapers are as follows:

News excerpts found in NYTimes:
- Iran Lashes Out at West Over Protests
- Iran Says It Would Swap Nuclear Material With West in Turkey
- Updates on Protests and Clashes in Iran
- Defiling of Pictures of Khomeini Divides Iran
- Nuclear Memo in Persian Puzzles Spy Agencies
- What to Do About Iran
- Gates Says U.S. Lacks a Policy to Thwart Iran
- Film Director Pays for Supporting Iran Protests
- Iran Mutes a Chorus of Voices for Reform
- Iran, Sanctions and the Memo
- Congress Asks for Sanctions Against Iran

News excerpts found in Washington post:
- Car of Iran Opposition’s Mousavi attacked: report
- Iran cleric’s funeral becomes opposition protest
- Iran funeral ends with anti-government slogans: website
- Iran makes new bid for improving ties with Arabs
- Iran nuclear trigger report fabricated: Ahmadinejad
- McCain says sanctions have to be tried with Iran
- Iranians mourn Grand Ayatollah Montazeri, and protest
- Iran nuclear negotiator calls for atomic arms ban
- Oil firm above $73 as Iran-Iraq tensions ease
- Pentagon must ready Iran options: top U.S. officer
- Top US officer: Force must be option for Iran
Analysis

The researchers looked for all the occurrences of the word Iran in the 22 excerpts and then tried to find collocates (four or more words before and after the word) of that node word. Collocates mostly occurring with the node word were then counted. The frequency counts of collocates in both newspapers are given in the following section. The data were then qualitatively analyzed in order to find the apparent ideologies hidden in the news and also to find out if the two newspapers were different in their ideologies.

Results and Discussion

The semantic preferences in the texts in newspapers are evidences for the ideological fronts in them, which can be apparent in collocations used with specific words. In this study within the news related to Iran, this node word was used 145 times in New York Times and 76 times in Washington Post. A quick analysis of the news in the two newspapers and also the frequency of the word ‘Iran’ revealed that New York Times was more concerned with the news about Iran than Washington Post. Generally speaking the news in New York Times are about Iran’s having or trying to make a nuclear bomb/weapon, the sanctions that were leveled against Iran, the oppositions after the election, dealing with these issues in details and step by step with each incident happening in Iran. These words (esp. bomb and weapon) were mostly used as background information, as if they really were and the smallest incidents in the oppositions fore grounded and highlighted. On the other hand, the news found in Washington Post were not that much detailed or harsh (for example, using ‘nuclear program’ rather than ‘nuclear bomb/weapon’), though they included nearly all the matters found in New York Times. What was noticed in a quick look at the news was that direct quotes, rather than retelling of the news, were mostly used where it was to talk about the incidents happening in Iran. The collocational profile for the word “Iran” is shown in the following tables for each of the newspapers:

Table 1: Collocational profile for Iran (in New York Times)

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Collocates</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td>Nuclear bomb/weapon</td>
</tr>
<tr>
<td>13</td>
<td>Sanction/s</td>
</tr>
<tr>
<td>7</td>
<td>Protest/s</td>
</tr>
<tr>
<td>6</td>
<td>Opposition/s</td>
</tr>
<tr>
<td>2</td>
<td>Human rights</td>
</tr>
</tbody>
</table>
Table 2: Collocational profile for Iran (in Washington Post)

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Collocates</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>Nuclear (bombs/weapons)</td>
</tr>
<tr>
<td>6</td>
<td>Opposition</td>
</tr>
<tr>
<td>4</td>
<td>Sanctions</td>
</tr>
<tr>
<td>3</td>
<td>Protest</td>
</tr>
<tr>
<td>3</td>
<td>Slogan</td>
</tr>
</tbody>
</table>

As can be seen from the frequencies, the words related to the nuclear energy with a negative reaction to it (nuclear bombs/weapons) earned the most number of frequencies in both of the newspapers, with the sanctions and protests gaining the next levels nearly in both of them.

The news found recently in the two newspapers New York Times and Washington Post about Iran have been mainly about the nuclear program and the oppositions after the election. The corpus in this study included eleven news excerpts from each of these two newspapers. In this study the researcher analyzed collocates of the word “Iran” in order to answer the two research questions asked in the beginning of the study. To answer the first question, the news were analyzed and the collocates of “Iran” were separated from the rest of the text (Appendix 1). Then the words most frequently used with the node word were considered. The results of the analysis of the frequency data revealed that the issue the two newspapers are mainly concerned with is the nuclear program in Iran. The collocates of the word “nuclear” have a negative load (bomb/weapon) which is hidden in the news excerpts by backgrounding such information. Also the two newspapers tried to misrepresent (mainly in the case of New York Times) and to some extent augment the oppositions occurring after the elections.

The two newspapers were different to some extent, however. New York Times dealt more with the issues in Iran, giving news about the details of the oppositions and also about the nuclear program in Iran. The news in this newspaper was voiced by the editors and newspapers by backgrounding some information and foregrounding others that might not have been considered that much important in Iran. However, a cursory search in the news in Washington Post revealed less news related to Iran. Also the analysis of the news revealed that they were seldom voiced by the editors and news writers and were mainly direct quotations from the head members of the countries. The collocations of the node word; however, did not reveal much difference in ideology between the two newspapers.
References


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Appendix (The Corpus)

**NY Collocations** (Data from 10 excerpts)

1. What to Do About *Iran*
   - Waffling on sanctions against *Iran*
   - containment of a nuclear *Iran* rather than initiating a violent action
   - sanctions that would inevitably hurt the *Iranian* people
   - Both attacking *Iran* and crippling sanctions
   - What *Iran* would do with a bomb
   - A successful attempt for a regime change in *Iran*, building on the vast discontent there
   - impact of the military rise of *Iran*

2. U.S. Lacks a Policy to Thwart *Iran*
   - policy for dealing with *Iran*’s steady progress toward nuclear capability
   - sanctions fail to force *Iran* to change course
   - dealt with secret operations against *Iran*, or how to deal with Persian Gulf allies
   - planning for many possible outcomes regarding *Iran*’s nuclear program
   - On *Iran*, we are doing what we said
   - absence of an effective strategy should *Iran* choose the course that many government and outside analysts consider likely
   - *Iran* could assemble all the major parts it needs for a nuclear weapon
   - *Iran* could remain a signatory of the Nuclear Nonproliferation Treaty
   - the United States might contain *Iran*’s power if it decided to produce a weapon
   - one of the terrorist groups *Iran* has supported
   - full range of contingencies with respect to *Iran*
   - the United States was willing to allow *Iran*’s program to proceed
   - there was a line *Iran* would not be permitted to cross
   - the United States would ensure that *Iran* would not “acquire a nuclear capability
   - difference between a nuclear-capable *Iran* and one that had a fully developed weapon
   - intelligence agencies might miss signals that *Iran* was taking the final steps toward producing a weapon.
   - he cautioned that *Iran* had run into production difficulties
   - the memo after *Iran* had let pass a 2009 deadline
to bring new sanctions against *Iran* have struggled

- revelation by Mr. Obama in September that *Iran* was building a new uranium enrichment plant
- galvanize other nations against *Iran*, but the reaction was muted
- fruitless diplomatic talks with *Iran* over a plan
- coalition of nations to isolate *Iran* and pressure it to live up to its obligations
- *Iran* could produce bomb-grade
- to contain the influence of *Iran* and counter its missiles

3. *Iran* Lashes Out at West Over Protests

- *Iran* continued to arrest opposition members
- Gass, was summoned to the Foreign Ministry over Britain’s “interference into *Iran*’s internal affairs
- *Iran* sought to cast Britain as a major instigator of the unrest that followed
- some *Iranians* living abroad — many of whom fled the country
- A group called United4Iran, a network of *Iranians* around the world who came together after the June protests
- Hadi Ghaemi, one the organizers for United4Iran
- highlighting the human rights situation in *Iran* and the three figures that are behind it
- United4Iran also posted a statement from Ms. Ebadi
- Ms. Ebadi, who left *Iran* right before the election

4. *Iran* Says It Would Swap Nuclear Material With West in Turkey

- *Iran* would be willing to swap
- United Nations proposal aims to reduce *Iran*’s stockpile of low-enriched uranium
- to ease concerns that *Iran* could build a nuclear weapon
- Turkey, which is a neighbor of *Iran* and has good relations with the West
- *Iran* “does not have a problem with Turkish soil”
- Davutoglu welcomed the Iranian announcement
- Solution to the standoff over *Iran*’s nuclear program
- *Iran* had previously said that it would accept
- demanded that *Iran* accept the terms of the United Nations-brokered plan
• Iran would export its low-enriched uranium for further enrichment in Russia. The rods, which Iran needs for a research reactor in Tehran, temporarily leave Iran without enough stockpiles to further enrich the uranium into the material for a nuclear warhead. Iran says it has no intention of building a bomb. Iran has proposed swapping material in batches, insisted on a simultaneous swap inside Iran, or threatened to produce the fuel rods on its own. West needed to prove its good intentions toward Iran first. Iran is able to produce the fuel on its own, Mr. Mottaki said, adding that Iran is still ready for talks with the West. United Nations has demanded that Iran suspend all enrichment. Iran has also announced that it intends to build 10 new uranium enrichment sites.

5. Film Director Pays for Supporting Iran Protests
• an internationally celebrated Iranian director who openly sided with opposition protesters
• Iran’s most famous filmmaker, Abbas Kiarostami, called for Mr. Panahi’s release
• a Tehran prosecutor had told Iranian state news agencies
• , the International Campaign for Human Rights in Iran reported
• A newspaper close to the Iranian government reported at the time
• Mr. Panahi, whose recent films have been banned in Iran
• he expressed solidarity with Iran’s opposition at the opening of
• Agha Soltan, an Iranian protester whose on-camera shooting made her an icon of the movement.
• a group of Iranian women who want to be allowed to watch a soccer match
• Tehran Times, an English-language newspaper supported by Iran’s government
• “Iranians didn’t get to see it until it was pirated.”

6. Iran Mutes a Chorus of Voices for Reform
• The Iranian authorities on Monday suspended two prominent opposition political parties
• the country’s hard-line rulers aim to crush any official political representation
The opposition parties, the Islamic Iran Participation Front and the Mujahedeen of the Islamic Revolution
Banned... Bahar,... accusing it of spreading doubts about last June’s presidential election and questioning Iran’s Islamic system of government
on charges of conspiracy and propaganda against the Iranian government

7.
- Iran, Sanctions and the Memo
- Obama predicted, Iran may finally face new United Nations sanctions for its illicit nuclear program
- He has bolstered American credibility with his — since rebuffed — offer to engage with Iran
- international corporate interests to eschew business in economically strapped Iran
- Italy claim they are planning to end new investments in Iran
- Deutsche Bank and HSBC have said that they are withdrawing from Iran
- companies have said they would no longer supply gasoline to Iran
- ways to tighten their own sanctions on Iran
- Iran is especially vulnerable now
- that will force Iran to abandon its nuclear ambitions
- How will the world contain Iran if it actually produces a weapon?
- Washington and its allies do if Iran acquires all of the parts but decides to stop just short of that?

8.
- Congress Asks for Sanctions Against Iran
- impose “crippling” sanctions on Iran with or without United Nations action.
- for “tough and decisive measures” against Iran and asks Mr. Obama to fulfill
- his “power to prevent Iran from obtaining a nuclear weapon.”
- attempted to engage the Iranian regime for over a year
- impose tough new sanctions on Iran
- agenda of nonproliferation than Iran
- Armed Service Committee that Iran could produce bomb-grade fuel for at least one nuclear weapon within a year.
- package of sanctions against Iran for what it has called repeated violations of the Nuclear Nonproliferation Treaty
- must be tough enough to get the attention of Iranian leaders
• Iran was not present at the two-day conference in Washington.
• Do business with companies that contribute to Iran’s development of petroleum resources
• Congress step up and pass Iran Petroleum Sanctions Act

9.
• Defiling of Pictures of Khomeini Divides Iran
• Iran’s six-month-old political crisis flared up again
• Thousands of students clashed with Basij militia members at universities across Iran, in the largest protest rallies in months
• thousands of government supporters protested across Iran, denouncing the supposed desecration of the pictures
• But several Iranians expressed doubt about the government’s version of events
• “wholly suspicious” and condemned Iran’s state station for “wounding the spirit of the people” by broadcasting them.
• Moussavi and others from his generation now at the helm of the opposition were out of step with many of those they were ostensibly leading, some Iran experts said
• diplomat with years of service in Iran who asked not to be identified in accordance with diplomatic protocol.
• Thousands of students clashed with Basij militia members at universities across Iran, in the largest protest rallies in month

10.
• Nuclear Memo in Persian Puzzles Spy Agencies
• document written in Persian that, if genuine, would strongly suggest that scientists in Iran were planning some of the final experiments needed to perfect an atom bomb
• which describes research Iran would need to conduct on an advanced technology to detonate a nuclear weapon
• provides new insights into the state of Iran’s weapons research
• raise international alarm over Iran’s intentions or progress in developing nuclear weapons capacity.
• The Iranians have said nothing about it, or any other materials that international nuclear inspectors confront them
• his inquiries into Iran’s weapons program had reached a “dead end
• anyone who has delved into Iran’s atomic experiments
• testing regime that would help Iran master the science of the initiator,
• reinforce their strong belief that Iran had worked on a weapon.
• it shows the Iranians at some point were interested in testing an initiator
• the **Iranians** have a lot of explaining to do when it comes to things nuclear
• Concern that **Iran** could be working on neutron initiators
• found evidence in **Iran** that raised suspicions.
• agencies have judged that **Iran** suspended its effort to build a nuclear warhead
• seen no evidence of an **Iranian** decision to build them
• the document showed that **Iran** “is working on testing a key final component of a nuclear bomb
• made public the document in its original **Persian** as well as an English translation
• Claims and evidence of **Iranian** interest in neutron initiators
• the earliest days of **Iran**’s suspected work on nuclear arms
• reports about how **Iran** began experiments in the
• The **Iranians** did the polonium experiments on
• Political standoff over whether **Iran** will export most of its enriched uranium
• Over the years, **Iran** has been less forthcoming about its potential military uses
• inspection agency warned that **Iran**’s polonium research on the Tehran reactor
• an **Iranian** opposition group known as the National Council of Resistance of **Iran**
• **Iran**’s polonium research was getting close to the point of producing a device that could “trigger a chain reaction for a nuclear bomb.”
• document implied that **Iranian** work on nuclear initiators might have advanced past the polonium model.

**WP Collocations** (Data from 10 excerpts)

1.
• Car of **Iran** opposition's Mousavi attacked
• The car of **Iranian** opposition leader Mirhossein Mousavi

2.
• **Iran** cleric's funeral becomes opposition protest
• huge funeral procession for **Iran**'s most senior dissident cleric
• a show of defiance against the country's rulers Monday as mourners flashed green protest
• the Islamic leadership in **Iran**’s holy city of Qom.
• hub of Islamic scholarship and study in mostly Shiite **Iran**.
Iran is marking one of the most important periods on the Shiite religious calendar with ceremonies that draw deeply on themes of martyrdom and sacrifice.

"Death to the Dictator" that's become a catchall slogan against Iran's leadership, witnesses said.

Iranian authorities barred foreign media from covering the funeral in Qom.

Internet in Iran was slow, and cellular telephone service was unreliable showed the inability of Iran's authorities to fully control the Internet.

The Web site of Iranian state television quoted doctors as saying Montazeri had suffered from asthma.

3. Iran funeral ends with anti-government slogans

chanted anti-government slogans in Iran's holy city of Qom

green color of the pro-reform movement in Iran

mourning and the green Iranian nation is the owner of this mourning

succeed revolutionary leader Ayatollah Ruhollah Khomeini as Iran's top authority, but fell out with the leadership.

4. Iran makes new bid for improving ties with Arabs

Iran made a new offer for resolving tensions with Arab nations

rising power of mainly Shiite and Persian Iran in the Middle East

treading a fine line in the West's confrontation with Iran

should take military action to stop Iran's nuclear ambitions

Washington could make concessions to Iran in any dialogue that would boost Tehran's regional strength over theirs.

Iran's parliament speaker, Ali Larijani, who is also a top aide to Supreme Leader

Larijani handed Mubarak a message from the Iranian leadership "dealing with the Iranian-Arab relations

"The message is offering a new Iranian approach to resolve outstanding issues,"

"avert the dangers of the Western-Iranian confrontation," presidential spokesman Suleiman

the Iranian nuclear issue will also be discussed.

Iran is making a new push to restore ties with Egypt, cut since

provided asylum for the deposed Iranian Shah Mohammad Reza Pahlavi.
Iranian hardline President Mahmoud Ahmadinejad repeated an offer on Wednesday to restore ties
normal ties with Iran would come only after
Iran stopped meddling in internal affairs of Arab countries
It has demanded that Iran take down a large mural in Tehran of former Egyptian

5.
• Iran nuclear trigger report fabricated: Ahmadinejad
• A reported confidential Iranian technical document describing Tehran's efforts to design an atomic bomb
• trigger was forged by Washington, Iran's President Mahmoud Ahmadinejad told a U.S.
• it called a confidential Iranian technical document describing a four-year plan to test a neutron initiator
• Reports that Iran is working on a bomb trigger are "fundamentally not true," said Ahmadinejad
• intended to put political and psychological pressure on Iran."
• Iran, the world's No. 5 crude oil exporter, says its uranium enrichment program is aimed at generating electricity
• The West believes Iran wants bombs from enrichment because of its record of nuclear secrecy

6.
• McCain says sanctions have to be tried with Iran
• Arizona says the United States must try sanctions to stop Iran from developing a nuclear weapon
• The United States and other countries worry that Iran intends to develop nuclear weapon
• Iran says its work is peaceful and designed to generate electricity
• push to get international support for additional penalties against Iran

7.
• Iranians mourn Grand Ayatollah Montazeri, and protest
• Tens of thousands of Iranians turned out Monday for the funeral
• Montazeri, the religious leader of Iran's opposition movement,
• One site reported that a car carrying Iranian opposition leader Mir Hossein Mousavi was attacked
• Montazeri's death on Sunday presented the Iranian opposition with a chance to show its strength,
many Iranians who had little connection to Montazeri attended his funeral.

8. Iran nuclear negotiator calls for atomic arms ban
1. Iran's chief nuclear negotiator called for a global nuclear weapons ban
given a rough deadline of year-end for Iran to respond to an offer of engagement
that it is trying to engage with Iran, the Obama administration
the revelation in September that Iran was secretly building a second uranium-enrichment
impose new U.N. sanctions on Iran for its refusal to cooperate on its nuclear program
U.N.-brokered plan under which Iran would ship the majority of its low-enriched uranium
That would temporarily leave Iran without enough uranium stockpiles
fuel rods that would be returned to Iran for use in a research reactor
Iran has balked at the plan
the nuclear fuel supply by rejecting Iranian offers to buy fuel rods
step toward building confidence in Iran's claim that its nuclear program is designed
Katsuya Okada, who voiced strong concern over Iran's nuclear program

9. Oil firm above $73 as Iran-Iraq tensions ease
rise in the previous session as Iranian troops partly withdrew from a disputed oil area
on Sunday a group of Iranian troops, who had taken over an oil well in a remote region along the Iran-Iraq border last week, were no longer in control of the well

10. Pentagon must ready Iran options: top U.S. officer
Diplomacy remains the best course for curbing Iran's nuclear ambitions but the Pentagon must have military options ready
Iran appears to be on course to miss the West's year-end deadline for it to accept an enrichment
intends to pursue harsher United Nations sanctions against Iran.
Obama has given the Iranian leadership "ample incentive to cease developing nuclear arms

79
A Comparison of the Effectiveness of Input-Based vs. Output-Based Tasks in Promoting EFL Learners' Receptive Knowledge of Phrasal Verbs

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**Abstract**

Phrasal verbs as a subgroup of Multi-Word Units are used widely in spoken language, and occasionally in written language. In addition, learning and using these verbs is a sign of fluency. Therefore, finding effective ways to teach such words seems to be crucial and a great help to gaining fluency. This paper presents the results of a study carried out on two Iranian EFL language classes of 35 students with the average age of 29 in order to compare the effectiveness of two types of instruction, input-based vs. output-based, in developing EFL learners' receptive knowledge of phrasal verbs. For this purpose, a pretest was given to the students, then the target words were presented during two sessions of treatment in a week to both groups. At the end, a posttest was given two days after the last session of the treatment. The results showed that the input group outperformed the output group on the posttest. It seems that providing learners' with reading passages as input containing phrasal verbs is more effective in enhancing EFL learners' receptive knowledge of phrasal verbs.

**Keywords:** input, output, receptive knowledge.
Introduction

There is a growing interest in establishing effective methods of teaching vocabulary. This field of interest has become a much-researched topic in EFL studies (Shintani, 2011; Ghanndi & Khatib, 2011; Laufer, 2005; Nassaji & Tian, 2010; Webb, 2007; Horst, 2005; Pulido, 2004; Laufer, 2003; De la Fuente, 2002; Swanborn, 2002). Learning phrasal verbs as a subgroup of vocabulary, helps learners greatly to obtain fluency in their speech (Pawley & Sydner, 1983). As well as assisting to achieve fluency, combinations such as phrasal verbs are prerequisites for producing socially appropriate language (Ghannadi & Khatib, 2011). The reason is that these constructions have considerably replaced specialized polysyllabic verbs, especially in spoken language (Kennedy, 1920; cited in Brinton, 1996). The other benefit is to the language itself as proposed by Vallins (as cited in Brinton, 1996), "phrasal verbs are a means of enriching the vocabulary by the use of native rather than borrowed material, with a resulting increase in synonyms and a greater variety and flexibility of expression" (p. 191). Despite offering these benefits, learning phrasal verbs have received little attention from EFL researchers (Flower, 1965; Pawley & Sydner, 1983; Patrick & Fletcher, 2006; Nassaji & Tian, 2010; Ghannadi & Khatib, 2011; Hsieh, n.d).

Among the few studies carried out on phrasal verb constructions, just a couple have examined the effectiveness of input and output tasks in learning phrasal verbs (Nassaji & Tian, 2010; Ghannadi & Khatib, 2011). Nassaji & Tian (2010) examined and compared the effectiveness of two types of output tasks (reconstruction cloze tasks and reconstruction editing tasks) for learning English phrasal verbs to see whether doing the tasks collaboratively led to greater gains of knowledge of the target verbs than doing the tasks individually, and also whether the type of task made a difference. Ghannadi & Khatib (2011) compared passage reading accompanied by comprehension question with passage reading accompanied by production-based tasks to find the degree of their effectiveness in promoting EFL learners' receptive and productive knowledge of phrasal verbs. There is a lack of enough studies in investigating the degree of effectiveness of input-based vs. output-based tasks. As well as that none of these studies compared the effectiveness of presenting phrasal verbs in context vs. presenting them in word glosses lacking context. This study aims to compare the effectiveness of presenting phrasal verbs in reading passages accompanied by the definitions of the target verbs (regarded as input) with presenting them in word glosses pushing the participants to produce sentences with the target verbs (regarded as output) in promoting learners' receptive knowledge of phrasal verbs.
The Related Review of Literature

This chapter reviews the theoretical basis of this research containing two aspects: theories related to input-based and output-based tasks and instructions, and concepts relevant to phrasal verbs as a subgroup of English vocabulary. Then it goes through experimental research carried out to compare the effectiveness of input-based versus output-based tasks and instructions on learning vocabulary as general, and phrasal verbs as specific.

Theoretical Overview

The second language vocabulary knowledge is considered as a predictor of second language learners' proficiency; however, vocabulary learning is a demanding task for second language learners, more demanding in the case of phrasal verbs. Thus, the need for finding the most appropriate trends in vocabulary instruction is felt (Ghannadi & Khatib, 2011). According to Krashen (1998) and White (1998), providing learners with comprehensible input, input enhancement, output, and whether one or a combination of them is more useful in learning is still a controversial issue. Similarly Laufer (2009) argued that the source of L2 vocabulary learning is of utmost importance. And the question is that whether L2 input, enhanced input, interaction, communicative tasks, non-communicative artificial exercises, list-learning, or repetition is the source of vocabulary learning.

On the other hand, Shintani (2011) pointed out that many studies have contrasted the effect of input and output on the acquisition of grammatical features, but few studies have been carried out to examine the effect of both on learning vocabulary.

Input Hypothesis

Krashen (1993) put forward "Input Hypothesis" to emphasize the primacy of meaning and that learning vocabulary occurs through the unconscious process of language acquisition. Conscious learning never becomes acquisition which is a subconscious process (Krashen, 1982). According to him, acquisition occurs when input is understood for meaning, not when output is produced or focus is on form. In other words, we acquire language in only one way, when we receive comprehensible input.

It is believed that one of the sources through which vocabulary is learnt is input. Being exposed to reading passages is one of the ways to provide this input.
The term incidental is used mostly with the learning of vocabulary through reading. Learning vocabulary from context is often considered as opposed to intentional vocabulary learning (Ghannadi & Khatib, 2011). Hsieh (n.d.) discussed that reading passages provide ample context in learning a foreign language, and we learn the use of language by frequent exposure to the target language through reading passages and extensive reading. Increasing learners’ exposure to written language is proved to enhance language proficiency, as well as that second language learners gain noticeable word knowledge from reading (Naggy, 1997). Phrasal verbs as a subconscious group of vocabulary can also be learned through being exposed to reading passages. Wyss (2002) argued that phrasal verbs can be taught having learners to deduce their meanings as they appear in reading passages, providing learners comprehensible inputs with contexts.

**Noticing Hypothesis**

Noticing hypothesis was proposed by Schmidt (1990) claiming that noticing (attention accompanied by awareness) is the necessary and sufficient condition for changing input to intake. Comprehensible input does not necessarily lead to high level of development in learning L2. To improve learners' language learning they should be provided by "input enhancement" (Smith, 1991). Their attention should be drawn to specific forms when exposed to language. Through merely reading passages, new words may not be retained successfully because of lack of need to sufficient attention to the new form. In some studies, access to glosses before reading or during reading process lead to better conditions to recall more of the text (Ghannadi & Khatib, 2011).

**Output Hypothesis**

Swain (1985) questioned the validity of the Input Hypothesis most particularly about the argument that comprehensible input was the only true cause of second language acquisition (Krashen, 1984). The evidence for this argument is observations from French immersion programme in Canada which revealed that the immersion students did not talk as much in the French portion of the day (in French) as they did in the English portion of the day (in English) (Swain, 1988). During 1980s the word output was used to refer to "product" and what the learner has learned. But a shift is made from output being a "product" to output being a "process". Producing language is part of the process of second language learning (developmental process of interlanguage system) (Swain, 2005, as cited in Ghannadi & Khatib, 2011). The kind of processing needed for comprehension is different from that needed for production. Understanding the meaning of vocabulary is not necessary for learning, learners need to be pushed for output for accurate production (Ghannadi & Khatib, 2011). Using the language as
opposed to just comprehending the language but pushed toward producing the
language, force the learner to move from semantic processing to syntactic
processing (Swain, 1985). Understanding input for meaning is not enough,
learners must grasp the structure of the input. Understanding the structure of
input is not just achieved by being exposed to the input containing the structure,
but when the learner is pushed to produce the structure in his output (Shinanti,
2011).

**Phrasal Verbs**

Phrasal verb constructions as a subgroup of multiword expressions, units of
words which are semantically and syntactically inseparable and together has a
unique meaning (Moon, 1997, cited in Hsieh, n.d), are combinations of "verb and
particle" or "verb and adverb" (Kennedy, 1920, as cited in Brinton, 1996; Patrick
& Fletcher, 2006). The verb is a native English verb, and the particle is most
commonly *up, down, off, out, over, through, on, away*. The parts make a
cohesive unit, which contrast in meaning with the single verb (Brinton, 1996).
Moon (1997, as cited in Hsieh, n.d) identified 5 types of multi word units which
phrasal verbs are a subsection of them: 1. Compounds; 2. Phrasal verbs; 3.
Idioms; 4. Fixed phrases; 5. Prefabs. There exist three types of phrasal verbs
being different in their constituting parts: "1. a base verb and preposition such as
'look into'; 2. a base verb and an adverbial particle that is a phrasal verb such as
'break into'; 3. the combination of a base verb, adverbial particle and preposition
such as 'put up with' ". Dixon (1982) classified phrasal verb constructions into 5
groups based on the criterion of the level of idiomaticity: 1. Literal usage, for
example "John *walked on the grass*"; 2. Like the last group but with missing
arguments that are inferable, for example *"He ran down (the bank) to the railway
line."*; 3. Obvious metaphorical extensions form literal phrases, for example *"The
firm went under"*; 4. Non-literal constructions that cannot obviously be related to
the literal form, for example *"They are going to have it out"*; 5. Full idioms, for
example *"turn over a new leaf"* (p. 4). The difference between phrasal verbs and
other types of Multi Word Units is fixedness of their meaning. Most idiomatic
MWUs have a single fixed meaning. For example the idiom "kick the bucket"
has only one meaning *dying*, only this metaphorical sense apply. However, there
are many phrasal verbs which have different meanings. For example, "check out"
has a sense of leaving a hotel, and the sense of checking something to make sure
it is correct (Patrick & Fletcher, 2006). Phrasal verbs constructions lend
themselves to three major levels of sense. "The first is the compositional sense
brought together by the union of components, the second is intrinsic sense that is
more (or not) than the sum of the parts and conventionally recorded in a phrasal
dictionary, and the third is the contextual sense that varies either of the other two
senses in language usage" (Patrick & Fletcher, 2006, 4).
Two major characteristics of phrasal verbs are their semantic and syntactic characteristics. The main syntactic characteristic of phrasal verbs is their movability attributed to intransitive constructions. For example, "Alice looked up the information" can be converted to "Alice looked the information up" (Brinton, 1996). Declerck (1997) pointed out the semantics of phrasal verbs are unpredictable, idiosyncratic, and idiomatic, furthermore the particle receives the semantic focus of the sentence not the verb as in "to throw out", which means "to throw out by throwing". Prepositional and adverbial particles are one of the three types of prepositions: free prepositions, bound prepositions, and complex prepositions. Prepositions used in phrasal verbs constructions are bound prepositions that are used together with phrasal verbs (Hsieh, n.d). If phrasal verb can be learned in context, it helps learners to find collocates (the related Prepositional and adverbial particles). There are two type of collocates: grammatical collocates containing a content word and a grammatical word such as "look into"; lexical collocates with no subordinate element in combination such as "make a mistake" (Schmidt, 2000).

Phrasal verbs are being used so widely that has caused some fear leading to objections to their use. Purists are among those who have objected using PVS strongly. They have warned of the loss of more specialized latinate verbs and the weakening of the meaning of the native verbs that comprise the constructions (Brinton, 1996). The other objection is that the particle in many phrasal verbs (e.g. match up) is unnecessary because they add nothing to the meaning of the simplex (Evans & Evans, 1987). Flower also (1965, as cited in Brinton, 1996) argued that they are wordy and redundant. Purists also have warned that using them widely will lead to the loss of semantic precision in native verbs and their inability to stand alone, advising that a specialized single verb can be used instead of the verb construction (e.g. fall off, diminish; put off, postpone) (Brinton, 1996). Other main objection to this construction is the linguistic laziness caused by their use. Kennedy (1920, as cited in Brinton, 1996) discussed that combining a dozen of particles with simple and more familiar verbs is much easier than using a specialized polysyllabic verb for different concepts. Despite these objections, Phrasal Verbs Constructions are used so widely that so many of them are now present in native speakers' speech (Ghannadi & Khatib, 2011), but they are found to be difficult for L2 learners to master, the reason is that they contain the meaning of the whole construction is different from the constituting parts (Nassaj & Tian, 2010). This difficulty to master and comprehend phrasal verbs, causes learners to avoid them completely. On the other hand, learners might face a dilemma, because mastering these constructions allows them to become fluent (Schmidt, 2000).

In spite of these arguments against the widespread use of phrasal verb constructions, utilizing them in speech offers significant benefits. If the speakers can encode a whole unit at a time and grasp the meaning of the whole obtain
great fluency in their speech (Pawley & Sydner, 1983). As well as assisting to achieve fluency, combinations such as phrasal verbs are pre-requisites for producing socially appropriate language (Ghannadi & Khatib, 2011). The other benefit is to the language itself as proposed by Vallins (as cited in Brinton, 1996), "phrasal verbs are a means of enriching the vocabulary by the use of native rather than borrowed material, with a resulting increase in synonyms and a greater variety and flexibility of expression" (p. 191).

**Previous Studies**

Ghannadi and Khatib (2011) investigated the effectiveness of interventionist and non-interventionist approaches to learning (both production and recognition) of phrasal verbs. Three groups participated in this study, a non-interventional control group, an experimental implicit group, and an experimental explicit group. The results proved the superiority of interventionist groups over the non-interventionist group in both recognition and production. More significantly, the interventional explicit group outperformed interventional implicit group in both recognition and production. They concluded that a more balanced approach involving both implicit and explicit instruction is more beneficial to enhance the acquisition of phrasal verbs.

Shintani (2011) did a study to compare the effects of input and production-based instructions on vocabulary acquisition by young EEFL learners. They found that both input-based and production-based instruction lead to both receptive and productive vocabulary knowledge. However, the results indicated that input-based tasks provided opportunities for richer interaction for the learners than the production-based activities. It was also proved that output can direct learners' attention to form, resulting in better acquisition than input. Most importantly, it was concluded that input-based tasks can be successfully implemented in EFL classrooms for young beginners and are as effective as production-based tasks as far as vocabulary learning is concerned.

Nassaji and Tian (2010) examined the effectiveness of two types of output tasks (reconstruction cloze tasks and reconstruction editing tasks) for learning English phrasal verbs to find whether doing the tasks collaboratively led to better performance on the target verbs than doing them individually and whether the type of task made a difference. The results showed that doing the tasks collaboratively led to a greater accuracy of task completion than doing them individually, but not subsequent learning of the target forms. On the other hand, collaborative tasks did not lead to significantly greater gains of vocabulary knowledge than individual tasks. The study also proved that editing tasks were more effective than the cloze tasks in promoting negotiation and learning.

Hsieh (n.d) conducted a study to determine what type of input (abundant input such as reading materials or discrete input such as corpora or concordances) could more effectively reinforce learners' familiarity with the proper combination
of verbs and prepositions. Two groups participated in this study. One group was provided with extensive reading material and the other group with a corpora/concordance printout with distinct examples and texts. They found that quantity does not guarantee quality, and that a large quantity of reading material, doesn't ensure increased learning of phrasal verbs.

Research questions

Specifically a question is investigated in this study:

1. Is there any significant difference between input-based vs. output-based instruction in enhancing EFL learners' receptive knowledge of phrasal verbs?
2. Does providing reading passages as input have any significant effect on the receptive knowledge of phrasal verbs of the EFL?
3. Does pushing learners to produce output have any significant effect on the receptive knowledge of phrasal verbs of the EFL students?

Methodology

Participants

The participants of this study were 35 adult students (all women) with an average age of 29. They were studying English as a foreign language in Kish language institute in Tehran. The participants were students of two intact intermediate classes. The first class consisted of 18 students, the second 17 students. VKS test was given to both groups to examine their knowledge of the target phrasal verbs, and it was revealed that the target words were unknown to them.

The groups were:

1. *The input group:* they were presented with phrasal verbs in short reading passages accompanied by the definitions of the verbs on the bottom of the page.
2. *The output group:* participants in this group were provided with English definition of the phrasal verbs and were expected to make sentences with them.

Design

The experiment was carried out in the participants' regular class time occupying 10 minutes of the whole time. The study followed a between-groups design. The participants were informed that they were participating in a study and they agreed to contribute to the study.

VKS test was given to both groups to examine their knowledge of the target phrasal verbs, and it was revealed that the target words were unknown to them. The test was a four-point scale one that examined five levels of knowledge of the
target words containing all the 20 target words selected for the study. The first level required the participants to put tick for the words that they could make a sentence with them if they knew their meanings. For the second level they put tick for the words that they knew their meanings but they were not able to make sentence with them. The next level required them to tick the target words which they had seen before but they didn't know what they meant. Finally, the participants ticked the words that they hadn't seen before. For the purpose of assessing students’ gains of the treatments multiple-choice kind of test was adopted.

**Target Words**

The target words and the passages containing them were selected from the book ‘English Phrasal Verbs in Use’ by Micheal McCarthy and Felicity O'Dell (2004). The students’ knowledge of the target words was examined with VKS to search for unfamiliar words to the participants. The words were also presented to the teachers and they confirmed that they were unknown to the students. A pretest was also administered which revealed that the target words were mostly unknown to the students.

**Procedure**

Before the experiment, the researcher informed the participants of the purpose of the study, and all agreed to contribute to the study. Before doing the treatments, VKS was used to examine student’ knowledge of the words. Some words were familiar to the students so they were omitted from the list. After that a multiple choice pretest test was used to examine students’ receptive knowledge of the words and to ensure of their homogeneity regarding their knowledge of the target verbs. They were then presented with the 20 target words in two sessions, 10 words presented in each session, giving the participants 10 minutes in both groups. In the input group, they were provided with reading passages containing the target phrasal verbs which were typed in bold to make the students notice them as they were going through the passages. In the output group the students were expected to make sentences with the target verbs (the verbs definitions were presented at the bottom of the page). After two days they were given a multiple-choice posttest, which they did in ten minutes, to test the students’ receptive knowledge of the target phrasal verbs, and to compare the effects of the type of treatments on the participants' receptive knowledge of the phrasal verbs. Thus, an independent t-test was used to compare the effect of both treatments.

**Results**

An independent t-test is run to compare the mean scores of the input group and output group on the pretest.
The t-observed value is .720 (Table 1). This amount of t-value is lower than the critical value of 2.04 at 33 degrees of freedom.

Table 1: Pretest by Groups

<table>
<thead>
<tr>
<th></th>
<th>Levene's Test for Equality of Variances</th>
<th>t-test for Equality of Means</th>
<th>95% Confidence Interval of the Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>Sig.</td>
<td>t</td>
</tr>
<tr>
<td>Phrasal verbs Pretest</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equal variances assumed</td>
<td>1.998</td>
<td>.167</td>
<td>-.720</td>
</tr>
<tr>
<td>Equal variances not assumed</td>
<td>-.724</td>
<td>32.365</td>
<td>.474</td>
</tr>
</tbody>
</table>

The **sig (2-tailed)** is higher than .05. Based on these results there is no statistically significant difference between the input and output group on the pretest.

The input and output groups enjoy homogenous variances on the pretest. As displayed in Table 1, the probability associated with the Levene's F of 1.998 is .0167. Since the probability is much higher than the significance level of .05, it can be concluded that the input and output groups enjoy homogenous variances on the pretest.

In order to answer the first research question: 'Is there any significant difference between input-based vs. output-based instruction in enhancing EFL learners' receptive knowledge of phrasal verbs?', an independent t-test is run to compare the mean scores of the input and output groups on the posttest.
The t-observed value is 7.634. This amount of t-value is higher than the critical value of 2.052 at 26.71 degrees of freedom.

Table 2: Posttest by Group

<table>
<thead>
<tr>
<th>Independent Samples Test</th>
<th>Levene's Test for Equality of Variances</th>
<th>t-test for Equality of Means</th>
<th>95% Confidence Interval of the Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>Sig.</td>
<td>t</td>
</tr>
<tr>
<td>Phrasal verbs Posttest</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equal variances assumed</td>
<td>4.905</td>
<td>.034</td>
<td>7.732</td>
</tr>
<tr>
<td>Equal variances not assumed</td>
<td>7.634</td>
<td>.000</td>
<td>26.718</td>
</tr>
</tbody>
</table>

The results of this study are both statistically significant and meaningful. The effect size for the t-value of 7.634 is .64. Based on the criteria developed by Cohen (1988; Cited from Field: 2005) an effect size of .14 and above is considered strong.

Based on these results it can be concluded that there is a significant difference between the mean scores of the input and output groups on receptive knowledge of phrasal verbs.

Table 3 displays the mean scores for the input and output groups on the receptive knowledge of phrasal verbs. The mean scores for the input and output groups are 18.17 and 13.71 respectively. The input group outperformed the output group on the vocabulary knowledge of phrasal verbs.
Table 3: Receptive Knowledge of Phrasal Verbs by Groups

<table>
<thead>
<tr>
<th>Group Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Phrasalverbs</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

The input and output groups do not enjoy homogenous variances on the receptive knowledge of phrasal verbs. As displayed in Table 2, the probability associated with the Levene's F of 4.905 is .034. Since the probability is much lower than the significance level of .05, it can be concluded that the input and output groups do not enjoy homogenous variances. That is why the second row of Table 2; "Equal variances not assumed" is reported.

To answer the second question: 'Does providing reading passages as input have any significant effect on the receptive knowledge of phrasal verbs of the EFL? an independent t-test is run to compare the mean scores of the input group on the pretest and posttest of phrasal verb test in order to probe the effect of input-based teaching method.

The t-observed value is 20.566. This amount of t-value is higher than the critical value of 2.11 at 17 degrees of freedom.
Table 4: Input Group Paired-Samples t-Test of Phrasal Verbs

<table>
<thead>
<tr>
<th>Paired Differences</th>
<th>95% Confidence Interval of the Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>Std. Error Mean</td>
</tr>
<tr>
<td>Pair 1</td>
<td>Std. Deviation</td>
</tr>
<tr>
<td>Pretest – Posttest</td>
<td>-11.222</td>
</tr>
<tr>
<td></td>
<td>2.315</td>
</tr>
<tr>
<td></td>
<td>.546</td>
</tr>
<tr>
<td></td>
<td>-12.373</td>
</tr>
<tr>
<td></td>
<td>-10.071</td>
</tr>
<tr>
<td></td>
<td>-20.56</td>
</tr>
<tr>
<td></td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>.000</td>
</tr>
</tbody>
</table>

The results of this study are both statistically significant and meaningful. The effect size for the t-value of 20.566 is .96. Based on the criteria developed by Cohen (1988; Cited from Field: 2005) an effect size of .14 and above is considered strong.

Based on these results it can be concluded that there is a significant difference between the mean scores of input group on the pretest and posttest of phrasal verb test.

Table 5 displays the mean scores for the students on the pretest and posttest of phrasal verbs. The students performed better on the posttest of phrasal verbs with a mean score of 18.17.

Table 5: Descriptive Statistics Pretest and Posttest of Phrasal Verbs

<table>
<thead>
<tr>
<th>Paired Samples Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
</tr>
<tr>
<td>Pair 1</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
To answer the third research question: 'Does pushing learners to produce output have any significant effect on the receptive knowledge of phrasal verbs of the EFL students? an independent t-test is run to compare the mean scores of the output group on the pretest and posttest of phrasal verbs test in order to probe the effect of output-based teaching method.

The t-observed value is 8.392. This amount of t-value is higher than the critical value of 2.120 at 16 degrees of freedom.

**Table 6: Paired-Samples t-Test Pretest and Posttest of Phrasal Verbs**

<table>
<thead>
<tr>
<th>Paired Differences</th>
<th>95% Confidence Interval of the Difference</th>
<th>Sig. (2-tailed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>Std. Deviation</td>
<td>Std. Error Mean</td>
</tr>
<tr>
<td>Pair 1 Pretest - Posttest</td>
<td>-6.353</td>
<td>3.121</td>
</tr>
</tbody>
</table>

The results of this study are both statistically significant and meaningful. The effect size for the t-value of 8.392 is .81. Based on the criteria developed by Cohen (1988; Cited from Field: 2005) an effect size of .14 and above is considered strong.

Based on these results it can be concluded that there is a significant difference between the mean scores of the output group on the pretest and posttest of grammar test.

Table 7 displays the mean scores for the students on the pretest and posttest of phrasal verbs. The students performed better on the posttest of phrasal verbs with a mean score of 13.71.
Table 7: Descriptive Statistics Pretest and Posttest of Phrasal Verbs

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>N</th>
<th>Std. Deviation</th>
<th>Std. Error Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pair 1 Pretest</td>
<td>7.35</td>
<td>17</td>
<td>1.498</td>
<td>.363</td>
</tr>
<tr>
<td>Posttest</td>
<td>13.71</td>
<td>17</td>
<td>2.054</td>
<td>.498</td>
</tr>
</tbody>
</table>

**Discussion**

The results answer to the research questions was positive. Learners who were provided with input in the form of short reading passages excelled the output group in answering multiple choice questions (receptive knowledge of phrasal verbs). Input group were exposed to reading passages with the target phrasal verbs being bold following the input enhancement method, so this exposure can be considered as a justification for the better performance of the input group in answering MC questions which were sentences with phrasal verbs as omitted parts. Hsieh (n.d.) in his study investigated the differences between reading materials in large quantity (extensive reading) and corpora in promoting learners familiarity with the phrasal verbs combinations. They found that quantity does not guarantee quality, and that a large quantity of reading material, doesn't ensure increased learning of phrasal verbs. Therefore, this study followed Hsieh's conclusion and chose short reading passages as input; besides, the definition of the verbs were also given in addition to the context and this enhanced the positive effect of context. What' more, among the limited studies carried out on phrasal verbs just a couple have compared the effectiveness of input and output tasks in learning phrasal verbs (Nassaji & Tian, 2010; Ghannadi & Khatib, 2011). Nassaji & Tian (2010) examined and compared the effectiveness of two types of output tasks (reconstruction cloze tasks and reconstruction editing tasks) for learning English phrasal. Ghannadi & Khatib (2011) compared passage reading accompanied by comprehension question with passage reading accompanied by production-based tasks to find the degree of their effectiveness in promoting EFL learners' receptive and productive knowledge of phrasal verbs, but in this study, we compared specifically the effect of input and output in relation to phrasal verbs. In the output group the participants being provided with definitions were pushed to make sentences with the target verbs, and the input group was given short readings with the target words definition.
The other two questions investigating the effectiveness of providing input and pushing for output in gaining receptive knowledge of phrasal verbs were answered positively. In the input group participants performed better on the posttest by showing statistically significant mean difference between their pretest and posttest (pre. 6.94, post. 18.17). The output group also showed better performance on the posttest compared to pretest (pre.7.35, post.13.71). These results confirm that both input-based and output-based instructions can be useful in promoting learners’ receptive knowledge of phrasal verbs. Based on the distinctions made by Haastrup and Henriksen (2000) (cited in Baleghizade & Nasrollahy2011) knowledge of a word has three dimensions: 1. partial-precise 2. receptive-productive 3. depth of knowledge. They argue that context has an indispensable role in gaining these three dimensions of word knowledge. So, receptive knowledge of words as a subcomponent of word knowledge can be enhanced by means of visiting words in context.

**Conclusion**

In summary, this paper presents the results of a research done to investigate whether there is statistically significant difference between the effectiveness of input-based vs. output-based instruction in promoting EFL learners’ receptive knowledge of phrasal verbs. Based on the findings of this study, learning phrasal verbs through short reading passages as context accompanied by English definition of the verbs are very beneficial means to enhance learners’ receptive knowledge of phrasal verbs. However, pushing learners to produce sentences with phrasal verbs can be considered partly useful in promoting this knowledge.

The findings of this study may have some implications for the teaching of phrasal verbs in EFL contexts. Phrasal verbs are recently being considered as an enhancer of fluency, due to their widespread use in specifically spoken and occasionally written language. So, teaching this group of verbs efficiently is of outmost importance. This study proved that presenting phrasal verbs in context as well as their definition can be used as one of the most useful teaching methods in promoting receptive knowledge of phrasal verbs and it may be inferred that this method can help learners to achieve high fluency in reading.

Further research is recommended to investigate whether reading passages can be useful tools in enhancing productive knowledge of phrasal verbs and whether the reading fluency resulted of being exposed to phrasal verbs in reading passages can bring about speaking fluency.

**References**


Brinton, L.J (1996). Attitudes toward increasing segmentalization: Complex and


Appendix (A)

A = I know what this word/phrase means and I can use it in a sentence.
B = I know what this word/phrase means, but I’m not sure how to use it.
C = I’ve seen this word/phrase before, but I don’t know what it means.
D = I’ve never seen this word/phrase before.

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<th>A</th>
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<td>Chop up</td>
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<td>Use up</td>
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<td>Jumble up</td>
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<td>Show up</td>
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Appendix (B)

I spent all morning yesterday clearing up (1) my study. There were books and papers everywhere. Then I had to sweep up (2) the rubbish and dead leaves on the terrace. After that I tried to make my bedroom tidy. There were dirty clothes all jumbled up (3) in a pile on the floor. I had to four jackets and several pairs of trousers I’d left lying on chairs. That took me an hour. Then I discovered the washbasin was clogged up (4) in the bathroom, so I had to clear that. By that time I’d used up (5) all my energy and I was too tired to do anything, so I just fell asleep on the sofa.

1 making a place tidy and clean, especially by putting things where they usually belong
2 remove rubbish or dirt, usually from the floor, using a brush
3 (adjective) mixed together in an untidy way
4 blocked
5 finished a supply

G: Hi Rob, are you there?
R: Hi Gemma, what's new?
G: My sister Val showed up (1) at last. She's been promising to come for weeks.
R: Great. 😊
G: Yeah, she arrived yesterday evening.
R: What's she doing these days?
G: She's just opened up a restaurant service exotic food from different countries.
R: Wow! That's original. It's certainly liven Dunston up (2) a bit, it's such a boring place. How did she think of that?
G: Oh, She's always full of new ideas.
R: So, what's the set up (3)? Is she the only person involved?
G: No she has a business partner and they divide up (4) the work-and the profits!
R: Sounds like fun. 😊
G: Yeah, but she says it’s hard work. She spends half the day **chopping up** (5) food and cleaning the kitchen.
R: Mm. Maybe we’re better off working in office jobs…

1 arrived, especially at a place where people were expecting her
2 make something more interesting and exciting especially food, into
3 (noun) the way that something is arranged
4 separate something into smaller parts or groups
5 cutting something, especially food, into small pieces

---

Hi, John.

You must go and see the show that the Students’ Arts Club is **putting on** (1) this week. It’s brilliant and it **ties in** (2) very well with the study of satire that we’re doing at the moment in our literature lectures. We were lucky to get tickets as we’d been told that it **was booked up** (3) but we managed get the last two and to **cram into** (4) the hall along with at least 2,000 other people. The actors were so good at **sending up** (5) the bureaucracy in this college and Ben Hurlay was brilliant at **taking off** (6) the Dean. No-one **walked out** (7) early - not even the Dean, who seemed to be enjoying himself as much as everyone else! It’s been so popular that the play planned for next week has been postponed till next month so the Club can hold some extra performances.

---

1 organized
2 if one event ties in with another, it is planned them in a funny way
3 so that both events happen at the same time person or animal behaves,
4 something seem
5 made someone or stupid by copying
6 copy the way a
if an event, person, or place is booked up, they often in order to
make people laugh
have no space or time available for someone 7 left the performance
before it had ended
4 go into a place even though it is too because they did not
like it or were angry
small and becomes very full

Dear Esther,

Please can you help me. My big sister and I always used to be good friends, but we fell out 1
when I started going out with a boy. Now she is always trying to criticize me and it is really
beginning to get to 2 me. My boyfriend usually tries to stick up for 3 me, but then she just
laughs at him too. What can we do?

Cilla

1 argued with each other and stopped being 3 defend me when I
am being criticized
friends
2 make me feel upset or angry
Appendix (C)
Choose the correct word to complete these sentences.

1. Sam……………………………..up too much time on the first exam question and did not finish the paper.
   a) clogged  b) used  c) divided  d) showed
2. Guess who…………………………… up at midnight last night!
   a) showed  b) livened  c) used  d) took
3. It was so cold in the hall that a few people…………………………… out before the end of the concert.
   a) crammed  b) walked  c) put  d) sent
4. The class went to see the performance of Macbeth because it………………………………… in well with the project they were doing on Scottish history.
   a) booked  b) took  c) tied  d) stood
5. Why have Jana and Sarah fallen …………………..? They used to get on so well together.
   a) up  b) off  c) on  d) out
6. Please could you……………………………... up these onions for me?
   a) divide  b) turn  c) chop  d) clog
7. Jill spent ages …………………………………. up the hotel.
   a) clearing  b) dividing  c) hanging  d) turning
8. This year the Drama Club is going to put……………………. a performance of hamlet.
   a) up  b) on  c) off  d) in
9. That actor is very good at taking …………………..the Prime Minister.
   a) off  b) up  c) out  d) in
10. The bath is ……………………………. up with hair. It's disgusting!
    a) jumbled  b) swept  c) chopped  d) clogged
11. In the circus, there were some amusing moments when the performers sent …………………… typical circus folk, but overall it was a dismal show.
    a) off  b) on  c) in  d) up
12. The boss's constant criticisms are really……………………….to me and I'm going to start looking for another job.
    a) getting  b) putting  c) going  d) coming
13. Could you………………………………….up the leaves on the front steps, please?
14. When the old man died, his things were 
…………………………………..up among his children.
a) chopped  b) divided  c) cleared  d) used
15. The show was fully ………………………..up for weeks, and when
it opened last night, it was full of people.
a) put  b) booked  c) showed  d) clogged
16. The hall seated 200 but more than 300……………………………..into it
for the meeting.
a) cram  b) divide  c) put  d) walk
17. We certainly need him around to …………………………………this
place up a bit, besides we need  to be happy.
a) liven  b) clear  c) show  d) send
18. Please, don't let all those clothes ………………………..up on the floor.
a) jumbled  b) put  c) packed  d) took
19. When I started my new job, it took me a while to get used to the
………………………………..up.
a) put  b) use  c) set  d) tie
20. A: Petra always defends Mia when people criticize her.
B: Yes, she …………………………..for her.
a) get up  b) stick up  c) show up  d) put up
Interview
An Interview with Dr. Amir Ali Nojoumian on Postmodernism, Shahre Ketab Workshops, and BA/MA Students

By Mehrdad Yousefpoori-Naeim
**THRESHOLD:** First of all, let me thank you for accepting our invitation to this interview. I would start with a few general questions about your academic background. I know you received your BA from SBU, but what about your higher education studies?

**Dr. Nojoumian:** When I finished my undergraduate study at SBU, I did my military service and at the time I also started applying to some universities in the UK. I got accepted from a few, and eventually, I started my studies at Leicester University in 1993. The MA program in the UK is usually a specialized program. The MA I did was in modern literature: theory and practice. In my MA thesis, I worked on modernist and postmodernist narrative structure. In other words, I did a comparative study between these two narrative structures and their treatment of time and space. After finishing my MA, I applied to the same university and started my PhD studies which took about five years. My research area was philosophy of literature and literary theory. I concentrated on the definition of literature according to poststructuralist theories, especially the writings of Jacques Derrida. I finished my research in 1999 and returned to Iran in September 1999.

**THRESHOLD:** Many people know you as an expert on postmodernism. Could you tell us how you got interested in this school of thought and what intrigues you most about that?

**Dr. Nojoumian:** Well, I do not call myself an expert on postmodernism. I have done some research on postmodernist literature and postmodern thought. One of the reasons that I'm interested in postmodernism is my interest in contemporary literature. Because contemporary literature is mainly affected by postmodern thought, I could say that I have a certain interest in postmodernism. I believe postmodernism is a critical approach to the long-lasting project of modernity which lasted for centuries. This makes postmodernism an innovative, challenging, and critical approach towards our well-established belief systems and paradigms.
**THRESHOLD:** Aside from postmodernism, what are some other research interests of yours? What areas of research have you seriously worked on during all these years?

**Dr. Nojoumian:** Well, I'm part of a research team, which is called Tehran Semiotics Circle. I've been publishing and giving lectures during the past ten years within that circle. So I would say that one of my areas of interest is semiotics of arts, especially in cinema, photography, and architecture. I've also published many articles in these fields. I'm also quite interested in teaching literature, and I think this area is not taken seriously by university professors in the area of literature. I've worked on this in the form of research projects, articles and lectures. I could say my major interest generally is interdisciplinary studies. Semiotics, teaching literature, philosophy of literature, and cultural studies are all interdisciplinary. I believe the future of knowledge lies in interdisciplinary studies, and that's what I'm quite interested in.

**THRESHOLD:** This reminded me of your cooperation with Share Ketab and your speeches there. On what basis do you choose your workshop topics? Do you follow a specific plan?

**Dr. Nojoumian:** I have been holding classes in Tehran Book City for the past six or seven years. The beauty of these classes is that I can devise my own syllabus, and I can concentrate on the topic which I like most. I have had classes on specific literary figures like Joyce, Beckett, and Virginia Woolf. I have had lots of courses on literary theory, and literary criticism, such as cultural studies, structuralism, post-structuralism and reader-oriented studies. I have also had courses on the philosophy of literature. I've had courses on philosophers and theorists, for example Jacques Derrida and Michel Foucault. So, on the whole, it gives me an opportunity to discuss my interests freely with an audience who is not concerned with having certificates or completing a particular course. Instead they come to the class for sheer interest. The other interesting thing about my audience is that they come from many different backgrounds and disciplines, which
gives the class vibrant atmosphere. This gives an opportunity to learn from my students as well.

**THRESHOLD:** OK. Now let’s deal with some educational concerns. I remember you were one of the pioneers to modify our BA curriculum by replacing a number of old courses. For example, “Oral Reproduction 2” was replaced with “World Literature.” What was the philosophy behind all this?

**Dr. Nojoumian:** In the early 1380s, I was concerned with the fact that there are certain courses that are missing in our undergraduate programs, and I was the person who suggested this change. I came with the idea of four courses, and the courses were "World Literature," "American Literature," "Contemporary Literature," and "Greek Mythology." I thought that these four courses could be beneficial to our undergraduate students. I chose four courses from our previous curriculum that weren't much efficient and replaced them with these four courses. And this was just the beginning step in the direction of changing the curriculum. I think that still the undergraduate and postgraduate curriculum needs revisions. I hope that we could do this in the future.

**THRESHOLD:** And this is something that happened only at SBU, right? Have other universities shown any willingness to adopt our curriculum? Or maybe insert similar changes into theirs?

**Dr. Nojoumian:** When we did this, the Ministry at the time (I think 1386) sent a letter to all universities of Iran and suggested to change their curriculum based on our changes. Remember that many universities, especially large ones, could actually think of their own way of dealing with the curriculum, so not all universities followed the changes. I'm afraid there are so many universities in Iran that still follow their old-fashioned curriculum.

**THRESHOLD:** How have you found SBU students since you started teaching here? Are they getting better year by year or vice versa?
**Dr. Nojoumian:** Shahid Beheshti University students are great, but don't forget that there is a major problem in our entrance examination policy. The ministry gives permission to all high school graduates to choose foreign language programs regardless of their choices within their own disciplines. This is a big problem because this would force certain students who failed in their own desired discipline to choose English or other foreign languages as their second option. In that sense, students are already de-motivated because some of them actually didn't get accepted into the course they really liked. I suggest that the Ministry would consider the foreign language programs within the humanities discipline. In that case, high school students who would like to study English language and literature choose this program initially by taking the humanities exam. Through this, the universities would face more enthusiastic candidates.

**THRESHOLD:** What would be your advice to those undergraduate students who wish to continue their studies in literature?

**Dr. Nojoumian:** Undergraduate students' major problem is their literary competence. In other words, they haven’t read enough literary texts. In order to solve this problem, I devised a list of suggested readings for BA students with the help of my colleagues. We categorized them into first-year, second-year, third-year, and fourth-year texts based on the level of difficulty so that our students from the very first year start reading these literary texts regardless of the courses they take. I think this is the main difference between graduate students in Iran and the ones in English-speaking countries.

**THRESHOLD:** I know this is a very general question, but how do you compare our own MA program in literature with those offered in the UK?

**Dr. Nojoumian:** As I mentioned earlier, the MA program in the UK is a specialized program. For instance, I only concentrated on modern literature. The MA program in Iran is a general one. One of the reasons for this is that our students haven't read enough canonical literary texts, so
they have to compensate for that in their postgraduate studies. If our students were more well-read, then we could start up more specialized MA programs.

**THRESHOLD:** What are some of the main challenges that MA students of literature face in writing their theses? And how can they best handle them?

**Dr. Nojoumian:** Our students suffer from poor writing skills. I think Iranian students suffer generally from writing skills, English or even Persian. It looks like Iranian students are not fully trained on how to write in their high school program. I think that is the major obstacle our students face when they want to do researches. Our students also face lack of sources. Our libraries are not as well-equipped as libraries in the English-speaking countries. This would force our students to look up sources on the Internet and of course, the Internet doesn’t always offer credible sources.

**THRESHOLD:** My last question: We know that you were the one who suggested the publication of *Threshold* as a student journal at our department. What was your goal? And how do you see it after these years?

**Dr. Nojoumian:** I always thought that our students need a forum, a place to exhibit their talents, so I started publishing this journal. This journal publishes articles and creative writings by our students in the field of literature, teaching, and translation studies. I think if you look at all these years, you see that *Threshold* has got better and better. I’m quite proud of what we’ve achieved during these years. Now that I have resigned as the managing director of *Threshold*, I hope that in the future the journal carries on publishing scholarly articles and creative works by our students and would show how much our students are talented and enthusiastic.

**THRESHOLD:** Thank you!
Army of Letters
Cost of Living

Getting an invoice,
From DTE Energy,
Put me in a state of shock.
Praying to God,
I gave him my thanks,
What if he billed for,
Using daylight?!
In that case I think,
There would be no choice,
But, to leave the world alone.

Ataollah Hassani (Ann Arbor, 03/03/2012)
History, Associate Prof., SBU

My dear wife!

Words,
Are nothing,
But we,
Me and thee,
To express ourselves,
Hidden within sentences,
We live and love.
O my dearest!
The worthiest words,
Coming from my heart,
Through my mouth,
Are “live long, ”
Which I whisper,
In your ears,
With a love song.

Ataollah Hassani (Ann Arbor, 02/15/2012)
History, Associate Prof., SBU
Sweet peach

When I look at the rind
I see reddish beauty and yellowish uniqueness
The sweetness which is behind the rind,
Cannot be compared to any sugar
Sometimes I think
I can get lost in the rakes of its dark purple stone
But the kernel is bitter and wrinkled
And I always ask myself
Why such beauty protects such ugliness?

Mehrnaz Motevalli
English Language and Literature, BA, SBU


**Small Ad**

“For sale: baby shoes, never worn.” E. Hemingway

... 

_In the beginning_  
_Were you,_  
_And I acknowledged_  
_Your existence_  
_In the third week_  
_Of my pregnancy._

...  

_In you was life,_  
_And the life was_  
_The light of the family._  
_I was three months pregnant._  
_Your father was three years happy._  
_I was six months pregnant._  
_Your grannies were six decades excited._  
_I was nine months pregnant._  
_Everyone was..._  

...  

_Now I’m eleven months pregnant,_  
_And no more people ask:_  
_“When is the baby due?”_  
_“It’s a rare case of_  
_False Pregnancy.” said the doctor._  
_But he is a liar. I know!_  

...  

_Never ever_  
_Will I forget you my dear!_  
_For you_  
_I’m sitting here waiting_  
_Forever and ever!_  

...  

_Because I know,_  
_To all who received you,_  
_Who believed in your name,_  
_You gave power_  
_To become children of God!_

Behrad Nafissi  
*English Language and Literature, BA, SBU*
A Short Screenplay

Vahid Hedayati
*English Language and Literature, BA, SBU*
BLUEJAY YARN. A short dramatic adaptation of the short story BAKER'S BLUEJAY YARN (1880) written by Mark Twain (1835-1910).

Characters:

BLUEJAYS
OLD OWL

ACT

SCENE 1

A log house*. Early in the morning. A sunny day. Blue hills in the background. The sound of the rustling of the leaves in the trees is heard.

(A BLUEJAY comes flying toward the log house. Sits on the roof, an acorn in his mouth. Looks at the knot-hole.)

BLUEJAY. Hello, I reckon I've struck something.

(When he speaks, the acorn drops out of his mouth and rolls down the roof. He does not care. Cocks his head to one side. Shuts one eye and puts the other one to the hole. Glances up. Gives a wink or two with his wings.)

(Cheerfully). It looks like a hole, it's located like a hole, _blamed if I don't believe it is a hole!

(Cocks his head down and takes another look. Glances up gaily. Winks his wings and tail.)

Oh, no, this ain't no fat thing, I reckon! If I ain't in luck! _why it's a perfectly elegant hole!

(Flies down and gets that acorn. Fetches it up and drops it in the hole. Tilts his head back with a smile on his face. Suddenly is paralyzed into a listening attitude. The smile on his face fades gradually out. Looks totally perplexed.)

Why, I didn't hear it fall!

(Cocks his eye at the hole. Takes a long look. Rises up and shakes his head. Steps around to the other side of the hole. Takes a long look. Shakes his head.

* The necessary details of the log house: (outside) a plank roof, with a chimney, a knot-hole on the roof just below the chimney, the door half open, (inside) one big room, no ceiling, nothing between the rafters and the floor.
Studies a while. Walks round and round the hole. Spies into the hole from every point of the compass. Takes a thinking attitude on the comb of the roof. Scratches the back of his head with his right foot.)

Well, it's too many for me, that's certain; must be a mighty long hole; however, I ain't got no time to fool around here, I got to 'tend to business; I reckon it's all right _chance it, anyway.

(Flies off and fetches another acorn. Drops it in. Tries to flirt his eye to the hole. Holds his eye there for a while. Rises up. Sighs.)

(Disappointed). Confound it, I don't seem to understand this thing, no way; however, I'll tackle her again.

(Disappointed). Well, I never struck no such a hole as this before; I'm of the opinion it's a totally new kind of a hole.

(He is irritated. Restrains his feelings for a spell. Walks up and down the comb of the roof. Shakes his head. Mutters to himself. Gets more irritated than before. Pulls himself together. Walks to the hole. Looks in for a while.)

Well, you're a long hole, and a deep hole, and a mighty singular hole altogether _but I've started in to fill you, I'm d_d* if I don't fill you, if it takes a hundred years!

(Disappointed). Well, I guess I've got the bulge on you by this time. (Bends down for a look. When his head comes up, his face is pale with rage.)

I've shoveled acorns enough in there to keep the family thirty years, and if I can see a sign of one of 'em I wish I may land in a museum with a belly full of sawdust in two minutes!

(Crawls up on to the comb with difficulty. Leans his back against the chimney. Pulls himself together. Another JAY is going by. Sees BLUEJAY worn-out on the roof. Stops to inquire what is up.)

BLUEJAY (to JAY). I've found a hole; a mighty singular one. Dropping acorns in it, a good many minutes, I can see no trace of 'em. Now yonder's the hole, and if you don't believe me, go and look for yourself.

(JAY goes and looks the hole over. Comes back.)

*_.d_d: a euphemism for damned
JAY (to BLUEJAY). Tell me sufferer, how many did you say you put in there?
BLUEJAY. Not any less than one ton.
(JAY goes and looks again. Looks perplexed. Raises a yell. Come three more jays one of which an OLD JAY.)
JAY (to Newcomers). Yonder’s a mighty insatiable hole.
(Newcomers look at each other, and then look at JAY.)
JAY. Go and see for yourself, if you don’t believe.
(Newcomers go and examine the hole and the house all over. OLD JAY happens to see the door. Goes into the log house.)

SCENE 2

In the log house. A large room. The acorns scattered all over the floor. OLD JAY alone.
(OLD JAY flops his wings, raising a whoop.)
OLD JAY. Come here! Come here, everybody; hang d* if this fool hasn’t been trying to fill up a house with acorns!
(Other jays come to the door. Take a glance. As BLUEJAY sees the scene, he falls over backwards, suffocating with laughter. Other jays, one after the other, fall over backwards, laughing. An Owl is heard outside approaching the house. He lights on the door. Takes a long look at the acorns first and then at the jays who now look shocked.)
OWL (shaking his head). I cannot see anything funny in it.
(OWL gets out. Jays exchange glances for a while. Burst to laugh anew.)

THE END
[Aug.2011]

*hang d: a mild curse
داستان فراق

زبان خانه‌ن擦ار سر بیان فراق
و گران‌هشتر ده‌ه بی تو داستان فراق
و هیچ‌چیزی شکی ندارد سر بیان فراق
رفت خالی ابی و هم‌نشین شکی
قرین آتش هجیان و هم فران فراق
درک ماده عصرم که بر امید لال وصال
به سر رسید و به‌چاله به سر زمان فراق
چه‌گونه ناز کن زبال در هواپ وصال
که بی‌خیثه مرغ دلم پر در آشیان فراق
کنون چه‌چیزهء که در بحر غم به گردنی
فَسانده گروص سایر خیال فران فراق
پس نامانه که کهن عصر فران شود
ز موچ شوق تو در بحر پی کردن فراق
به‌پای‌های قربان گراینده راه به سر شدید حافظ
به دست هجی جان‌دادی کسی عتان فراق

حافظ
The Story of Separation!

Incapable is the pen’s tongue of talking about separation!
Or, unto thee would I relate the story of separation!

Allied with the manifold of dreams have I become,
associated with the remoteness fire;
A comrade for patience, a boon companion for separation!

Alas! Culminated my lifetime with the hope of joining my love,
But without being finished the time of separation!

How can my heart bird spread its wings and fly in the sky of join?!
Whilst it hath shed its feathers off in the nest of separation!

No help is there since the sail of separation hath made my patience vessel,
Sailing the sea of sorrow, into a whirling vortex descend!

On the brink of sinking is my life ship,
Weltering with the waves of desire on the boundless sea of separation!

If one passed this path, O’ Hafiz, with one’s feet of desire,
He would never give remoteness the reins of separation!

Hafiz

Translated into English by
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Chinua Achebe's "The Sacrificial Egg"

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**Chinua Achebe**

Chinua Achebe was born in eastern Nigeria, 16 November 1930. He was the son of a catechist for the Church Missionary Society. He received his early education in the society’s village school, and at age fourteen enrolled in Government College at Unuahia. He was the member of the first class to attend the recently founded University College, Ibadan. After graduating in 1953, he taught briefly before beginning a twelve-year career as a producer for the Nigerian Broadcasting Corporation. In 1957 he traveled to London where he attended the British Broadcasting Corporation Staff School. One of his teachers was the novelist and critic Gilbert Phleps, who recognized the distinctive character of Achebe’s first novel, *Things Fall Apart*, and recommended it for publication. The book appeared in 1958, and since then has gained a place as a classic in world literature.

Three more novels, *No Longer at Ease* (1960), *Arrow of God* (1964), and *A Man of People* (1966) followed. Just a few days after the publication of his fourth novel, the first military coup d’état in Nigeria took place, and Achebe resigned as director of external broadcasting. He returned to his birthplace, which became a part of Biafra when the eastern region declared independence from Nigeria in 1967. During the civil war, Achebe travelled abroad to seek help for the Biafran cause. (This was the beginning of the civil war between Biafra and Lagos which lead to fall of Biafra). Once the strife ended, Achebe left Africa to take up teaching positions in Canada and the United States, where he still lives. In 1987 he published *Anthills of Savannah*, his first novel in nearly twenty years. He has also published poetry, commentary, and essays, as well as two collections of short stories, *The Sacrificial Egg and Other Stories* (1962) and *Girls at War and Other Stories* (1972).

In his essay “The Novelist as Teacher,” Achebe advised his countrymen that a knowledge and appreciation of their own culture would assist them in nation building: “This theme –put quite simply- is that African people did not hear of culture for the first time from Europeans; that their societies were not mindless but frequently had a philosophy of great depth and value and beauty, that they had poetry and, above all, they had dignity. It is this dignity that many African
peoples all but lost in the colonial period, and it is this dignity that they must now regain.” His five novels from a continuing history of one segment of African people - and by extension the history of all Africa. “The Sacrificial Egg” reveals several aspects of colonialism: the one-sided trade developed by Europeans, the overlay of European civilization among those Africans who are educated and city bred, and the importation of disease. In contrast, though, African tradition plays its part throughout the story.

The Sacrificial Egg

Julius Obi sat gazing at his typewriter. The fat Chief Clerk, his boss, was snoring at his table. Outside, the gatekeeper in his green uniform was sleeping at his post. You couldn't blame him; no customer had passed through the gate for nearly a week. There was an empty basket on the giant weighing machine. A few palm-kernels lay desolately in the dust around the machine. Only the flies remained in strength.

Julius went to the window that overlooked the great market on the bank of the River Niger. This market, though still called Nkwo, had long spilled over into Eke, Oye, and Afo with the coming of civilization and the growth of the town into a big palm-oil port. In spite of this encroachment, however, it was still busiest on its original Nkwo day, because the deity who had presided over it from antiquity still cast her spell only on her own day--let men in their greed spill over themselves. It was said that she appeared in the form of an old woman in the center of the market just before cock-crow and waved her magic fan in the four directions of the earth--in front of her, behind her, to the right and to the left--to draw the market men and women from distant places. And they came bringing the produce of their lands--palm-oil and kernels, kola nuts, cassava, mats, baskets and earthenware pots; and took home many-coloured cloths, smoked fish, iron pots and plates. These were the forest peoples. The other half of the world who lived by the great rivers came down also--by canoe, bringing yams and fish. Sometimes it was a big canoe with a dozen or more people in it; sometimes it was a lone fisherman and his wife in a small vessel from the swift-flowing Anambara. They moored their canoe on the bank and sold their fish, after much haggling. The woman then walked up the steep banks of the river to the heart of the market to buy salt and oil and, if the sales had been very good, even a length of cloth. And for her children at home she bought bean cakes and mai-mai which the Igara women cooked. As evening approached, they took up their paddles again and paddled away, the water shimmering in the sunset and their canoe becoming smaller and smaller in the distance until it was just a dark crescent on the water's face and two dark bodies swaying forwards and backwards in it. Umuru then was the meeting place of the forest people who were called Igbo and
the alien riverain folk whom the Igbo called Olu and beyond whom the world stretched in indefiniteness.

Julius Obi was not a native of Umuru. He had come like countless others from some bush village inland. Having passed his Standard Six in a mission school he had come to Umuru to work as a clerk in the offices of the all-powerful European trading company which bought palm-kernels at its own price and sold cloth and metalware, also at its own price. The offices were situated beside the famous market so that in his first two or three weeks Julius had to learn to work within its huge enveloping hum. Sometimes when the Chief Clerk was away he walked to the window and looked down on the vast ant-hill activity. Most of these people were not there yesterday, he thought, and yet the market had been just as full. There must be many, many people in the world to be able to fill the market day after day like this. Of course they say not all who came to the great market were real people. Janet's mother, Ma, had said so.

'Some of the beautiful young women you see squeezing through the crowds are not people like you or me but mammy-wota who have their town in the depths of the river,' she said. 'You can always tell them, because they are beautiful with a beauty that is too perfect and too cold. You catch a glimpse of her with the tail of your eye, then you blink and look properly, but she has already vanished in the crowd.'

Julius thought about these things as he now stood at the window looking down on the silent, empty market. Who would have believed that the great boisterous market could ever be quenched like this? But such was the strength of Kitikpa, the incarnate power of smallpox. Only he could drive away all those people and leave the market to the flies.

When Umuru was a little village, there was an age-grade who swept its market-square every Nkwo day. But progress had turned it into a busy, sprawling, crowded and dirty river port, a no-man's-land where strangers outnumbered by far the sons of the soil, who could do nothing about it except shake their heads at this gross perversion of their prayer. For indeed they had prayed—who will blame them—for their town to grow and prosper. And it had grown. But there is good growth and there is bad growth. The belly does not bulge out only with food and drink; it might be the abominable disease which would end by sending its sufferer out of the house even before he was fully dead. The strangers who came to Umura came for trade and money, not in search of duties to perform, for they had those in plenty back home in their village which was real home.

And as if this did not suffice, the young sons and daughters of Umuru soil, encouraged by schools and churches were behaving no better than the strangers. They neglected all their old tasks and kept only the revelries. Such was the state of the town when Kitikpa came to see it and to demand the sacrifice the inhabitants owed the gods of the soil. He came in confident knowledge of the
terror he held over the people. He was an evil deity, and boasted it. Lest he be offended those he killed were not killed but decorated, and no one dared weep for them. He put an end to the coming and going between neighbors and between villages. They said, 'Kitikpa is in that village,' and immediately it was cut off by its neighbors.

Julius was sad and worried because it was almost a week since he had seen Janet, the girl he was going to marry. Ma had explained to him very gently that he should no longer go to see them 'until this thing is over, by the power of Jehovah'. (Ma was a very devout Christian convert and one reason why she approved of Julius for her only daughter was that he sang in the choir of the CMS church.)

'You must keep to your rooms,' she had said in hushed tones, for Kitikpa strictly forbade any noise or boisterousness. 'You never know whom you might meet on the streets. That family has got it.' She lowered her voice even more and pointed surreptitiously at the house across the road whose doorway was barred with a yellow palm-frond. 'He has decorated one of them already and the rest were moved away today in a big government lorry.'

Janet walked a short way with Julius and stopped; so he stopped too. They seemed to have nothing to say to each other yet they lingered on. Then she said goodnight and he said goodnight. And they shook hands, which was very odd, as though parting for the night were something new and grave.

He did not go straight home, because he wanted desperately to cling, even alone, to this strange parting. Being educated he was not afraid of whom he might meet, so he went to the bank of the river and just walked up and down it. He must have been there a long time because he was still there when the wooden gong of the night-mask sounded. He immediately set out for home, half-walking and half-running, for night-masks were not a matter of superstition; they were real. They chose the night for their revelry because like the bat's their ugliness was great.

In his hurry he stepped on something that broke with a slight liquid explosion. He stopped and peeped down at the footpath. The moon was not up yet but there was a faint light in the sky which showed that it would not be long delayed. In this half-light he saw that he had stepped on an egg offered in sacrifice. Someone oppressed by misfortune had brought the offering to the crossroads in the dusk. And he had stepped on it. There were the usual young palm-fronds around it. But Julius saw it differently as a house where the terrible artist was at work. He wiped the sole of his foot on the sandy path and hurried away, carrying another vague worry in his mind. But hurrying was no use now; the fleet-footed mask was already abroad. Perhaps it was impelled to hurry by the threatening imminence of the moon. Its voice rose high and clear in the still night air like a flaming sword. It was yet a long way away, but Julius knew that distances vanished before it. So he made straight for the cocoyam farm beside the
road and threw himself on his belly, in the shelter of the broad leaves. He had hardly done this when he heard the rattling staff of the spirit and a thundering stream of esoteric speech. He shook all over. The sounds came bearing down on him, almost pressing his face into the moist earth. And now he could hear the footsteps. It was as if twenty evil men were running together. Panic sweat broke all over him and he was nearly impelled to get up and run. Fortunately he kept a firm hold on himself... In no time at all the commotion in the air and on the earth--the thunder and torrential rain, the earthquake and flood--passed and disappeared in the distance on the other side of the road.

The next morning, at the office the Chief Clerk, a son of the soil spoke bitterly about last night's provocation of Kitikpa by the headstrong youngsters who had launched the noisy fleet-footed mask in defiance of their elders, who knew that Kitikpa would be enraged, and then...

The trouble was that the disobedient youths had never yet experienced the power of Kitikpa themselves; they had only heard of it. But soon they would learn.

As Julius stood at the window looking out on the emptied market he lived through the terror of that night again. It was barely a week ago but already it seemed like another life, separated from the present by a vast emptiness. This emptiness deepened with every passing day. On this side of it stood Julius, and on the other Ma and Janet whom the dread artist decorated.
چی نوا آچیبی

چی نوا آچیبی در شرق نیجریه به دنیا آمد. وی فرزند معلم جامعه کلیسای میسیونرها بود. تحصیلات مقدماتی خود را در مدرسه دهکده به پایان رساند و در سه چهارده سالگی در یک دبیرستان دولتی در املاک ناپا نویسی کرد. جزء اولین افرادی بود که در بولیوورسیتی کالج به اپیادا حضور یافت. بعد از فارغ‌التحصیلی در سال 1953 زمان آتش‌بازی به تدریس پرداخت و سپس به مدت دوازده سال بعنوان تهیه‌کننده در بهره‌وری پراکنی آپیادا به فعالیت خود ادامه داد. سال 1957 عازم لندن شد و در اموزشگاه خاص روحانی به‌شکلی‌ای سوژه‌ای را انتخاب کرد. در آنجا یکی از مشاوران دومین رمان آچیبی، گیلبرت فلپس، بود که توصیه کرد که آن اثر را منتشر کند. سال 1958 این اثر منتشر شد و از آن زمان آپیادا اثری کلاسیک را در ادبیات به‌دست آورد. سه رمان دیگری که در این برنامه از آپیادا در انتشار نهایی خارجی شدند، شامل این اثرات در موردی از زمین عربی و یکی از افرادی که به آن در ایبادان و یکی از افرادی که به آن در پاریس برخاسته بودند عبارتند از: 

۱. Things Fall Apart
۲. No Longer at Ease
۳. Arrow of God
۴. A Man of People
۵. Anthills of Savannah

در سال 1987 پس از حدود پنج سال، آخرین رمان خود بنام «به های مورچه سوا» منتشر گردید. وی همچنین به انتشار شعر، مقاله و نیز داستان نویسی پرداخت و به‌عنوان یکی از دستوردهای مهم در ادبیات نیجریه شناخته می‌شود. 

1 Chinua Achebe
2 Umuahia
3 University College
4 Ibadan
5 Gilbert Phelps
6 Things Fall Apart
7 No Longer at Ease, 1960
8 Arrow of God, 1964
9 A Man of People, 1966
10 Anthills of Savannah
خم مرغ قربانی، نوشته جولیس اُبی در سال ۱۹۶۲

جولیس اُبی در سال ۱۹۶۲ نوشته‌ای با عنوان "خم مرغ قربانی" را دریافت کرد. این کتاب واقعیت‌های فرهنگی و اجتماعی آفریقا را در نظر گرفته و دلایلی را برای عدم عادت به تمدن اروپایی نمایان می‌کند.

جولیس اُبی در کتاب خود از لحاظ فرهنگی، بررسی می‌کند که چرا مردم آفریقا بعد از طولانی مدت تحت فشار بیشترین و تاریک‌ترین شرایط می‌مانند. او به این موضوع می‌گوید که تاریک‌ترین خطر برای مردم آفریقا، عدم آگاهی از فرهنگ و تمدن اروپایی بوده است.

در این کتاب، جولیس اُبی به مردم آفریقا می‌گوید که تمدن و فرهنگ اروپایی برای آنان مهم‌تر از اینکه این تمدن و فرهنگ به آنان می‌رساند. او به مردم آفریقا می‌گوید که باید به فرهنگ خود و تمدن آنان توجه داشته باشند و آنها را حفظ کنند. 

تاریخچه خود کتاب "خم مرغ قربانی" به سال ۱۹۶۲ بر می‌گردد که سپس به سوی شناخت و تقدیر از فرهنگ خود تاثیر گذارد. این کتاب از جمله برجسته‌ترین آثار وی می‌باشد.

به‌طور کلی، کتاب "خم مرغ قربانی" جولیس اُبی، نشان‌دهنده این است که چگونه مردم آفریقا به عنوان یکی از جنگ رومان‌های جهان دیده می‌شوند.
اش را در چهار جهت جهت زمین روبرو شد، پشت سرش، به چپ و راست تکان می داد تا مردان و زنان را از نقاط دوره به اینجا بکشانند. به چپ و راست، او در عرض پارچه های رنگی که دیده ایستاده بود، دو شاخه را به خانه می گردید. همچنین افرادی از مناطق دیگر که در کنار روستاهای زیر کف آنها گرفتند ماهی و گیاهان غذایی را به خانه می آورده و از روغن، مغزها، کازاوا، ظروف سفالی و حسیر و سبد گرفته تا ظروف سفالی را به خانه می آوردند.

همچنین افرادی از مناطق دیگری که در کنار رودخانه های بزرگ زندگی می کردند، ماهی و یام را با قایق به اینجا می آوردند. در هنگامی که قایق بزرگ بیش از ده یا چهار نفر سرنشین داشت، کشیده ی خوند را به خانه می آوردند. این قایق ها شان در حالی نگهداری می شدند که وسیله اولیه برای گردش از روستاهایی که به یکدیگر نزدیک بودند تا به خانه می آورند.

مادر جانت، می گفت همه آنها که به بازار بزرگ می آیند افراد واقعی نیستند.
زنان جوان زیبایی که می‌بینید با زور از میان جمعیت رد می‌شوند مثل من و شما نیستند بلکه "مامی ووتا" هستند که هیچ‌کس از اعماق رودخانه نمی‌تواند آنها را زیبا خلاص کند. زیرا از زیبایی فوق العاده و در عین حال بسیار سریع در رودخانه هستند. با گوششش تنها با آنها نظری می‌اندازند سپس یکی ناپیدا می‌شود. نظیری نمی‌شود. بنابراین آنها را می‌توان مامی ووتا نام‌گذاری کرد.

جوئیس در حالیکه کاتر نپره به بازار خالی و ساکت نگاه می‌کرد که این اتفاق نتیجه توانایی کیتیکپا بود، مهم‌ترین فردی که بازار عظیم پر هیاهو انرژی سرود شود؟ او آن اتفاق را نتیجه توانایی کیتیکپا می‌گفت. کاتر نپره باز وارد بازار گردید و به مگسه‌ها گفت.

از زمانی که اومورو دهکده‌ای بسیار کوچک بود، گروه‌هایی وجود داشت که هر روز بازار را جارو کرده بودند. اما پیشرفت آنها به بندر رودخانه‌ای یک کلیف شباهت داشت که در عین حال بسیار سریع در رودخانه هستند. با گوششش تنها با آنها نظری می‌اندازند سپس یکی ناپیدا می‌شود. بنابراین آنها را می‌توان مامی ووتا نام‌گذاری کرد.

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نداده نیازی نبودشان تا به‌طور کامل آن‌ها بروند ("اما" یک نوکیش ممنی مسیحی بود و یکی از دلالی‌های که جولیس را
باید توانست دخترِ ه آن‌ها بوده بود که او دنگرگر کلیسای سی ام از آویز می‌خوانست).

از آنجا که کیتیکپا اکیدا سر و صدا با یکی از فراورده‌های "ما" می‌خوردند، یکی از دلایلی که یولیس را
برای تنها دخترش پذیرفته بود، این بود که او در گروهی از مسیحیان، به‌طور کلی، یکی از دلایلی که یولیس
به‌صورت سازنده و آموزش‌دهنده یک گروه دانشجویی کلیسای سی ام را از آنجا برد.

جوان مسیر کوتاهی را یافته، روی گرده و کستنی، یکی از دلایلی که یولیس را برای تنها دخترش پذیرفته بود
از آنجا که کیتیکپا اکیدا سر و صدا یا غوغایی را تحمل نمی‌کرد "ما" با لحنی آرام گفت:

شما همگی باید در اتاق‌تان بمانید زیرا هیچگاه نمی‌دانید که ممکن است با چه کسی در خیابان شوید.
آن خانواده آنرا فهمیده است.

جولیس نیز به گفتگو با مشغول شد و یکی از دلایلی که یولیس را برای تنها دخترش پذیرفته بود
از آنجا که همان‌طور که کلاسپر گفت، با اینکه مأموریتی سختی برای او بود، هم‌بستگی به خانواده
که آنها را بود.

جولیس به خانه خود برد و در آنجا قرار گرفت. این بود که یولیس را برای تنها دخترش پذیرفته بود.

در این هنرمندان، یکی از آنها را گردانی کرده است و امروز قربانیان را از آنجا برده بود.

با عجله به روی چیزی قدم گذاشت که در صدای "ما" می‌خوردند. یکی از دلایلی که یولیس را
برای تنها دخترش پذیرفته بود، این بود که یولیس به آن‌ها که توانسته بودند با دنیایی را از آنجا
که در صدای "ما" می‌خوردند، به‌طور کلی، یکی از دلایلی که یولیس را برای تنها دخترش پذیرفته
بود.

گویی جدایی آخر شب و "ما" هم‌بستگی به خانواده خود داشتند.

باید کسی که به بدبختی گرفتار شده بود در تاریکی آنرا به می‌عادگاه آورده باشد و حالا یولیس آنرا
لگد کرده بود.

برگهای جوان و همیشه سبز نفله ندارند. در این‌جا نیز این حرکت انجام شود و یکی از دلایلی که
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لگد کرده بود.
مسلط شد و آنها از میان هیاهوی آسمان و زمین – باران و رعد، زلزله و سیل گذشتند و در یک چشمه بهم زدن در آسیوه جاده ناپدید شدند.

صبح روز بعد در اداره، کارمند ارشد، پسر این سرزمین، با عصبانیت از شب قبل صحبت کرد و از اینکه چگونه جوانان یک دنده به علم به خشم کیتیکا برای تحصیل در ماسک پر سر و صدا باید با یارانش را برادر اشکتند تا اینکه خواست خود را از پرگه میل آلمان اعلام دادند و مشکل آنها بود که این جوانان سرکش هیچگاه تاکنون خود، قدرت کیتیکا را تجربه نکرده بودند و فقط در اینبار به شدید بودند و تلی بزودی از آن مطلع می شدند.

همانطور که جولیس کنار پنجره به بازار خالی نگاه می کرد دوباره ترس آن شب کل وجودش را فرا گرفت. با اینکه یک هفته از آن نگذشت بود ولی همواره مانند یک دیگری بنظر می رسید که خلا ای عظیم آنها از زمان حال جدا نموده و هر روز این خلاء عمیقتر می شد. در این سوی خلاء جولیس ایستاده بود و در آن سو "ما" و جانت که هنرمند مخفی آرایش‌شان کرده بود.
The Most Wonderful

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*English Literature, MA*

**Preface**

"The Most Wonderful" is Henrik Ibsen's *A Doll House* in verse. In addition to basing the whole poem on Otto Reinert's translation – which I think is the best rendering of this play – I have taken some phrases and lines completely intact from the text of the play. At first, I wanted to italicize them. Nonetheless, I came to the conclusion that it would be a better idea to declare it in the preface.

In order better to understand this poem – needless to say – you will need to have read Ibsen's masterpiece. In nearly all the 11 sections of this poem, there are only two speakers interacting with each other. For example:

"Coach me, the way you always do;  
Save me from their catcall and boo.  
Have thirty-one more hours to live,  
Wonderful's afoot, I cannot believe!"  
"What's happening to my little lark?  
Of what she's kept me in the dark?"

Those who have read the play would easily figure out the two speakers as Nora and her husband: Torvald. In some parts, such as section III, nonetheless, there are three speakers. For example:

"Torvald likes your teeth all pristine."  
"Dr, let me introduce you to Kristine."  
"The name often heard in this house."  
"Nora, is he not that loathsome louse  
Who gave you the cash for that trip?  
I cannot believe – you and this drip?"

We have Dr Rank, Nora, Dr Rank, and Kristine speaking respectively. Consequently, the readers should read such parts more carefully.

Finally, in order to make this poem as clear as possible, I should mention that the last word of part IV, Hester, refers to the heroine of Hawthorne's *The Scarlet Letter*. And when Krogstad is comparing Nora Helmer to Hester Prynne and is threatening her to reveal her secret, it suggests that … (I am sure that the readers can figure out what it suggests!)
The Most Wonderful

I
"Is that my pet parrot bustling about?"
"I won't tell you – you figure it out!"
"Here you are! Yes: as I've thought!"
"I wanna show you what I've bought!"
"Thus little wastrel has spent money?"
"But we don't have to scrimp honey!"
"My little lark didn't eat macaroons?
To your teeth they are bad dragoons!
No little detour by that pastry shop?"
"Well I passed, but I … didn't stop!"
"What does lark need for Christmas?"
"Nothing, though maybe some brass!"
"Come, ten – twenty – thirty – forty,
You're my little lark and so worthy!
Can't have a pouty squirrel in house!"
"You're a big cat and I a little mouse!"
"Songbird must not droop her wings!"
"And she dances when Torvald sings!"

II
"I don't believe you know who I am!"
'Kristine! You think I'd some dram?
I've heard about your late husband,
Sorry: condolences I have not sent;
I was so tied-up with my little kids,
'N' a secret that kept open my lids!"
"What secret are you talking about?
Say to me and put me out of doubt."
"Torvald was ailing and bed-ridden,
And here's my whole secret hidden:
His doctor advised me that I had to
Arrange a trip without further ado.
So we went to Italy which did cost
An arm and a leg, yet all's not lost!"
"Tell me about how you did gain it:
Daddy gave you or the jackpot hit?"
"An admirer may have given to me!"
"All his money bequeathed to thee?"
"Torvald's busy; Nora could I come?"
"Have a macaroon and I have some!"
"I thought they were banned in here!"
"Compared to oceans, they're a mere!"
"Torvald likes your teeth all pristine."
"Dr, let me introduce you to Kristine."
"The name often heard in this house."
"Nora, is he not that loathsome louse
Who gave you the cash for that trip?
I cannot believe – you and this drip?"
"Goddammit! He's a friend of mine,
And he's here with Torvald to dine!"
"So what brought you to this town?
Like a cadaver in a hospital gown!"
"I need a job, mainly in some bank,
And I'm sure I have Nora to thank!"
"Sure! I do my best to get you that:
For Kristine I'll willingly go to bat."

"What you're doing here Krogstad?
I am sure that I am not to the bad!"
"I'm a lawyer – not one of the mob;
Became here to talk about my job.
You for Linde killed the fatted calf;
Used your influence on her behalf!
'N' she is going to take my position,
That was about to reaching fruition.
Help me out or I'll reveal the secret;
Don't do something that you regret!
You deceitfully committed forgery!"
"I paid you back through drudgery!"
"If I'm going to be kicked out again,
You keep me company – it's certain!
As you see we are on the same boat,
Hence do all you can to stay afloat!"
"But Torvald won't listen to me Mr!"
"Then I divulge your secret Hester!"
V
"What to Aeneas did will Anchises?
Rank got nothing bar Tuberculosis!"
"But Nora, how come you know it?
Trust me; tell and doubt not a whit!"
"Shh! Torvald came back from bank,
He can't abide sewing, to be frank!
So please go and play with children;
For now to you goodbye is bidden!"
"Hello honey, where have you been?
It is a long time I haven't you seen.
Torvald what if the lark asked you,
For a little favor – qu'en penses-tu?
Finch will do all sorts of fun tricks:
From run-of-the-mill to odd freaks;
Would chirp 'n' twitter in the room,
'N' you'd be sated with va-va-voom!"
"Just if you're bringing up Krogstad,
I will not provide work for that cad!"

VI
"You really think he is the only one,
Who gives his life 'n' expects none?
And I'm not talking through my hat,
Before I die, I wanted to admit that!"
"There is nothing I can tell you now,
We should forget about it somehow!
On your advances I impose a freeze,
So go with Torvald shoot the breeze!"
"What Krogstad! What do you want?
After some blood you came to hunt?"
"Listen! I have a letter in my pocket!"
"Don't do that! The mailbox, I lock it!"
"I will – you left me no other choice."
"Listen to this: it's humanity's voice!"
"I have to go – I'll never forgive him:
He has fired me for a woman's whim!"
"Then I'm going to give up the ghost!"
"You can't scare me, so do not boast!"
VII
"Coach me, the way you always do;
Save me from their catcall and boo.
Have thirty-one more hours to live,
Wonderful's afoot, I cannot believe!"
"What's happening to my little lark?
Of what she's kept me in the dark?"
"Champagne from now until dawn,
Then you will show me your brawn!
And this waiting for the wonderful:
When you take by the horns the bull,
And protect me when I'm in a bind,
Is driving me right out of my mind!
Sure you are not dyed-in-the-wool,
So over the wonderful I will drool!"
"The poor girl's become so flagrant!
What do you think? She's pregnant?
As if it is a matter of life and death
She dances without taking a breath!"

VIII
"Do you think I'm all that heartless?"
"You unkindly left me nonetheless!"
"Don't forget I had a feeble mother
To attend to: hence when the other
Popped the question, I felt assured,
That his offer should be treasured!"
"When you wrote Dear John letter,
Did not you think that it was better,
Not to write in that heartless way,
Which waste to my world did lay?"
"Let me one point bring into focus:
I was sure that on me was the onus
To kill whatever feelings you had
For me – and I myself was too sad!
I am a woman on a rudderless raft!"
"And I'm a man on a capsized craft!"
"Then why you do not help me out?
This time is real; do not me doubt!"
IX
"The tarantella is still in your blood,
Others were drips and you a flood!
You were my capricious Capri girl,
Don't you want to my arms to hurl?
I desire to hold you tight right now!"
"Please let go, else we'll have a row!"
"I'm your rightful husband, aren't I?"
"I wanna hit the sack, so go and bye."
"Here are calling cards from Dr Rank
With black crosses – a morbid prank!"
"But they mean that he'll pass away,
And tonight was doctor's final day!"
"Although he's grown so close to us,
We should not his death give a toss;
It's time for me to toy with my doll!"
"With the thought of your dying pal?
You should go and read your letters:
Now it's the only thing that matters!"

X
"Do you know what is in this letter?"
"Read it 'n' then you know it better!"
"Botheration! What have you done?
And now my whole future is gone:
My honor is nothing but a mockery:
You're involved in jiggery-pockery!"
"Nora did it because she loved you!
At that time we did not have a sou!"
"Do not give me any inane excuses
The law this crime with me fuses!"
"Don't go sacrifice yourself for me!"
"Woman pipe down and let me see!"
"I had done it just to save your life!"
"But to my honor did thrust a knife:
You've committed forgery woman!"
"I defend what I've done like a man!"
"Wish you were just a finch instead!
Watch out – a letter from Krogstad!"
XI
"I can't believe it: Torvald's saved!
And although you badly behaved,
I'll forgive you like a hunted dove,
And I know you did it out of love!
Nora! Why you've changed dress?
And look as if you are in distress?"
"Like a doll from my father's house,
I came here – became your spouse.
Such a fool I was that I've thought,
When he the dishonor up brought,
You'd stand up and take the blame:
I am the guilty one; not this dame!
Of courage in you there's no trace,
'N' the wonderful didn't take place.
Farewell: I'd rather be a scavenger;
I will not live with some stranger!"
"However, my heart's with hope full!"
"Just if happens the most wonderful!"
Translation Challenge
Nimā Yushij (November 12, 1896 – January 6, 1960) also called Nimā, born Ali Esfandiārī, was a contemporary Tabarian and Persian poet who started the she’r-e now, ("The New Poetry of Iran") also known as "Nimaic poetry" trend in Iran. He is considered as the father of modern Persian poetry. He died of pneumonia in Shemiran, in the northern part of Tehran and was buried in his native village of Yush, Nur County, Mazandaran, as he had willed. In general, Nima manipulated rhythm and rhyme and allowed the length of the line to be determined by the depth of the thought being expressed rather than by the conventional Persian meters that had dictated the length of a conventional verse (bayt) since the early days of Persian poetry. Furthermore, he emphasized current issues, especially nuances of oppression and suffering, at the expense of the beloved's moon face or the ever-growing conflict between the lovers, the beloved, and the rival. In other words, Nima realized that while some readers were enthused by the charms of the lover and the coquettish ways of the beloved, the majority preferred heroes with whom they could identify. Furthermore, Nima enhanced his images with personifications that were very different from the "frozen" imagery of the moon, the rose garden, and the tavern. His unconventional poetic diction took poetry out of the rituals of the court and placed it squarely among the masses. The natural speech of the masses necessarily added local color and flavor to his compositions. Lastly, and by far Nima's most dramatic element was the application of symbolism. His use of symbols was different from the masters in that he based the structural integrity of his creations on the steady development of the symbols incorporated. In this sense, Nima's poetry could be read as a dialog among two or three symbolic references building up into a cohesive semantic unit. In the past only Hafez had attempted such creations in his Sufic ghazals. The basic device he employed, however, was thematic, rather than symbolic unity. Symbolism, although the avenue to the resolution of the most enigmatic of his ghazals, plays a secondary role in the structural makeup of the composition.
اضطراب تند نفسهای ابلیس
در چشم‌های تو جاریست
در این دمی که نور
بوی ستاره‌های دور
روی گور می‌ریزد
گوری که دهان باز می‌کند
کنار نیلوفران تن
با مردگان قدیمی
که از اسارت ابلیس
گریخته‌اند و
تکوین نفسهای سرد
به سنگ سپرده‌اند
وقتی هلاک وادی شیطان
روی گورهای بسته
دهان باز می‌کند
از ترس وسوسه‌های نهان

Body Lotuses

The quick panic of Satan’s panting
flows in your eyes
at this moment when light
wafts the scent of distant stars bright
upon the grave
gaping wide
next to body lotuses
with the old dead
now free from Satan's chains
having delegated the evolution of cold breaths
to the stones
when death from devil land
flaunts its maw
upon closed graves
from secret temptations.

Alireza Jafari

*English Literature, Associate Professor, SBU*
The Lotuses of the Flesh

The sharp anxiety of the devil’s breath
Runs in your eyes,
Now that light pours
The scent of faraway stars
On the tomb.
The tomb that gapes
Next to the lotuses of the flesh
With the long deceased
Who fled the devil’s confine
And their cold breath
To the stone surrendered
When the annihilation of Satan’s realm
Gapes on sealed tombs
Fearing concealed temptations.

Roshanak Pashae
PhD candidate, English Literature, SBU

The Loti of Bodies

The fast beating anxiety of breaths of evil
Is flowing in your eyes
At this moment when the light
Spreads the smell of the far stars on the tomb
A tomb which opens a mouth
By the side of the loti of bodies
With the old deceased
Having fled the servitude of evil and
Endowed the stone with cold breaths
When the mouth of evil’s valley of perdition
Is opened to the sealed graves
In fear of the latent temptations.

Mahshad Jalalpourroodsari
MA, English Literature, SBU
Body Morning Glories

Acute anxiety of Satan’s breath
flows in your eyes
at this moment, when the light
throws the smell of distant stars
on tomb
the tomb, which opens
its mouth alongside
the body morning glories
with the old dead
who have fled from
the bondage of Satan
and left the stone
the evolution of cold breath
when death in the valley of devil
opens its mouth upon the enclosed tombs
from the fear of concealed temptation.

Niloofar Hemmatyar
MA, English Literature, SBU

Lilies of Earth

The anxiety of Satan’s sharp breaths
exudes in your eyes
At this moment, when light
pours the scent of stars far away
on graves
The grave, which opens its mouth
next to the lilies of earth
With the old dead
who have fled
Satan’s hostage and
the genesis of cold breaths
have given up to the stone
When the curse of Satan’s realm
on graves shut
open’s mouth
fearing the hidden desires

Ali Noorani
BA, English Literature, SBU
خانه ام ابری است

یکسره روز یکم ابری است با ان
ازفراغت آن – خرد و خراب و مست
باد می پیچد:
یکسره ندیا خراب از اونست
و حواس من:
ای نی زن. که تورا اواز نی برده است دور از ره – کجاپ؟
خانه ام ابری است اما
ابراز اش گرفته است:
درخیال روزهای روشنم کردست رفتندم –
من به روی افکن
ممیر درساخت دریا نظاره –
و هم نی می خاراب و خرد ای بردار است.
وه ره – نی زن که دایم می نوازد نی –
دراین دنیای ابراند
راه خود را دارد اندر پیش

نیما یوشیج
Views and Reviews
Translation and the Music of Poetry

Mehrnaz Zarafshar

*English Literature, BA, SBU*

Workshop hosted by Dr. Jafari, on Sunday Aban 29th, 1390

Dr. Shokhanvar started the meeting by giving some information about the basis of poetry in the west. He stated that one of the most important elements in verse and prose in the west is rhythm. In fact, it has always been rhythm not rhyme. In Persian poetry the music plays a fundamental role, as we face it in Roodaky’s poem, "Memory of Sweet Lover" (Yade Yare Mehraban).

Then Dr. Jafari started his lecture. He opened his talk with some preliminary remarks on various views of translation. He said that translation is not a mechanical work, but it is flowing and circulating in man’s life. It is seen in the entire world of creation. For instance, from the religious point of view, creation is indeed the translation of God’s will and power.

He added that translation is a Renaissance phenomenon. Although before that the works of Plato and Aristotle had been translated, Renaissance took translation much more seriously than before. In fact, translation played a pivotal role in the creation of Renaissance, not vice versa.

There have always been two points of views about translation: optimistic and pessimistic views. From the pessimistic point of view, according to Don Quixote,
translation is like looking at the wrong side of Flemish tapestries; although the main sketch is visible, many wraps obstacle the vivid sight of that tapestry.

Moreover, Schopenhauer says that “translation is a gallery full of copies of original works”. Somehow these pessimistic views are rooted in religious issues and various commentaries on holy books.

On the other side, we have optimistic views, As Ezra Pound says that “translation is not a second-hand job. But it is recreating”. And those who created masterpieces of translation always believed that translation is getting the essence of an original work and creating a new work, as masterpieces of Edward Fitzgerald or Walter Benjamin attest.

Free translation is of great significance, but with “free” we do not mean an unrestrained translation with no limitations, we mean a translation which goes as far as the original text allows. In other words, the limitations are defined by the text itself. In this case the translator is inspired by the original text, tries to transfer the spirit of the work but in the mould of receiving language.

For starting translation, first we should translate the word translation itself”. The problems would show up as soon as we think of the concept of translation to transfer the exact text with all the contents. If the translator bases his/her work on this concept, then his/her final work will be like a adopted child to him; despite all the loves and cares, he cannot accept him/her as his own, blood related child. When the translator himself does not have faith in his translation, it likens a pure pond, polluted by only just one drop of poison. It will never be satisfying again. From another perspective, if we believe that the exact text cannot be transferred, then we must consider a good solution. And the solution will be “recreation”. By recreation we mean getting the ideologies of the writer and shape it into target language, according to the potential of that language.

We may consider that each and every language has its own world with all the cultural, political and philosophical back grounds. In fact every language has its own unique package. For instance, the word “Halim” has so many connotations and associations in the Persian culture that it is impossible to transfer to other languages.

Music and concept are really important in translation, because in literature and poetry we deal with another aspect of the language. Let’s say we are not dealing with functional and mechanical language.

We may liken language to a transparent glass that we can see through. Obviously this is one theory of language. This glass is just a tool that carries some message. But literature does not believe in this theory. Literature does not believe that language is just a tool for communicating. It believes that sometimes in poetry, language is there to draw attention to its beauty not just the message. We do not read Shakespeare’s sonnets just to find their moral contents, but mainly because we enjoy their beauties and their special music and rhythm.
Laura Riding (1901-1991), an American poet, devoted her entire life to poetry. She wrote poetry until she was forty and tries to tell the truth. But suddenly she quitted the poem and claimed that she was not able to tell the truth. Then she spent the rest of her life (about fifty years) to explain why she quit poetry. She admitted that she had thought she could draw readers’ attention to something except the poetry language, to some messages but poetry did not let the people pay attention to anything but its own beauty.

Poetic language in not meant to deliver a message, it expresses its beauty and how fantastic the words come and sit beside each other.

Having said all these, as the translation may not be able to transfer the whole messages of original text, we have to transfer the package and atmosphere of that language, the whole package with all the superiorities and priorities.

Let’s say, we should use the possibilities and facilities of the receiving language and clone the original work. The rhythm of every poet’s words is his DNA, you cannot copy it; hence the translator should simulate the work according to the comprehension of the target language.

Dr. Jafari finished his lecture by stating that we should be optimistic about translation. If the work that we are translating becomes a lost paradise by the moment we start translating it, why do we not remake another paradise. The first paradise was inherited and the new one is earned, which may even be worth more, as Walter Benjamin said, a translation can even rise above the original.
A Reading of Stefan Zweig’s “The Invisible Collection”

Hossein Mohseni

*English Literature, MA, SBU*

**Invisibility: The Essence of the Presence?**

*As the evening twilight fades away, the sky is filled with stars, invisible by day.....*  

Henry Wadsworth Longfellow (1807-1882)

Reading this fabulous short story- “The Invisible Collection” by Stefan Zweig illuminates this heart aching quotation in my mind that I have perceived in the American Literature class in B.A. The thing I have been meditating on is that as much as the stars are present in daytime, they are in night, so what is the difference? Is there a specific definition for being present and being absent? Is it just a scientific phenomenon or something more? Well, Jacques Lacan answers this question in a weird way:

*I think where I am not, therefore I am where I do not think or I think where I can not say that I am (78).*

So in his opinion, we are absent from our presence. Considering this very notion, the idea of the old man, not knowing about inflation and other mischief of his contemporary era, his not knowing about the total abolishment of his collection could be taken symbolically as the absence of the modern man. So why do we have such absence?

For Martin Heidegger, language is not just something we use to express ourselves. It has an existence separate from us. It too pre-exists us. Humans participate in language and thereby become human. We know the world through language in the way in which we know how to use a tool: We know the functions and uses of things. Thus we often do not realize the significance of something until it no longer works for us, until it breaks. We only become fully aware of what a telephone means to us when we are cut off, and we only become fully aware of the importance of language when it no longer works for us, for example, when we have had a stroke. This is clearly a similar notion to that of the formalist term defamiliarisation, and for Heidegger, art provides such a defamiliarisation of objects (Carter 75-80).
So why do we have such invisibility in the story? Because it could defamiliarize an ordinary object and results in syncopation. By stressing on an ordinary and normal tragic loss, the situation becomes unique and touches the romantic in the narrator and us as the readers.

To answer this why differently, we have to go deep in Greek mythology, especially in the articulation of Sirens. They also promised poor sailors of extra ordinaries; however they were none and the only thing miserable sailors experienced was emptiness and death. So even in such a classical sense, we see absence of the claimed presence. It is Oedipus, who endured and believed the idea of absence and so, heard the untold stories without getting entrapped by Sirens. So Oedipus is the epitome of modern man; a man who believes in the idea of “everything in state of to come” or in other words, permanent determent and delay of objects. I mean in our time, we are always talking about democracy for nations and at the same time, we know that it is not democracy; so we keep saying that democracy is to come very soon (Miller 50-70)! So every issue we talk about is contingent and is in a threshold. Could we experience the real of democracy? Of course no; we could just talk about it, using letters to have a concrete kind of speech, borrowed from linguistic structures, forming the reality of democracy, but not the real. For the real thing, we have to cease our existence in linguistic structures which is not possible. As Lacan mentioned once:

*There is no getting out of the language and language is innately figurative, not transparently referential (68).*

So here in this really romantic story, we see that he (the old man) is just constructing a reality out of invisibility about something which he thinks as a present entity. Because of the absence (his blindness and the abolishment of the collection), we could have a narration around this matter. It reminds me of J. Hillis Miller’s notion in “On Literature” that the idea of giving characters of a novel, a rigid illustration in some movies or depiction may destroy the worlds of many(80-89) In his opinion, the perpetual gaps or in other words, absence will nourish the possibility of numerous worlds. It is like we have this collection (filled with nothingness) and at the same time, it is the only key for us to enter to infinity, regardless of the very nature of this key. It is one of the features of language as a signifying chain: to use it in order to say something quite other than what it says. This function of the word is more worth pointing out than that of disguising the thought of the subject; it is no less than the function of indicating the place of the subject in the search for the truth (Lacan 70-75).

The thing Herr Rackner believes to be doing here in this story is to act as an angelic assistance for an old man, Herr Kronfeld, to sustain his illusion, the illusion which is contingent according to Lacan’s “point du caption”. It is a kind
of rupture which could approximate us to the idea of the real; since according to Schopenhauer, it is free of will as it’s a purely mental pleasure:

*On the occurrence of an aesthetic appreciation, the will thereby vanishes entirely from consciousness, since it has been fully engrossed, absorbed or occupied in aesthetic moment of contemplation (245).*

And here I am remembering a very famous quotation from John Winthrop, addressing the immigrants to the Bay Colony abroad the flagship Arbella in 1630:

*The eyes of the world were on us; let’s give them an example for all, a city upon a hill. Let’s make the vision of community of saints an ideal rather than a historical fact. The words: New England would symbolize the effort to realize the City of God on earth and whether New England may live any how in any kind of constitutions, this vision must live in our history that we came here for our faith (Baym 78).*

As we could see in the story, there exists no signified or a concept for the old man. The only thing which he has clung to is a signifier; an entity whose existence could be justified in relation with other entities and in this case, it is Rackner’s expertise. Here, the signifiers, which are ordinary pots wrapped in sheets instead of antiques, go forth to reflect their light into the shadow of the incomplete meaning. They insist the meaning, but none of their elements consist in the meaning of which it is at the moment capable (Lacan 61-86).

**References**


A Comparative Study of the Conception of Realism in Marxism

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Various Marxist Critics have founded their theories on different grounds and one of the key factors in understanding and appreciating their points of views is the way they define reality. This very brief overview would provide the reader with the main trends and outlooks on reality assumed by some of the leading Marxist theoreticians.

The most known notion of reality put forth by Marxists is the one proposed by George Lukacs which was under the influence of Russian Formalism and is called "Reflection Theory" (Bressler 203). Lukacs as a reflectionist is amongst the vulgar Marxists for whom literature belongs to a superstructure which directly reflects the economic base (197). What the Marxist reflectionists who were against modernist works of people such as Bertolt Brecht believed to be the real, is not a mimetic rendering of the material but a "truer" (Selden 75) presentation of the outside reality which is at the same time a parallel to the "extensive totality of the world" (75). What is meant by this truer picture of reality would be a dynamic representation which provides the reader with a "mental structure" (Selden 75) framing the external status of reality through the words on the page. Contrary to Lukacs, there was also the pessimist and Hegelian Frankfurt School of neo-Marxist aesthetics which had members such as Theodore Adorno and Walter Benjamin. Gaining an understanding of the notion of realism is equally important to obtain a sense of the focal points these German critics talk about.

In contrast to Lukacs, Theodore Adorno was much appreciative of modern art and experimental texts in their being "detached" (Selden 82) from reality. He had the conviction that this kind of dealing with reality would supply the art with an exceptional power to act as an "irritant" (82) within the system and thus the works of art would gain a revelatory status which was lacking in the realist texts favored by reflectionists. As mentioned above, the other leading figure in Frankfurt School was Walter Benjamin for whom there appears a slight twist in the perception of the representation of reality which constitutes the key base for his critique of historicism in his ground breaking essay ‘Theses on the Philosophy in History’. Although like Adorno, he also attacked traditional realist novels of 19th cent. and saw potentiality in modernist works and movements, his
view on realism was quite different from that of Adorno. To Benjamin, art of which history, in its containing a narrative, is a part, doesn’t show the reality and the past as it really is or as it really happened. Thus there never is a representation of reality as such. To him, all we have is only a "violent grasp" (94) of the passing reality which is menaced of being forgotten forever. He believes that getting hold of this reality could mostly happen in "political" (94) and critical moments which could bring about revolutionary activism.

The other phase into which another critic, Pierre Macherey, as a French Marxist entered was one having a completely separate overlook on reality. In his *A Theory of Literary Production* he contends that the work of art's link with the reality it portrays is manifested through what he calls the text's "unconscious" (Selden 89) on which all the ideological discourses, derived from reality and weaved into the fabric of the work, are written. However, such natural-seeming ideological discourses originated from outside reality which are newly integrated into the text would then go through a transformation in which their "contradictions and gaps" (89) would be unveiled. Therefore, the reality thus presented becomes a different reality from the one the writer had initially intended to reveal. Macherey stands out amongst other Marxists as one for whom reality is a "process" (89) being continuously worked over in great works of Literature and he is the critic who sees the "unspoken" (90) reality as being of much higher value compared with the manifested and spoken reality.

In the context of Political Marxism, one should not forget to mention the prominent American Marxist and political theorist, Fredric Jameson. Like Pierre Macherey Jameson in his *Political Unconscious* equally endows the text with an unconscious, however what he means by this unconscious is quite different. To him the text's unconscious is first and foremost a political one and the major reality carved on the body of the text would be the real "repressed conditions of exploitation and oppression" (Bressler 200) existing in the outside world. Similar to Macherey, Jameson also believes that this important portrayal of reality is not readily available at the first sight and one should excavate this core of ideas which is imbedded within any worthwhile work of art. He believes that the mind grasps such realities in the form of "stories" (Selden 97) which require interpretation. Thus, while Ideologies try to conceal these bitter threads of reality with their "strategies of containment" (97) the texts become the refuge of such realities into which they flow under the apparent surface.

The same as for Jameson, Ideology becomes a matter of importance to Terry Eagleton who is a British literary theorist and Marxist Critic. He believes that texts do not reflect the real but an "effect" (Selden 92) of the real. To him, the reality produced in the text is a "reworking of ideology’s own working of reality" (92). Eagleton rejects Adorno and Althusser's view that there is the possibility of distance between text and ideology in that to him each work of art takes the "already existing ideological discourses" (92) and works on them to produce a
unique production of reality. So his ideas are anti-Lukacsian too in that he is against a reflection of the ideological realities in discourses.

Finally it can be said that even though there are divergent views of reality among the most influential Marxist theorists, the grounds they share relate them to one another and thus categorizes them all in a single class. Despite the outwardly contrasting aspects of perception of reality in their theories, the realities they choose to focus on are mostly of the same nature in their belonging to social and economic system, material circumstances, social/political/ideological conditions, economic means of production, distribution and exchange.

References
Threshelf
Subjectivity: Theories of the Self from Freud to Haraway


Theories of Subjectivity have been crucial to the Cultural Studies project: from Raymond Williams’ theorizing of lived experience in ‘structures of feeling’ to the focus on identities by Stuart Hall and his ‘minimal selves’; from feminist approaches such as Elspeth Probyn towards the ‘sexed self’ to the ‘mimicry’ of the colonial in Homi Bhabha’s work. And while Cultural Studies has produced its own theories of the subject, it has also been confronted by the ‘death of the subject’ (Foucault); the rejection of the ‘subject of feminism’ (Butler) or faced with the ‘oriental other’ (Said) who is never the subject of the West. Subjects have sought to enter culture through theory while others have exited. Indeed, it could be argued that Cultural Studies, even at its most political and deconstructive, is the intellectual field that has remained most concerned with theorizing the subject. While contemporary discourses of medicine, media and the law have largely become postmodern, in the sense of strategic, global and effective, there is little left of the subject, or the question of the self, that is not also a disposable, reiteration of the same structures of power.

In this book, subjectivity is cultural theory in process. Whether the subject is political, or personal, our ideas and our experience of being a particular someone at a particular time and place in history have been shaped by theory. Adopting a genealogical approach, the book begins with a useful division of theories into those which foreground the subject as fixed structures of meaning—the subject
who knows and who speaks—including psychoanalysis, and to some extent, feminist arguments around sexual difference; and those which are anti-subjectivist, from Nietzsche to Foucault to Donna Haraway, where the subject is an effect of power, science or technologies. It also defers to Deleuze and Guattari whose theory radicalises the subject as a potential ‘rhizomatics’. The chapters are divided between those which concentrate on a key thinker of the subject—Freud, Lacan, Foucault, Kristeva, Deleuze and Guattari—and those which concern complications of the subject within fields of social or identity formation—femininity, masculinity, radical sexuality, ethnicity, technology. Mansfield’s special contribution to this topic is to demonstrate the ways in which the subject is implicated in and linked to other subjects, general truths and shared principles.

(Source: amazon.com)

On Literature: Thinking in Action


Debates rage over what kind of literature we should read, what is good and bad literature, and whether in the global, digital age, literature even has a future. But what exactly is literature? Why should we read literature? How do we read literature? These are some of the important questions J. Hillis Miller answers in this beautifully written and passionate book.

J. Hillis Miller begins by asking what literature is, arguing that the answer lies in literature’s ability to create an imaginary world simply with words. He
describes how his early reading of *The Swiss Family Robinson* and *Robinson Crusoe* as a child led him to this view. He then discusses several famous writers who have used literature in this way, from Dostoevsky, Trollope, Proust and Henry James to Maurice Blanchot, Jacques Derrida and J. M. Coetzee. Along the way he explains deftly why little-known aspects of such writers matter so much, from Trollope’s “daydreaming” to the crafted realism of James’s novels.

*On Literature* also asks the crucial questions of why we should read literature today and why literature has such authority over us. Returning to Plato, Aristotle and the Bible, J. Hillis Miller argues we should continue to read literature because it is part of our basic human need to create imaginary worlds and to have stories. Though he has some nostalgia for such “innocent reading,” he cautions us to reflect on these worlds of innocence in a critical vein. *On Literature* is a plea that we continue to read and care about literature. It is essential reading for anyone interested in the future of literature, of reading, and what literature can tell us about the human condition.

**Translating Women**

(Perspectives on Translation)


Luise von Flotow is director of the School of Translation and Interpretation at the University of Ottawa. She is the author or editor of several books, including *The Third Shore: Women’s Fiction from East Central Europe* (Northwestern University Press, 2006) and translator of *Everybody Talks about the Weather*.
Don’t! (Seven Stories Press, 2008) and Obsessed with Language (Guernica Editions, 2008).

Feminist theory has been widely translated, influencing the humanities and social sciences in many languages and cultures. However, these theories have not made as much of an impact on the discipline that made their dissemination possible: many translators and translation scholars still remain unaware of the practices, purposes and possibilities of gender in translation.


Translating Women complements those seminal texts by providing a wide variety of examples of how feminist theory can inform the study and practice of translation. Looking at such diverse topics as North American chick lit and medieval Arabic, Translating Women explores women in translation in many contexts, whether they are women translators, women authors, or women characters. Together the contributors show that feminist theory can apply to translation in many new and unexplored ways and that it deserves the full attention of the discipline that helped it become internationally influential.

(source: amazon.com)

Cities in Translation:
Intersections of Language and Memory

All cities are multilingual, but there are some where language relations have a special importance. These are cities where more than one historically rooted language community lays claim to the territory of the city. This book focuses on four such linguistically divided cities: Calcutta, Trieste, Barcelona, and Montreal. Though living with the ever-present threat of conflict, these cities offer the possibility of creative interaction across competing languages and this book examines the dynamics of translation in its many forms. Considering the fundamental importance of languages in shaping cultural, geographical and historical space, this study contributes to our understanding of the kinds of language relations that sustain the diversity of urban life.

Susan Bassnett’s review on the book contains: “I shall never look at a city in the same way again after reading this insightful work.” And as Edwin Gentzler puts it: “As translation studies moves from the universal to the particular, from the global to the local, Sherry Simon’s Cities in Translation furthers that trend, turning from the nation to the city as a geographic space for investigation.”

This book will appeal to students of translation first and foremost, but be forewarned that it will challenge traditional definitions and concepts. It will also appeal to literary scholars, social scientists, semioticians, art and architecture historians, urban and community planners, and, especially, literary and cultural studies scholars.

(source: amazon.com)

**Terminology in English Language Teaching**

*(Linguistic Insights: Studies in Language and Communication)*

Based on original research and novel concepts, this book investigates the nature and use of terminology from linguistic and applied viewpoints. Throughout, problems with terminology, such as overuse by teachers and cases of synonymy and polysemy, are considered and solutions are offered. Part One looks firstly at some basic concepts, then draws important distinctions between pedagogic and scientific terminology, and between transparent, opaque and iconic terms, before examining the historical, lexical and grammatical nature of terms. Part Two attempts to estimate the value and relevance of terminology in language teaching and describes the use and knowledge of terminology in various language-teaching-related constituencies: learners, teachers, textbooks, grammars and research. It concludes with a discussion of the criteria for evaluating terms and an analysis of terms used in ELT.

(source: amazon.com)

**Alternative Approaches to Second Language Acquisition**


This volume presents six alternative approaches to studying second language acquisition – 'alternative' in the sense that they contrast with and/or complement the cognitivism pervading the field. All six approaches – sociocultural, complexity theory, conversation-analytic, identity, language socialization, and sociocognitive – are described according to the same set of six headings, allowing for direct comparison across approaches.
Each chapter is authored by leading advocates for the approach described: James Lantolf for the sociocultural approach; Diane Larsen-Freeman for the complexity theory approach; Gabriele Kasper and Johannes Wagner for the conversation-analytic approach; Bonny Norton and Carolyn McKinney for the identity approach; Patricia Duff and Steven Talmy for the language socialization approach and Dwight Atkinson for the sociocognitive approach.

Introductory and commentary chapters round out this volume. The editor’s introduction describes the significance of alternative approaches to SLA studies given its strongly cognitivist orientation. Lourdes Ortega’s commentary considers the six approaches from an 'enlightened traditional' perspective on SLA studies – a viewpoint which is cognitivist in orientation but broad enough to give serious and balanced consideration to alternative approaches. This volume is essential reading in the field of second language acquisition.

(source: amazon.com)
Persian Abstracts
زنان در حباب شیشه ای یا تنها در دشت
مطالعه بیگانگی و نقش‌های جنسیتی در این دو رمان

فرگل پرهیزگار

چکیده

استر از کتاب زیر حباب شیشه‌ای اثر سیلویا پلت و هلدن از ناتور دشت اثر جی دی سلینگر نمونه‌هایی از شخصیت‌های بیگانه در رمان هستند. تجربیات آنها تکراری اینکه استرا و هلدن به این حال خواندنگان و اشخاصی می‌باشند که علی‌اکثری از جامعه می‌شناسند. این بازخوانی صادقانه که در دو اثر متفاوت به وجود می‌آید، خوانندگان این دو اثر را در دو جنبه مختلف تجربه می‌کنند. این دو جنبه به هم‌هایی سیستمی خوانده می‌شود که در دو اثر این دو عامل اصلی نقش‌های جنسیتی است. در این مقاله می‌خواهیم آنها را به عنوان دو جنبه هفتگی و هم‌اکنون را به عنوان دو جنبه جنسیتی مطرح کنیم.

واژه‌های کلیدی: زیر حباب شیشه‌ای، ناتور دشت، نقش‌های جنسیتی.
بررسی انتقادی گفته‌نامه نیویورک تایمز و واشنگتن پست: مورد همشینی لغت

مریم پژشکی

چکیده
بررسی انتقادی گفته‌نامه روشن، است که در بررسی روزنامه‌ها مورد استفاده قرار می‌گیرد و برداشت‌های مختلف از معنای متنی را بیان می‌کند. هر محتوایی در روزنامه‌ها از یک انتخاب نشأت می‌گیرد، که این موضوع به شکستگی در دو روزنامه آن‌لاین نیویورک تایمز و واشنگتن پست انجام شده است. داده‌های جمع‌آوری شده در این تحقیق به نشان این‌طوری در مورد یک موضوع آگاهی رسانده شد که هیچ یک از دو روزنامه به این موضوع در نظر گرفته نشده است.

واژه‌های کلیدی: بررسی انتقادی گفته‌نامه، روزنامه، همشینی لغت

مقایسه تأثیر تمرین‌های ورودی-محور و خروجی-محور در ارتقای دانش

دریافتی افعال عبارتی

حمیده حسینی

چکیده
افعال عبارتی، به عنوان زیرمجموعه‌ای از واحدهای چندکلمه‌ای، به طور گسترده در گفتار و گاهی نیز در نوشتار استفاده می‌شوند. به علاوه، به‌پایگیری و استفاده از این افعال می‌تواند عناصری را در کلمات ناشناخته و کلام‌هایی که در نظر می‌رود ایجاد کند. این افعال، با ارائه نتایج تحقیقی انجام شده، بر روی دو کلاس زبان انگلیسی 35 نفر با متوسط سنی 29 سال در ایران، تنها دو نوع آموزش ورودی-محور و خروجی-محور را در بهبود دانش دریافتی افعال عبارتی مقایسه کرد.

برای این منظور، ابتدا از دو کلاس آموزشی انتخاب شد که از دو نوع آموزش ورودی و خروجی می‌باشند. در دو کلاس، در طی دو جلسه آموزشی، به مطالعه و تحلیل افعال عبارتی در مورد تمریناتی استفاده شد. در جلسه دوم، به روش‌های مختلفی از طریق متنی که شامل این افعال می‌شود، روش‌های متنوعی برای ارتقای دانش دریافتی افعال عبارتی انتخاب گردید.

واژه‌های کلیدی: ورودی-محور، خروجی-محور، دانش دریافتی
نظریه خواننده گرای ایزر و مطالعات ترجمه

سمیرا مصلي

چکیده
نقد خواننده گرا که نقد باخس خواننده نیز نامیده می‌شود، در دهه 1311 به منصبه ظهور رسید و در حقیقت واکنشی بود به نظریه‌های فرمالیسم (صورت گرا) و نقد که رویکرد "متن فقط متن" را تنهایی بررسی می‌کرد. نقد خواننده گرا بیان می‌داد که اثر ادبی به‌صورت رسردن به‌دست می‌آید و حقوقدانی متنی پیدا نمی‌شود. نقد خواننده گرا بیان می‌داد که این عقلیت‌های تفسیری خواننده است، و به نیت نویسندگی یا ساختار متن، یک اهمیت و ارزش زیبا شناختی متن را توضیح می‌دهد. "وولفگانگ ایزر" یکی از جهانگرایانیست که جهت‌هایی دارد. وی بیان می‌کند که نقد خواننده‌گرا، بیان اندیشه‌های نقد خواننده، فکر است و نیاز به مفهومی رحیمی لازم است. نقد خواننده‌گرا بیان می‌کند که این فعالیت‌های تفسیری خواننده نیست، بلکه اندیشه‌های نقد خواننده، اندیشه‌های متنی هستند که نیازمند آموختن و درک هستند.

"وولفگانگ ایزر" یکی از چهره‌های برجسته در توسعه این نوع خوانش ادبی است که در شاخه پدیده‌شناسی نقد خواننده، رواج و شناخت کاربردی این نظریه را در بر دارد.

واژه‌های کلیدی: نقد خواننده، وولفگانگ ایزر، نظریه ترجمه

پست مارکسیسم و مطالعات ترجمه

سکینه نوبختی

چکیده
لوییس آلتوسر از پیروان مکتب مارکسیسم ساختگرا با به‌چالش کشاندن ایده‌ها و تفکرات مارکس بر ساختگری‌آی نوازشانت که بود، وی با بردن کردن این که از هواهای اقتصادی، تولید و املاک، روز ساخت را کنترل می‌کرد. نظریه‌های مارکسیسم، ایمونولوژی با روان‌ساخت را به عنوان نیروی تعیین کننده مطرح کرده و از طریق باورهای با صدا کردن عامل حس آگاهی و هوشیاری دیده و را شکل می‌دهد. از نظر ایمونولوژی، نظریه‌های اقتصادی، تولید و املاک را به‌صورت کنترل می‌کند. نظریه‌ای که به اتفاق وی، هر ساختار متعارض جامعه از جمله ساختار ایده‌آل‌سازی، سیاسی و غیره در سیاست‌های اجتماعی قلم‌دار شده. وی به‌عنوان یکی از فیلسوف‌های ایرانی، از نظریه‌های پیرو آنتروس، برخی از نظریه‌های بردازنده فکرات و عفاف را وی را در مطالعات ترجمه به حساب برده که از
جمله می‌توان به رابینسون اشاره کرد. وی اظهار می‌دارد که مترجم به رابینسون اشاره کرد. وی اظهار می‌دارد که مترجم بازخواست یا استیضاح می‌شود. یعنی مترجم باید تسلط هنرگاه‌های ایدئولوژیکی جامعه شود. به عالوه، زوهر در نظریه نظامگان (poly-system theory) ادعا می‌دارد که ترجمه یا هر متن ادبی همیشه با دیگر نظام‌های ایدئولوژیکی، سیاسی و اجتماعی جامعه در تعامل است که التسور آن را تعيین چندعاملی می‌نماید. هدف این مقاله معرفی ایده‌ها و تفکرات التسور است که با تعیین معناها در تعیین بازخواست فاعل و تعیین چندعاملی ادما می‌پیماید. در نهایت جایگاه این معناها در مطالعات ترجمه بررسی خواهد شد.

واژه‌های کلیدی: پست مارکسیسم، ایدئولوژی، ساختارگرا

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نگاه و نظرگاه
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